



FEBRUARY 21, 2005

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"Bravo's Addictive Wednesday-Night Winner"

Entertainment Weekly

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New York Post

"Cheers to Bravo"
"10 (out of 10)"

TV Guide

"...better than most
TV dramas"

San Francisco Chronicle

Bravo

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Series in Network
History — median
age is 34

Highest Rated
Wednesday Night
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History

2 HOUR FINALE!

project

Hosted by
Supermodel Heidi Klum

RUNWAY

Season Finale
This Wednesday @ 9/8c

Bravo

watch
what
happens

bravotv.com

Source: Nielsen Media Research Wed 8-11 Ranked on Cov AA% HH RTG and Adults 18-49 (000)'s (3/30/98-1/12/05).
Median Age based on Premiere Airings of Bravo Original Series M-5u 8-11P (3/30-2/11/05). Subject to qualifications upon request.

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World Radio History



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Final Bout

In a tragic first for reality TV, a contestant on *The Contender* committed suicide. Does the show bear any liability? **Page 10**

25%
Percentage the Bush Administration wants to cut from public broadcasting

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The Money Pit

TV executives are bemoaning skyrocketing talent costs.

Actors with strong name recognition, like Chris Noth on *Law & Order: Criminal Intent*, can command \$200,000 an episode. **Page 3**



Chris Noth

Nielsen's Brave New World



EXCLUSIVE

Under fire, rating service unveils new ways to measure TV viewing in the future **By Joe Mandese Page 12**

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NAB 2005

Technology Special Reports

FEBRUARY 28, 2005

NAB SELLER'S GUIDE – TV NETWORKS

A network by network snapshot on technology needs and purchases planned for NAB 2005. We talk with the top technology buyers from major networks to find out what's on their shopping list.

MARCH 14, 2005

NAB SELLER'S GUIDE – MAJOR STATION GROUPS

What are the major station groups looking for in Las Vegas? As these key buyers free up capital spending – they'll tell us what is on their shopping list for the show.

MARCH 21, 2005

ROAD TO NAB #1 – NEWSROOM OPERATIONS

Newsroom technology continues to dominate the shopping needs of television technology buyers. We'll take an end to end look at what's ahead at NAB 2005 in this category.

APRIL 4, 2005

ROAD TO NAB #2 – STATION OPERATIONS

Our NAB build up continues with a look at TV station operations and the category of products serving these needs including: Servers, Asset management, Production switchers, Routing switchers, Automation, Graphics & more.

APRIL 11, 2005

ROAD TO NAB #3 – IT INFRASTRUCTURE

The move to an IT Based Infrastructure is driving the changes in stations and network facilities, we'll examine this movement and the opportunities at NAB 2005 for broadcasters.

APRIL 18, 2005

NAB CONVENTION ISSUE – TOP 25 TV GROUPS

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SPECIAL SUPPLEMENT – Technology Leadership Awards

APRIL 25, 2005

NAB WRAP-UP ISSUE

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THE BUSINESS OF TELEVISION



BROADCASTING & CABLE

B&C WEEK

Where to be and what to watch...

Monday, Feb. 21

Long, long ago in another century, when the huddled masses ached for frequent news updates, CNN launched a channel that refreshed the day's headlines every half-hour. **Headline News** was a gift from the media gods. But that was in 1981. These info-saturated days, the only news that most people associate with Headline News is the announcement of yet another attempt to keep the channel afloat.

The latest strategy: abandon the whole all-headlines concept during prime time. A block of three one-hour shows launches tonight at 7 p.m. ET. First up:



Karyn Bryant

Showbiz Tonight hosted by **A.J. Hammer** and **Karyn Bryant**—which will, bless 'em, fill a terrible void in a culture that pays scandalously little attention to the good people who provide our entertainment; then **Nancy Grace**, a legal-affairs talk show featuring guess who; and **Prime News Tonight**, about the, uh, news.

Tuesday, Feb. 22

The Academy of Television Arts and Sciences corals the **Desperate Housewives** gang, including creator **Marc Cherry** and actress **Teri Hatcher**, for "An Evening With..." The drolleries start flying at 7:30 p.m. in the academy's **Leonard H. Goldenson Theater** in North Hollywood. You can catch the two-hour live Webcast at www.emmys.tv. Memo to ABC execs: See if you can get **Nielsen** to count the Webcast viewers in tonight's ratings for **My Wife and Kids**. Meanwhile,



Marc Cherry

CBS is hoping that the magic of TV nostalgia kisses the **One Day at a Time Reunion Special** (9 p.m. ET). Even **Pat Harrington**, who played **Schneider**, the building super, is showing up.

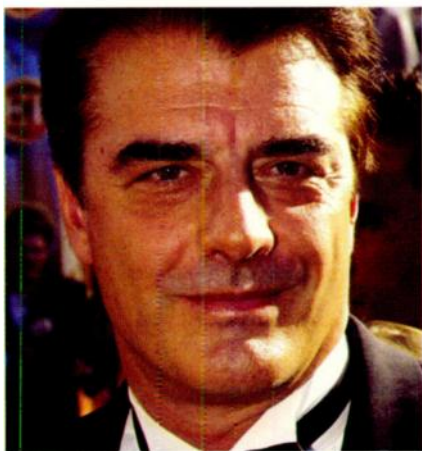


Pat Harrington

Now re-imagine this comedy about a feisty mom and her two teenage daughters in the age of **Desperate Housewives**: Who'd be the first to hit on Schneider?

Paying for It

By J. Max Robins



Chris Noth returns to the Law & Order franchise with added appeal.

It's development season. Over lunch, a senior network executive is bemoaning skyrocketing talent costs, especially if the actor has any big-screen cred. "People are going crazy," he says. "NBC Universal is paying Aidan Quinn like \$125,000 or \$135,000 an episode. Nothing against the guy, but it's gotten to the point where you have to pay six figures for Aidan Quinn."

Signed to appear in a drama called *Book of Daniel*, about a priest who's hooked on prescription drugs and chats with a contemporary-looking Jesus, Quinn isn't the only actor cashing in. As it happens, I've had a number of conversations in the past week that turned to the startling money being thrown down for star-power—real or perceived. Other actors with plenty of movie roles on their resumes who are commanding serious money include Chris O'Donnell, slated for Fox's *Crazy Lawyers*, and Glenn Close, who has joined *The Shield*. A raft of veterans of successful TV series are looking at deals in the \$200,000 per episode range, including Chris Noth, who's reviving his *Law & Order* character, Det. Mike Logan, on the spin-off *Law & Order: Criminal Intent*. Benjamin Bratt (who succeeded Noth when he left *Law & Order* in 1995) can expect a similar pay package as he negotiates a role in a new Pentagon-based drama, *E-Ring*, being developed by *CSI* wizards Jerry Bruckheimer and Jonathan Littman for NBC.

Part of what's driving talent salaries skyward is simple supply and demand. The reality-TV craze has ebbed, and

breakout scripted shows, from *Lost* to *Desperate Housewives* to *Medium*, have spurred more scripted projects in the development pipeline for next season. Another factor: pure anxiety. Save for ABC, every other broadcast network is either down or flat in its target audience and grabbing at anything that might distinguish a show from the competitive scrum.

"Everybody is looking for that piece of casting that will make their project stand out and help them keep their job," says a veteran producer with a couple of pilots in development. "Everybody wants that little bit of extra prestige, a mark of quality that may be what gets your pilot picked up. People are paying a bigger premium than ever to have it. But don't use my name, because I have to negotiate with these guys and I don't need to sound too willing to pay."

Some trace the trend to James Spader, who revived *The Practice* in its final season and ended up starring in the spin-off *Boston Public*. More than one person I spoke with talked about the "Gary Sinise effect." An actor's actor, but hardly a marquee name, Sinise was lured to *CSI: N.Y.* by an estimated \$175,000 per episode deal.

That juiced the price for a lot of talent migrating from feature film to TV. "More often than not, the message the networks are sending to the producers is, 'get a key name we can sell, even if you have to spend big to get it,'" says another veteran producer.

But not everybody in the game believes it's money well spent, especially when a mix of fear and lack of imagination appears to be driving the spending decisions. "This isn't

a knock against Gary Sinise, who is a wonderful actor, and the show he's on is a hit," says *Oz* and *Homicide* creator Tom Fontana, currently working on pilots for CBS and the WB. "And backing up the Brinks truck to pay Chris Noth to help out *Criminal Intent*, I can understand how that happens. But too often the networks and studios are allowing what people get paid to get totally out of hand. How many actors are there who the public is going say, 'I absolutely have to watch that show because Aidan Quinn is in it'? Then the studios and networks who create the climate go and moan that everything costs too much money." ■

E-mail comments to bcrobins@reedbusiness.com

THE ROBINS REPORT

Part of what's driving talent salaries skyward is simple supply and demand. Another factor: pure anxiety.

Wednesday, Feb. 23

Only a few days remain before **Dennis Miller** ends his sly, month-long variation on **Jay Leno's** autograph-a-Harley-for-tsunami-relief project. The comic devil-man host of **Dennis Miller** (CNBC, 9 p.m. ET) is encouraging guests to sign a teensy **Razor** "Pocket Rocket" bike that will be auctioned on eBay. The good cause? **Patrick Lawler**, the hapless construction worker in **Colorado** who fired a nail into his skull with a nail gun but didn't find out about it until he went to the dentist complaining of a toothache. Lawler needs help with his medical bills. And his aim.



Dennis Miller

Thursday, Feb. 24

This morning in **Washington**, **National Geographic Channel** President **Laureen Ong** hosts the **NAMIC** Mid-Atlantic Mentoring Breakfast. Lest she find herself talking to a roomful of perplexed insurance agents and technology geeks, that's **NAMIC**, the **National Association for Multi-**



Laureen Ong

ethnicity in Communications, not **NAMIC**, the **National Association of Mutual Insurance Companies** or **NAMIC**, the **National Alliance for Medical Imaging Computing**.

Friday, Feb. 25

The professional org **American Women in Radio and Television** enters day two of its three-day summit in **Arlington, Va.**, at the **Marriott Key Bridge** hotel. Our own Washington-based Senior Writer **Bill McConnell** takes part in a morning panel discussion of "Regulatory Hot Buttons" for the FCC. One of those hot buttons is indecency, of course. Like just the sort of naughty material some folks fear **Chris Rock** might trot out Sunday at the **Academy Awards** (ABC, 8 p.m. ET). And if he does launch some f-bomb daisy-cutters, you can bet *Showbiz Tonight* on **Headline News** will be all over that story.—**Mark Lasswell**



Chris Rock

Email info for B&C Week to b&cweek@reedbusiness.com

Photos: Laureen Ong/Photo.com, Miller, Jeff Krimitz/FilmMagic.com, Rock



FAST TRACK

Barton Wants To Help Pay for DTV

House Commerce Committee Chairman **Joe Barton** (R-Texas) last week acknowledged for the first time that the government must help some Americans pay for digital TV equipment in order to speed the DTV transition.

"We're probably going to have some kind of subsidy," Barton said during a hearing on DTV's problems.

He plans to introduce a DTV bill soon that would give broadcasters a firm deadline for going all-digital. He prefers Dec. 31, 2006, but hasn't said whether that date would be in the bill.

That legislation, presumably, would also spell out how many Americans would be entitled to government payouts to help them buy digital converters that will be needed to keep their old analog TV sets working after stations stop offering analog broadcasts. Without converters, the 73 million analog TV sets not connected to cable or satellite receivers would become useless.

Barton didn't give any details of his subsidy plan, however. Until he gives specifics, it's impossible to gauge how expensive his plan will be and how much support his has among fellow lawmakers.

A study by the **Government Accountability Office** estimates that subsidizing digital equipment for consumers could cost anywhere between \$460 million and \$10 billion, depending on how many households are eligible for a subsidy and how many digital-ready sets they would get.

GAO's lowest estimate calls for providing only one \$50 digital-to-analog converter to the 9.3 million households at the lowest

income levels. Providing a box to nearly every household in America would cost \$10 billion.—*B.M.*



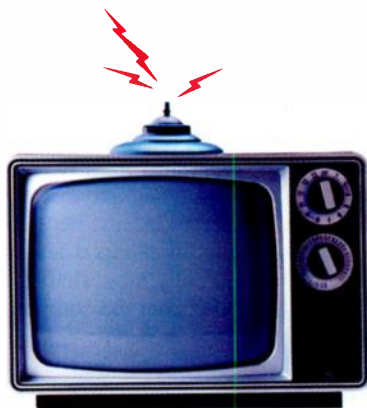
Rep. Joe Barton

USA Goes To the Dogs

USA Network has signed for another dozen years as home to the **Westminster Kennel Club Dog Show** (roughly 84 years from the

T A B L E O F C O N T E N T S

FEBRUARY 21, 2005 VOLUME 135 NUMBER 8



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Best in Show

dog's perspective). It is the longest rights deal of any kind, dog or human years, in the network's history.

USA's current five-year contract would have expired in 2006, but the new deal will

take the agreement through 2016, or what would be USA's 34th straight year covering the show, which bills itself as the second oldest U.S. sporting event (140 years old) behind the Kentucky Derby.—*J.E.*

FCC Proposes Break on TV-Set Deadline

TV manufacturers would not be required to meet this summer's deadline for building digital-TV tuners into their popular midsize sets under a proposal the **Federal Communications Commission** is considering.

In response to a petition by the **Consumer Electronics Association**, the FCC Monday proposed eliminating a July 1 deadline by which 50% of TV sets between 25 and 36 inches must include a tuner enabling reception of stations' digital signals. In return, set makers have offered to include digital tuners in all sets that size by March 1, 2006, three months earlier than they are now required.

CEA argues that sticking with the 50% deadline accomplishes nothing beyond filling warehouses with unsold sets because customers who buy sets 36 inches and smaller tend to choose less-expensive models rather than those with pricier options. Until all sets contain DTV tuners—a step that will bring down the price of the receivers—the devices will add roughly \$180 or more to the costs of any set.

The FCC imposed the DTV-tuner mandate in 2002, fearing that, unless manufacturers were required to add digital receivers, consumers would continue buying analog-only sets for years.

TV sets will not be required to go all-digital and shut off their analog signals until 85% of TV homes are equipped to receive digital programming either other the air or via pay TV. All TV sets, including those 24 inches and smaller, must incorporate DTV tuners by July 1, 2007.—*B.M.*

Continued on page 42

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Startup Channel Finds That Reality Bites

A startup cable reality-TV network is getting a different kind of reality than it bargained for: the cold, cruel variety.

Reality 24/7, once known as Reality Central, is having trouble getting off the ground. The network got slammed when mighty News Corp. decided to launch a similar channel, Fox Reality Channel. That venture came armed not just with programming off Fox Broadcasting, like Paris Hilton's *The Simple Life*, but also Fox Cable's distribution clout with cable operators.

Led by cable veterans Kay Koplovitz, former CEO of USA Network, and Larry Namer, co-founder of what is now E! Entertainment Television, Reality 24/7 was initially scheduled to launch last March. The idea was to seize on the popularity of reality TV by mixing off-network shows, foreign reality shows and news and features about current and past reality "stars."

Today, the buzz is bad. The network has backed off plans to license some programming, and shows that the network had tied up



Cox employees and a furry friend distributed rabbit-ear antennas to subscribers after Nexstar pulled its stations.

Blake Mycoskie "moved on" from Reality 24/7.

Kwame Jackson is finding life after *The Apprentice*.

are now coming back to the market. "I've been chasing them," says one supplier who cut a deal with Reality 24/7 but hasn't been fully paid.

Co-founder Blake Mycoskie—a former contestant on CBS' *Amazing Race*—has moved out of the network's offices. "He's not officially out, but he's moved on," says Larry Namer, the cable network vet. (Mycoskie did not return calls seeking comment.)

Namer acknowledges that the channel "didn't execute some of the options" on programs he had planned to schedule.

"We're battling," Namer says. "Fighting the giants ain't easy. They [Fox] have a lot of leverage—we don't." He says that Reality 24/7 hasn't lost any of its distribution deals, including mid-

sized cable operators Insight Communications and Mediacom, and adds that deals with two larger operators are imminent. "We're alive," Namer remarks. "Kay and I are pushing."

Cox Tries a Rabbit Punch

Bunnies were popping up at Cox cable systems in Texas last week, but it wasn't some sort of celebration for the Playboy Channel. The folks dressed up in rabbit suits were part of the operator's continuing fight over carriage of Nexstar Broadcasting's TV stations.

Nexstar is demanding that Cox and fellow cable operator Cable One start paying cash for the right to carry TV stations in five small southern markets, and has yanked the stations off until

they do. So cable subscribers suddenly need a piece of equipment that most gave up years ago: rabbit ears, old-fashioned TV antennas.

So for three days last week Cox invited subscribers to an event to pick up rabbit ears, a stunt Cable One's systems staged several weeks ago. But Cox introduced a new twist. Employees were costumed in cute little bunny ears and t-shirts with the logo "Got Ears?." One employee in each system donned a full, furry bunny outfit and greeted subscribers as they arrived to pick up their antennas.

It's proving quite a boon for antenna makers. Cox's Abilene, Texas, system handed out 800 antennas, while its San Angelo, Texas, system gave away 2,800.

Cox says it has lost 1,000 subscribers since the stations—all affiliates of major networks—went dark

Dec. 31 on systems serving 105,000 subscribers.

It doesn't seem the fight will be settled soon. Cox and Nexstar have had only one face-to-face meeting and it was fairly tense.

Ousted at 'Apprentice', Hired at CNN

Kwame Jackson flunked out on NBC's *The Apprentice*, but he's making the grade at CNN. We reported in November that Jackson—a former stockbroker, first-season runner-up on *The Apprentice* and decidedly not a journalist—was auditioning for a business news show on CNN.

Well, CNN liked the pilot and Jackson's actually getting the deal. CNNers characterize the show as "*Inside the Actors Studio* for CEOs." It will feature Jackson interviewing business leaders and pop-culture figures about the arc of their careers. CNN is finalizing a deal and plans to air the show on weekends and has so far committed to 13 weeks. Wow. Losing on *The Apprentice* might mean you're not good enough for Donald Trump, but you're good enough for CNN.

FLASH!

ACCESS IS COOKING IN KANSAS CITY!

KCTV/C • 6:30PM	+11%
6.4	7.1
ACCESS FEBRUARY 2004	ACCESS FEBRUARY 2005

NBC UNIVERSAL TELEVISION DISTRIBUTION

Source: NSI WRAP Overnights, PA Feb 2005 (2/3/05-2/16/05) vs. Feb 04 Sweep. HH Ratings.

Running Out of Air

Two ambitious broadcasters fight to keep the wireless-cable dream alive



USDTV's Steve Lindsley

Emmis' Jeff Smulyan

Last winter, Jeff Smulyan rallied broadcasters around a plan he claimed was nothing short of the financial salvation of the local-television business. The Emmis Communications CEO believes he has solved a major puzzle facing the owners of all TV stations: how to make money from their digital-TV signals.

USDTV CEO Steve Lindsley followed a similar business idea and actually put his venture on the air. Lindsley proclaimed he would quickly roll out service across the country after the first three cities.

A year later, Smulyan's project has yet to get off the ground; Lindsley's is on the rocks.

The idea sure seemed clever: Broadcast TV can become wireless cable. As the TV business converts to digital technology, stations can broadcast a primary video feed and have spare capacity for another three to five

be getting paid for leasing their spectrum. That money would blunt the steady erosion of local-TV advertising dollars by cable.

So far, it has been tough. USDTV has stalled out. Low on cash, the company has pretty much halted advertising, which, in turn, has slowed subscriber growth.

"It has taken us a lot of time to secure the money," says Lindsley, former president of Bonneville Broadcasting's Salt Lake City NBC affiliate, KSL-TV. But he continues to express confidence and says that he's weeks away from securing equity from three broadcasters. Industry executives say that LIN Television and Hearst-Argyle are part of that group.

Smulyan—whose Emmis owns both TV and radio stations—has had no success in his primary quest: securing support from the Big Four networks, which he sees as essential to forging an industrywide coalition. "We've had great discussions all through the industry," Smulyan says, but "until it happens, it hasn't happened."

Pressed by other broadcasters, USDTV and Smulyan have talked about combining, but the talks went nowhere.

Networks aren't convinced that this broadcast wireless cable is the answer. Network executives say NBC is willing

to toss in a couple of stations but no money. CBS is riveted on offering more HD, not me-too cable. ABC is hesitant but more receptive since its Moviebeam movies-on-demand venture has stalled out.

Enthusiasm for the concept today is much less than the ventures generated last spring. Smulyan took the stage at last April's National Association of Broadcasters convention flanked by a dozen broadcasters who supported—but didn't necessarily fund—his proposal.

NO AGGRESSIVE MARKETING

Weeks later, Lindsley proclaimed that USDTV would expand from its original three markets—Salt Lake City, Las Vegas and Albuquerque, N.M.—to 30 by year's end. As recently as September, the company was still planning to light up 10 more cities. The actual number of markets added: zero.

Subscriber growth in the three original markets has been slow. The company signed up its 10,000th customer in September. Since then, it has added just 1,000 more.

In the oldest system, Salt Lake City, USDTV signed up 2,000 subscribers in its first month but only 3,000 in the subsequent 10 months. That's just 300 new customers per month. "We haven't been aggressively marketing for several months now," Lindsley says. Sales efforts have been limited largely to kiosks in the electronics department of Wal-Mart. (USDTV's major backer is a fund started by former Wal-Mart executives who got rich on the giant retailer's stock options.)

Lindsley says getting a system on the air is relatively cheap. Since broadcasters already have transmitters and towers, additional satellite downlinks and encryption run just \$200,000 or so. The big cost is marketing and getting set-tops into each home. USDTV slashed the price of its box from \$99 last March to just \$20.

Lindsley says he initially thought a national buildout would cost \$750 million; that has been scaled back to \$350 million. But that doesn't sound like enough. I estimate that the company could need as much as \$90 million for its first three markets alone, without adding another new market.

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E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS By John M. Higgins

Smulyan's project has yet to get off the ground; Lindsley's is on the rocks.

channels. TV stations would then pool their spare capacity to create a mini wireless cable system. Subscribers with a special set-top box could see a dozen or so cable channels—plus all the local digital-broadcast services, even if they don't have a high-priced digital TV.

MOST-POPULAR CHANNELS

The executives contend that, as cable and DBS operators add channels to justify rate hikes, they are overshooting a big chunk of the market. Many low-end video homes don't want to pay \$40 or more for dozens of channels, only a handful of which they watch regularly. The price for broadcast wireless cable would be just \$20-\$25 for the most popular cable channels.

The financial kick for stations would

THE B&C

WEEK OF FEBRUARY 11-17

THE B&C 10

WEEK	YTD
0.4%	-0.4%

BROADCAST TV GROUPS

WEEK	YTD
0.8%	-3.5%

CABLE OPERATORS

WEEK	YTD
3.2%	0.4%

RADIO

WEEK	YTD
-0.2%	0.2%

	CLOSE	WEEK	YTD
Dow Jones	10754.26	0.0%	-0.3%
Nasdaq	2061.34	0.4%	-5.2%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$27.70	4.2%	11.2%
Clear Channel	\$34.25	-1.0%	2.3%
Comcast Corp.	\$32.10	3.2%	-2.3%
Disney	\$29.35	0.0%	5.6%
EchoStar	\$29.90	-0.6%	-10.1%
Fox Ent.	\$34.10	0.3%	9.1%
Hearst-Argyle	\$25.85	0.2%	-2.0%
Time Warner	\$18.05	0.4%	-7.2%
Tribune	\$41.66	1.5%	-1.1%
Viacom	\$37.06	-0.7%	-0.1%

GOOD WEEK

Entravision	\$8.30	5.7%	-0.6%
Univision	\$27.70	5.6%	-5.4%
Entercom	\$33.15	5.3%	-7.6%
Emmis	\$19.03	5.2%	-0.8%
Big City Radio	\$0.12	4.5%	9.5%

BAD WEEK

New Frontier	\$7.30	-12.2%	-7.8%
Interactive Corp.	\$22.02	-7.1%	-20.3%
Knology Inc.	\$2.65	-5.0%	-32.1%
TV Azteca	\$8.88	-4.7%	-13.6%
LIN TV	\$18.00	-4.5%	-5.8%

DILLER'S IAC SLUMPS

-20.3%

Barry Diller's InterActive Corp. plans to spin off its travel businesses from TicketMaster and Home Shopping Network, but problems at Expedia overwhelm HSN's strength, and IAC's off 20.3% so far this year. When details of the deal come out next month, watch which side of the company Diller and his major backer, Liberty Media's John Malone, put their money.

RATINGS 1/31-2/6/05

Nielsen Media Research

**Top 25 Shows
ADULTS 18-49**

PROGRAM	AA	GAA
1 Everybody Loves Raymond	4.5	5.6
2 Seinfeld (wknd)	4.2	5.2
3 Seinfeld	4.1	4.9
4 Friends	4.0	5.1
5 Oprah Winfrey Show	3.1	3.2
6 Wheel of Fortune	2.9	NA
6 CSI: Crime Scene Investigation	2.9	3.2
8 Everybody Loves Raymond (wknd)	2.6	2.8
9 Jeopardy!	2.3	NA
9 Malcolm in the Middle	2.3	2.6
9 That '70s Show	2.3	2.8
12 Entertainment Tonight	2.2	2.3
13 King of the Hill	2.1	2.6
13 Dr. Phil	2.1	2.1
15 Judge Judy	2.0	2.9
15 Will & Grace	2.0	2.4
17 King of Queens	1.9	2.4
18 Cops	1.7	2.1
18 That '70s Show (wknd)	1.7	2.1
20 Home Improvement	1.6	2.0
20 Maury	1.6	1.7
22 Judge Joe Brown	1.5	2.0
22 Inside Edition	1.5	1.5
22 King of Queens (wknd)	1.5	1.9
25 Wheel of Fortune (wknd)	1.4	NA
25 Access Hollywood	1.4	1.4
25 Friends (wknd)	1.4	1.4
25 Live With Regis and Kelly	1.4	NA

**Top Action Hours
ADULTS 18-49**

PROGRAM	AA	GAA
1 Cops	1.7	2.1
2 Stargate SG-1	1.2	1.3
3 Maximum Exposure	1.1	1.2
4 She Spies	0.8	0.8
5 Twilight Zone	0.7	0.7

According to Nielsen Media Research Syndication Service Ranking Report Jan. 31-Feb. 6, 2005
 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

NBC, 'Maury' in Talks

Povich is optimistic about deal renewal **By Jim Finkle**



Maury Povich hosts *Maury*, the No. 4 talk show in daily syndication.

NBC Universal is still in negotiations with Maury Povich to keep *Maury*, its top-rated daily talk show. The syndicator's contract with Povich expires at the end of this season, its eighth. NBC doesn't comment on ongoing talks.

Povich says he is optimistic, noting that tentative carriage agreements are in place and can be finalized quickly once a deal is reached. He originated *The Maury Povich Show* at Paramount in 1991, which ran until 1998, when Universal lured him away.

"We're trying to dot the i's and cross the t's and have a future together," he says. The 66-year-old host says he is not ready to retire from broadcasting but expects *Maury* will be the last show he hosts.

Povich likens his role to an uncle in an extended family, especially for his

viewers in their teens and 20s. "I don't know why and quite frankly don't want to consider why I'm allowed in the house," he says. "All I know is that something connects."

Povich says his show resembles a soap opera that gives viewers immediate gratification. He strives to present a full real-life drama over the course of an hour. Two of the themes he showcases: paternity tests to help single moms get support from the father of their children, and stories about young people who get into trouble, including 13- and 14-year-olds who want to get pregnant.

"Soap operas deal with the same kind of issues in a fictional way. It will take them six months to get through a storyline," he says. "We can bring the beginning, middle and end, all the emotions and elements of the story to a conclusion within an hour."

Critics say the drama is overdone, creating a carnival atmosphere in which guests frequently shout obscenities at each other. "It's about extreme humiliation and victimization of the guests," says Linda Voorhees, a professor at UCLA's School of Theater, Film and Television.

Still, the formula has worked for Povich. *Maury* is the No. 4 talk show in daily syndication, with an average 2.9 national household rating season-to-date. It's behind *The Oprah Winfrey Show* (7.6 rating), *Dr. Phil* (5.2) and *Live With Regis and Kelly* (3.5).

If NBC Universal and Povich re-up, Povich will be back this fall for his 20th straight year hosting a syndicated show. Before *Maury*, which debuted in 1998, he anchored Twentieth Television's *A Current Affair* (1986-91). ■

IN FOCUS



Meredith Vieira

MILLIONAIRE MILESTONE

Meredith Vieira will host her 500th episode of Buena Vista's *Who Wants To Be a Millionaire* on Friday, Feb. 25. Vieira, 51, is a former journalist and the longest-running

female game-show host in 40 years. She broke a record set by Arlene Francis, who hosted *Blind Date* from 1949 to 1952. Vieira has asked more than 10,000 questions on *Millionaire* and given away \$26 million. So far, only two contestants have claimed the grand prize.

SUZE ORMAN CLEARS TOP FIVE

Twentieth Television's *The Suze Orman Show* has cleared the top five U.S. markets. The daily talker about money and relationships is poised to become the third show Twentieth is launching this year. That's a record for the company, which is also working on *Judge Alex* for a fall debut and *A Current Affair*, scheduled to premiere in late March or early April.

VINCENT TO ACCESS; DANZA WINS NEW YORK

NBC Universal's *Access Hollywood* has tapped Tim Vincent, 32, a former host of the show's UK edition, to serve as its New York correspondent. Executive producer Rob Silverstein says Vincent's immigrant status will be an asset in his new job: "His British roots allow him to bring a fresh storytelling ability to the show."

Buena Vista Television's *The Tony Danza Show*, the only one of five new syndicated talk shows renewed for year two, did well the first week of the February sweeps in New York. The show averaged a 3.8 rating/14 share, winning its 10 a.m. time slot on WABC, up 19% in rating and four share points over the year-ago time period.

APPOINTMENT VIEWING FOR MEN!

BIGGEST YEAR-TO-YEAR INCREASE OF ANY MONDAY NIGHT SERIES

2004 vs. 2003 SEASON

18%

M18-49

22%

M25-54

24

SYNDICATION PREMIERE FALL '05

Source: N1, Q104, Exp. 9/20/04-2/14/05 vs. 9/22/03-9/26/04. All returning programs now airing on Monday. Subject to qualifications available on request.

New Shows, New Marketing

Innovative campaigns are seen as a crucial ratings booster **By Jim Finkle**

Actor John Stamos is about to woo thousands of New York women with daisies. They'll be handed to commuters, along with a note. All are invited to join Stamos on a date to watch the March 13 premiere of *Jake in Progress*, his new ABC series about the adventures of a single man looking for love in New York City.

After all, Stamos, who just returned to the dating scene after his breakup with supermodel wife Rebecca Romijn-Stamos, is available: on- and off-screen.

ABC hopes the stunt's buzz ripples across the country, boosting interest within the show's target market: 18- to 49-year-old women. This season's ratings battle has been fierce. CBS won the sweeps race in November, on the success of its *CSI*, *Survivor* and *Amazing*

"We got more publicity from our dry-cleaning bags and bottles on the beach than I could have ever imagined," says ABC Entertainment SVP for Marketing Mike Benson. The stunts, which integrated themes central to the shows, prompted a wave of extra media coverage.

Similarly, the *Jake in Progress* daisy giveaway draws a connection between the show's main character, New York publicist Jake Phillips, and its star, John Stamos, who recently told journalists he is having a tough time adjusting to single life.

"This is a show about a guy trying to find true love in his life. He's looking for the right person," says Benson. "In a very strange way, the program parallels John's life.

While alternative advertising looks like the right rec-

officer for NBC Universal Television Group. (The series begins March 3.)

The Contender: NBC is targeting women in its promotions for this reality series about a boxing competition, which kicks off March 13. "It's really a human drama," says Miller. "It's not a boxing show." But NBC is looking for some support from health clubs, where it distributed water bottles promoting the show. *Contender* will respectfully note the death of Philadelphia boxer Najai Turpin, who committed suicide (see story, page 10).

The Office: Only 20% of NBC's marketing budget for this comedy, starting March 24 and adapted from a popular British series, will go toward traditional advertising. The rest of the budget will be spent on other media, including an opportunity for viewers to watch the show's pilot on-demand over the Web.

Revelations: NBC isn't saying much about its plans for promoting this series, debuting April 13. This action drama is about a race to prevent the end of the world as described in the New Testament. The promotion effort has already begun through a non-branded ad campaign that will eventually become apparent to consumers. "At some point, you will know what it is," says Miller. "And you will go, 'Aha.'"

CBS

March Madness: CBS hired film star Samuel L. Jackson to promote its coverage of the annual NCAA basketball tournament. He walks through a magic land of TV screens with footage from classic college games.

Elvis Week: CBS will run a miniseries and a separate documentary on the life of Elvis Presley the week of May 8. Besides a massive traditional ad campaign, the network is collaborating on promotions with many of its Viacom family cousins, including MTV, VH1, Nick at Nite and Infinity radio stations.

Spring Break Shark Attack: This March 20 made-for-TV movie will get plenty of hype during MTV's annual coverage of spring break.

Everybody Loves Raymond: For the May 16 finale, CBS wants affiliates to promote the series through contests, such as an "Everybody Loves a Mother and Daughter-in-law" cooking contest. It has also had viewers vote on their five all-time favorite episodes, which will air for five weeks starting Feb. 28. CBS is running an extensive ad campaign on more than 200 affiliates, as well as Viacom radio stations and cable networks.

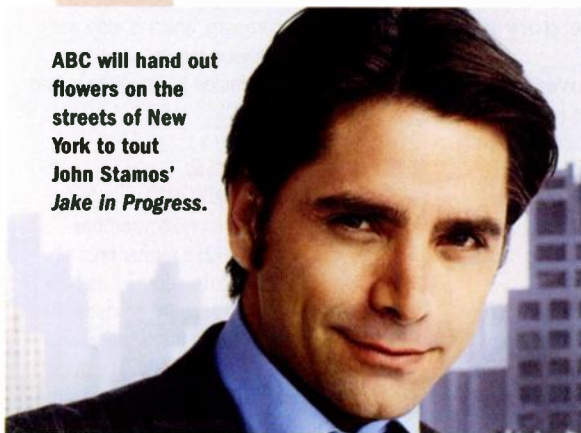
Fox

American Idol: Fox launched the bulk of its midseason shows last month, so it is focusing its marketing efforts on mega-hit *American Idol*, which the network uses to promote everything else.

Life on a Stick: This comedy debuts March 23 immediately after *Idol*. Given its enviable timeslot, coupled with the promotions Fox will run during *Idol*, *Life* should have a large audience for at least its first episode.

Family Guy and American Dad: These two animated series will run as a one-hour block starting May 1, following the 350th episode of *The Simpsons*. A big marketing effort is being planned. Says Fox EVP Preston Beckman, "We're treating the return of *Family Guy* as a significant event for the network." ■

ABC will hand out flowers on the streets of New York to tout John Stamos' *Jake in Progress*.



Most of the promos for *The Office* will be nontraditional.



Samuel L. Jackson pushes March Madness.

FOX POISED TO TAKE SWEEPS

Performance in 18-49 demo, 2/3/05-2/16/05

	NETWORK	RATING/SHARE	2005	2004	RATING CHANGE
1	Fox	8.0/20	4.1/11	+95%	
2	CBS	3.9/10	4.6/12	-15%	
3	NBC	3.6/9	4.9/13	-27%	
3	ABC	3.6/9	3.1/8	+16%	
5	The WB	1.4/3	1.6/4	-13%	
6	UPN	1.2/3	1.7/4	-29%	

SOURCE: Nielsen Media Research

THE NETWORK RACE

Ratings 18-49s, week 21 season-to-date

	NETWORK	2005	2004	CHANGE
1	CBS	3.9	3.8	3%
2	NBC	3.7	4.2	-12%
3	ABC	3.6	3.1	16%
4	Fox	3.0	3.3	-9%
5	The WB	1.4	1.5	-7%
6	UPN	1.3	1.3	flat

SOURCE: Nielsen Media Research

Race. Fox is poised to take that title during the current sweeps, now that *American Idol* is back. ABC and NBC are tied for third in the February sweeps.

In such a tight race, the performance of midseason shows is critical. So with a little more than three months left in the current TV season, the Big Four networks are going all out to promote them.

As the campaigns get under way, viewers can expect more nontraditional marketing efforts. ABC has been particularly successful at it, scoring big with a similar strategy in the fall: Messages in bottles to promote *Lost* and dry-cleaning bags to sell *Desperate Housewives* spread the word to millions who hadn't seen either.

ipe for *Jake*, Benson says it's not appropriate for every show. For example, Steven Bochco's new drama *Blind Justice* is being marketed with a traditional campaign, using broadcast, print and outdoor media. Other networks are mixing traditional and nontraditional efforts to generate interest. Here are some of the highlights:

NBC

Law & Order: Trial by Jury: Several early episodes feature actor Jerry Orbach, the longtime star of the original *Law & Order* series who passed away late last year. "We are respectfully saying in some instances that it is an opportunity to see Jerry Orbach in some of his final performances," says John Miller, chief marketing

Competitive Television Through Technology Summit

For Stations, Groups & Networks

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A letter from the publishers

Implementing new technologies brings both solutions and challenges. The key for television executives is to maximize the former while minimizing the latter. Whether it is implementing DTV transmission, improving workflow or moving to an IT-based infrastructure, the challenges sometimes overshadow the hoped-for benefits. All the while, the competition gets tougher, the marketplace tighter and regulations more confusing.

B&C and *Broadcast Engineering* magazines have developed a series of exclusive seminars to help television executives cut through the clutter of noise and hype that so often surrounds new developments. The goal is to help these executives focus on identifying the unique solutions that may benefit their stations while at the same time reduce the risk of making incorrect technology choices.

This year's Competitive Television Summit is supported by leading equipment providers and attended by more than 100 television executives from leading facilities across the country. Attendees encounter a series of fast-paced and intensive sessions covering a variety of topics from IT conversion to strategies for implementing HD. Between the sessions, they have an ample opportunity to meet fellow executives so they can share ideas and thoughts on how our industry will meet the challenges that face us.

We hope this glimpse of the technology issues provides the information and encouragement you need to help make your enterprise more competitive.

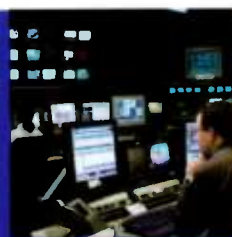
Regards,

Dennis Triola
Group Publisher
Broadcast Engineering

Chuck Bolkom
Group Publisher
B&C

On the Cover

Producers at Time Warner Cable's NY1 24-hour cable news channel work on the daily rundown of the news from the producer pod. Photo courtesy of Avid Technology.



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IT conversion lessons	S3
New distribution opportunities	S12
IT: The promise versus the reality	S18
Maximizing media assets	S28
Strategies for HD operation	S33

IT conversion: Real-world lessons to make the transition easier

Change is never easy. Established ways of thinking, working and living are hard to release. Like a four-year-old clinging to a security blanket, we all take comfort in the soft, warm embrace of familiarity.

Yet, that familiarity comes with a price. It's impossible to grow, improve and respond to our changing circumstances if we cling too tightly to the things that are comfortable.

signs are everywhere. Station groups and networks are fulfilling the graphics needs of all owned stations from a central graphics hub. News footage isn't footage at all. It consists of files that can be sent in real-time or at a snail's pace depending on the speed of an Internet connection, or files that reside on memory cards, optical disks and hard drives fed into a newsroom's

change does not have to be painful, and once it's complete, the rewards will far exceed the natural discomfort associated with giving up legacy work habits and obsolete technologies.

Where to begin

Al Kovalick, Strategist with Pin-nacle Systems, has some simple advice for stations as they begin their conversion from traditional video production and distribution to building an IT infrastructure: "Don't boil the ocean."

According to Kovalick, stations should convert one workflow at a time and learn from the experience they gain from the effort. Start with ingest, playout, news or promo editing. Pay attention to "functionality and workflow from the perspective of the user and management needs, interoperability with legacy systems, reliability, IT network QoS (quality of service) and security," he said.

However, before replacing any video-based equipment and methods with an IT infrastructure, station executives should consider how the new approach will impact workflow. Omneon Video Networks VP of marketing Geoff Stedman said stations "should start by looking at their workflow and identifying areas of opportunity that would benefit most from moving content around as a file rather than video. Graphics is a natural



Stations making the transition from traditional video operations to an IT-centric workflow should seek guidance from a certified IT consultant, according to David Schleifer, Avid Technology VP of broadcast and workgroups.

The television industry today finds itself in an accelerated period of change. The touchstones used to give stations a sense of direction and comfort are crumbling. Unprecedented change is upon the business, and there's no turning back.

At networks, station groups and large market stations the conversion of a video-based work environment to an IT infrastructure and workflow is well advanced. The

digital workflow with the click of a mouse. Shot logs aren't logs, and tape labels aren't labels. Now it's metadata that sticks with the content forever so everyone in the station can find that content when it's needed.

As medium and small market stations contemplate the sweeping nature of this change, they must realize that change is necessary to remain competitive. Fortunately, that

place to start because it lends itself to file-based workflows.”

Omneon Video Networks VP of product marketing Paul Turner added, “Graphics offer a well-bounded file size where customers can step in first with an island of technology. It’s the place many users focus first because it does not need to accommodate the large file sizes of moving video.”

The concept of where to start the IT conversion seems a little strange to Thomson director of strategic accounts Bruce Lane because as he sees it, most stations have already begun. “Fifteen or 20 years ago, TV stations had typewriters and computers and then networked their

start? A capital budget is based on equipment that needs to be replaced where you can get return on investment,” said Lane.

Glen Sakata, senior director of sales broadcast, satellite, telco and government at Harmonic agreed. Knowledge, training and expertise in IT are keys to a successful start. But don’t think it has to come from in-house.

“Based on our customers’ experiences, the number one place to start is either hiring expertise in-house or consultative services before embarking in the IT space,” he said.

“Typically, creating an island like news, or go-to-air, or the back office is a natural first step phase, but

well worth the effort,” he said. “The benefits are huge and it delivers a better system in the end.”

How to proceed

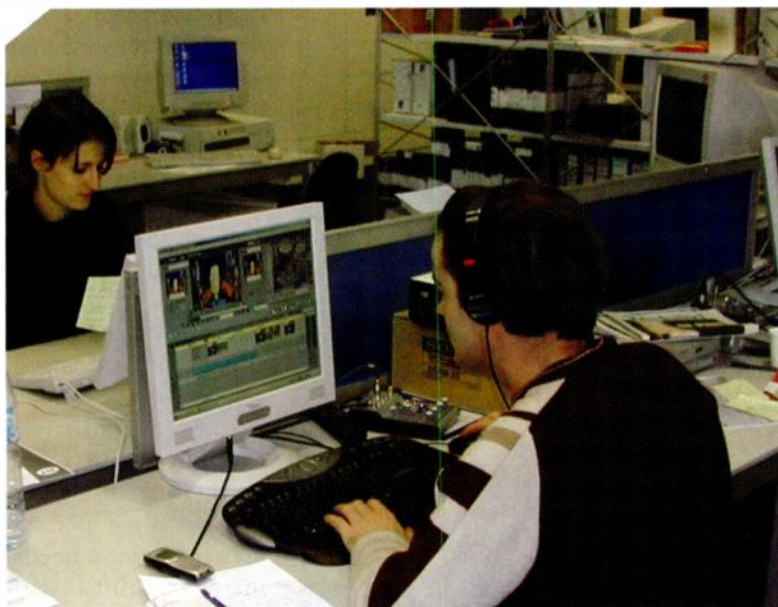
The next step on the road to a station or group-wide IT infrastructure is tying these IT islands together. “That’s a big job after the fact,” said Omneon’s Stedman. “It’s really smart to think about how they (stations) are going to want to interconnect these parts and even share information between stations from the beginning.”

Start by focusing on the core network, advised Thomson’s Lane. “You need to think about purchasing the best and fastest IT infrastructure you can. Lay in the best cables you can because the delta in price between the best and second (best) might not be significant, especially if you consider manpower and labor. The same is true for switches and routers.”

He continued, saying “What I’ve found and done in working with customers is to take a look at their immediate needs and also look at what their future desires would be and sometimes help them with (shaping their) future desire because we are exposed to what they might not see.”

However, there’s a danger in planning too far out, cautioned Harmonic’s Sakata. “One important point is planning for the near term versus the long term,” he said. “You want to buy and build something that is affordable but extensible. If you aim too high or hire a consultant who brings in a team of people from Cisco, you end up underutilizing the system for years. And by time you do use it to capacity, the same system would have dropped in price considerably.”

“Make sure you have what you need with short-term room for growth. To expand substantially in the long run will require a new system,” added Sakata.



A properly configured IT infrastructure gives a station’s reporters all the tools needed to write a story, edit video and audio, and create voiceovers from their desktops.

computers,” he said. “They built an infrastructure in the television station. They need to expand on that infrastructure. What they really need is IT training or to hire someone with IT expertise. That is what they need at the core because (they need someone who knows that) Gigabit Ethernet is not more costly than 10Base-T. It’s not going to hurt you, but only protect you in the future,” he said.

“And where exactly should they

tying it all together is another thing,” according to Avid Technology VP of broadcast and workgroups David Schleifer. The worst thing to do is to start building IT islands without the expertise to understand how it all will combine itself eventually. “Taking the time to contemplate the conversion with guidance from a certified IT consultant and cautiously converting a single workflow to learn from that experience are keys to ultimate success, which is

Strategies for HD operation



During this time of transition from NTSC analog service to full-power DTV transmission, local stations have employed a handful of strategies to deliver HDTV to a relatively small but growing number of viewers with HD receivers and monitors.

As of the end of 2004, there were more than 12 million DTV households, according to a Jan. 13 FCC report. There were also more than 1400 television stations broadcast-

Bruce Lane, Thomson director of strategic accounts. "In a passthrough sense, you are minimizing up- and down-conversion. This approach minimizes the equipment required at local station level. There is also a bit of compromise in what you can do with that at the local level."

A small cadre of local stations augment the network's HD line up with locally originated HDTV programming, mostly news. Few of that small band do any field acquisition in HD, with some notable exceptions like KUSA in Denver, which shoots HD from its news chopper.

There are many reasons why more local stations don't originate HD, but most boil down to two factors: the expense of producing in HD and the relatively small number of consumers who own the products necessary to receive and enjoy an HD signal.

However, those impediments are beginning to fade as new, lower cost HD acquisition tools enter the market and the high-definition audience grows. A recent study from Leichtman Research Group found that 7 percent of U.S. television households owned HDTV sets as of the end of the third quarter in 2004, about twice the number that reported owning HDTVs the previous year.

While it's unclear when the tipping point will be reached that swings most stations into local HD origination, the trend appears obvious, begging the question of the best ways to grow local origination to coincide with the growing HD audience.

"Technology has advanced to the point of being less of an obstacle for any station to deliver HD to their audience," observed Glen Sakata,

Harmonic senior director of sales - broadcast, satellite, telco and government. "Doing so ranges from simple passthrough of an MPEG-2 stream to adding HD routing, switching and production equipment to a facility. The practical issue of overlaying HD over what was SD is no longer an ugly science project. It's less a technical question and based more on the station and network goals. Some stations implement HD production and services but never seem to have a clear business model that they are trying to fulfill. Going HD is not tactical; it's strategic."

Double duty

While the digital conversion continues, one way to help soften the sting of costly HD equipment is to look for devices that can operate in an SD mode today, but be upgraded to HD operation in the future.

"When do you make purchases, and how do you make purchases?" asked Thomson's Lane. "If you are looking to preserve, you can buy something that is upgradeable. Our LDK5000 is fully upgradeable to the LDK6000 HD camera, which does HD and SD. Our Kalypso Duo is SD and can be upgradeable to HD switchable, thus saving money today by buying an upgradeable product."

Another potential alternative is use of new HDV format camcorders for field acquisition. While its 27Mb/s bit rate pales in comparison to full-on HDTV, its low price and convenient size make it a serious contender for early local field acquisition of HD.

"I personally think HDV will be a powerful force in newsgathering,"



The Thomson Grass Valley Kalypso Duo is an SD production switcher that can be upgraded to HD when required.

ing DTV signals and more than 90 million cable households passed by HDTV service.

Managing this transition on the local level most often takes the form of passing through network HD feeds on a station's main DTV channel. There are definite advantages to this strategy. "HD passthrough preserves as much as possible the quality of the origination capability," said

said Paul Turner, Omneon Video Networks vice president of marketing. "I've seen one clip, and it's looked darn good. The video holds up to scrutiny. It seems like HDV is the DVCAM of the 2000s. DVCAM offers high-quality capture of local events and a size of camera that all of a sudden you're more worried about the size of tape and not camera. HDV uses a tiny DV25 cassette holding HD material. Fundamental is the cost benefit equation. You can get \$3500 HD video out of them. That's impressive. It's now stored on tape. It's basically HD MPEG, a standard MPEG file, so there's no reason that couldn't be stored on a P2 memory stick or optical disk. No reason why these work-flows won't work in lower station market budgets."

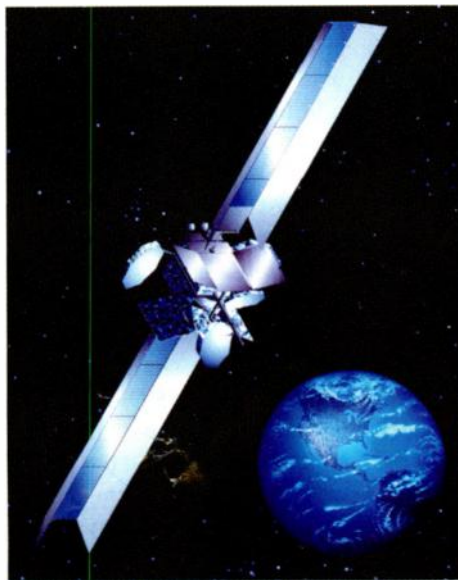
Said Harmonic's Sakata, "Anything that can save production or acquisition cost while providing picture and audio will go a long way in creating that ubiquitous HD viewing model. One caution about HDV. The average viewer is savvier about what is acceptable. There's a polarization that wasn't there three years ago. Just read the AV Forum sometime. See what cable and DBS customers say."

Asked Thomson's Lane, "Could it (field acquisition for news) be some other format? I personally think we will see a large amount of HD acquisition products at NAB. Once acquisition moves to HD, that is going to drive news editing to move to HD. The servers already exist, and the rest of the workflow is already there. It's just a matter of supporting the higher bandwidth product."

Added Harmonic's Sakata, "We expect affordability will come in the form of production tools from Apple and Microsoft products both on a di-

rect basis and from partners."

Said Omneon's Turner, "Fundamental to being cost-effective (with HD production at local stations) is largely based on acquisition, getting HDV in and editing it. And Apple is editing HDV — HDV in and out. Now you have cost-effective tools coming into play. It's a cost-effective acquisition format. There's the ability to edit that material and relatively soon machines with the ability to play it out from



PanAmSat's Galaxy 13 is opening up the "HD neighborhood" in the sky for MSOs, according to the company.

disk-based storage. (It's) not a big leap from editing to playout."

He continued, "I think HDV is a fundamental change in the cost barrier to produce in HD locally. For \$1000, the cost of a Mac mini and Firewire disks, you have HD editing. The Apple Mac mini is man enough to run Final Cut Pro, so for \$2500, you have editing for HD."

Partnering with the right service providers is critical as well for stations trying to find their way on the shifting sands of HD distribution.

"Ultimately, we are focused on getting our customers' HD programming viewed by as large a swath of the TV viewing audience

as possible," said Mike Antonovich, PanAmSat executive VP, global sales and marketing. "To achieve this, we have dedicated our Galaxy 13 satellite to establishing the strongest neighborhood of HDTV programming anywhere, making it the 'go-to' HDTV destination for cable MSOs. The more HDTV networks on one dedicated HD neighborhood, the easier it will be for MSOs to pass those services to consumers. We will be supplementing the success of the Galaxy 13 neighborhood by launching two additional high-powered satellites, Galaxy 14 and 15 in the next year."

Advanced compression

Progress in compression technology may also change the HDTV calculus for broadcasters, offering them new ways to reduce costs and potentially increase revenue. For example, newer technology such as MPEG-4 AVC (H.264) and Windows Media 9 deliver significant improvements in file size reduction when compared to MPEG-2. MPEG-4 AVC (H.264) can offer a 2X to 3X compression advantage over MPEG-2 for HDTV. Where MPEG-2 files required 18.5Mb/s for video, the newer compression technology can achieve 9Mb/s.

Broadcasters applying the technology to backhaul links could, for example, complete transmission in half the time, transmit up to twice as much or combine the two to reduce the time and expense of leasing satellite time or telco capacity. Essentially, they could get twice the content moved for a given amount of time or reduce usage by half.

Additional efficiencies are available for satellite transmission, thanks to a separate set of channel codes called Turbo codes DVB-S2 (Digital Video Broadcasting-Satellite version 2) that can increase coding efficiency by more than 30 percent. When combined with advanced compression algorithms, the two can offer broadcasters siz-

"This was an opportunity to put together everything I've learned."



LINDA SULLIVAN, KNTV

PEOPLE

Sullivan Flexes KNTV's Muscle

Station president/GM sees current post as grand experiment **By Allison Romano**

Linda Sullivan's eclectic journey through the local-broadcast industry has been ideal training for her current challenge: building NBC's new San Francisco station, KNTV.

From an account executive at WJAR Providence, R.I., to station chief at WRC Washington during the life-altering 9/11 crisis, Sullivan has mastered the art of station operations.

FIFTH ESTATER

Still, she accepted the KNTV post with some trepidation. NBC acquired KNTV in spring 2002 for \$230 million and has been building the station, a former independent serving Monterey-Salinas, into its Bay Area outlet. The purchase was sparked by a showdown with KRON owner Young Broadcasting, which had recently acquired the station. KRON had been an NBC affiliate for more than four decades, but Young bristled at demands to pay \$10 million a year to carry its programming. Young even tried to sell KRON to NBC.

Instead, on Jan. 1, 2002, the network switched the affiliation to Granite Broadcasting's KNTV, which offered \$30 million a year in reverse compensation. Shortly after that, NBC bought the station and recruited Sullivan to run its brand-new O&O in the sixth-largest TV market.

NEW CHALLENGES

Sullivan wondered whether NBC would provide the station with critical support. Plus, viewers in the sprawling Bay Area were trained to tune to KRON for NBC fare. KNTV was a small-market operation that needed major upgrades. Such challenges, she says, decided her fate: "This was an opportunity to put together everything I've learned in my local-broadcast career and do this grand experiment."

Although she has 30 years of experience to draw on, the seasoned broadcaster fell into the industry. After college, the English major returned East. Sullivan interviewed for various jobs, but prospective employers were chiefly interested in how fast she could type. The answer: slowly.

So after an intensive typing course in Boston, Sullivan landed a job as a sales assistant at WHDH Boston and quickly climbed the ranks in research and sales. Her first big deal was an ad buy with South Shore Bank. "I thought this was the business for me," she says.

After a stint at national-ad-sales firm Telerep, Sullivan landed a national sales

job at WJAR and rose to general manager. The station was, and is, a market leader, but Sullivan initiated several big improvements during her 12-year tenure. She moved operations from downtown and bought *The Oprah Winfrey Show* for afternoons. A sales vet, she schooled herself in the technology and news departments.

In 1997, NBC lured her to WRC, another strong NBC O&O. There, Sullivan got a taste

of major-market news and business. On 9/11, "I learned a lot about

courage," she says. "The newsroom forgot about their fears and continued to do their jobs."

Those moments, she says, prepared her to take the reins at KNTV. "Here,



LINDA SULLIVAN

President/GM, KNTV San Francisco

B. March 18, 1954, Rye, N.Y.

EDUCATION

B.A., English, DePauw University, 1976

EMPLOYMENT

Sales assistant, WHDH Boston, 1976-77; secretary to station manager, WHDH, 1977-78; research manager, WHDH, 1978-80; account executive, WHDH, 1980-84; sales representative, Telerep, 1984-85; national sales manager, WJAR Providence, R.I., 1985-86; general sales manager, WJAR, 1986-91; president/GM, WJAR, 1991-97; president/GM, WRC Washington, 1997-2002; current position since 2002

PERSONAL

Married; two stepchildren

"I'm building something instead of shoring up an operation." Fortunately, she says, Granite Broadcasting laid solid groundwork. With NBC's help, it heavily marketed the over-the-air switch from channel 3 to channel 11. The 2002 Salt Lake City Olympics, carried by NBC, was an opportunity to promote the station. And the campaign worked: KNTV was a top-rated NBC station for the Games.

When Sullivan arrived, she pushed the transition even further. "We needed someone who could really welcome new employees and set a course to help us win in this market," says Jay Ireland, president of the NBC station group. "After a small market and then Washington, she had the skills for a large news-oriented market like San Francisco."

Among the job's challenges, Sullivan says, is serving the viewing area's vast constituency. "It is important that our loyal South Bay viewers don't feel disenfranchised, but we have to be relevant to Marin County, Oakland and San Francisco, too," she says. "This area is ethnically and geographically diverse."

LOCAL COVERAGE

The station juggles news coverage across the market and balances the public-affairs initiatives it sponsors. New technology makes it easier. During last fall's election, KNTV developed "political postcards," a series of reports from 45 neighborhoods across the market. Over two weeks, the station highlighted election issues for each locale. "It was a deep local service and a production triumph," says Sullivan, who is building KNTV's news ops. In January, its 11 p.m. news was top-rated in the key 25-54 demo for the fourth consecutive month.

At present, Sullivan is presiding over two major building projects. KNTV recently moved into a new digital facility with sister Telemundo station KSTS. KNTV is also erecting a new tower and strengthening its signal to reach some 400,000 homes that can't receive it over the air.

FUTURE POWERHOUSE

As for Sullivan, the lifelong East Coaster is learning the pleasures of West Coast living. She and her husband are avid hikers, and Sullivan has taken up yoga. The physical discipline aids mental concentration, prepping her for her next goal: making KNTV a powerhouse.

"WJAR and WRC were boomer, successful stations," she says. "KNTV will very soon join those ranks." ■

FATES & FORTUNES

BROADCAST TV

SARAH SMITH, general sales manager, KVUE Austin, Texas, appointed VP/GM, KRCR Redding, Calif.

JUDY DIVITA, Finance Six Sigma Black Belt, process improvement, financial function, General Electric Energy, named VP, finance, WNBC and WNJU New York.

PROGRAMMING

RAY RODRIGUEZ, president, Univision, Galavision and TeleFutura, Los Angeles, named president/COO, Univision Communications, Los Angeles.

At Comedy Central, New York:

RICHARD LOOMIS, VP, advertising and marketing, upped to SVP, marketing and brand strategy;

MITCHEL FRIED, VP, promotion marketing, to SVP.

JEFF MORRITT, creative director, CBS, Los Angeles, named VP, advertising and promotion, UPN, Los Angeles.

NANCY FOWLER (formerly Bassett), SVP, worldwide consumer products, DIC Entertainment, Burbank, Calif., promoted to president.

At BET: **ROBYN LATTAKER-JOHNSON**, director, development, alternative programming and production, Sci Fi Channel, Los Angeles, joins as VP, programming development, Los Angeles; **OLA KUDU**, VP/creative director, GlobalHue, Southfield, Mich., named VP, creative services, Washington; **KEVIN NEWELL**, marketing officer, central division, McDonald's, Chicago, named VP, Midwest advertising sales, Chicago; **LYNDA DORMAN**, executive director, Lawyers for Children America, Washington, named executive director, The BET Foundation, Washington.

HAROLD S. LEWIS, director, strategy and corporate development, The Weather Channel, Atlanta, named VP/GM, radio and newspaper syndication.

Continued on page 36



Nancy Fowler
DIC Entertainment



PEOPLE

Fates & Fortunes

Continued from page 35

At Court TV, New York: **ROB PUMO**, SVP, operations, named SVP, broadcast and technical operations group; **MICHAEL LUZZI**, director, operations, promoted to VP.

At ABC News, New York: **TIFFANY OSTEEN**, ABSAT producer, promoted to director, special projects, NewsOne;

FIONA CONWAY, senior producer, ABC News, named executive director, NewsOne.

At here! Network, New York: **MEREDITH KADLEC**, director, development, promoted to VP; **DAN GELFAND**, owner/partner, GO Marketing, appointed VP, promotional marketing.

EVAN R. GRAYER, formerly in business development at Time Warner, Stamford, Conn., named VP,

broadband, The DirecTV Group Inc., New York.

JOURNALISM

TESS KELLY, senior coordinating producer, *It's Your Call With Lynn Doyle*, CN8, The Comcast Network, Philadelphia, upped to co-executive producer.

KERRY SHAHEN, reporter, WBRE Wilkes-Barre, Pa., named co-anchor, *Pennsylvania Morning*, WBRE Wilkes-Barre

and WYOU Scranton, Pa. **RICH WALTZ**, fill-in television and radio play-by-play announcer, Seattle Mariners, and host, pre-game and weekly magazine shows, Seattle Mariners, Fox SportsNet Northwest, Seattle, named television play-by-play voice, Florida Marlins, Sunrise, Fla.

EUGENIA KRUG, associate producer, Oxygen, New York, named promotions writer/producer, Comcast SportsNet, Philadelphia region.

RADIO

At Beasley Broadcast Group, Inc.: **MAC EDWARDS**, VP, programming, Fayetteville cluster-WKML(FM) Lumberton, N.C., WFLB(FM) Laurinburg, N.C., WZFX (FM) Whiteville, N.C., WUKS(FM) St. Pauls, N.C., WAZZ(AM)

Fayetteville, N.C., and WTEL(AM) Augusta, Ga., named VP/director, operations: **ANGELA GODWIN**, local sales manager, WKML(FM) and WFLB(FM), named gen-



Alan Cohen Initiative

eral sales manager: **BRYAN KUSILKA**, account executive, WKML(FM), promoted to national sales manager, Fayetteville cluster—WZFX(FM), WUKS(FM), WAZZ(AM) and WTEL(AM) Augusta—in addition to WKML(FM) and WFLB(FM) **RANDY SHERWYN**, morning on-air personality, WXKB(FM) Cape Coral, Fla., also named program director, WJPT(FM) Fort Myers Villas, Fla.

ADVERTISING/MARKETING/PR

At Initiative: **MIKE TUNNICLIFFE**, executive VP, Initiative Worldwide, London, named chief strategic officer.

Initiative North America, New York; **ALAN COHEN**, president, marketing, 20th Century Fox Film Corp., Los Angeles, named EVP/managing partner, Initiative Innovations, Los Angeles.

GREG HAHN, creative director, Fallon, Los Angeles, joins BBDO, New York as executive creative director.

ALLIED FIELDS

Named to the board of directors, CTAM, Alexandria, Va.: **ROBERT CLASEN**, president and CEO, Starz Entertainment Group; **THOMAS CULLEN**, EVP, Charter Communications; **STEVEN A. MIRON**, president, Advance/Newhouse Communications.

Named to the Educational Foundation, CTAM: Chair **PAT ESSER**, EVP/COO, Cox Communications Inc.; Vice Chair **ANDY HELLER**, president, domestic distribution, Turner Broadcasting System; members of the board: **BRAD FOX**, SVP, affiliate relations, E! and Style networks; **DINNI JAIN**, EVP/COO,



Donna K. Lewis Kilpatrick Stockton

Insight Communications; **JOHN LANSING**, president, Scripps Networks; **MARVA A. SMALLS**, EVP, public affairs, Nickelodeon.

DONNA K. LEWIS, SVP/ chief legal officer, Turner Broadcasting System, Atlanta, named counsel, corporate practice group,

WHAT'S YOUR FATE?

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

OBITUARIES

Former CBS Radio executive **BENJAMIN STURGES LOCHRIDGE** of Vero Beach, Fla., died in Jackson, Wyo., on Jan. 11, his 88th birthday. Born in Kansas City, Mo., Lochridge began his career in media at the *Chicago Tribune* in 1937.

His career with CBS



Benjamin Sturges Lochridge

began in 1942 on the sales staff of KMOX Saint Louis. In 1953, he became manager of the Detroit network office of CBS. Appointed VP of network sales for CBS Radio in 1967, he retired nearly 20 years later.

Survivors include his wife, Julie Deane; sons Benjamin Sturges Lochridge Jr., Willard Fiske Lochridge and Robert Stuart Lochridge; daughters Laurie Waterhouse and Daryl Hornby; and 14 grandchildren and five great-grandchildren.

JOHN GORDON BRIDGE, retired SVP of communications services at GlobeCast, died Jan. 14, at New York Presbyterian Hospital following a lengthy illness. He was 76.

Bridge began his broadcasting career in the U.S. Navy on Armed Forces Radio Television Sports where he advanced from sportscaster to director.

At HTN Associates, he transitioned terrestrial television transmission to satellite for Major League Baseball, the National Basketball Association, the National Hockey League, the Professional Golfers' Association and professional tennis.



Harold S. Lewis The Weather Channel

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S A V E T H E D A T E



DEALS

TVs

WNDY(TV) MARION, IND.; WWHO CHILLICOTHE, OHIO

PRICE: \$85 million
BUYER: LIN Television Corp. (Gary R. Chapman, president/CEO)
SELLER: CBS/Viacom (Ed Karlik, president)
FACILITIES: WNDY(TV): Ch. 23, 5,000 kW, ant. 965 ft.; WWHO: Ch. 53, 5,000 kW, ant. 1,145 ft.
AFFILIATION: WNDY(TV): UPN; WWHO: P&W
BROKER: AGM Partners LLC

W55AI LAKE PLACID, W60AF MALONE AND W66AJ LYON MOUNTAIN, N.Y.; WVNY(TV)

BURLINGTON AND W63AD/ RUTLAND, VT.

PRICE: \$10.2 million plus assumption of liabilities
BUYER: Lambert Broadcasting LLC (Michael Jones, EVP/CFO)
SELLER: Straightline Communications (Ed Karlik, president)
FACILITIES: W55AI: Ch. 55, 0.993 kW; W60AF: Ch. 60, 0.994 kW; W66AJ: Ch. 66, 0.175 kW; WVNY: Ch. 22, 1,000 kW, ant. 2,740 ft.; W63AD: Ch. 63, 4.46 kW; WVNY: ABC
BROKER: AGM Partners LLC

KVIQ EUREKA, K10HX GAR- BERVILLE, K11NE HOOPA, K47GR REDDING, CALIF.

KO8LD MIRANDA, KO8HJ ORLEANS, K10FS RIO DELL, K10KY SHELTER COVE, K10EN WILLOW CREEK, CALIF.

PRICE: \$2 million
BUYER: Raul Palazuelos (Raul Palazuelos, owner)
SELLER: Clear Channel TV Inc. (William Moll, president)
FACILITIES: KVIQ: Ch. 6, 100 kW, ant. 1,739 ft.; K10HX: Ch. 10, 0.01 kW; K11NE: Ch. 11, 0.009 kW; KO8LD: Ch. 8, 0.003 kW; KO8HJ: Ch. 8, 0.01 kW; K10FS: Ch. 10, 0.009 kW; K10KY: Ch. 10, 0.006 kW; K10EN: Ch. 10, 0.05 kW
AFFILIATION: KVIQ: CBS

PRICE: \$70,000
BUYER: Family Stations Inc. (Harold Camping, president)
SELLER: Woodcook Communications (David Woodcook, president)
FACILITIES: Ch. 47, 47 kW
AFFILIATION: Ind.

COMBOS

WFFN(FM) COALING, WDGM(FM) GREENSBORO (TUSCALOOSA), WANZ(FM) HELENA (BIRMINGHAM), WBEI(FM) REFORM, AND WJRD(AM), WTSK(AM) AND WTUG(FM) TUSCALOOSA, ALA.

PRICE: \$29 million
BUYER: Citadel Broadcasting (Farid Suleman, chairman/CEO); owns 219 other stations, including WAPI(AM), WJOX(AM), WRAX(FM), WYSF(FM) and WZRR(FM) Birmingham
SELLER: Apex Broadcasting Inc. (Houston L. Pearce, chairman)
FACILITIES: WFFN(FM): 95.3 MHz, 18 kW, ant. 840 ft.; WDGM(FM): 99.1 MHz, 3 kW, ant. 623 ft.; WANZ(FM): 100.5 MHz, 93 kW, ant. 1,014 ft.; WBEI(FM): 101.7 MHz, 23 kW, ant. 725 ft.; WJRD(AM): 1150 kHz, 20 kW day/1 kW night; WTSK(AM): 790 kHz, 5 kW day/36 W night; WTUG(FM): 92.9 MHz, 100 kW, ant. 981 ft.
FORMAT: WFFN(FM): Oldies; WDGM(FM): Oldies; WANZ(FM): Alternative; WBEI(FM): AC; WJRD(AM): Oldies; WTSK(AM): Gospel; WTUG(FM): Urban AC
BROKER: Gary Stevens of Gary Stevens and Co

FMs

WBAZ(FM) BRIDGEHAMPTON, WHBE(FM) EAST HAMPTON, WEHM(FM) SOUTHAMPTON AND WBEA(FM) SOUTHOLD (HAMPTONS-RIVERHEAD), N.Y.

PRICE: \$12 million
BUYER: Cherry Creek Radio (Joseph D. Schwartz, CEO/president); owns 32 other stations, none in this market
SELLER: AAA Entertainment (John Maguire, president/CEO)
FACILITIES: WBAZ(FM): 102.5 MHz, 5 kW, ant. 348 ft.; WHBE(FM): 96.7 MHz, 4 kW, ant. 384 ft.; WEHM(FM): 92.9 MHz, 6 kW, ant. 259 ft.; WBEA(FM): 101.7 MHz, 6 kW, ant. 283 ft.
FORMAT: WBAZ(FM): Lite AC;

WHBE(FM): Business News; WEHM(FM): Progressive; WBEA(FM): Hot AC
BROKER: Bob Maccini of Media Services Group

KADD(FM) LAUGHLIN (LAS VEGAS), NEV.

PRICE: \$8 million
BUYER: 3 Point Media LLC (Bruce Buzil, manager); owns eight other stations, none in this market
SELLER: M&M Broadcasting LLC (William E. Fitts, managing member)
FACILITIES: 93.5 MHz, 3 kW, ant. 1,890 ft.
FORMAT: Hot AC

WFXQ(FM) CREEDMOOR, N.C.

PRICE: \$7.25 million
BUYER: Capitol Broadcasting Co. Inc. (James F. Goodmon, president/CEO); owns one other station, not in this market
SELLER: Joyner Radio Inc. (A. Thomas Joyner, president/treasurer)
FACILITIES: 99.9 MHz, 22 kW, ant. 292 ft.
FORMAT: Urban AC

WKZX(FM) LENOIR CITY (KNOXVILLE), TENN.

PRICE: \$2.25 million
BUYER: Cherokee Media (Brenda Palmer, president/secretary/treasurer); owns no other stations
SELLER: BP Broadcasters LLC (Zollie D. Cantrell, chief manager)
FACILITIES: 93.5 MHz, 2 kW, ant. 577 ft.
FORMAT: AC

AMs

WSPR(AM) SPRINGFIELD AND WACM(AM) WEST SPRING- FIELD (SPRINGFIELD), MASS.

PRICE: \$6.8 million
BUYER: Davidson Media Group LLC (Peter Davidson, president); owns 19 other stations, none in this market
SELLER: Antonio F. Gois
FACILITIES: WSPR(AM): 1270 kHz, 5 kW day/1 kW night; WACM(AM): 1490 kHz, 1 kW
FORMAT: WSPR(AM): Spanish/Tropical; WACM(AM): Spanish/Tropical

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BIA Financial Networks'
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Chantilly, Va., www.bia.com

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C A R E E R S

TELEVISION

SALES CAREERS

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KVUE-TV, the ABC affiliate in Austin, Texas is seeking an exceptional leader to join our dynamic sales organization. The ideal candidate for General Sales Manager will have a proven track record of success and a minimum of 5 years of television sales management experience. They must possess the tools necessary to lead and motivate their staff to succeed in an extremely competitive market. If you feel qualified, we welcome your interest in KVUE. Please forward your resume to our HR department, jmcthompson@kvue.com. KVUE-TV is a Belo subsidiary and an equal opportunity employer. M/F

LOCAL SALES MANAGER

KFVS-TV, CAPE GIRARDEAU, MO, a Raycom Media station, has an immediate opening for a LOCAL SALES MANAGER. 3-5 years of television sales/management experience. Visit www.kfvs12.com for more info. Successful candidate must pass drug screen and possess clean driving record. Equal Opportunity Employer. M/F/H/V. Resume to: Human Resources Director, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63702.

GENERAL SALES MANAGER

WDJT CBS-58 in Milwaukee seeks seasoned GSM. Responsible for multiple stations' revenue goals, working with Managers to achieve goals, all pricing/inventory control and directing the team to success. Must successfully create/meet budgetary goals, proven leadership ability, effective communication skills and ability to motivate the team. Send resume to HR-GSM, 809 S. 60th St., Milwaukee, WI 53214; fax: 414-607-8189 or e-mail: ccamps@cbs58.com EOE

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KCTV-5 in Kansas City is looking for a Local Sales Manager. This person must be able to take experienced local sales staff to new heights. Ideal candidate should have excellent communication, interpersonal and negotiation skills, as well as proven success in directing new business development and special project sales. Also, must have thorough knowledge of the television business and a strong desire to win. Successful candidate will oversee staff of four. Four year college degree in Marketing or TV/Radio Broadcast preferred or equivalent work experience. Send resume to KCTV-5 HR Manager, PO Box 5555, KCMO 64109, email Pruiz@kctv.com. AN EQUAL OPPORTUNITY EMPLOYER, M/F/D

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ASSIGNMENT EDITOR

WPVI-TV/6ABC is looking for an aggressive editor to monitor scanners, assign camera crews, write fact sheets and develop news stories. The position provides important editorial and logistical support for the news staff and requires a highly motivated self-starter. Prior broadcast news experience is a plus. Schedule may include overnights and/or weekends. Send resume and cover letter (no calls/faxes) to Cathy Simonds, Newsroom Administrator, WPVI-TV, 4100 City Avenue, Philadelphia, PA 19131. EOE

PRODUCER

KTRK Television is looking for a creative News Producer. Candidates must have the ability to produce a well-paced daily newscast under pressure. They must be a leader but take direction. If you can spend all day producing a show and drop everything for breaking news, then we want to hear from you. Candidates must have experience as a line producer in a large or medium market. Please send a resume, VHS tape of a recent newscast and references to: Robin Freese, Executive Producer, KTRK-TV, 3310 Bissonnet Street, Houston, Texas 77005. No telephone calls, please! Equal Opportunity Employer M/F/V/D

WEEKEND MORNING PRODUCER

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WBNS-TV, the dominant news leader in Central Ohio, seeks a News Producer to join our award-winning team. Send resume, recent newscast and news philosophy to: WBNS-TV, Attn: Human Resources Job #200JT, 770 Twin Rivers Drive, Columbus, OH 43215. Dispatch Broadcast Group is an equal opportunity employer. We are a smoke- and drug-free workplace.

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GRAPHIC DESIGNER

WCCB-FOX CHARLOTTE TELEVISION is currently seeking qualified applicants for a graphics designer position in the creative services department. The ideal candidate should possess 1-3 years of graphic design experience including, but not limited to graphic production for Television News, Entertainment and Promotional programming. Candidates must have experience with after effects, photo shop, illustrator and basic knowledge of adobe premier. Duties of this position will include nightly graphics creation for newscasts, logo creation and design, station promotion graphics design and execution, website design and maintenance and other duties as assigned. Please send resume' and reel of your latest creative works to: Kenny Curnow, FOX Charlotte Television, 1 Television Place, Charlotte, NC 28205. EEO

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Fast Track

Continued from page 4

Tim Nesvig, 30, Dies

Timothy Willem Nesvig, 30, account executive at **ESPN/ABC Sports Customer Marketing and Sales** in New York and the son of **Jon Nesvig**, president of

FAST TRACK

sales for **Fox**, died Feb. 8 at City of Hope Cancer Center in Duarte, Calif., after an 18-month battle with lymphoma.

He is survived by his parents, **Jon** and **Hanneke Nesvig**, of Riverside, Conn., and two sisters, **Mieke** and **Carrie Nesvig**, both of New York. A memorial service will be held Monday, Feb. 28 at 4:30 p.m. at the New York Society for Ethical Culture. Tax-deductible donations may be made to the **Tim Nesvig Fellowship for Lymphoma Research**, City of Hope Cancer Center, c/o Kathleen Kane, 1055 Wilshire Blvd, Suite 1200, Los Angeles, CA 90017.—*J.E.*

Buffett Boosts Cable Stake

Warren Buffett's Berkshire Hathaway doubled its stake in **Comcast Corp.** According to a securities filing, Berkshire boosted its stake in the cable operator from 5 million shares in September to 10 million shares in December.

Buffett's Comcast stake is less than 1% of the cable operator's outstanding shares. At \$340 million, it represents just a sliver of Berkshire's \$34 billion in stock investments.

FCC Tells Cellphone Firms: Cut the Sex

With cellphone video-content deals announced almost daily, **John Muleta**, the chief of the **FCC's Wireless Bureau**, is recommending steps the industry can take to ensure that children using mobile services aren't exposed to X-rated content.

Specifically, Muleta, in a letter to

Smut Bill Passes Congress

The **House** overwhelmingly passed the indecency-enforcement bill Wednesday 389-38, although there were a few more nay votes than last session, when a similar bill passed 391-22.

Among the switches were **Henry Waxman** (D-Calif.) and **Barney Frank** (D-N.J.), who both bemoaned a rise in censorship they associated with the post-Janet Jackson indecency crackdown.

The bill, strikingly similar to the previous version, ups the maximum indecency fines for stations and performers from \$32,500 and \$11,000, respectively, to \$500,000. It also toughens enforcement by requiring the **FCC** to act more swiftly on complaints and makes one indecency fine a factor in license renewals and three an automatic trigger for a license-revocation hearing.

The \$500,000 is a maximum, and the bill allows the **FCC** to take into account various factors in deciding on an amount, including ability to pay, size of market, and whether the broadcaster had or should have had knowledge of the violation or had any control over it.

That addition addressed the con-

cerns by some members, including station owners, that the fine would be onerous on smaller broadcasters. A last-minute amendment, meant to assuage concerned artists, would clarify that a performer's liability would be for "willful and intentional" indecency, not, say, for a performance later played on the air. It also requires the **FCC** to update its indecency guidelines every three years. The White House weighed in Wednesday in strong support of the bill that passed the House.

NBC, for one, was on the record opposing it, saying in a statement: "Given the current vagueness and inconsistency of the **FCC's** standards, this bill will indiscriminately threaten a wide variety of programming. ... This approach of increased government regulation and censorship is fundamentally misguided."

A Senate bill has been introduced by **Sam Brownback** (R-Kan.). It has not made it to committee yet, but **Ted Stevens** (R-Alaska), chairman of the **Senate Commerce Committee**, has vowed that there will be no repeat of last-year's stalling of indecency legislation.

—*J.E.*



Warren Buffett



Company of Soldiers



Sen. Stevens

Steve Largent, president of the **Cellular Telecommunications Industry Association**, called on cellphone providers to make sure parents know they can block their children's phones from accessing the Internet or pay-per-call voice services. Also, Muleta said parents should be informed of the types of content available through mobile-phone access.—*B.M.*

Iced NHL Season Saves ESPN Cold Cash

When the **National Hockey League** pulled the plug on its season last week, it became the first major sports league to cancel an entire season. **ESPN** saves \$60 million in rights fees and is

expected to decide by April whether it will take an option for next year.

Given that replacement programming has performed twice as well as hockey did last year, **ESPN** has a lot of leverage to drive rights fees down even further (it had already cut them to \$60 million from \$120 million in 2003-04).

NBC won't be saving any cash because its deal called for revenue-sharing for 13 regular-season and playoff games and as many as five Stanley Cup Finals games.—*K.K.*

PBS Cleans 'Soldiers'

PBS has decided to err on the side of caution and edit out the "f-words" and "s-words" from **Company of Soldiers**, a **Frontline** documentary on the Iraq war that airs Tuesday, Feb. 22.

The noncom service was getting grief from critics, who suggested it was caving to **FCC** pressure. But stations have asked it to err on the side of caution, according to **PBS**, and spokeswoman **Lea Sloan** says that, given the potential for a big indecency fine, it was the responsible thing to do.

Sloan points out that **PBS** has also made an unexpurgated version of the documentary available to any station that wants to take it. **PBS** supports both versions of the show.

KCTS Seattle, for one, has decided to air the unedited version.—*J.E.*

Merrill's Fawcett Dies

Merrill Lynch media analyst **Keith Fawcett** died Feb. 13. Fawcett, 50, analyst had been ill for months and had given up most of his coverage last year. He spent nine years at **Merrill**, primarily covering broadcast stations as part of the media research team led by **Jessica Reif Cohen**.

He is survived by his wife, **Sally**, and children **Elizabeth**, **Rebecca** and **Samuel**.

Round of Tragedy

Continued from page 10

Najai Turpin certainly had several possible sources of pressure or unhappiness in his life. His mother died when he was 18, and in the absence of his father, caring for his younger brother and sister, as well as a niece and nephew, fell to him. He also had a 2-year-old daughter with his girlfriend.

When the **Contender** production wrapped in November, everything had been filmed except the live championship bout that would play out in Las Vegas on May 24.

Turpin returned home to Philadelphia (**NBC** will not disclose how far he got in the competition), where he was being paid \$1,500 weekly by the show as part

of an agreement that prevented the boxers from going into the ring before the series aired.

AN UNLIKELY CANDIDATE

Turpin's manager, **Percy "Buster" Custus**, who had known him since childhood, says he has no idea what could have prompted Turpin to take his own life. "He was the one guy I never had to worry about," says Custus. He dismisses the possibility that Turpin's experience on **The Contender** had any impact on his emotional stability, but Custus did note a change in Turpin's behavior after he returned from Los Angeles. He seemed to chafe at the prohibition on boxing, says Custus, who wonders if Turpin knew how to handle the frustration. "He was going out to clubs, doing stuff he

never used to do. I'd have to go in there and say, 'What are you doing in a bar?'"

Stallone says Turpin's personality made him an unlikely candidate for reality-TV stardom. "He was unusually quiet. Kind of a hard guy to read, and kind of a suspicious person. People from certain neighborhoods, you've got to get to know them and they've got to get to know you."

Stallone says he would have liked one more conversation with Turpin. "You almost wish you could shake him and go, 'Wait a second, pal. You only had to wait 2½ more weeks' until the show's debut. 'Win or lose, the publicity—the machine—would've been awesome,'" **Stallone** says. "I would've said, 'It could change your life. Just hold on. Things can't be that bad.'" ■



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THE BUSINESS OF TELEVISION



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An Incomplete Grade

Last week, a damning study of local TV news political coverage, paid for by critics of media consolidation, was paraded around Washington as though it were the final word on local TV stations' campaign coverage during last year's election season. It wasn't. It's a sham.

That study, from the Annenberg School of Communication's Lear Center, in concert with the University of Wisconsin at Madison (arguably the cradle of anti-consolidation sentiment), loudly concluded that only 8% of more than 4,333 station newscasts surveyed contained even one story about a local political race. But the study was so narrowly targeted that it missed the point.

The Lear Center looked only at newscasts that aired between 5 p.m. and 11:30 p.m., and not even all of those. Here's what was not counted at all: early-morning, mid-morning and noon newscasts, and those that air in the 4 p.m. timeslot. Indeed, the study captured only 10 hours of news per station per week, rather than the 30-plus hours many stations broadcast.

And get this. It studied only 44 stations in 11 cities. There are 210 television markets nationwide and 1,366 commercial stations.

It excluded fast-growing morning newscasts, which also happen to draw the younger demo—people headed to work, parents—that many stations were targeting with campaign information in an attempt to encourage more young people to vote. Generally, it excluded newscasts in timeslots that have the most time to tell stories.

"They were obviously trying to make a point," says Radio-Television News Directors Association President Barbara Cochran, "and the results support the conclusion

they wanted to make." She labels the report incomplete and, in one market she spot-checked, inaccurate.

If the study remained merely an academic exercise, it wouldn't rise to the level of comment. But it was filed at the FCC as evidence in its ongoing study of broadcast localism and was used to beat up on broadcasters all over the nation.

We'll acknowledge that some stations don't do enough campaign coverage while making a boatload of money on campaign commercials. But many broadcasters offer impressive coverage, free airtime, debates and more. The entire industry was tarred last week by critics who let their agenda drive their conclusions.

Sen. John McCain (R-Ariz.) even used the study to introduce a bill forcing the FCC's hand on digital public-interest obligations and reducing broadcaster license terms,

as though putting a leash on a bad dog. The study was invoked on the House floor by a legislator trying to expand the definition of indecency to include such coverage "lapses." Common Cause and others brandished it as

though it were a weapon against broadcasters' planned fight for DTV multicast must-carry rights in Congress. And FCC Commissioner Jonathan Adelstein told broadcasters they should be "embarrassed." Enough.

The red faces should be on the people passing this study off as gospel. That's like judging a book by less than half its cover.

Research should adhere to the same standards as good journalism: It should be fair, accurate and as complete as possible. This report is none of those things, but it obviously will satisfy knee-jerk critics of local TV news. This wasn't a study. It was a joke. ■

EDITORIAL

NATPE Loves Its Independents

Gary Lico is an independent guy, and I appreciate that. In fact, it was his commentary about NATPE two years ago that prompted me to call him to solicit his opinions even before I got the job as NATPE president. We have often discussed the issues below privately over the past two years; his Airtime

AIRTIME By Rick Feldman

in the Feb. 14 edition ["NATPE Needs Independent Voices," page 46] causes me to respond in public to comments that miss the mark.

The independent voice is well-regarded and represented at NATPE, and this has been the case since the association was founded. Witness independent companies such as Granada America (Steve Davis and Paul Jackson), DIC (Andy Heyward), CHUM (Jay Switzer) and even a major non-aligned content provider in Sony (John Weiser) represented on our board.

At the convention, we featured many independent voices on panels and sessions, including producers

like Bill Sanders, Byron Allen, B.S. Hurst, Eric Schotz, David Salzman, Kevin Beggs, Phil Gurin, Gary Rosenthal, David Garfinkle and Scott Sternberg. We provided an entire afternoon of Boot Camp

sessions catering to independent producers in preparation for Boot Camp in Los Angeles in July. We celebrate and high-

light content producers and distributors large and small.

The 4,000-square-foot NATPE Networking Lounge, which Gary says is too small, is 4,000 square feet larger than any lounge on the NATPE floor prior to its introduction last year. It is meant for resting and schmoozing, not to set up shop. We need to work on that for '06, I agree.

The lounge is the size we can afford. If Gary wants to sponsor a bigger one in 2006, we would love that if we have the space for it.

On the floor, smaller independent companies out-number majors 20 to 1. It is easy to see that

not everyone can find a place next to a major. Indies with booths were not "relegated to the outskirts" as they composed most of the gross floor space. The majors have every right to request where they want to be, and we do everything we can to accommodate them. They have been major contributors to this organization, and their support is essential to a vibrant NATPE where all companies can benefit.

Along with Nick Orfanopoulos, our senior vice president of conference operations and sales, I keep in touch year-round with dozens of our independent producer and distributor clients, talking to them and soliciting their opinions.

NATPE is a non-profit membership organization. We aim to please. We try very hard to give our clients what they request and attempt to make everyone happy. Post-convention buzz supported our efforts, and we will do even better in '06.

Feldman is president/CEO of the National Association of Television Program Executives.

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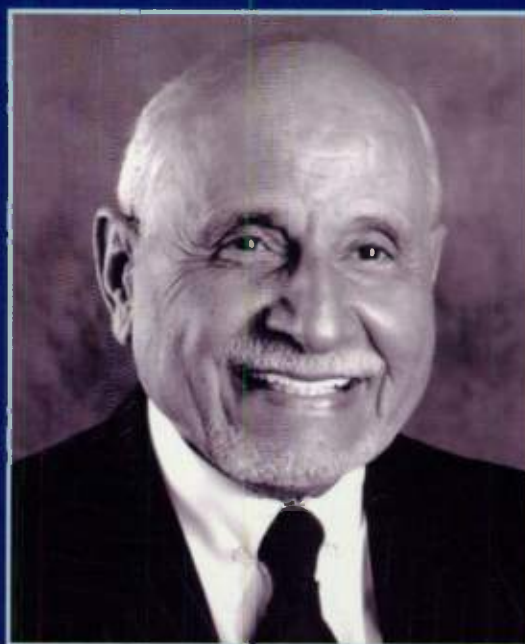
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