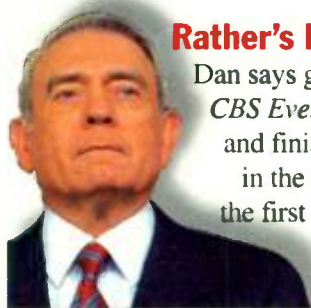




\$762 Million

Pay-TV operators' revenue from adult channels  
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STATION BUYERS' GUIDE  
NAB  
PAGE 20



**Rather's Farewell**

Dan says goodbye at CBS Evening News and finishes No. 1 in the ratings for the first time since March 13, 2000.

MARCH 14, 2005

BROADCASTING & CABLE



\$4.95

Reed Business Information

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JACKSON WATCH

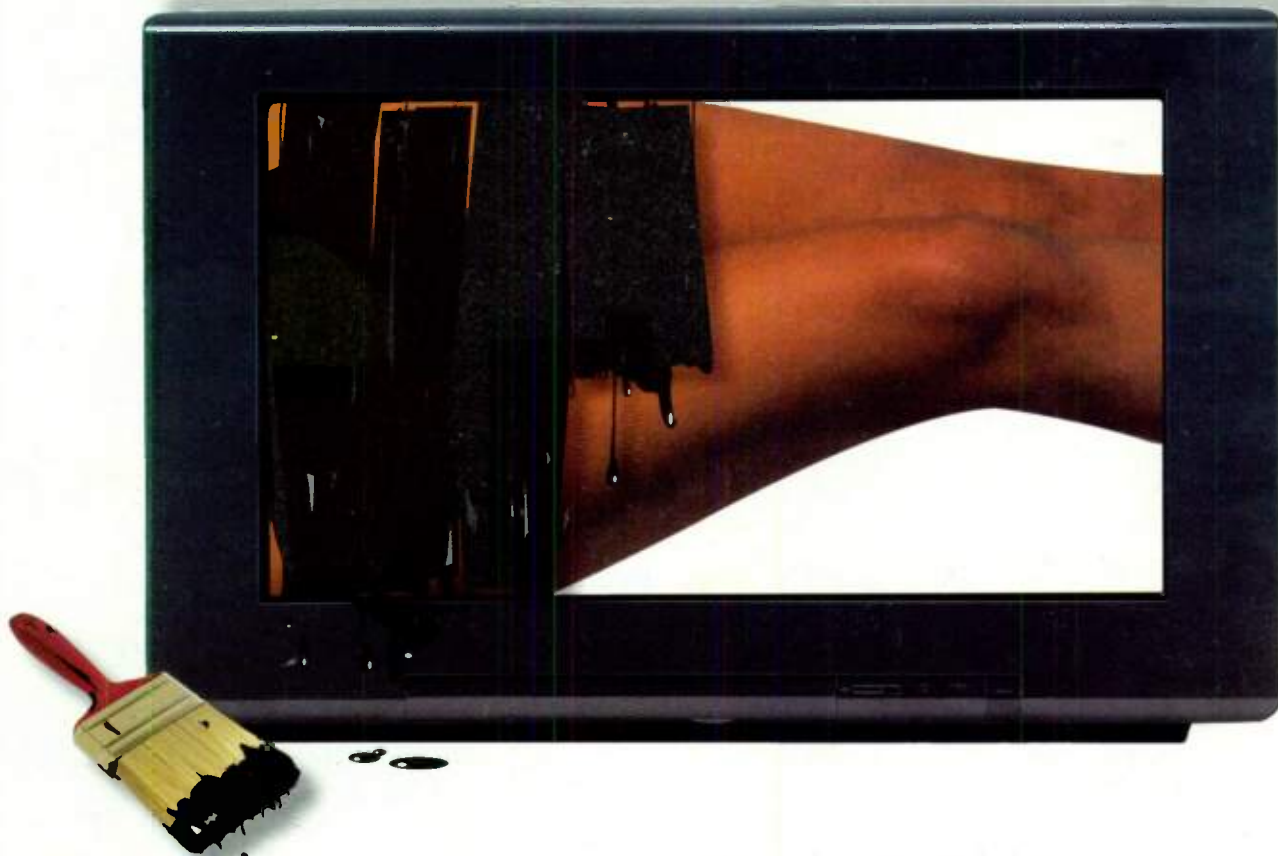
Split Personality

Morning news shows are all Michael Jackson almost all the time. But no Big Three newscast led last week with Wacko Jacko. A breakdown of the new day/night schism.



Michael Jackson

Page 8



Target: Pay TV's Wild Side

A government crackdown would include cable and satellite's lucrative porn business By Bill McConnell

Cable and satellite operators watched from the sidelines last year while broadcast TV was roasted in Washington for Janet Jackson's and Bono's crimes against public taste. Now it is pay TV's turn in the government's line of fire—and the result could cost the industry a lot more than an FCC fine and public scoldings on Capitol Hill.

With newly appointed Attorney General Alberto Gonzales making the prosecution of obscenity cases a priority for the Justice Department, cable and satellite operators face a looming threat to their estimated \$800 million in revenues from adult entertain-

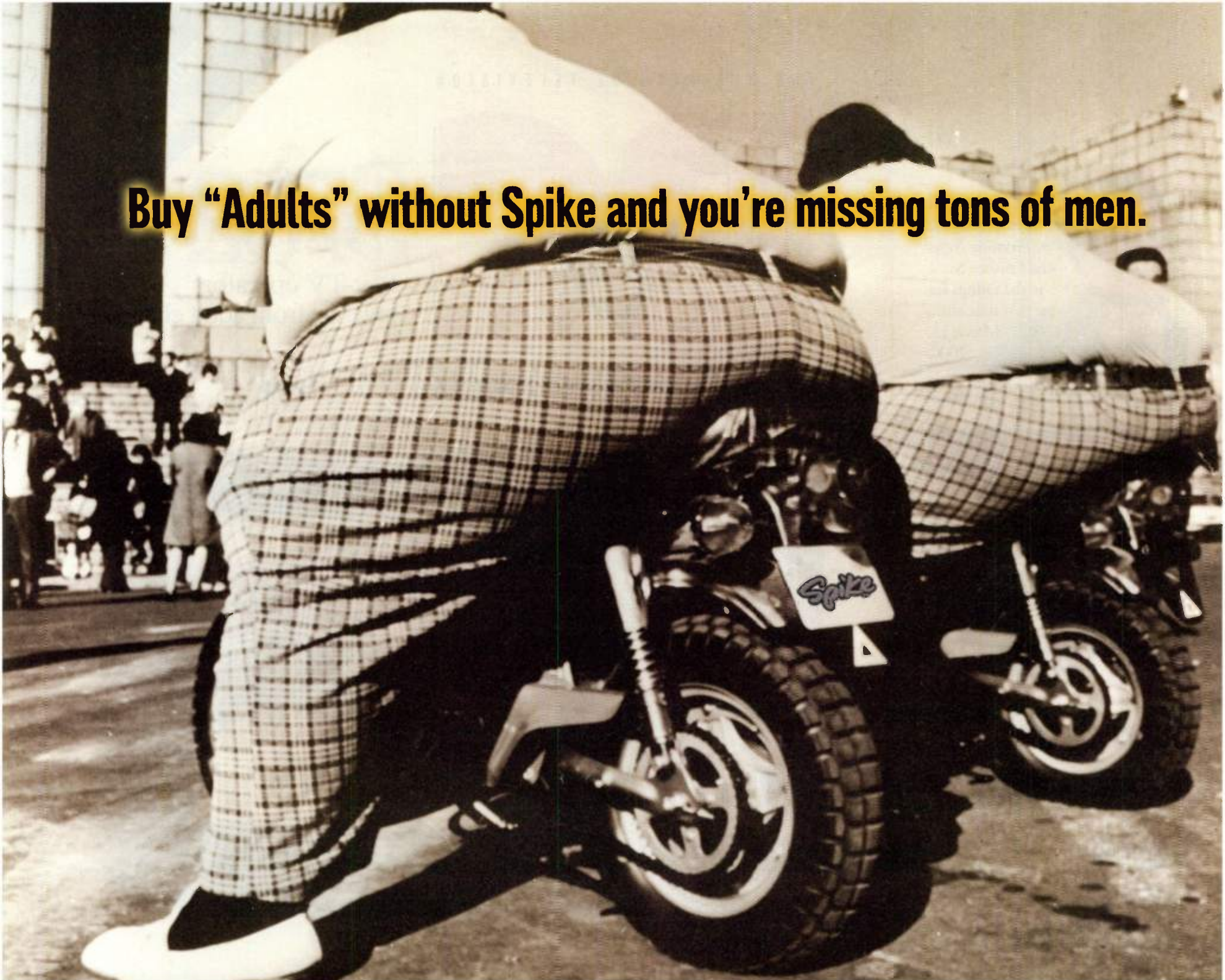
ment. But the landscape of cable and satellite programming itself—from the bawdy humor on Comedy Central to the softcore fare on late-night HBO and Cinemax—is also subject to attack as Congress contemplates revising the rules that have essentially given pay TV carte blanche to show anything, at any time.

For social conservatives, who have been emboldened by their role in the reelection of President Bush, the rhetoric coming out of D.C. could not be more welcome. For the pay-TV industry, the coming confrontations present the formidable task of lobbying to protect its interests, avoiding the radioactive PR of seeming to defend pornography, and preparing to fend off legal barrages from federal prosecutors. See page 12

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#BC7537812# JAN06 REG BCT#001 80090



**Buy "Adults" without Spike and you're missing tons of men.**

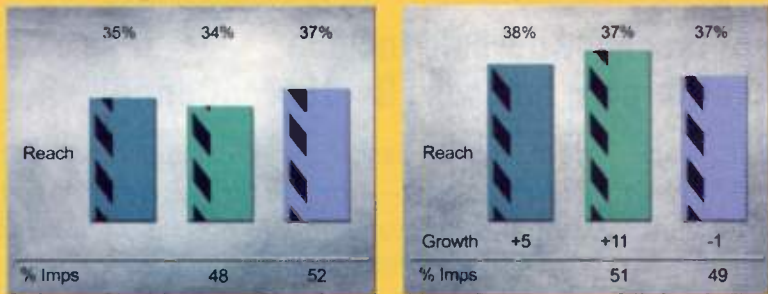


**\$12 Million Cable Buy: 18-34 Demo**

Men  
Women  
Adults

Original Schedule

Empowered With Spike



Source: Nielsen Media Research Mid Minute Respondent Level Data as Analyzed by Spike TV  
Audience Watch October 2004 (M-Su 9a-3a) Original: A&E, DISC, FX, TBS, USA, VH1  
Empowered: A&E, DISC, FX, TBS, USA, VH1, AND SPIKE

You want "Adults," but your buys deliver women. No wonder you have that uncomfortable feeling in your crotch.

Check out these charts and see what happens when you adjust your buy to include Spike TV. Your reach against men grows. Your reach against women even grows. But what's just as important is you improve the balance between men and women.

You can't just buy "Adults" by the seat of your pants. Talk to your Spike TV ad sales representative and get the facts.

**Spike**  
TV

FIRST NETWORK FOR MEN

B&C WEEK

Where to be and what to watch...  
Monday, March 14

A panel discussion called "The Other Side of News: Journalism in the Age of Terrorism" at the Foreign Press Center in New York today might actually turn kinda feisty, given that the participants include lefty journo Amy Goodman, media critic Rory O'Connor of Mediachannel.org, Fox News producer Camilla



Michael Jackson

Webster and U.S. Army Public Affairs Specialist Chet Marcus. The invitation from the organizers, New York Women in Film & Television, bears a yellow-highlighted warning: "All Press Must Be Confirmed in Advance." Not to worry! Nobody's coming—they've all been deployed to the Santa Barbara County courthouse in California for that highest-priority journalistic matter in these days of war and terror: The Michael Jackson trial.

Tuesday, March 15

Ten years ago, when the Consumer Electronics Association began hosting an HDTV Summit, high-definition television was just pie in the sky—although you could see the crumbs in amazing detail. Now HD's really,



Glenn Close

truly rolling across the land (OK, still kind of slowly) and the CEA's two-day conference beginning today at the Washington Convention Center is understandably tinged with nostalgia. There's the Digital Television Pioneer Awards luncheon today, and the first annual Digital Patriots dinner (Digital Patriots: heroes of the consumer-electronics industry, or an NFL cable package in New England?). Tonight: Glenn Close takes over as new precinct captain Monica Rawling on *The*



Catherine Crier

*Shield* (FX premiere, 10 p.m. ET). Don't push that Michael Chiklis character too far, Glenn. At his house, boiled bunny is just another name for rabbit stew. Shameless B&C plug: Our own Executive Editor Mark Robichaux moder-

# 'Nightline' a Go Go

By J. Max Robins



Ted Koppel In the future?

It may have seen the future of network news, and it includes an ersatz smoky-nightclub set complete with a live jazz quintet, two thirtysomething co-hosts and a comedian. All those elements were part of a super-secret pilot that ABC News shot as a potential candidate to replace the venerable and increasingly vulnerable *Nightline*. The project even has a logo: "ABC x 2" (read ABC Times Square).

On March 10, ironically the evening after Dan Rather signed off with a final "courage," I found myself in Times Square peering into *Good Morning America*'s storefront studio that seemed to have had a makeover. Inside, the studio looked like a T.G.I.F. version of a happening after-hours joint. About 60 people sat around lounge-size tables sipping drinks, while a smoke machine help create that special after-hours ambience. Outside on the street, a crowd of about 35 people could hear the smooth-jazz group hit its groove.

Later, the news-bistro crowd would meet their hosts. One was to be John Berman, who had done able work as an embed in Iraq for ABC News. The other was Jessica Yellin, a recently minted White House correspondent. The plan was for the two to introduce some taped pieces, among other things—and engage in some back-and-forth banter. Out on Broadway, we were told, eventually the crowd inside would see a standup comic doing a *Daily Show* kind of shtick.

About a month ago, word surfaced in the Long Island, N.Y., daily *Newsday* that the brass at ABC had asked *Nightline* to consider expanding to an hour, as well as putting out the call to various divisions, including ESPN, to come up with concepts for an entirely new hour show. The network's commitment to *Nightline* has been suspect for years. Remember, back

in 2002, ABC tried to land Letterman to bump out Koppel and company.

In addition, there is talk about two ABC News stars switching gigs, with George Stephanopoulos taking the helm of *Nightline*, perhaps from the Times Square studio, and Koppel taking over the Sunday chatfest *This Week*. Given that Koppel is making millions to work only half-time on *Nightline*, and *This Week* is an also-ran among the weekend politico shows, it made some sense that these conversations were under way. After all, no matter how prestigious a news vehicle, *Nightline* delivers about 3.8 million viewers a night, less than *Tonight Show With Jay Leno*'s 5.8 million and *Late Show With David Letterman*'s 4.6 million.

On the heels of that news, there were reports that ABC News shot a pilot featuring *Good Morning America* weekend co-host Bob Weir and veteran political commentator Jack Tapper. The tone of the project was described as "freewheeling" and more likely to delve into the seamy side of news, like Michael Jackson's child-molestation trial—the kind of tabloid fodder *Nightline* generally ignores.

"What we're being told is that the network is workshopping a lot of concepts," says a source who was involved with the Weir/Tapper project. "It seems the talent they're putting in place to do these shows are merely placeholders."

From what I hear, the folks at *Nightline* haven't given up yet. Koppel's

## THE ROBINS REPORT

The way the biz is going, you may be getting your news through manufactured smoke set to the saccharine tones of Kenny G.

keeping quiet, but his longtime executive producer Tom Bettag recently told the Associated Press that, as the show approaches its 25th anniversary, he and Koppel were committed to doing everything they could to "make sure it will go on for another 25 years."

I hope so, but I'm not counting on it. The way the biz is going, you may be getting your news through manufactured smoke set to the saccharine tones of Kenny G. ■

E-mail comments to: [bcrbins@reedbusiness.com](mailto:bcrbins@reedbusiness.com)

ates panel discussion "Court TV: Guilty Pleasure" at Fordham Law School in New York at 7 p.m. (for details, call 212-686-5005). The all-Court TV talkers include on-air talent Catherine Crier and CEO Henry Schleiff. And it's free!

Wednesday, March 16



Nat Geo Man?

Now that Discovery Channel has been repositioned as the Boys With Toys Network (*Monster Garage!* *American Chopper!*), National Geographic Channel can virtuously claim to be the preeminent TV home for the wonders of the natural world. Or at least they'll probably be selling that line tonight at the advertising upfront at the Metrazur restaurant in Grand Central Terminal in New York.

Thursday, March 17

Put your pencils down and quit filling out brackets for the office NCAA pool. March Madness begins today, when CBS begins broadcasting at noon (ET) for five hours, then takes a two-hour break to towel off before returning for a 7 p.m.-to-midnight run. (If you don't have the



Sean May

Sean May-equipped University of North Carolina in the Final Four, you're nuts.) Also tonight: The premiere of *E! Hollywood Hold 'Em* (10 p.m. ET), which involves actors playing poker. Wait, "Hollywood Hold 'Em"—wasn't that the working title for *E! Entertainment*'s Michael Jackson trial re-enactments?

Friday, March 18

Reality-show dragnet alert: USA Network begins trolling today for participants in a new "unscripted" show called *Made in the U.S.A.* Premise: Inventors. Make things. Face challenges. Eliminations. One team wins. Gets to sell stuff on Home Shopping Network. The first open call is in Chicago today, from 11 a.m. to 4 p.m., at Brody, Tenner & Paskal Casting. Just think of how far Thomas Edison could have gone if he'd had HSN's wind in his sails.



Thomas Edison

—Mark Lasswell

E-mail info for B&C Week to [b&cweek@reedbusiness.com](mailto:b&cweek@reedbusiness.com)



FAST TRACK

# Pols Take Porn Money

An activist group is labeling 15 members of Congress as hypocrites for waging public campaigns against pornography while taking campaign contributions from cable companies, hotel chains and phone companies that profit from X-rated entertainment.

"These members allege support for legislation penalizing obscenity one moment and fill their campaign coffers with pornography profits the next," says a report issued by **Citizens for Responsibility and Ethics in Washington**. CREW says the lawmakers took in \$433 million in contributions from companies like **Comcast**, **Time Warner**, **Marriott** and **AT&T** during the 2002 and 2004 campaign cycles. The companies profit enormously from adult movies on pay TV, in-room movies and phone sex (see page 12).

According to CREW, the top recipient of "porn profits" is **House Telecom Chairman Fred Upton**, whose campaign received \$56,000 from companies that earn some portion of their revenue from adult entertainment. Others include Sens. **John McCain** (\$46,000), **Sam Brownback** (\$17,000), and **Joe Lieberman** (\$16,000). Brownback will preside over a **Judiciary Committee** hearing on prosecuting obscenity Wednesday.

Upton declined to comment. A press aide for Lieberman says the donations come from "huge, diversified companies" with many products, most of them good. When it's time for vote on porn, Lieberman will back legislation increasing penalties or outlawing obscenity, she said.—*B.M.*

# New Front Moves In at Weather

The **Weather Channel** unveiled a new logo and marketing campaign, "Bringing Weather to Life," aimed at what President **Patrick Scott** calls "vitalists," defined as



a cross between viewers who are actively interested in weather and "planners" who use the channel to schedule their lives. The spots focus on families flying kites or business "drones" suddenly having snow-

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

MARCH 14, 2005 VOLUME 135 NUMBER 11



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ball fights. The new campaign is part of a long-running effort to reduce the network's reliance on what executives call "commodity" viewers, who just stop in to quickly check a forecast for a few minutes, then click off. That means the networks needs more shows that were once the province of **Discovery Channel**, like **Weather's Storm Chasers**.

New programming includes a magazine show, **Weekend View**, airing Saturdays and Sundays at 7-11 a.m. ET.—*J.M.H.*

## Scripps Sets New Sales Strategy

**Scripps Networks** will sell all of its cable networks together as it enters this year's upfront advertising market. In the past, the programmer's sales operation pitched its networks in pairs. **HGTV** and **DIY** sold together, and **Food Network** was tied with **Fine Living**.

But at Scripps' upfront advertising presentation, EVP of Ad Sales **Steven Gagliotti** noted increasing crossover among HGTV's home-makeover advertisers and Food Net's cooking clients. "It made sense to sell across all of them, he said. The move also lets Scripps push opportunities on Scripps home shopping network, **Shop-At-Home**.—*J.M.H.*

## Rather Exits With "Courage"

An obviously emotional **Dan Rather** signed off from the **CBS Evening News With Dan Rather** on March 9, 24 years to the day after he began. He resurrected his one-time trademark sign-off, "Courage," but expanded it to address military men in harm's way, a nation "still nursing a broken heart" after 9/11, the tsunami victims, those in "financial hardship or failing health," and his fellow journalists reporting from places where "reporting truth means risking all."

**CBS News** staffers applauded Rather as they gathered around

*Continued on page 30*



Rather says goodbye.

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# Going Private, Getting Ready

The bullet behind the Insight deal

Insight Communications' decision last week to go private will end the frustration that comes with being a public company buffeted by Wall Street's short-term demands. But the company's move won't do anything to head off a deal drama lurking in the wings: a confrontation that will pit Insight's Michael Willner, one of the few entrepreneurs who remain significant industry players, against the biggest cable operator in the world, Comcast's Brian Roberts.

And Roberts has a key bit of leverage over Insight that industry executives expect him to exploit: the threat of leaving Insight a company too small to thrive.

Willner and Insight Chairman Sid Knafel surprised the market March 7 by teaming up with giant buyout firm Carlyle Group. They proposed to acquire the 86% of the New York-based company owned by public shareholders for \$10.70 per share, or \$650 million. Investors expect Carlyle to increase its bid and sent Insight's stock \$1 above that offer price.

Carlyle has been hovering around the cable industry for years but hasn't used the \$47 billion it manages for significant U.S. investment in the industry since 1997. The firm was former FCC Chairman Bill Kennard's first stop after exiting the commission, joining a legion of former government officials tapped by Carlyle over the years, mostly to ease their investments in the defense sector.

Carlyle was one of several firms that approached Insight over the past year as the company's stock price dropped as much as 70%, partly because of the downdraft hurting all cable operators and partly due to Insight's substantial operating problems, which have hammered cash-flow growth. When the family behind Cox Communications decided to take that cable company private last fall, the move only sharpened financial players' interest in Insight, which seemed ripe for a similar step.

Where does Comcast fit in? Insight is a top-10 cable operator only because of a partnership with the No. 1 cable operator. The cable giant doesn't own Insight's stock but owns 50% of Insight's systems, a portfolio of 1.3 million

subscribers worth perhaps \$5 billion.

How did Comcast come to own that piece of the action? Insight was embedded in Tele-Communications Inc. (TCI) when that company was bought by AT&T Broadband, which was in turn acquired by Comcast. The Insight-Comcast partnership has a trigger set for later this year that could break it up.

## FRIENDLY HAGGLING?

By taking Insight private, Carlyle is betting the Comcast showdown will end more favorably than shareholders believe. The negotiations might run amicably, of course. Willner, after all, is well-liked by industry leaders, as demonstrated by his two recent terms as chairman of the National Cable Telecommunications Association and his skill in getting cable's often-clashing giants onto the same page.



Insight's Michael Willner

**Insight's action won't head off the deal drama lurking in the wings: a clash with Comcast.**

But friendly haggling would be uncharacteristic for Comcast. Typically, when Brian Roberts has an advantage in a negotiation, he grabs it and hits the other side hard. Ask John Malone about the time Roberts tried to snatch control of TCI away from him. Or talk to any shell-shocked cable network from which Comcast has been trying to extract price cuts and video-on-demand programming lately.

Insight is a bit of an oddity, an artifact of the cable industry's infamous "summer of love" when Leo Hindery, then-president of TCI, remade much of the cable business by putting about a third of the cable giant's systems into the hands of smaller companies.

Mike Willner was one of the entrepreneurs who benefited. He had risen through the ranks of Vision Cable, a small operator based in northern New Jersey. Willner started off running Vision's Bergen County system, and in 1979 (at age 26) he became chief operating officer.

In 1985, a few years after co-founder and Chairman Knafel sold to Advance Newhouse, he and Willner teamed up to create Insight. Knafel controls the company's shareholder votes, but Willner runs the company.

Today, Insight is surprisingly well-clustered in midsize markets, including Rockford, Ill., Lexington and

Louisville, Ky., Columbus, Ohio, and suburban Indianapolis. After a tough 18-month period in which cash-flow

growth stalled, subscribers jumped to satellite television and COO Kim Kelly got squeezed out, the company is finally

rebounding. Fourth-quarter revenue increased a healthy 11%, and average revenue per customer jumped 12% to \$68. But cash flow has been slow to keep pace, growing just 6%. Any further progress hinges on a successful resolution of the Comcast negotiations.

The worst-case scenario for Insight: Comcast decides to break up the partnership, take its half of the business and go home, leaving Insight with just 650,000 subscribers. In a world where anything less than 5 million subscribers is considered small, that would make Insight tiny.

But the bleeding wouldn't stop there. Insight buys programming through Comcast at the same substantial discounts networks accord to the largest cable operator, 10% to 20% less than smaller operators pay. Since programming accounts for 43% of Insight's expenses, separating from Comcast could leave Insight both dramatically reduced in size and less profitable.

## LIKELY OUTCOME

There's another, more likely outcome: Comcast bids for all of Insight. That could be an excellent result for Insight or an underwhelming one, depending on the price.

I'd bet on the latter, because the threat of Plan A will give Brian Roberts plenty of leverage in Plan B to squeeze the numbers.

And then there's a third way (my personal favorite) for all of this to turn out: Insight becomes a chip in the negotiations between Comcast and Time Warner. Comcast owns 20% of Time Warner Cable but is under FCC order to exit. One of the reasons Comcast and Time Warner are jointly bidding for Adelphia is to grease the unwinding of Comcast's stake.

Insight's Ohio systems are a particularly nice fit with Time Warner's existing operations, so it could become part of a bigger trade if Comcast wants to go that route.

Maybe everyone will walk away happy from the impending Insight-Comcast face-off. But it's a reminder to all executives entering into partnerships: Breakups can be painful. ■

E-mail comments to [jhiggins@reedbusiness.com](mailto:jhiggins@reedbusiness.com)

## MONEY TALKS

By John M. Higgins

## THE B&C

WEEK OF MARCH 4-10

### THE B&C 10

WEEK YTD

-0.8% -2.8%

### BROADCAST TV GROUPS

WEEK YTD

-0.8% -4.4%

### CABLE OPERATORS

WEEK YTD

3.2% 4.1%

### RADIO

WEEK YTD

-0.9% -2.3%

	CLOSE	WEEK	YTD
DOW JONES	10851.51	0.2%	0.6%
NASDAQ	2059.72	0.1%	-5.3%

## THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$28.97	1.1%	16.3%
Clear Channel	\$33.00	-0.9%	-1.5%
Comcast Corp.	\$33.07	3.3%	0.7%
Disney	\$28.00	-2.0%	0.7%
EchoStar	\$28.72	-4.5%	-13.6%
Fox Ent.	\$35.08	0.0%	12.2%
Hearst-Argyle	\$25.62	1.2%	-2.9%
Time Warner	\$17.75	0.3%	-8.7%
Tribune	\$40.24	-1.6%	-4.5%
Viacom	\$34.55	-3.2%	-6.8%

## GOOD WEEK

Insight	\$11.64	20.2%	25.6%
Mediacom	\$6.35	15.7%	1.6%
Tivo	\$4.34	6.9%	-26.1%
Sony	\$40.65	6.3%	4.3%
Publicis	\$33.36	5.6%	1.9%

## BAD WEEK

Young Bcstg.	\$7.68	-14.6%	-27.3%
Paxson	\$1.06	-12.4%	-23.2%
Grey Global	\$1,005.06	-12.1%	-8.6%
Interp	\$0.51	-12.1%	-32.0%
XM Satellite	\$30.32	-8.9%	-19.4%

## MEDIACOM JUMPS

+15%

Mediacom CEO Rocco Comisso is thanking Insight Communications for the pop in his stock. When Insight's management proposed going private, investors rallied around Mediacom, expecting that Comisso might follow suit and sending Mediacom's stock up 15%. Alas, it rose to only \$6.35, the price it was at three months ago.



# Norman Steps to MTV in Viacom Waltz

All further speculation that **Christina Norman** will jump to BET can stop. The **VH1** president is expected to move to a much bigger job: running **MTV**. She is being tapped to become president of **MTV** and **MTV2**, the division's hottest networks.

Norman would fill a slot vacated last fall when **Van Toffler** stepped up to become president of **MTVN Group**, which includes **MTV**, **VH1**,

**CMT** and startup gay channel **Logo**. Her appointment is the latest in a ripple effect that includes last May's promotion of **Tom Freston** from chairman of **MTV Networks** to co-president of parent company **Viacom**; the ascent of **Judy McGrath** into Freston's old job; Toffler's move into McGrath's slot; and the shakeout of **Spike** President **Albie Hecht**.

Norman is no stranger to **MTV**. Before moving to **VH1** in 2002, she was SVP for marketing, advertising and on-air promotion on **MTV**, **MTV2** and **MTV.com**. She took over **VH1** following its plunge in ratings after *Behind the Music* faded. She freshened up **VH1**'s staple—nostalgia clips shows—in



VH1 President Christina Norman has revived the network's clip shows.



For March Madness, sharks will feed on the CBS logo.



CBS News President Andrew Heyward

week, **CBS** will promote the movie as it sponsors babe-alicious spring-break coverage beamed by **Viacom**-owned sister network **MTV**.

**CBS** has nixed past attempts to alter the eye, but **Schweitzer** says, seemingly citing a guide to such things, "I noticed, nowhere is it written that a shark can't take a bite out of it."

## FLASH!

offerings like *I Love the 90s* and *100 Most Wanted Bodies*.

It's unclear who will replace Norman, but her new deal will clear the way for **Toffler** and **McGrath** to move more pieces on the board.

## Logo Draws Fresh Face

In a rare move, **MTV Networks** is bringing in an outsider to run startup gay network, **Logo**, which is scheduled to launch in June. The programmer has picked ad-agency executive **Lisa Sherman** to serve as SVP/GM. She is currently an SVP at **Hill, Holliday, Connors, Cosmopolos**, which is part of giant ad group **Interpublic**.

**Sherman** has no experience running TV networks and—

according to the notice of her 2003 commitment ceremony in the *New York Times*—has been working in business development and account management at **Hill, Holliday** rather than the creative side. But **Sherman** convinced **MTV** President and **Logo** President **Brian Graden** that she could succeed in **Logo**'s delicate mission of galvanizing the often fractious gay audience around the network without alienating straight potential viewers. She starts in April.

## CBS' Shark Treatment

To hype the March 20 telecast of *Spring Break Shark Attack*, **CBS** will blitz the airwaves during the **NCAA** March Madness basketball tournament with promos that end with killer sharks taking great big bites out of the his-

toric 50-year-old "eye" logo.

*Shark Attack*, **CBSers** will tell you, is just one of those for-the-heck-of-it projects that ought to draw millions of viewers. "We also do the **Hallmark Hall of Fame**," jokes **George Schweitzer**, president of the **CBS** marketing group, who concocted an elaborate and deliberately over-the-top promo campaign for a movie that has sharks, mayhem—and a lot of cute coeds in bikinis. In short, it's perfect for the **Madness** crowd.

After the games start on March 17, you'll see the shark slither across the screen with *Jaws*-like music sounding in the background. At California beaches, planes towing banners—with a chunk "eaten" by a shark—will hype *Shark Attack*, and in **New York's Times Square**, **CBS** will distribute "Bite Me"-emblazoned can coolers and inflatable sharks. Throughout the


## Heyward on The High Road

To mark **Dan Rather**'s final day as anchor of the *CBS Evening News*, **Andrew Heyward** sent out an e-mail to **CBS News** staffers.

Among the heartfelt words for his colleague of 24 years, the **CBS News** president took a swipe at some **CBS** luminaries who had been taking potshots at **Rather**. After praising the departing anchor in the March 9 memo for handling the transition from *Evening News* with "dignity, grace and valor," **Heyward** added, "I wish all our colleagues could say as much."

The **CBS News** boss didn't name names, but we know whom he was talking about. And so do you, **Walter Cronkite**, **Andy Rooney**, **Mike Wallace** and **Don Hewitt**.

Photo: Jeff Kravitz/FilmMagic.com, Norman



# MAURY HITS SEASON HIGHS!

	HH	W18-34	W18-49	W25-54
<b>MAURY</b>	<b>3.9</b>	<b>2.9</b>	<b>2.7</b>	<b>2.6</b>
LIVE WITH REGIS & KELLY	3.8	1.6	2.1	2.5
MONTEL WILLIAMS	2.8	1.6	1.7	1.9
ELLEN DEGENERES SHOW	2.6	1.3	1.6	1.9
TONY DANZA SHOW	1.4	0.5	0.6	0.8
LARRY ELDER SHOW	1.0	0.4	0.4	0.5

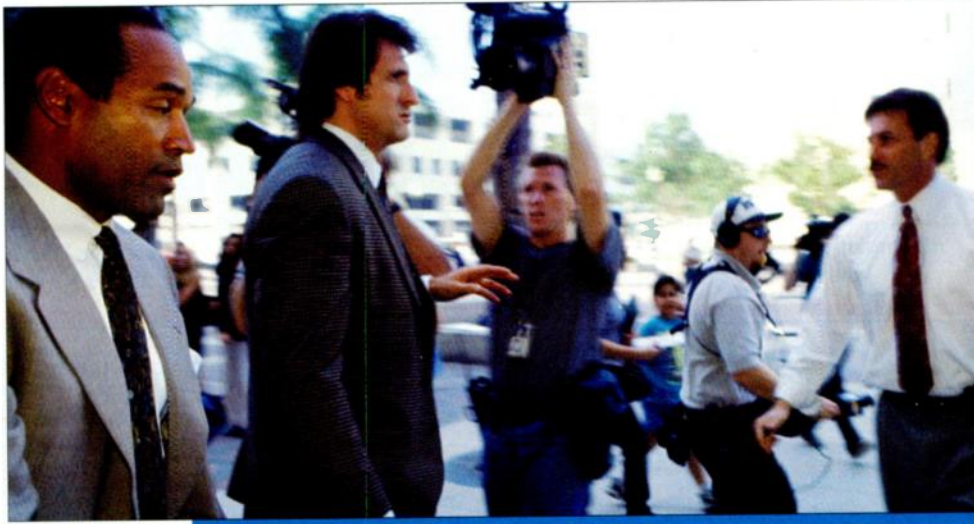
SOURCE: NSS GALAXY EXPLORER, WEEK OF 2/21/05. AA/GAA RATINGS. HH TIES W/O 12/27/04, W18-34 TIES W/O 2/7/05.

NBC UNIVERSAL TELEVISION DISTRIBUTION



# Unwacko: Evening News Ignores the King of Pop

Jackson trial shows "serious" split between morning and nightly newscasts **By Andrew Tyndall**



O.J. Simpson's trial (center) received far more nightly coverage than Scott Peterson's (left) or Michael Jackson's.

**T**V news has developed a split personality—and Michael Jackson proves it.

The King of Pop made quite a spectacle of himself when he turned up late for court last week in his pajamas. The cable news networks—barred from the courtroom itself—made this latest wrinkle in his sex-abuse trial their drama of the day. MSNBC even ran a countdown ticker checking off the seconds to the deadline for Jackson to forfeit his \$3 million bail.

Based on their news judgment, it would be easy to assume that we understand the TV news. Yet none of the Big Three broadcast networks' half-hour nightly newscasts led with Jacko's pajamas that evening. *NBC Nightly News* did not even assign a reporter to cover the bail brouhaha, brushing it off with a video voiceover.

## DAY AND NIGHT

But those same broadcast networks, it would seem, have a completely different set of priorities each morning. During February, when the Jackson case was only in the jury-selection phase, it was the second-biggest story on NBC's *Today*, ABC's *Good Morning America* and CBS' *The Early Show*. It did not even rank among the top 50 monthly stories on those networks' nightly newscasts.

In August 1993, when Jackson's sex life last made major news, the networks did not send out the same mixed messages. Back then, Jackson's alleged abuse had the status of rumor, not a criminal charge, and there

was no public trial. Nevertheless, it was a top-10 story on the nightly newscasts that month. In fact, the Jackson scandal was their third-most heavily covered arts-and-culture/showbiz story of the entire decade of the '90s.

Jackson's 1993 headlines were a harbinger of tabloid excesses to come. Just six months later, *CBS Evening News*' new co-anchor Connie Chung staked out her signature story, the Tonya Harding-Nancy Kerrigan saga. And in 1995, *NBC Nightly News* pulled off its climb from third to first place in the ratings through saturation coverage of the O.J. Simpson murder trial led by its newly discovered star, correspondent David Bloom. For a week, Princess Diana's death was so fascinating to the networks that it became the most densely covered overseas story of the entire Clinton administration.

A decade ago, nightly news and morning news were blending—nightly becoming more tabloid, mornings more serious, especially in the opening 7 a.m. half-hour. NBC executive producer Jeff Zucker famously switched jobs from the *Nightly News* to *Today* with the rationalization that his hard first 30 minutes could set the public-policy agenda for each day's news. When world events turned deadly serious in 2001, the convergence continued. The nightly newscasts reverted to their traditional hard-news foreign-policy orientation while the morning programs shifted their story mix, too.

But that linkage is now officially broken.

The Laci Peterson murder case last year received saturation coverage in the mornings, scarcely a mention in the evenings.

Last month's totals show that there are now two parallel news universes. Only one story—the ailing Pope John Paul II—appeared in the top-10 rankings for both morning and evening. Not a single Iraq story broke into the morning programs' list (these numbers

measure time devoted to each morning program's feature and interview segments, outside the summary newscasts at the start of each hour). Apart from Michael Jackson, *GMA*'s other two most heavily covered stories were the Academy Awards and anchor Diane Sawyer's visit to the set of its prime time hit *Desperate Housewives*. February also featured Prince Charles' engagement, the Super Bowl and Valentine's Day.

In the evenings, on the other hand, Jackson's case was not even the most newsworthy event in the world of arts and culture. The obituary for playwright Arthur Miller and The Gates in New York's Central Park both received more attention.

## IMPLICATIONS FOR NEWS DIVISIONS

This schism between mornings and evenings has serious implications for the network news divisions. Anchors become identified with the stories they cover. To the extent that each daypart has its distinct agenda, success in one is not transferable to another. Rumors of Katie Couric's being hired to anchor the *CBS Evening News* are less credible under the current set of news agendas than they would have been even three years ago.

The same problems beset the cable news networks, where daytime story selection closely resembles the networks' in the mornings and the crime-blotter mentality—think Dan Abrams, Greta Van Susteren and Nancy Grace—now extends into prime time. As two separate sets of news agendas develop, it may be hard for one brand to cover both with credibility.

Apparently, this split is not only TV's problem. It's cropping up online, too, according to BuzzMachine's Jeff Jarvis. Last week, he went "trolling for blog posts" on the Jackson trial and found few. "Not as plentiful as the Bankruptcy Bill" passed by the Senate, he mused.

Now if Jacko went bankrupt, maybe he could make the nightly news, too. ■

## News Analysis

### BIG THREE NETWORKS' TOP 10 STORIES, FEBRUARY 2005

Nightly newscasts (minutes)

	TOTAL	ABC	CBS	NBC
Social Security solvency	54	19	18	16
Pope John Paul II in ailing health	48	13	19	16
Iraq: U.S. combat continues	48	6	32	9
Iraq: Elections	38	13	9	16
Israeli-Palestinian conflict	36	11	9	16
Former Lebanese PM killed	30	13	7	10
Federal budget FY06 submitted	28	11	5	12
State of the Union address	25	8	4	14
Rx drugs: Cox-2 inhibitor safety	24	10	9	5
President Bush visits EU leaders	22	8	7	8

Morning programs (minutes) \*

	TOTAL	GMA	EARLY SHOW	TODAY**
Academy Awards ceremonies	146	75	34	37
Michael Jackson sex-abuse trial	120	39	49	32
British royals: Charles to wed	72	31	19	22
Pope John Paul II in ailing health	53	15	11	27
NFL Super Bowl XXXIX	51	20	13	18
Valentine's Day holiday	50	7	42	0
S.C. boy killer: Zoioft defense	48	8	18	21
NBC's autism series	38	0	0	38
ABC's <i>Desperate Housewives</i>	37	37	0	0
Indonesia tsunami aftermath	35	9	11	15

\*Feature/interview segments outside the news blocks; \*\* Data for first two hours only

SOURCE: The Tyndall Report



**RATINGS 2/21-27/05**

Nielsen Media Research

**Top 25 Shows  
ADULTS 18-49**

PROGRAM	AA	GAA
1 <b>Everybody Loves Raymond</b>	4.2	5.3
1 <b>Seinfeld</b>	4.2	5.2
3 <b>Friends</b>	4.1	5.3
4 <b>Oprah Winfrey Show</b>	3.5	3.5
4 <b>Seinfeld (wknd)</b>	3.5	4.3
6 <b>CSI: Crime Scene Investigation</b>	3.2	3.7
7 <b>Wheel of Fortune</b>	2.9	NA
8 <b>Everybody Loves Raymond (wknd)</b>	2.6	2.6
9 <b>Dr. Phil</b>	2.5	2.5
9 <b>Jeopardy!</b>	2.5	NA
11 <b>Entertainment Tonight</b>	2.4	2.5
11 <b>That '70s Show</b>	2.4	3.0
13 <b>King of the Hill</b>	2.2	2.6
13 <b>Malcolm in the Middle</b>	2.2	2.6
15 <b>Judge Judy</b>	2.1	3.1
15 <b>Will &amp; Grace</b>	2.1	2.6
17 <b>King of Queens</b>	2.0	2.4
18 <b>Maury</b>	1.9	2.0
19 <b>Cops</b>	1.8	2.2
19 <b>That '70s Show (wknd)</b>	1.8	2.1
21 <b>List of a Lifetime 5</b>	1.7	1.7
22 <b>Home Improvement</b>	1.5	1.9
22 <b>Inside Edition</b>	1.5	1.5
22 <b>Judge Joe Brown</b>	1.5	2.0
22 <b>Live With Regis and Kelly</b>	1.5	NA

**Top Talk Shows  
ADULTS 18-49**

PROGRAM	AA	GAA
1 <b>Oprah Winfrey Show</b>	3.5	3.5
2 <b>Dr. Phil</b>	2.5	2.5
3 <b>Maury</b>	1.9	2.0
4 <b>Live With Regis and Kelly</b>	1.5	NA
5 <b>Jerry Springer</b>	1.2	1.3
5 <b>Montel Williams Show</b>	1.2	1.3

According to Nielsen Media Research Syndication Service Ranking Report Sept. 13-19, 2004

AA = Average Audience Rating

GAA = Gross Average Audience

One Nielsen rating point = 1,096,000 households, which represents 1% of the 109.6 million U.S. TV Households

NA = not available

# SNTA Trumpets Gains

Returning favorites post big increases **By Allison Romano**



Ellen DeGeneres

Nationally syndicated shows are on a ratings roll. So goes the latest sales pitch from the Syndicated Network Television Association. The group, which represents sales interests of syndication producers and distributors, says household ratings for syndicated shows were up 5.2% during the October 2004-January 2005 period compared with the same stretch a year earlier.

Syndicators are trying to build on last year's stellar performance, a \$3.9 billion tally—up 16% from 2003. Early 2005 projections call for low single-digit growth. In addition to traditional ad sales, syndicators are pumping up integrated product deals like *The Oprah Winfrey Show's* famous Pontiac car giveaway.

One notion that sellers want to hammer home: They can make quick changes to ad orders. Syndicators have battled a perception that they can't

swiftly swap out commercials. "We can make changes in two to three days, just like networks and cable," says SNTA President Mitch Burg.

A second: Syndicated shows are hot. "We are doing great first-run original programming—and a lot of it," Burg says.

Returning favorites are fueling the growth, with eight standouts—including *The Ellen DeGeneres Show*, *Oprah*, *Judge Mathis* and *Jeopardy!*—posting double-digit increases. But broadcast-network daytime is suffering, per SNTA. While several daytime syndicated shows were up, Burg notes, network soap operas dropped 4.2% in household ratings.

The SNTA cheerleading comes just as the organization kicks off its road show; syndicators began presenting to advertisers last week in New York. Among the stars expected at last Thursday's glitzy New York SNTA after-party: talk hosts Regis Philbin, Ellen DeGeneres and Maury Povich, plus Fox stars Bernie Mac and Kiefer Sutherland. *The Bernie Mac Show* and Sutherland's high-octane drama 24 are among the off-net series hitting syndication next fall.

On March 21, SNTA will hold a similar presentation in Chicago and again in Los Angeles on March 24.

So far this year, only four new first-run shows (Tyra Banks', Martha Stewart's, *Judge Alex* and the new *Current Affair*) are sure bets to make it to market, the lowest total in recent years.

Burg isn't worried. "We have such strength coming back, it is good we only have four new shows," he says. "Eight to 10 shows would just fragment the audience more." ■

**IN FOCUS**



Ray Romano

**RAYMOND STAYS ON TOP**

Everybody in syndication seems to love *Raymond*, which did terrific business for the week ended Feb. 27. *Everybody Loves Raymond* was first among off-net strips with a 7.3

household rating. *Seinfeld* was up 2% from the prior week with a 6.3. *Friends* and *CSI* followed with a 5.9. *Malcolm* was in the middle of the pack with a 3.7, up 6%.

Three first-run shows—*The Ellen DeGeneres Show*, *Dr. Phil* and *Judge Mathis*—posted their highest ratings to date.

*Ellen's* gains were driven by its best-ever household rating for a single show: 3.0 on President's Day, Feb. 21. Guest Ray Romano kicked off an *Everybody Loves Raymond* week that included appearances by various show stars on succeeding days. *Ellen* posted a series-high 2.6 rating for the week, up 30% over last year. That was the biggest year-to-year improvement for any talk show.

In its third season, *Dr. Phil* was up 18% from the prior week to hit its new show high of 6.6. He got a big boost from shows about sexual molestation on Feb. 23 and 24. *Judge Mathis*, in its sixth season, had its best week ever, up 16% year-to-year to a 2.9 average, ranking it fifth among the strong court field.

**THE INSIDER LEADS ROOKIES**

*The Insider* pulled a 2.9 rating for the week, holding on to its position as the best-performing freshman show. Among other rookies, *Jane Pauley* was up 13% from the prior week to 1.7. *Tony Danza* gained 8% to 1.4; *Ambush Makeover* was up 20% to 1.2; *Larry Elder* rose 11% to 1.0; *Pat Croce* gained 14% to 0.8, and *Life & Style* was flat at 0.6. *Danza* is the only freshman to be renewed for next season.

**MALCOLM'S INCREDIBLE INCREASES!**

Week	Rating
SEPT. '04	3.3
OCT. '04	3.4
NOV. '04	3.9
DEC. '04	4.1
JAN. '05	4.4
FEB. '05 through 2/20	4.4
WEEK OF 2/21 - 2/27	4.6 (39% GROWTH VS. DEBUT)

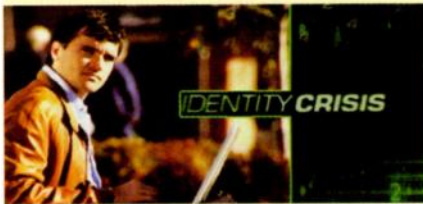
Source: NSS Galaxy Explorer. NSI Measurement Dates or as dated. GAA HH Rtg.



## STATION TO STATION

KXAS, KHOU  
Sweeps' Gains

By Allison Romano



KXAS investigative series

An identity crisis helped KXAS Dallas-Fort Worth nab top late-news ratings in February sweeps. On seven nights last month, the NBC O&O showcased investigative series "Identity Theft," demonstrating how easily a person's identity can be stolen. "We hit on something people care about," says News Director Susan Tully.

In one story, "Stealing a U.S. Senator's Identity," reporter Grant Stinchfield located Sen. Kay Bailey Hutchison's Social Security number online and printed checks with her name and address. He explained how viewers could secure their identities and directed viewers to the KXAS Web site.

The series helped boost KXAS in a tight news race. Its 10 p.m. news posted a 10.9/17, edging out CBS O&O KTVT's 8.82/14, and Belo-owned ABC affiliate WFAA's 8.81/14. Fox-owned KDFW placed fourth with a 5.5/9.

## KHOU SCORES

Farther south, Belo's KHOU Houston is picking off ratings wins one newscast at a time. For the first time in five years, it earned top marks in February at noon, 5, 6 and 10 p.m., according to Nielsen. In November, it won late news but finished second to ABC O&O KTRK in evening. By February, KHOU was tops in noon, evening and late news. "Month by month, 11 News is building momentum," says President/GM Peter Diaz. "Our brand is strong investigative reporting and franchise pieces in every newscast." It has also scored Peabody and DuPont awards.

Of course, lead-ins help. *Oprah* sets up the early-evening news, and *Wheel of Fortune* is the lead-out. Later, CBS' solid prime time delivers more viewers into late news. But to get a full house, KHOU needs an early-morning news win. KTRK dominates that daypart; its 8.8/27 beat KHOU's 4.1/13 last month. Send station news to [aromano@reedbusiness.com](mailto:aromano@reedbusiness.com)

## New Ad Twists From NBC

Revelations Marketing Banks on Cryptic Messages By Jim Finkle

The Latin language doesn't usually pop up in New York City subway stations or appear on outdoor wall projections in other big cities. But "Omnium finis imminet," a Latin phrase loosely translated as "The end is near," is cropping up everywhere—even in cryptic five-second TV messages that fade in and out. Who is responsible? NBC. The network is in the early stages of an unusual marketing campaign for *Revelations*, a tough show to sum up in a 30-second spot.

*Revelations*, which premieres April 13, is a six-hour limited series that mixes elements from *The X-Files*, *The Omen*, Indiana Jones and *The Da Vinci Code*.

The series stars Bill Pullman as a brilliant scientist/atheist and Natascha McElhone as a devoutly religious nun who is convinced that the end of the world is fast approaching. Together, they get caught in an adventure around the world, fighting to stave off Armageddon.

"The subject matter is polarizing, but interesting to people at both ends of the spectrum," says Vivi Zigler, an SVP with The NBC Agency.

The show's ad blitz began in mid February, when NBC marketing guerillas wrote the ominous phrase in chalk graffiti along riverbanks, trash cans, outside buildings and on sidewalks in cities nationwide. They took photos of their handiwork, then posted those images on the Internet.

NBC won't say how much it is spending on the campaign, but Chief Marketing Officer John Miller says it is comparable to the budget for a typical new series. According to industry estimates, that is anywhere from \$5 million to \$10 million. *Revelations'* price tag was higher than the average drama which costs \$2 million an hour to produce.

## ADS GETTING NOTICED

Although it is early in the promo cycle, people are noticing. NBC's viral campaign is strategically akin to ABC's *Lost* and *Desperate Housewives*.

These oblique promos have spawned tens of thousands of Internet postings, as well as two mentions in *The New York Times*. Bloggers posted the photos on hundreds of Web sites, prompting vigorous debates over their significance.

While many online users suspected

that the phrases must be part of a big marketing campaign, few were able to connect the dots to NBC or *Revelations*. On ChristianForums.com, there has been an extensive discussion on how to translate the text into English.

After a failed attempt to get clues from the company that sells ad space for the New York subway system, a blogger on DeadProgrammer.com commented, "This is probably a 'guessing game' ad for the new *War of the Worlds* movie or some stupid Sci Fi Channel movie or series."

*The New York Times* weighed in with a March 5 article about subway ads that mentioned the Latin phrases in passing, noting they were for Steven Spielberg's upcoming film, *War of the*

become more ubiquitous, creating brand clutter in the minds of consumers, says Jim Chabin, CEO of Promax, a group that advises media companies on how to market their products. NBC's promotion for *Revelations* may represent the biggest unbranded campaign of its type to date, he says.

"People are so overloaded with messages," says Chabin. "The truth is that, when you speak to them, you shouldn't even be talking about what you are selling. You've got to open a dialogue first."

## BUILDING AN AUDIENCE

Here are some key steps in the campaign to promote *Revelations*. It kicked off in February, when NBC started spreading the phrase "Omnium finis imminet."

## MARCH 14:

There will be a dramatic increase in the number of ads on the New York subway system. They'll provide a little more information than the first round, adding ambiguous photos from the show to keep the public mentally engaged.

## MARCH 15:

NBC will screen the pilot in New York and nine other cities to audiences mostly recruited from college campuses, with a heavy concentration of students interested in theology, philosophy, film and TV.

Promos will go up on NBC.com.

Promos will go up at Universal Studios theme parks in Orlando and Hollywood.

Regal theatres will start running *Revelations* clips in ads that run before their films.

## MARCH 21:

Ads will start running in niche magazines, including *Scientific American* and *Paranoia—The Conspiracy Reader*. They will also appear on Web sites, such as Belief.net and AintItCool.com.

## EARLY APRIL:

The print-ad campaign will expand to mass-market publications like *People* and *Rolling Stone*. Frequent TV spots will run on NBC, USA, Sci Fi Channel and Bravo.

## APRIL 11:

The series will be advertised prominently on the Yahoo! home page, inviting people to return to the site on April 13 to watch a six-minute clip from the pilot. ■

NBC's promotion for 'Revelations' may represent the biggest campaign of its type.



"Omnium finis imminet" is everywhere.

*Worlds*. (On March 9, the paper issued a correction, noting that they were for *Revelations*.)

NBC is hoping the media will start covering the marketing effort after March 14, when the network ratchets up its intensity. "It will feel like you're pretty much surrounded in the subway," says Zigler. "Once people figure out what 'the end is near' means, they're a little curious, perhaps a bit alarmed."

## ATTRACTING VIEWERS WHO IGNORE ADS

Ultimately, the carefully orchestrated effort is designed to attract viewers who usually ignore ads. Traditional spots have become less effective as they've



AT A GLANCE

The Market

BMA rank	25
Population	2,644,000
TV homes	1,053,000
Income per capita	\$18,910
TV revenue rank	26
TV revenue	\$203,000,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WTHR	13	NBC Dispatch Bcstg.
2	WISH	8	CBS LIN TV
3	WXIN	59	Fox Tribune
4	WRTV	6	ABC McGraw-Hill
5	WDNY	23	UPN LIN TV
6	WTTV	4	WB Tribune

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

Cable/DBS

Cable subscribers (HH)	652,860
Major cable operators	Comcast, Bright House
Cable penetration	62%
ADS subscribers (HH)	231,660
ADS penetration	22%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Wheel of Fortune (WTHR)	12.2/26
Network Show	
CSI (WISH)	21.7/30
Evening Newscast	
WTHR	10.5/21
Late Newscast	
WTHR	8.8/18

\*\*\*February 2005, total households

SOURCES: Nielsen Media Research, BIA Research

# Indianapolis' TV Race

## WTHR leads pack; WISH gains ground

By Allison Romano



WTHR reporter Anne Ryder

Indianapolis, the 25th-largest TV market, sports a competitive local TV scene. Out in front is Dispatch Broadcasting's NBC affiliate WTHR. The station is No. 1 in all news parts and overall ratings. A standout NBC outlet, it earns higher prime time and network-news marks than most stations and carries syndication dynamos *The Oprah Winfrey Show*, *Dr. Phil*, *Wheel of Fortune* and *Jeopardy!*.

WTHR has retained its distinction as top-rated news despite losing two star faces: veteran meteorologist Bob Gregory and lead co-anchor Anne Ryder, who remains a special-projects reporter. "We've actually grown our share," says GM Rich Pegram. "It reflects well on our 'Eyewitness News' brand."

WTHR's strongest competitor is LIN Television's CBS affiliate WISH. In February, WTHR's 11 p.m. news nabbed an 8.8 rating/18 share, while WISH kept pace with a 7.9/16. And buoyed by its *Oprah* lead-in, WTHR dominates 6 p.m. news. McGraw-Hill owns the ABC affiliate WRTV, the third-rated news station. Tribune Broadcasting operates a duopoly with Fox affiliate WXIN and WB station WTTV. Comcast Cable and Bright House Networks are the dominant cable operators.

Still, WISH is gaining a new advantage. LIN agreed to buy UPN station WDNY last month from Viacom as part of a two-station, \$85 million deal, pending FCC approval. The combination would create Indianapolis' second duopoly. "As a CBS affiliate and heavy-news station, we appeal to 25-54s, while UPN does a great job with the younger audience," says WISH VP/GM Jeff White, a 26-year station vet, who is pleased by the cross-promotional opportunities.

One wrinkle: Indianapolis, like other parts of the state, doesn't observe daylight-saving time. That means city stations time-shift their prime time programming during certain months of the year. Stations keep their schedules consistent with Eastern Time, sometimes tape-delaying shows. The state legislature is debating whether to mandate daylight-saving time statewide.

Local broadcasters, however, enjoy firm financial footing. Indianapolis' economic base isn't tied to one industry. "That makes the market shine much stronger than other Midwest cities," says White. Pharmaceutical giant Ely Lilly calls Indianapolis home; Ford and Chrysler have large plants nearby. Last year, stations in the market took in \$203.1 million in gross revenue, according to BIA estimates, up from \$187.2 million in 2003.

Local media buyer Bill Perkins, president of Perkins Nichols Media, credits local news for driving demand. "We have awfully good news product."

The Indianapolis 500 isn't the only race worth watching here. ■

NEXT: PORTLAND, ORE.

## WDNY News Shift

WDNY Indianapolis' late local news comes on at 10 p.m., but everything else about the UPN newscast is different. In the middle of February sweeps, WDNY switched from NBC affiliate WTHR to local CBS outlet WISH to produce its news. A fresh anchor team from WISH features Scott Sander, Karen Hensel, meteorologist Angela Buchman and sports anchor Nicole Manske.

Why the change? Chalk it up to corporate synergy. WDNY parent Viacom is selling the station to LIN Television, so it seemed appropriate for LIN-owned WISH to take over the operation when WTHR's deal for WDNY's news expired. "We aren't just taking our 6 p.m. and 11 p.m. people and putting them on WDNY at 10 p.m.," says WISH President/GM Jeff White. "We are putting resources behind this newscast."

So far, early ratings returns have been modest. The newscast pulled a 2 or 3 rating in the last week of sweeps. WDNY's news is up against a 10 p.m. newscast on Fox affiliate WXIN, buoyed by *American Idol*. "A 9 rating should be achievable," White says, adding, "After sweeps, we can evaluate the situation."—A.R.

## THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	89%	108
Black	9%	72
Asian	1%	29
Hispanic Origin	3%	19

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

SOURCE: Scarborough Release 1 2004 75 Markets Report (February '03-March '04)

# JUDGE HATCHETT REACHES AN ALL-TIME HIGH!

## In its FIFTH SEASON, Judge Hatchett GROWS an astonishing +35%



# JUDGE HATCHETT



www.sonypicturestelevision.com

Source: NSS, Galaxy Explorer, HH GAA%, M-F avg.; season premiere = 8/30 - 9/3/04; current week = 2/21 - 2/25/05; growth = current week vs. premiere week% change



# Target: Pay TV's Wild Side

A government cleanup would include cable and satellite's lucrative porn business

BY BILL MCCONNELL

Broadcast television suffered Washington's wrath last year for the infamous transgressions of Bono and Janet Jackson. Now it looks like cable and satellite programmers' turn on the hot seat as Congress and the Justice Department contemplate steps that could terminate pay TV's free pass to show anything, anytime.

The industry's wide latitude is threatened on two fronts. First, many in Congress want to impose on cable the same type of restrictions that limit when broadcasters may air their sexiest and edgiest mainstream shows. The other worry for the cable industry is a rising sentiment to eliminate an extremely lucrative line of programming that no broadcaster would dare provide: pay-per-view porn.

If proponents fully realized their goals of restricting

indecentcy and obscenity (the distinction is basically indecentcy = dirty words, obscenity = dirty pictures), it would have major implications not just for the economics of cable and satellite TV but for their programming itself. For instance, Comedy Central might have to move the profanity-laced *South Park* out of prime time, and HBO, Cinemax and Showtime likely would find it wise to abandon their late-night softcore programming. The Spice channel might survive only as the name of a cooking network.

But even though the current move to police cable programming appears to have more momentum than past clean-up threats, considerable obstacles remain to be overcome before cable and satellite operators could be forced to rethink their business plans.

Two weeks ago, new Attorney General Alberto Gonzales vowed to pursue "aggressive prosecution" of obscenity cases, an announcement many social conservatives interpreted as a sign the Justice Department is set to expand its anti-obscenity enforcement into increasingly prevalent forms of adult entertainment, such as pay-per-view

**"Anybody trafficking in obscenity does so at their own risk."**

**BRIAN SIERRA, JUSTICE DEPARTMENT**

on cable and DVDs. And indeed, Justice Department spokesman Brian Sierra cautions, "Anybody trafficking in obscenity does so at their own risk."

Gonzales, a former White House lawyer, placed an obscenity crackdown on the same list of priorities as the war on terror, deterring violent crime, lobbying for victims'-rights legislation, reforming immigration laws and eliminating human trafficking.

#### "JUSTICE AND HUMAN DIGNITY"

Combating obscenity, Gonzales says, is critical to advancing "the cause of justice and human dignity."

The campaign comes at a time when social conservatives, having helped President Bush to victory in the past two presidential elections, feel emboldened to press for action on their agenda. On the obscenity front, their concerns arise from what they see as media providers' "whatever sells" attitude toward sexually oriented and explicit content. In fact, groups such as the National Coalition for the Protection of Children and Families, as well as Concerned Women for America, have criticized the Bush administration for not doing more during the past four years.

Dan Panetti, the National Coalition's vice president for legal and public policy, believes that the Justice Department during the tenure of former Attorney General John Ashcroft would have pursued obscenity prosecutions if not for the unexpected demands of the war on terror. "9/11 changed everything," he says.

Now that the Bush White House has revived its social agenda, Panetti is encouraged that obscenity will be attacked on many fronts: "We'd like for dozens of cases to be brought at one time in federal circuits across the country."

Although Sen. Hillary Clinton has not come out in support of the most wide-ranging proposals to rein in indecency and obscenity, she last week sharply attacked the entertainment industry for the exposure of children to sex and violence on television and in videogames. She joined a bipartisan call for

a government study of the media's impact on young children and urged a uniform ratings system across various entertainment platforms so parents can better gauge what their children see.

The sight of the Democrat from New York alongside Republican Sen. Sam Brownback—who is at the forefront of an anti-obscenity movement in the Senate—touting legislation to require the media-impact study, indicated the new tenor on Capitol Hill that could greatly complicate life for the cable industry.

For the past decade, both the Clinton and Bush Justice Departments focused narrowly on anti-obscenity enforcement, primarily on the trafficking of child pornography. But during his confirmation hearing in January, Gonzales pledged to prosecute more-prevalent types of pornography, as the Reagan administration did in the 1980s.

Including adult pay-per-view channels in a government anti-obscenity campaign would threaten what is

by far cable and satellite operators' most profitable product line. Satellite and cable operators, according to Kagan Research, are pulling in revenue of just under \$800 million a year from adult movie subscriptions and pay-per-view orders, roughly 40% of pay-TV on-demand revenue. That may not sound like much for an industry expected to tally \$62 billion in revenues this year, but the take from adult pay-per-view is almost pure profit. Cable and satel-

**"I don't want to start making decisions about what other people watch."**

**KYLE MC SLARROW, NCTA**



From left: Attorney General Alberto Gonzales, Sen. Sam Brownback, Sen. Orrin Hatch

lite operators' margins for sex channels, according to several analysts' estimates, run between 70% and 90%. By comparison, cable and satellite operators get to keep only 40% of the retail price of theatrical movies.

#### ESSENTIAL DRIVERS OF GROWTH

Even for the strongest operators, profits from adult pay-per-view are essential to quickly recapturing the costs of building out their systems' digital capacity, an effort on which the industry as a whole has spent \$95 billion since 1996. As more systems go digital and add video-on-demand services, according to Jupiter Research, cable and satellite providers will grow their adult channel revenue by 120% through 2009. (Kagan Research is more cautious, as shown in the graph on page 14.)

Jupiter's Todd Chanko says add-on services such as pay-per-view adult channels will be essential drivers of growth, now that 85% of Americans already subscribe to cable or satellite and new customers will be hard to come by. "All operators have to rely on other ways to generate incremental revenue," he says.

Fighting a crackdown on porn would present an awkward challenge for cable. Despite the profits, adult entertainment is to the media business what nuclear waste is to energy producers: Nobody rushes to defend it in public. Indeed, last month, news reports about Adelphia Communications' intention to offer the most graphic form of hardcore porn (XXX, in the adult-entertainment business's calibration of the sex acts depicted) on its cable system in Southern California prompted so much criticism that the company quickly abandoned the plans.

Comcast, the country's largest cable company, referred B&C to the National Cable & Telecommunications Association for comment on the obscenity issue. Dealing with the hot-button topic is one of the first tasks faced by new NCTA President Kyle McSlarrow, a Republican with strong ties to party leadership. He says he is "comfortable" with the

industry's decision to rely on channel-blocking technology, which he describes as a powerful tool that allows parents to shield their children from adult channels and other edgy fare without hindering anybody's viewing choices. "I don't want to start making decisions about what other people watch," he says.

Playboy Entertainment Group, which provides 75% of adult pay-TV content through the Playboy, Spice and Hot Network channels, also declined to comment on the Justice Department's efforts. (The other top adult-channel producer is New Frontier, which sells The Erotic Network channels; the company did not respond to a request for an inter-

*Continued on page 14*

Clockwise from right: Playboy's *Totally Busted* hidden camera, Channel Ten's *Adult on Demand*, Cinemax's *Bikini a Go-Go*.



## Target: Pay TV's Wild Side

*Continued from page 13*

view. Larry Flynt's Hustler TV is just getting into the business.)

Because porn is radioactive as a PR issue, cable operators and big hotel chains that carry in-room pay-per-view porn channels have largely left the job of defending the business in public to the adult-entertainment industry's trade group, the Free Speech Coalition. Executive Director Michelle Freridge won't identify members but says her group's efforts have the support of the cable and hotel industries. The coalition's more public allies include the ACLU, the Association of Club Executives (which represents strip clubs) and the First Amendment Lawyers Association.

"A lot of organizations and specific companies don't want to attract the attention of their attackers," Freridge says.

Behind the scenes in Washington, however, cable and satellite operators are scrambling to use whatever influence they can to shield the pay-TV business. Brian Roberts, the CEO of Comcast, will have the opportunity to capitalize on ties he made as co-chair of Philadelphia 2000, the host committee for the Republican National Convention. But that is hardly Comcast's only useful Washington connection: the company's Washington office is led by Kerry Knott, ex-chief of staff for former House Majority Leader Richard Army.

### ANTI-PORN ACTIVIST REJOINS JUSTICE

Although the general public may only be vaguely aware of the amount of money their local cable franchises can pull in from adult channels, conservative ac-

tivists already are zeroing in on the major corporations' porn profits. "Everything is in place to bring prosecutions against mainstream companies," says Panetti.

In the past four years, the Justice Department has added 17 attorneys to its Child Exploitation and Obscenity Section and doubled the section's budget to \$42 million. Among the new prosecutors is Bruce Taylor, who returned to the department after working as an anti-porn activist. As a Reagan-era Justice attorney, he unsuccessfully prosecuted Hustler's Larry Flynt but won a string of lower-profile obscenity cases.

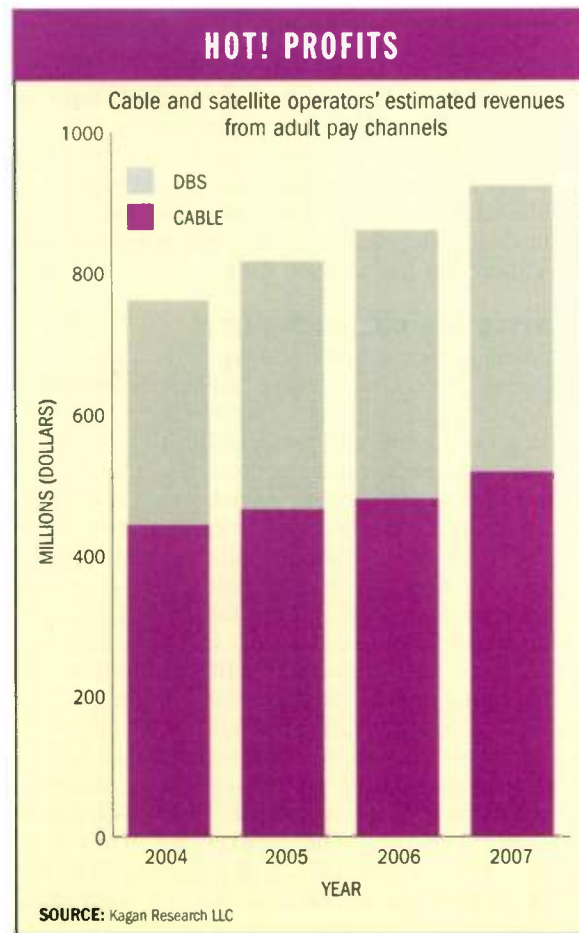
Gonzales' pledge to pursue anti-porn cases came the same week two top lawmakers vowed to bring pay TV under the same "indecent" restrictions as broadcasters.

Sen. Ted Stevens, chairman of the Senate Commerce Committee, promised a showdown with the cable industry if operators continue to insist they are constitutionally exempt from FCC indecency restrictions on broadcasters' allowing objectionable—but not obscene—programming only between 10 p.m. and 6 a.m., when children are least likely to encounter it.

"I think we can put restrictions on cable," he told the National Association of Broadcasters

**"A lot of companies don't want to attract the attention of their attackers."**

**MICHELLE FRERIDGE, FREE SPEECH COALITION**



# SO HOT

# 3.4

# Highest rating in

last week. Stevens predicted that cable operators will lose in court if they challenge indecency restrictions on First Amendment grounds.

Rep. Joe Barton, Stevens' counterpart in the House, seconded the call for cable indecency restrictions. Rank-and-file lawmakers have voiced support for the idea, too. Last year, Rep. Nathan Deal appeared to have enough votes among fellow House Commerce Committee members to amend broadcast-indecency legislation with a provision that would make cable operators sell channels individually (or à la carte, as it's known in the industry), rather than in bundles containing channels some parents might not want their kids to see. Only after committee leaders convinced their members that restrictions on cable might not survive the court challenge did they back off.

Shedding their public shyness about defending their porn operations, the cable executives quickly responded to Stevens' and Barton's comments about indecency restrictions. Operators say channel-blocking technology and the fact that subscribers "invite" cable television into their homes are sufficient protection from new limits on pay-TV programming. "The subscription nature of cable service, and the ability of cable customers to block unwanted programming, strongly differentiates cable from broadcasting," says NCTA spokesman Brian Dietz.

Because of well-established court rulings, Stevens' saber-rattling about imposing indecency restrictions seems less likely to threaten the pay-TV business as it exists today than would a Justice Department anti-obscenity campaign. Years of court rulings have spelled out at least modest First Amendment protec-

tions for programming that would legally be classified as indecent, incorporating such elements as profanity, bathroom humor and explicit references to sex. Cable and satellite-TV operators simply have to make channel-blocking technology available to subscribers who don't want networks that provide content they find objectionable. Indecency is not even banned from broadcast television, after all; it is just corralled by the FCC into those eight overnight hours.

Obscenity, on the other hand, has no First Amendment protections and may be outlawed under local or federal statutes no matter what the venue. The age-old problem, of course, is defining exactly what constitutes obscenity. In 1973, the Supreme Court found that, in order to be considered obscene, content must depict or describe sexual conduct in a way a local community would find patently offensive.

#### SERIOUS ROADBLOCKS

Recent cases have put serious roadblocks in the Bush administration's plans on this front. Congressional attempts to restrict online pornography have been rejected by the Supreme Court on First Amendment grounds. Most recently, a federal district court threw out charges against a distributor of movies simulating rapes and murder. The Justice Department is appealing.

But Justice spokesman Sierra predicts cases will go to trial as they are brought before judges in other districts. "It's up to local officials and juries to decide whether there's been a violation of the law."

Tailoring its approach to the Supreme Court's concerns, Justice will leave the decisions about pursuing prosecutions to local federal district attorneys—to ensure that

local community standards are taken into account—and brought before local juries. The local prosecutions will be assisted by Justice officials in Washington.

The Justice Department has found support on Capitol Hill, from both Senate Judiciary Committee Chairman Orrin Hatch and committee member Sam Brownback. The senators have taken the lead in sponsoring anti-obscenity legislation in the first session of 2005, and both have called on the Justice Department to step up obscenity prosecutions. Brownback has sponsored legislation that would call for federally funded research into the possibly addictive effects of pornography (he maintains that pornography is indeed addictive and contributes to crimes such as child sexual abuse.)

The Free Speech Coalition's Freridge says Brownback is laying the groundwork for a broad attack on adult entertainment. She insists that porn-addiction theories have little credence among most researchers.

"In order for the government to infringe upon free speech, there has to be a compelling reason," she says. "We believe they are trying to create a record for legislation that would make adult entertainment illegal."

As far as the National Coalition's Panetti is concerned, however, most pornography is already illegal—and it is time the government said so. "The government can censor this material," he says. "All we're asking is that the government brings these cases and asks juries whether this content should be protected by the First Amendment. Local communities are going to say no."

If that happens, cable accountants are likely to look at their ledgers and say Oh, no. ■

*Additional reporting by John M. Higgins*

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World Radio History

# Kids TV's Health Kick

Initiatives by children's channels, advertisers reflect growing concern over obesity

By Allison Romano and Anne Becker



McDonald's launched its Balanced, Active Lifestyles public-awareness campaign with help from athletes (clockwise from left) Wayne Gretzky, Steven Lopez, Vonetta Flowers and Bonnie Blair.

**K**ids cable networks have a new message for their pint-sized viewers: It is cool to be fit. As the debates on healthful eating, children's obesity and responsible advertising rage in Washington and with nervous advertisers on Madison Avenue, kids TV networks are trying to tackle the issue as well.

Earlier this year, the Washington-based Center for Science in the Public Interest (CSPI) called on TV networks, stations and food marketers to eliminate junk- and fast-food advertising to anyone under 18. That got the attention of food companies and networks.

Days later, food giant Kraft announced plans to eliminate snack-food advertising to children under 11 years old. Last week, McDonald's, which launched a "balanced-lifestyles initiative" a year ago, announced a major campaign to promote healthier eating for kids.

The CSPI estimates that fast-food and snack-food companies spend \$10 billion to \$12 billion a year marketing to kids and teens. If, as Merrill Lynch forecasters predict, kids programming is to net \$910 million in this spring's upfront—12% more than last year—those kids and teens networks are going to have to play nice with their biggest advertisers to get there.

Last week, Sen. Hillary Clinton (D-N.Y.) and three other senators introduced the Children and Media

buyers at the network's upfront presentation last week in New York.

TV has been under increasing fire not only for junk-food ads in kids shows but for contributing to the inactivity that leads to obesity, which is emerging as one of the nation's leading health problems. That is why, even before the latest flare-up, Nickelodeon went dark for a day last fall, urging kids to "Get Out and Play."

Nickelodeon will allocate 10% of its programming day to healthy-eating themes and similarly focused PSAs, as well as online content reinforcing the campaign. There will still be some Nickelodeon-style silliness to keep it from seeming like a lecture.

(One spot confides that eating more vegetables helps produce smellier flatulence, which apparently is considered a good thing by kids.)

**Nickelodeon, Cartoon and Disney Channel plan public-service campaigns to encourage good eating and exercise.**

Cartoon Network kicked off its "Get Animated" PSA campaign Feb. 28 with on-air, online, print and off-channel advertising featuring Cartoon characters. Additional nutrition messages will appear on GetAnimated.com, in nutrition and fitness computer-animation programming created with the Boys & Girls Clubs of America, and during a 30-market tour in May showcasing kids' physical activities sponsored by Turner Network Sales and local cable affiliates.

Disney's latest health-advocacy programming is *Breakfast With Bear*, a morning show the network is adding to its preschool-targeted Playhouse Disney block in June. Among other healthy habits, the show will promote wholesome breakfasts.

Research Advancement Act, which would authorize the National Institutes of Health to conduct research studying the link between media and child development, and between media consumption and obesity. Clinton was responding to a new Kaiser Foundation Report that concluded that kids spend 8 hours and 33 minutes daily exposed to all media, including computers and videogames—up more than an hour from 1999. Eighty percent said their parents set no rules about TV viewing.

"Kids can understand balance and make decisions when they are empowered with information," Nick EVP of Public Affairs Marva Smalls told advertisers and media

## Sneak Peek

It's the upfront season, and the kids networks are opening up their playbooks.

### FIRST, ATTRACT THE BABIES

Hook the 2- to 5-year-old set early, and they will stay loyal fans as they grow up. Because parents tend to watch, the adult audience presents a lucrative advertising opportunity. Nickelodeon Networks boasts five automobile advertisers.

Even junior viewers demand fresh fare. In October, Nick Jr. is adding *Go Diego Go*. Coming next year is *Wonder Pets*, about three classroom furry friends who morph into superheroes.

Cartoon Network will launch "Tickle U," a block for 2- to 5-year-olds on Aug. 22. Cartoon didn't have a place for the youngest viewers, and GM Jim Samples says the new spot on the schedule fixes that. Initial programming includes *Firehouse Tales*, in which "baby" trucks become heroes; *Gerald McBoing Boing*, based on the Dr. Seuss character; and *Gordon Gnome*, a series described as "Martha Stewart meets Bob the Builder."

Early in 2006, Disney Channel is resurrecting the *Mickey Mouse Clubhouse*. Playhouse Disney also picked up *Little Einsteins* for October.

### TWEENS GET STAR POWER

Kids networks target tweens, too. These days, girls 9-12 are fluttering over Jamie Lynn Spears (sister of Britney) and her Nick show, *Zoey 101*.

In March, Disney welcomes *The Suite Life of Zack & Cody*, starring Dylan and Cole Sprouse of *Big Daddy* movie fame. *Naturally Sadie* is about a teen who idolizes chimp expert Jane Goodall.

Cartoon Network is adding *The Life and Times of Juniper Lee*, the tale of an 11-year-old girl who takes on the task of saving the world from evil, and *Power Strikers*, a live-action comedy from Whoopi Goldberg about a girls soccer team.

### KIDS AND CARTOONS

Disney is welcoming three new toons: *Katbot*, *Emperor's New School* and *The Buzz on Maggie*. On ABC Family and Toon Disney, action/adventure block Jetix adds *Get Ed*, about a cybersleuth. Toon Disney is getting reruns of Disney's popular *Kim Possible* and *Lilo & Stitch: The Series*.

Cartoon Network continues its anime-inspired boys programming with *IGPX (Immortal Grand Prix)*, an anime show about pilots in 2048 premiering in November; *Naruto*, a third-quarter series about an antisocial boy-turned-ninja; and *Bobobo-bo Bo-bobo*, a fourth-quarter action show about a superhero who can talk to hair, which presumably talks back.

Nick is adding *The Xs*, about a family of suburban spies, and *Catcratch*, a *SpongeBob SquarePants*-like toon about three wealthy cats. Cross-promotion, perhaps? The spies can investigate the fat cats.—A.R.



# Big Picture Thinking: kids in focus



## kids networks

### Focus on Reach

ABC Kids Networks reaches 29.5 million Kids 2-11, over 1.4 million of which are exclusive to these platforms and reaches no where else on kids television.<sup>1</sup>

### Focus on Kids

Disney Channel delivers on average 832,000 Kids 2-11.<sup>2</sup>

### Focus on Girls

ABC Kids delivers more Girls 2-11 with a richer female concentration than any kids broadcast lineup.<sup>3</sup>

### Focus on Co-Viewing

Toon Disney is the #1 kids television destination for Kids 2-11 with Adults 18-49.<sup>4</sup>

### Focus on Boys

Jetix draws the richest concentration of Boys 2-11 anywhere on kids television.<sup>5</sup>



Contact: Kerry J. Hughes, Senior Vice President, Kids Sales and Marketing, ABC Kids Networks, Ad Sales (212) 782-0600

Sources: ABC Kids Networks defined as Disney Channel (MSU 6A-12A), TOON Disney (MSU 6A-12A), ABC Kids (Broadcast Saturday Morning Kids Programming) and Jetix on ABC Family (MF 7A-9A/SS PA-12M).  
 1) Nilsen/Media Research (MPower), 1/05. ABC Kids Networks compared to Competitive Kids TV. 2) Nielsen Media Research (Galaxy Explorer), 8/30/04-1/23/05. Base: Kids 2-11. ABC Kids compared to Broadcast Kids Programming. 3) Nielsen Media Research (MPower), 11/04. Toon Disney (MSU 6A-11P) compared to Competitive Kids TV (Cartoon Network MSU 6A-11P).  
 4) Nielsen (Galaxy Explorer), 8/30/04-1/23/05. Jetix on ABC Family compared to Competitive Kids TV. Base: Kids 2-11. 5) Nielsen (Galaxy Explorer), 8/30/04-1/23/05. Disney Channel excluding Playhouse defined as MF 2P-12A, SS 1030A-12A. Qualifications available upon request.  
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# Everything Old Is New Again

Marketers find brand-new audience with each generation of kids

By Paige Albinak



You knew 'em and loved 'em. From Looney Tunes to Strawberry Shortcake, to Care Bears, Clifford the Big Red Dog and Thomas the Tank Engine, almost every adult remembers the popular brands from their childhood. Now marketers are reviving yesterday's beloved characters to rekindle fond memories from adults—and win the hearts of a new bunch of kids.

Characters are getting dramatic makeovers. After roaming the grounds of Disneyland and Disney World for decades, Mickey and friends will appear in CGI animation in *Mickey Mouse Clubhouse*, set to debut on The Disney Channel in 2006. Warner Bros.' Looney Tunes crew will receive a futuristic overhaul for Kids' WB!

Besides building a booming business based on a practically defunct area of syndication—kids TV—DIC Entertainment has managed to resurrect Strawberry Shortcake—and a \$1 billion annual retail business. Last year, DIC also licensed Trollz, based on those crazy-eyed rubber dolls with hair gone wild, and the brand is booming all over the world.

A Trollz TV series will air internationally. In the U.S., the brand is succeeding on its retail efforts alone. "Trollz has been out twice in the past—once in the '60s and once in the '80s. There's something very archetypal about the hair and the hairplay," says Andy Heyward, chairman/CEO of DIC Entertainment. "It's one of those things that has great resonance with kids."

## EVERGREEN BRANDS

Some brands, like Strawberry Shortcake and My Little Pony, fell dormant after attracting huge audiences—and huge toy store sales—in the 1980s. Others, such as the haphazardly coiffed Trollz and Clifford the Big Red Dog, evolved slowly for decades before generating major buzz in their new incarnations.

Of course, a few old favorites have retained a stubborn appeal. Tom and Jerry continue to chase each other in perpetuity on the Cartoon Network. And for the past 35 years, Sesame Workshop has helped kids learn to read through *Sesame Street*.

"You never get these classic brands to a place that is truly nostalgic," says Eleo Hensleigh, chief marketing officer, Disney ABC Television Group. "They never rest."

"Part of being able to make a brand work is to

keep it relevant," says Deborah Forte, president of Scholastic Entertainment, which produces *Clifford* and *Maya and Miguel* for PBS, among other properties. "We thought that kids could really identify with Clifford because he's like them. He's going out into a world that isn't homogenous."

Today, *Clifford* is a top-rated show on PBS, 40 years after the big red dog first appeared in storybooks. A spinoff, *Clifford's Puppy Days*, airs on PBS Kids.

*Sesame Street* is enjoying new-found trendiness among tweens and teens, with favorite characters Ernie, Bert, Big Bird and Oscar the Grouch appearing on all sorts of apparel.

"There are so many competitive pressures today that everybody is looking for possible funding sources," says Liz Kalodner, EVP/general manager of Sesame Workshop's global consumer products division. "Licensing is one important source of revenue."

Sesame Workshop is a non-profit, and licensing makes up 60% of the organization's revenues.

"All of the money that we make goes right back into helping children. It allows us to do programming in areas of the world—South Africa, Egypt, Bangladesh—where there may not otherwise be programming," Kalodner says.

While *Sesame Street* and its companion products have remained a constant in the market, the Care Bears—soft, fuzzy teddy bears with messages on their bellies—faded away during the 1980s. Two decades

of a TV show. However, screen time is just around the corner. A direct-to-home video starring the Care Bear bunch scored with kids, and an animated TV show is in the works.

In fact, American Greetings has had so much success with Care Bears, it hopes to repeat with Holly Hobbie, a figure, aimed at girls, with the homespun sensibilities of *Little House on the Prairie*.

American Greetings has signed a new licensing deal with Viacom Consumer Products—the geniuses that market lucrative brands like Dora the Explorer and SpongeBob SquarePants to the tune of \$3 billion a year. And this time, Holly won't be wearing a bonnet.

"She's totally reinvented," Conrad says, "and she looks really cute."

**DIC Entertainment resurrected Strawberry Shortcake and made it a \$1 billion business.**

## FUTURISTIC LOONEY TUNES

Warner Bros. works hard to keep its many popular characters on the radar, constantly reinventing them for new shows, primarily on Time Warner-owned properties.

*Loonatics Unleashed*—the 70-year-old *Looney Tunes* set 700 years in the future—is being prepped for Kids' WB! in fall 2005. "This show is not intended to replace the *Looney Tunes*, which I'm sure will continue to air on television or on whatever television evolves into for the next 70 years as well," says Sander Schwartz, president of Warner Bros. Animation.

Schwartz and his team also produced Kids' WB!'s



Trollz in their first incarnation were sort of bizarre looking. In their cartoon reincarnation, they're much cuter.

later, American Greetings decided it was time to resuscitate the brand.

"There isn't any reason for someone not to like a colorful bear with a colorful symbol on its tummy," says Jeffrey Conrad, American Greetings VP of entertainment and creative licensing. Science might be unable to prove his point, but Conrad seems right on track: Today, Care Bears is one of American Greetings' biggest brands, bringing in some \$1.5 billion annually.

The company built the revival without the support

*The Batman*, which portrays the caped crusader in his early 20s.

Cartoon Network and new digital sister network Boomerang also get solid ratings with such familiar shows as *What's New Scooby Doo?*, *The Flintstones* and *The Jetsons*.

In the end, reviving a brand is both a creative and business decision, executives say. "Everybody is always looking for properties that carry the smallest amount of risk," says Kalodner. And if Mickey Mouse isn't a safe bet, who is?



**DON'T ASK WHAT THEY SAID.  
BE THERE WHEN THEY SAY IT.**

## GENERAL SESSIONS

### **From Baud Band to Broadband** **Sunday, April 3, 1:00 - 2:15 pm**

**Paul Allen** • Chairman, Vulcan, Inc.  
**Bing Gordon** • Executive Vice President & Chief Creative Officer,  
Electronic Arts, Inc.  
**Tom Rutledge** • Chief Operating Officer, Cablevision Systems, Inc.  
**Jerry Yang** • Co-Founder & Chief Yahoo, Yahoo! Inc.

### **Attack of the Empowered Consumer: Understanding New Media Markets** **Monday, April 4, 9:30 - 10:45 am**

**John Chambers** • President & CEO, Cisco Systems, Inc.  
**Bob Iger** • President & COO, The Walt Disney Company  
**Jon Miller** • Chairman & CEO, AOL, Inc.  
**Larry Page** • Co-Founder & President, Google  
**Brian Roberts** • Chairman & CEO, Comcast Corporation

### **Good Things Come in Small Packets: How IP Is Changing Communications** **Tuesday, April 5, 9:30 - 10:45 am**

**Glenn Britt** • Chairman & CEO, Time Warner Cable  
**Rob Glaser** • Chairman & CEO, RealNetworks, Inc.  
**Len Lauer** • President & COO, Sprint Corporation  
**Jim Robbins** • President & CEO, Cox Communications, Inc.

### **Hollywood Squires: Entertainment & the New Rules** **Tuesday, April 5, 4:00 - 5:00 pm**

**Jeff Bewkes** • Chairman, Entertainment & Network Group,  
Time Warner Inc.  
**Peter Chernin** • President & COO • News Corporation  
**Jeffrey Katzenberg** • Film Producer & Co-Founder, DreamWorks SKG  
**Bob Wright** • Chairman & CEO, NBC Universal

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World Radio History



# Spending for Two

Cox is buying for both radio and TV stations **By Glen Dickson**

**S**terling Davis will be tackling a two-headed monster at this year's NAB show. As VP of engineering for Cox Broadcasting, he oversees technology operations for both Cox Television's 15 stations and Cox Radio's 79 stations. So, while he is in Las Vegas, Davis will be holding separate day-long meetings with the company's television and radio engineers, as well as checking out the latest equipment in both the radio and TV halls.

On the TV side, Davis is focused on using automation software to streamline operations. He wants to expand the use of automation in newscasts, particularly for playing out content from servers.

"Most of it is done manually," says Davis. "We have a couple of markets that started off late last year automating that process."

Cox is also looking to further automate its "ingest" process to receive syndicated programming and commercials. While Cox uses IP-based store and forward systems from vendors DG Systems and Pathfire to receive such feeds, the process of transferring this content to stations' playout servers or archives is still triggered manually.

"We are looking at ways to move that through and

get it ready for air without any intervention on the part of people," says Davis.

On the digital acquisition front, Cox committed last year to Panasonic's P2 solid-state format and has taken delivery at a few stations. Although it is too early to judge how the P2 gear is performing, Davis says, he does have one initial observation: "It demands a workflow change in the field, and I think that's important."

Davis estimates that, right now, 70% of the news material shot in the field is pre-edited in an ENG truck and fed back to the station via microwave. "The tape comes out of the camera, it goes to the editing device in the truck, and then they microwave it back," he says.

This will change with the P2 system, he adds. P2 will allow memory cards to be inserted directly into a laptop editor, or video from the P2 camera can be recorded on an intermediary device such as the P2 Store hard-disk recorder. Camera operators can also edit from card to card within the camera itself.

The video files created from the P2 editing process could be sent back through a standard Internet

connection, without needing to erect an ENG mast and establish a microwave feed. Cox is currently exploring options.

"I don't want to indicate that we have it all figured out," says Davis. "We don't have to have it figured out the first day—just like we didn't have it all figured out when we originally switched from film to 3/4-inch tape."

Davis is also keeping an eye on low-cost HD production gear, such as the HDV format, but doesn't see any Cox stations doing HD news "for the foreseeable future." Cox has produced special events like parades in HDTV in some markets but simply rents an HDTV truck for such occasions.

Cox had been a longtime customer of traffic and billing software vendor Encoda Systems, so Davis is curious about what new automation products Harris will show at NAB after acquiring Encoda last year. "I'm interested to see what they're going to do with it and how they are going to amalgamate the traffic systems into the rest of the station."

On the radio side, Davis will be focusing on digital transmission and studio gear necessary to launch IBOC (in-band, on-channel) digital broadcasts this year. He notes, "We have to have 21 stations on-air by June. There's a big push from the chief engineers' point of view."



Sterling Davis

Shopping List: ✓ Automation software ✓ File-transfer technologies for newsgathering ✓ Graphics systems ✓ IBOC radio-transmission gear

# The Final Push

Media General's digital plans enter a new phase **By Ken Kerschbaumer**

**M**edia General's shopping list won't be as long as usual at this year's NAB. Still, the station group is set to spend \$35 million to convert its 16 stations to full digital power. Eight will make the move this year; another eight will do so in 2006.

For Ardell Hill, Media General senior VP, broadcast operations, that means hammering out deals with Harris for transmitters, Dielectric for antennas and transmission lines, and various tower-construction crews around the country.

"We're spending a ton of money to get those digital signals out there to viewers," says Hill. "We'll be committing to the contracts this year, but it will take the manufacturers two years to build it out."

The group will continue its transition to Panasonic's P2 solid-state-memory recording format for news acquisition. Up to a dozen of the group's stations are expected to be up and running with the new format and tapeless news production by the end of the year. News-editing and related products from

the Grass Valley Group will work alongside AP's ENPS newsroom system, which will also handle content management.

"We're really focused on the opportunity to further centralize things like graphics," adds Hill. Graphics-automation tools and related products that improve graphics-centralization efforts will be on Media General's wish list.

As stations move to digital and establish new workflow patterns, they have to rethink how they manage content, and even assess the efficiency of their physical plants.

The plus side is that the new workflows will give stations the ability to automate mundane tasks more easily. That will mean increased reliance on IT-based products.

Hill says IT-based solutions offered by traditional video-equipment manufacturers have reached sufficient "maturity" for Media General to attain its goals: "There are excellent solutions out there that can get us where we need to go."

Consumer products deserve some of the credit for

the maturation process, as simple versions of digital products have trickled up to the professional user.

But it's a long road, and Hill still hopes to see more interoperable products at NAB. "We need to have systems that make it as easy to share video as files as to share it as composite NTSC video. It's critical that the industry continue to respond with solutions that aren't based on proprietary file formats," he says. "We want to be able to generate a file in any manufacturer's format and move it to other platforms without having to manipulate the file."

He will also keep an eye out for HD gear. He expects to see HD cameras at competitive prices at NAB. But, he says, related gear, like editing and switching, makes generation of original HD content at all of Media General's stations a bit difficult. One solution he sees is to install HD gear in larger markets and repurpose content to smaller stations in the chain.

"We're conservative by nature," he says about Media General's approach to HD. "We'll look at something, think about it, talk to peers across our landscape to see what they think and then make sure it fits our own needs."

Even though Media General is conservative, it will be liberally seeking ways to get viewers to jump on board with HD. Says Hill, "We're looking at ways to generate HD content for our stations to help drive the message to the consumer that they have HD content available other than prime time."



Ardell Hill

Shopping List: ✓ Graphics gear ✓ Graphics-centralization systems ✓ IT-based products ✓ Media-management tools



# Bring It Together

At Sinclair, it's all about centralization

**F**or Sinclair Broadcast Group, with 61 stations, many in small markets, this NAB show will be all about media-management systems, IT/broadcast convergence products and file-based systems that can help with the group's graphics-centralization project.

"We just bought a lot of equipment, so we won't be looking for a lot of hardware," says Del Parks, VP of engineering and operations. "We'll have a few years before we'll need to make a decision on replacing our standard-definition gear. So for the market sizes our stations are in, we're in a pretty good place."

When syndicated programming will be available in HDTV remains to be seen. However, there have been rumblings that some could arrive on the scene by the end of this year or, at the latest, early next. As programs shot and produced in the HD format begin to enter the syndication stream, making them available to viewers becomes much easier.

The benefits of that strategy include not facing a transition to full-on HD production capabilities and

having SD infrastructures that can easily be upgraded for HD. Routers, cables and other gear are also ready for any future demands and, depending on how much manufacturers move to IT-based products, huge investments in master-control operations and tape machines will be avoided.



Del Parks

While Sinclair won't be on the hunt for HD production gear, Parks will be looking it over. "Low-cost HD gear is going to be a key factor because it will be a perfect product for local-station production," Parks says. "Until local stations can do local promotions and spots in HD, the local advertiser won't get the full benefit of HD, and neither will the station."

Another driver will be syndicated programming in HD. Sinclair stations rely more heavily on syndicated content than other groups. When more syndicated shows are produced in high-definition, "the need for local HD, aside from news, will become more acute," Parks says. "We'll move in the direction of local HD when Nielsen starts counting HD eyeballs in a serious manner. That will be the watershed event."

But until HD gets cranking in high gear, Parks and Sinclair are focusing on other projects, like centralized graphics and even traffic. "Our basic premise is centralized planning, decentralized execution," Parks explains.

The group's traffic system stands at the center of those projects. The station is currently "in the middle of the largest traffic-system conversion in history," says Parks. The system, from OSI, has more functionality than previous ones, and the technology is fresher. "Traffic systems are the heart and soul of TV stations, and we'll be looking to include our traffic system as a part of any media-asset-management system we put in place."

At NAB, he'll be scoping out media-management systems from Harris, Masstech and others, mindful of Sinclair's focus on centralization. "We've approached it from a different angle than some other groups have," Parks says. News operations, promotions and graphics are all candidates for centralization. But getting on a common traffic platform, notes Parks, will really enable those deployments.

Parks says Sinclair is in great shape on transmission issues. Only a handful of stations have yet to go HD, and those are because of tower or interference issues along the Canadian border. And when it comes to transmitters, Sinclair doesn't have many places to shop: It owns a stake in Acrodyne, and, says Parks, "we're obviously pleased with their transmitters, because we helped design the things."—K.K.

Shopping List: ✓ Media-management systems ✓ Video/IT convergence products ✓ Graphics gear ✓ Tools for centralization

# HDTV Is Main Focus

But Emmis gives stations some latitude about their choices

**T**he goal of Emmis Communications at NAB 2005 is HDTV production equipment for news. Emmis has already installed an IT-based infrastructure to handle HDTV workflow at its 16 television stations, including 100-base T and Gigabit Ethernet cabling and Associated Press' ENPS newsroom computer system.

"We've already built the infrastructure for that, and we're moving toward it happening," says Marty Draper, Emmis Communications VP of engineering. But he also knows his stations have different needs and market realities.

At NAB, Emmis engineers will be evaluating the low-cost HDV format, as well as desktop platforms for HD editing. "There are a number of economic reasons for the interest there," says Draper, "and we're going to NAB to prove that out, including examining long-GOP [group of pictures] MPEG-2 editing and the overall workflow."

For standard-definition news production, Emmis currently relies on a mix of DVCPRO, DVCAM and Sony Betacam SX formats. But Draper is paying attention to the new Panasonic P2 and Sony XDCAM tapeless formats, particularly because both Panasonic and Sony will unveil HD versions in Las Vegas. Still, he thinks

HDV will be more practical in small markets.

"There's an interesting distinction between the two [tapeless formats and HDV], and it's mostly price point. If economics is the criteria, when you look at the price point of HDV compared to XDCAM and the P2 stuff, there is a big gulf. In some markets, it might make sense for Emmis, such as our stations in the top 25.



Marty Draper

We'll put in the right format for the right market. When you're looking at markets in the 50s, 60s and 70s, for that area, the investment for P2 or XDCAM may be a little more impactful."

Draper says Emmis generally offers a "great deal of flexibility" to station chief engineers to select their own technologies. In a few areas, such as newsroom computer systems, there isn't as much wiggle room because Emmis has already picked the ENPS platform. But in post-production, stations have more choices, as exemplified by the mix of Sony Newsbase, Thomson Grass Valley

Vibrant, Avid and Apple Final Cut Pro nonlinear editing systems across the group.

"We don't believe that one vendor has the solution that one model or one size fits all," says Draper. "We do investigate process and workflow-type packages, like Proximity for graphics. What we're looking for in things like newsroom automation is that a vendor has an understanding of our newsroom workflow, and they will be flexible enough to design their technology to work with our process."

Like most broadcasters today, Emmis is using IP-based "edge-server" systems from Pathfire and DG Systems to receive satellite feeds of commercials and syndicated programming. What has made these systems more useful, explains Draper, is the advent of third-party file-conversion software, such as Telestream's FlipFactory, that provides an easy interface to master-control servers.

Emmis is already taking advantage of such transcoding systems to automate the process of transferring files to playout servers.

For Emmis' radio division, which comprises 23 FMs and two AMs, the big focus is transmission gear for launching IBOC [in-band on-channel] digital terrestrial radio service, also known as HD Radio.

"We're committed to IBiquity [developer of HD radio technology] and will be launching HD Radio at 17 of our call signs over the next two calendar years," says Draper. "So the radio guys are pretty heavy with IBOC transmitters and ancillary equipment such as codecs and receivers."—G.D.

Shopping List: ✓ HDTV news-production gear ✓ Automation software for ingest ✓ Graphics systems ✓ Asset management ✓ IBOC radio-transmission gear



**COMING:**

**March 21:** Road to NAB: Newsroom Operations

**April 4:** Road to NAB: Station Operations

**April 11:** Road to NAB: IT Infrastructure

**April 18:** Special NAB Show Issue

# The Scenic Route

**There are no must-have items on Meredith's NAB list**

**I**t's not that Joe Snelson isn't interested in the cornucopia of products that will be on display at NAB, but the VP/director of engineering for Meredith Broadcast Group will arrive in Las Vegas without an urgent need to shop.

"We always continue to look and see what's out there in terms of new efficiencies at a station," says Snelson—and before the show, he'll talk about the realm of possibilities with engineers representing the group's 13 stations. But, he admits, "there is nothing really that we've got targeted this year to go out and get."

On the signal-distribution front, Meredith has been steadily upgrading the infrastructure (such as wiring and patchbays) at its stations to fully support HDTV operations. KSMO Kansas City, Mo., is the latest outlet to be outfitted with HD-ready cabling. Most Meredith stations are currently offering HDTV in a network pass-through mode.

Meredith is still curious, however. Snelson says the group is interested in new automation systems that can help transfer files faster than real time from the type of "edge" servers used to capture commercials or syndicated content (such as the units from DG Systems and Pathfire). Ten Meredith stations produce local news,

and several of them have recently converted to the Avid iNews production platform. Snelson will look for more developments in newsroom computer systems and nonlinear editors in Vegas. Like everybody else, it seems, he is also keeping an eye on new digital acquisition formats like Panasonic's P2 solid-state system, which Meredith is already testing in conjunction with Avid editing systems. Meredith currently uses Panasonic DVCPRO tape at its stations.

Snelson looks to the tapeless future, but he is not yet ready to go there. "We're all looking forward to retiring the mechanics inside of a [tape-based] camera, in terms of both maintenance and speed, and getting content offloaded to a server for editing," he says. "The price of the P2 cards is a stumbling block compared to the amount of tape media you could acquire [for the same investment]. But as prices fall, it will come to a point where we make the decision that it's where we should start heading. The cost of storage media is a definite consideration."

Besides eliminating the maintenance issues associated with tape, says Snelson, the P2 format could



**Joe Snelson**

substantially improve the workflow of local-news production. Of particular interest are ways to transfer material from the field at faster than real-time speeds back to the station, where it could be stored as a file on a newsroom server for easy editing.

Last month, Nextel reached a deal with the FCC to acquire part of the spectrum that stations currently use for ENG operations and to compensate them for purchasing the new digital equipment necessary to operate in the reduced bandwidth. While Snelson has yet to begin formal talks with Nextel on the conversion process, he has been keeping an eye on the latest COFDM-based digital microwave gear. Meredith has already used some COFDM gear for portable microwave applications, and it has worked well.

However, there will be operational challenges in converting to digital ENG even after all the market-by-market interference issues are worked out. This is because the all-or-nothing characteristics of digital transmission will make setting up ENG feeds harder: they will also require better digital-signal monitoring tools than are currently available.

"In analog, you can look at a picture and see what you've got," says Snelson. "If you see severe ghosting, then you've got a plan of attack. But you don't have that in the digital domain: You either have a picture or you don't."—G.D.

**Shopping List:** ✓ Automation software for commercial ingest ✓ Digital acquisition formats ✓ Digital microwave gear ✓ Digital-signal-monitoring gear ✓ Archiving technology

# Looking Long-Term

**At Scripps Howard, production takes a back seat to spectrum issues**

**S**cripps Howard Broadcasting is looking carefully before it commits major dollars to technology spending for its 10 stations, in part because it needs to sort out DTV-related transmission issues before it gets down to the business of purchasing gear.

The group is focused on using the FCC's ongoing channel-election process to improve its assigned DTV channels in Baltimore, West Palm Beach, Fla., and Tulsa, Okla. The major goal is to move DTV off low-VHF channels, which tend to be plagued by interference problems.

"We're looking at the transmitter dance again with our final DTV channel assignments," says Michael Doback, VP of engineering for the group. "We thought, at this point, we would be looking at HDTV production, but some of that may take a back seat to the equipment required to change channels in a market. So a lot of our spending is going to be driven by regulatory strictures."

Doback will still take a look at low-priced high-definition acquisition systems, such as the HDV format, which stores MPEG-2 compressed HD images on consumer-type tape. "We think it holds a lot of

promise," he says. "We're watching that carefully as a route to high-definition news product."

Scripps already has HDTV studio cameras at four stations, as well as HD-capable editing equipment.



**Michael Doback**

For standard-definition news production, the station group has bought some Panasonic P2 solid-state-based equipment on an experimental basis. But it is also trying another approach that pairs dockable hard drives from Focus Enhancements with conventional DV camcorders.

"Focus makes multiple hard drives that hang on the back of a number of cameras. JVC has one, and Sony has one," says Doback. "That hard drive can be removed and will then mount directly on a Macintosh [Powerbook], and we're using Final Cut Pro to edit. It's a very cost-effective solution, and we've been testing it at our Detroit station with positive results."

Other products Scripps Howard will be investigating at NAB include a Snell & Wilcox high-definition studio switcher and Solid State Logic digital audio consoles designed for news production. Scripps has already successfully installed one such Solid State Logic console at its Tampa, Fla., station.

Scripps Howard stations have been using servers for commercial, syndicated-program and news play-out for some time. Instead of a standardized server platform, it has "some of everything" across its stations, with the newest units supplied by Omneon. The group also has a mix of automation software from several vendors.

"We don't have a compelling urge to replace the automation we have, as they work and they continue to be supportable," says Doback. "It's so difficult to get automation tweaked out and working that you don't want to change it unless you are absolutely forced to."

However, Scripps Howard is currently shopping for a traffic system it would like to implement across the entire enterprise by the end of the year. After a lengthy due diligence process, the station group is close to sealing a deal with its selected vendor, says Doback.

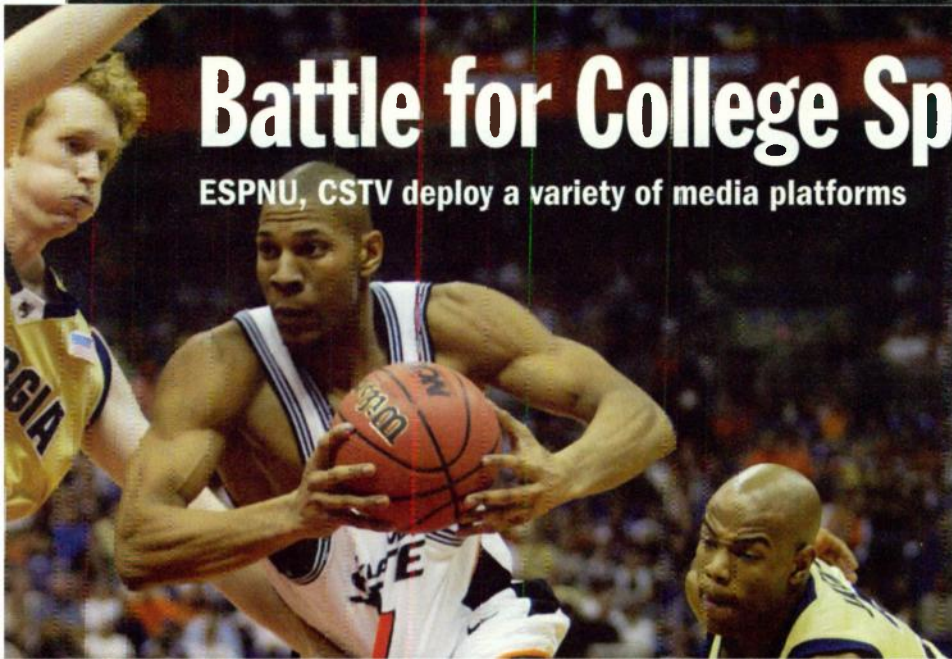
Another technology Doback will be investigating in Las Vegas is small-aperture (1.2-meter) digital SNG systems. "We're putting those in at all the stations," says Doback. "There is very little news justification to buy a big SNG truck anymore."—G.D.

**Shopping List:** ✓ Low-cost HDTV production gear ✓ HDTV studio switchers ✓ Digital audio consoles ✓ Traffic systems ✓ Small-aperture DSNG systems

# Battle for College Sports Fans

ESPNU, CSTV deploy a variety of media platforms

By Ken Kerschbaumer



CSTV airs a college basketball game.

**T**wo digital cable networks, ESPNU and College Sports Television (CSTV), are battling for college sports fans. The key to victory may be a multi-media strategy. "The old-media-company approach to a TV network is: We tell the viewer what we want them to watch and when," says CSTV President/CEO Brian Bedol. "ESPN found a lot of success with that model. The new-media approach makes a transition from TV as mass media to personalized programming. Our focus is to give fans what they want when they want it."

With 1,000 universities and more than 150,000 college sporting events each year, Bedol says, viewers have specific interests: "A Princeton lacrosse fan isn't going to watch Ohio State football as a good substitute."

## CSTV REACH

The two-year-old CSTV is available in more than 20 million homes, although many have access only through a digital pay tier of sports networks. Bedol is targeting both students and alumni to increase market share. To expand its reach, this week, CSTV gets its biggest Internet showcase yet: The NCAA men's basketball tournament tips off March 17.

College hoop fans who crave out-of-market games can pay \$19.95 to watch them over the Internet. CSTV will also have special offers with Comcast, Charter, AOL and Roadrunner to knock \$5 off the price for broadband subscribers.

The streaming video available during March Madness is a small sliver of CSTV offerings during the year. CSTV streams audio and/or video for more than 5,000 events each year, from volleyball to football, charging \$6.95 per month or \$49.95 a year.

Game Tracker Live, an Internet tool that delivers real-time statistical updates, is available for an additional 13,000 live events. All those events beef up the

channel's bottom line: "The online-ad business is fantastic right now," says Bedol. He won't reveal specifics, but on-line ads and subscription fees account for more than half of CSTV's total revenues. Kagan Media estimates companywide revenues at \$23.7 million in 2004.

Adi Kishore, Yankee Group media and entertainment-strategies analyst, says a broadband component is more important for CSTV and ESPNU than for other networks. "Broadband video viewing is driven by news and sports and bite-sized content," he explains. "Colleges are now wired for broadband."

But CSTV doesn't have a monopoly.

ESPNU, ESPN's recently launched network dedicated to college sports, will operate out of ESPN Regional Television (ERT), located in Charlotte, N.C. ERT produces more than 740 college sports events each year, so folding its operation into ESPNU's is a strong fit. In the first year, that means about 300 live events (including regular-season and NCAA championships) ranging from Division I football to volleyball to lacrosse.

One advantage that CSTV has over ESPNU: more than 180 schools already signed on as affiliates. Major universities Notre Dame, Penn State and North Carolina are in the fold, and the network helps those schools market and sell online subscriptions. The network televises more than 30 men's and women's sports for such conferences as the ACC, Big Ten, Pac-10 and West Coast. In addition, Conference USA and Mountain West, for example, offer full audio streams of dozens of games while other conferences or teams have video clips or just audio feeds.

"We're looking to connect our fans across many technologies," says Bedol, "and our affiliates want to do that, too."

CSTV's online advantage may be short-lived. ESPNU hopes to roll out a dedicated Web site with college ath-

letic news and information within the next month. It already owns the rights to games for major conferences, like the Big 10 and Big East. Says ESPNU VP/GM Burke Magnus: "If it's not on ESPN, ESPN2 or ESPNU, it'll be on ESPN360.com or ESPN.com. We're not going to take the direct-to-school approach of CSTV. We have tons of conference rights and schools for the game programming we can maximize online."

## ONLINE INVENTORY

It's also getting easier for networks like CSTV and ESPNU to gain access to game video without having to deploy their own production crews. With some conferences mandating instant replay for certain sports, game videos shot by the schools and conferences would be available for streaming. Another way is to enhance the Jumbotron feed sent to stadium scoreboards. ESPN360 has already done that. "It's not terribly expensive to roll a production truck in and enhance those feeds," Magnus says. "And it creates something that is very beneficial to fans online."

To extend reach, an ESPN-branded cellular service is also set to launch in the third quarter, at a price still to be determined. Magnus envisions phones tailored to different universities, with fight song ring tones and other branding options. For now, however, he says he is "focused on what we bring to the table—ESPN's muscle and name recognition—as opposed to doing something defensive and in response to the competition."

Dean Bonham, sports marketing executive and chairman/CEO of the Bonham Group, believes streaming doesn't compete with TV: "It's a huge revenue stream in the future for sports and entertainment, for everything from cellphones to laptops."

It isn't only the national networks that are contemplating next-generation delivery of sports information. WRAL Raleigh, N.C.'s cellphone service (*B&C*, Dec. 20, 2004) has added sports scores to its subscription service that allows viewers to track local universities like Duke, North Carolina and Wake Forest as they advance through the NCAA tournament. (It debuted last week with ACC tournament coverage.) Scores for games are updated every few minutes.

Says Sam Matheny, VP/GM of DTV Plus, a subsidiary of WRAL parent Capitol Broadcasting. "We didn't want to re-create what ESPN or a national network does, but this is a great way to build our local-news product." ■



CSTV's Brian Bedol

## ON DECK

### JVC Helps HDV Go Pro

JVC will take a giant step with the HDV format when it introduces its ProHD at next month's NAB Show. The new model is touted to meet the needs of HDTV program producers who don't want to compromise 720p quality with the less reliable images produced by less expensive HDV cameras.

Designated the GY-HD100U HDV, the JVC-compatible camcorder will cost less than \$10,000. "Importantly, the recording chips are 1280x720 pixels so there's no compromise in image quality," says Dave Walton, JVC national market-



JVC-compatible GY-HD100U camcorder will be priced less than \$10,000.

ing communications director.

The camcorder will have a number of features that JVC says will make it more attractive for professionals. Among them are three 1/3-inch CCD chips for imaging, interchangeable lenses, time code and true 24p recording.

The new features are welcome to those who have used JVC's JY-10U consumer-grade HDV camcorder for 720p production. It had to be used in very controlled production environments where factors like lighting could be adjusted. *American Idol* producers, as reported in the March 7 issue of *B&C*, ran into some of those issues when they experimented with the HDV camera.

"We're looking at the ProHD as an entry-level camera for not only reality-show production but also news-gathering because it's very cost-effective and provides excellent images," says Jim DeFillippis, Fox VP of TV engineering. "We're convinced HDV will be in our future."

ProHD takes the next step—and more steps are planned. The new camera can't record 720p at 60 frames per second, but future models will. But the new ProHD is capable of outputting 720p/60 for live transmission or recording on an external video server.—K.K.



# NIELSEN FEB 28 - MARCH 6 RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

Feb 29-Mar 6

Total Households (in millions)

PROGRAM	DATE	NET	WHS
1. WWE Raw 10p	2/28	SPIK	3.7
2. WWE Raw 9p	2/28	SPIK	3.5
2. Fairly OddParents 10a	3/6	NICK	3.5
4. SpongeBob SqrPants 9:30a	3/5	NICK	3.3
5. SpongeBob SqrPants 9:30a	3/6	NICK	3.2
5. Monk	3/4	USA	3.2
7. Fairly OddParents 10:30a	3/6	NICK	3.1
8. SpongeBob SquarePants 9a	3/5	NICK	3.0
9. Fairly OddParents 10a	3/5	NICK	2.9
9. Law & Order 9p	2/28	TNT	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	2/28	SPIK	2.9
2. WWE Raw 9p	2/28	SPIK	2.5
3. Mv: Austin Powers Goldmember	3/4	TBS	1.9
3. Newlyweds: Nick & Jessica	3/2	MTV	1.9
5. Monk	3/4	USA	1.8
6. CSI 8p	2/28	SPIK	1.7
6. Mv: Austin Powers Goldmember	3/6	TBS	1.7
6. Battlestar Galactica	3/4	SCI FI	1.7
9. CSI 8p	3/3	SPIK	1.6
9. Everybody Loves Raymond	3/4	TBS	1.6
9. Futurama	3/1	TOON	1.6
9. Stargate Atlantis	3/4	SCI FI	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

## Broadcast Networks

Feb. 28-Mar. 6

Total Households (in millions)

	WEEK	STD
1. CBS	8.3	9.2
2. NBC	8.1	7.4
3. ABC	7.7	7.4
4. FOX	6.9	6.7
5. UPN	2.8	2.5
6. WB	2.3	2.5
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	5.7	5.2
2. ABC	5.0	5.1
3. CBS	4.8	5.2
3. NBC	4.8	4.8
6. UPN	2.1	1.8
5. WB	1.6	1.9
7. PAX	0.2	0.2

## Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. ABC Mv: Eyes Watching God	ABC	17.5
2. American Idol Tue	FOX	17.2
3. CSI	CBS	17.0
4. American Idol Wed	FOX	15.8
5. American Idol Mon	FOX	14.8
6. Survivor: Palau	CBS	13.9
7. Law & Order: Trial by Jury	CBS	12.7
8. Lost	ABC	12.4
9. NYPD Blue	ABC	11.4
10. Cold Case	CBS	11.0
10. Medium	NBC	11.0

Adults 18-49 (in millions)

	WEEK	STD
1. American Idol Tue	FOX	14.3
2. American Idol Wed	FOX	13.3
3. American Idol Mon	FOX	13.1
4. ABC Mv: Eyes Watching God	ABC	11.1
5. Survivor: Palau	CBS	11.0
5. CSI	CBS	11.0
7. Extreme Makeover: Home Edition	ABC	9.4
8. Lost	ABC	9.1
9. The Apprentice	NBC	9.0
10. 24	FOX	8.1

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
<b>Week 24</b>	6.5/10	8.3/12	7.8/11	11.1/16	0.4/1	2.5/4	3.4/5
8:00		51. Still Standing 5.7/8		5. American Idol 13.5/20	120. America's Funniest Home Videos 0.5/1	100. One on One 2.2/3	76. 7th Heaven 3.9/6
8:30	49. The Bachelorette 5.9/9	56. Listen Up 5.3/8	39. Fear Factor 6.7/10			99. Cuts 2.4/3	
9:00		14. Everybody Lvs Raymond 9.8/14		22. 24 8.7/12	125. Mary Higgins Clark Mystery Movie—All Around the Town 0.4/1	94. Girlfriends 2.7/4	89. Summerland 2.9/4
9:30		18. Two and a Half Men 9.5/14				95. Half and Half 2.6/4	
10:00	28. The Bachelorette: After the Final Rose 7.8/12	20. CSI: Miami 9.3/14	10. Medium 10.0/16				
10:30				<b>TUESDAY</b>			
	7.9/12	7.9/12	5.8/9	12.7/19	0.2/1	2.3/3	3.3/5
8:00	66. My Wife and Kids 4.6/7	22. NCIS 8.7/13	73. Law & Order: Criminal Intent 4.2/6	2. American Idol 15.7/23	131. Young Blades 0.2/1	105. All of Us 1.7/3	79. Gilmore Girls 3.7/6
8:30	63. George Lopez 4.8/7		63. Scrubs 4.8/7	15. House 9.7/14	125. Early Edition 0.4/1	101. Eve 2.0/3	91. One Tree Hill 2.8/4
9:00	22. NYPD Blue: A Final Tribute 8.7/13	32. The Amazing Race 7.5/12	70. Committed 4.3/6			91. America's Next Top Model 2.8/4	
9:30	9. NYPD Blue 10.4/17		25. Law & Order: Special Victims Unit 8.5/14		134. Cold Turkey 0.1/1		
10:00				<b>WEDNESDAY</b>			
	7.7/12	6.9/11	8.3/13	8.0/12	0.4/1	3.0/5	2.1/3
8:00	8. Lost 11.3/18	56. 60 Minutes Wednesday 5.3/8	28. Dateline NBC 7.8/12	66. That '70s Show 4.6/7	125. Doc 0.4/1	83. America's Next Top Model 3.4/5	91. Smallville 2.8/4
8:30		42. King of Queens 6.2/9	34. The West Wing 7.1/11	4. American Idol 14.4/21	120. Sue Thomas, F.B. Eye 0.5/1	95. The Road to Stardom 2.6/4	111. Jack & Bobby 1.3/2
9:00	41. Alias 6.3/9	40. Yes, Dear 6.6/10		26. The Simple Life 8.0/12			
9:30		21. CSI: NY 9.0/15	12. Law & Order 9.9/16		125. Early Edition 0.4/1		
10:00	59. Wife Swap 5.1/8						
10:30				<b>THURSDAY</b>			
	4.8/7	12.3/20	9.2/14	3.4/5	0.6/1	3.5/5	1.1/2
8:00	77. Extreme Makeover 3.8/6	6. Survivor: Palau 12.7/20	42. Joey 6.2/10	77. The O.C. 3.8/6	118. America's Funniest Home Videos 0.6/1		115. Summerland 1.1/2
8:30			42. Will & Grace 6.2/10			81. WWE Smackdown! 3.5/5	
9:00	70. Extreme Makeover 4.3/7	3. CSI 15.5/23	15. The Apprentice 9.7/15	87. The O.C. 3.0/5			115. Summerland 1.1/2
9:30					118. Diagnosis Murder 0.6/1		
10:00	42. Primetime Live 6.1/10	18. Without a Trace 9.5/16	7. Law & Order: Trial by Jury 11.6/19				
10:30				<b>FRIDAY</b>			
	4.9/9	5.8/10	8.1/14	1.7/3	0.4/1	1.5/3	1.9/3
8:00	65. 8 Simple Rules 4.7/9	58. Joan of Arcadia 5.2/9	34. Dateline NBC 7.1/13	104. Assembling Robots 1.8/3	120. America's Most Talented Kids 0.5/1	110. America's Next Top Model 1.4/2	108. What I Like About You 1.5/3
8:30	70. 8 Simple Rules 4.3/8			102. Bernie Mac 1.9/3		107. What I Like About You 1.6/3	
9:00	69. Hope & Faith 4.5/8	46. Numb3rs 6.1/10	31. Law & Order: Special Victims Unit 7.6/13	105. Jonny Zero 1.7/3	130. MGM Night at the Movies—A Dry White Season 0.3/1	108. America's Next Top Model 1.5/3	97. Reba 2.5/4
9:30	74. Less Than Perfect 4.1/7					102. Blue Collar TV 1.9/3	
10:00	49. 20/20 5.9/10	42. CSI 6.2/11	17. Law & Order: Trial by Jury 9.6/17				
10:30				<b>SATURDAY</b>			
	3.5/6	3.4/6	6.3/11	4.8/9	0.3/1		
8:00		97. Wickedly Perfect 2.5/5	53. Law & Order 5.4/10	74. Cops 4.1/8			
8:30				62. Cops 5.0/9	125. Universal Family Movie—Moon Over Parador 0.4/1		
9:00	81. ABC Saturday Movie—Jerry Maguire 3.5/6	87. Wickedly Perfect 3.0/5	46. Law & Order: Criminal Intent 6.1/11	59. America's Most Wanted: America Fights Back 5.1/9			
9:30							
10:00		66. 48 Hours Mystery 4.6/8	33. Law & Order: Special Victims Unit 7.2/13		131. Faith Under Fire 0.2/1		
10:30							
				<b>SUNDAY</b>			
	11.9/19	8.2/13	6.7/11	3.6/6	0.5/1		1.3/2
7:00	53. America's Funniest Home Videos 5.4/9	26. 60 Minutes 8.0/14		89. King of the Hill 2.9/5	120. America's Most Talented Kids 0.5/1		111. Charmed 1.3/2
7:30			37. Dateline NBC 7.0/11	85. Malcolm in the Middle 3.2/5			
8:00	12. Extreme Makeover: Home Edition 9.9/15	10. Cold Case 10.0/15		53. The Simpsons 5.4/8	131. Young Blades 0.2/1		114. Starlet 1.2/2
8:30				80. Arrested Development 3.6/5			
9:00				84. Arrested Development 3.3/5	117. Sue Thomas, F.B. Eye 0.7/1		
9:30	1. ABC Premiere Event—Their Eyes Were Watching God 15.9/25	28. CSI: Miami 7.8/12	34. Law & Order: Criminal Intent 7.1/11	85. The Simpsons 3.2/5			111. Steve Harvey Big Time 1.3/2
10:00		38. CSI: NY 6.8/11	51. Crossing Jordan 5.7/9		120. Diagnosis Murder 0.5/1		
10:30							
<b>Averages</b>							
Week	7.0/11	7.6/12	7.4/12	6.3/10	0.4/1	2.5/4	2.1/3
S-T-D	6.8/11	8.3/13	6.7/11	6.1/10	0.4/1	2.3/4	2.3/4

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



# Broadcasting & Cable's

# NAB 2005

## Technology Special Reports

**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 28, 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**

Our Convention Issue features analysis of the Top 25 TV Groups, Station Operations plus expanded technology coverage.

**BONUS DISTRIBUTION** – Exclusive NAB Conference Bag Distribution of 7000 plus Show Floor Distribution.

**SPECIAL SUPPLEMENT** – Technology Leadership Awards

**APRIL 25, 2005**

### **NAB WRAP-UP ISSUE**

We'll get the word out the week after NAB with a rundown of major technology deals and important product introductions from the show. A great environment to remind buyers of your offerings.

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World Radio History

THE BUSINESS OF TELEVISION



**BROADCASTING & CABLE**



# History Brought to Life

A&E's Haight O'Connell brings informative TV to the public **By Melanie M. Clarke**

**D**r. Libby Haight O'Connell parlayed a love of history into a career in TV. As the chief historian/SVP, corporate outreach, for A&E Television Networks, she serves as the network's institutional memory. Indeed, her historical expertise, coupled with an ability to find resources for creating programs, makes her invaluable. Today, she has oversight for community initiatives at A&E, The History Channel, Biography Channel, History International, History en Español and Military History.

Since Haight O'Connell signed on, the History Channel has gone from an idea to a fully programmed, 86 million-subscriber network. The channel has also won three Peabody Awards. "In a room of national historical experts, she commands respect and attention," says Dan Davids, president of The History Channel USA. "When Libby walks into the Smithsonian, she gets a welcome like when Norm walked into Cheers."

Haight O'Connell's predisposition to history is easy to understand. She grew up making frequent trips with her family from hometown Bethlehem, Pa., to Paris, London and other overseas cities. Her father, a history professor, would jet the family from one country to another to see art displays and visit historical sites. Her mother was a docent for a small art museum. As a young girl, Haight O'Connell spent time studying in England but didn't consider her cosmopolitan lifestyle unusual: "It was just the way I grew up."

In her sophomore year at Tufts University, Haight O'Connell's scholarly background put her ahead of classmates, so she took a semester off to work. Her first paying job was at a living-history museum depicting the 17th-century experiences of the pilgrims in Massachusetts. The interactive Plimoth Plantation is a far cry from a stuffed-shirt guided museum tour; Haight O'Connell dressed as a pilgrim and sometimes milked cows.

## HISTORY CAN BE FUN

"There was this whole revolution of how history should be taught, that it could be funky and fun," she explains. "The past was so interesting that, if people knew more about it, they would really enjoy it." Drawn to teaching, she pursued a master's degree in legal history at the University of Virginia. When she was offered a full scholarship, she decided to earn a Ph.D.

In 1981, Haight O'Connell was a visiting scholar at NYU Law School, newly married and pregnant. After completing two final exams, she went into labor. She rested for a few weeks after giving birth, then completed the remaining exams.

"I'm good at multitasking," she laughs, "but that was a little extreme."

Her second child was in school by the time she completed her graduate course-

## FIFTH ESTATER

work five years later. While writing her dissertation, she took a job at historical house Raynam Hall, a museum in Oyster Bay, N.Y. She started out in educational development and was soon responsible for finding the resources to make her



**DR. LIBBY HAIGHT O'CONNELL**  
Chief historian/senior VP, corporate outreach, A&E Television Networks

B. Feb. 22, 1954

## EDUCATION

B.A., history, Tufts University, 1976; M.A., legal history, University of Virginia, 1979; Ph.D., 17th century history, University of Virginia, 1988

## EMPLOYMENT

Interpreter, Plimoth Plantation, 1973; education development, Raynam Hall, 1986-88; president, Raynam Hall, 1988-90; lecturer, Long Island University, Hutton House Lectures, 1988-1992; consultant/historical advisor, A&E Network/then-network-in-planning The History Channel, 1993; director, educational initiatives and community marketing, A&E Television Networks, and historian-in-residence, The History Channel, 1996-99; VP, historical alliances and historian-in-residence, The History Channel, and VP, community marketing, A&E Networks, 1999; current position since Feb. 24

## PERSONAL

Married, two children

programs a reality. She learned the ropes and was appointed president in 1988. The experience proved crucial in honing her TV skills—at A&E Networks, she has forged relationships with museums and government entities. "It was very beneficial for my career," she says.

Earning a doctorate in 1988, Haight O'Connell began a lecture series for adults at Long Island University. Four years later, with her children settled, she decided to beef up her resume and apply for a full-time university post.

Friends introduced her to Whitney Goit, who now serves as senior EVP for A&E Television Networks, in 1993. Impressed with her experience, Goit requested a résumé. When he explained the concept of an all-history cable network, she wasn't convinced others shared her passion. But she couldn't pass up an opportunity to work in TV. She was hired as a consultant and historical advisor.

## MUSEUM RELATIONSHIPS

She began by researching candidates for *Biography* and developing interstitials for what became The History Channel. At the same time, she formed relationships with museums, discovering archived material to run on the network. As the channel developed, programming was sent to museums for in-house viewing.

Her career leap paid off. "I had no idea how passionate so many people were about history! People discovered they loved history in their 30s and 40s." In 1996, Haight O'Connell was elevated to director of educational initiatives and community marketing, as well as historian in residence, for the A&E Television Networks.

In her new position, she oversaw the Biography Project for Schools, a tape library that highlighted exceptional historical figures like aviator Amelia Earhart and 19th-century abolitionist Frederick Douglass. She hired teachers and wrote classroom materials. The network sent copies to every school in the U.S. with an eighth-grade class, eventually winning the Governor's Award from the Academy of Television Arts & Sciences.

In 1998, she began co-executive-producing *Save Our History*, quarterly documentaries on historic preservation and education. She also had a hand in a series for the National Constitution Center in Philadelphia. To date, the History Channel has created video collections for approximately 36 sites of historic significance in the U.S.

Although Haight O'Connell has responsibility for several channels, her heart remains where she began. "I've been a part of a team that helped to build The History Channel," she says, "and that's something I'll always be proud of." ■

## FATES & FORTUNES

### BROADCAST TV

**TONY GAJEK**, media buyer, Media Period, Bloomfield Hills, Mich., joins WKBD Detroit, as sales account executive.

**TOM ZITO**, sales account executive, WXYZ Detroit, joins WKBD Detroit as national sales manager.

### CABLE TV

**MARK A. HARRAD**, VP, corporate communications, Time Warner Cable, Stamford, Conn., promoted to senior VP.

At Cox Communications: **THOMAS "DUFFY" LEONE**, VP, operations, San Diego system, upped to region VP/general manager, Orange County, Calif.; **SANDY MENCHER**, VP, business operations, Gulf Coast system, tapped as executive director, financial planning and analysis.

### PROGRAMMING

At Paramount Network Television: **DAN KUPETZ**, formerly VP, business affairs, rejoins the network as senior VP, business affairs.

At CBS Entertainment: **GARY SILVER**, VP, business affairs, elevated to senior VP; **RONI MUELLER**, VP, business affairs, elevated to senior VP.

At The WB Network, Burbank, Calif.: **MICHAEL ROBERTS**, SVP, current programming, promoted to EVP, current programming; **BRETT KING**, VP, current programs, Paramount Network Television, joins as SVP, current programming; **TANA JAMIESON**, SVP, original movies, adds SVP, current programming.

**PENNY REISS**, founder/president, R Brand, Inc., named VP, product integration, Showtime networks, Los Angeles.

**JIM DOWD**, senior press manager, NBC Entertainment Publicity, Burbank, Calif., promoted to director.

**JOHN ALEXANDER**, VP, international sales, Hallmark Entertainment, London, promoted to senior VP, international sales and worldwide DVD distribution, Hallmark Entertainment, New York.

**ROBYN ULRICH**, VP, marketing, DIY Network, Knoxville, Tenn., promoted to senior VP, marketing and public relations.

**PIERLUIGI GAZZOLO**, regional director, affiliate sales, MTV Networks Latin America, Miami, appointed managing director.

**CYNDY CECIL**, creative director, executive producer, Showtime Networks named VP, programming, Mag Rack, New York.

**JON LITNER**, executive VP/COO, National Hockey League, New



**Penny Reiss**  
Showtime

York, named president, Sterling Entertainment Enterprises, New York.

**JENNIFER ROCCIA MOREAU**, director, communications, Pro Cycling Tour, named director, media relations, FSN Pittsburgh.

**JODIE MCAFFEE**, managing partner/VP, content



**Pierluigi Gazzolo**  
MTV Latin America

acquisitions, Cayde & Associates LCC, named VP, business development, Turner Media Group, Inc., Denver.

#### JOURNALISM

**JULIE BANDERAS**, weekend anchor, WNYW New York, joins Fox News Channel as general assignment news reporter, New York Bureau.

**SETH MAGALANER**, producer, FSN, CSTV, MLB Productions and Seattle Seahawks, named senior producer, *Out of Bounds With Lou Tilley*, CN8, The Comcast Network, Philadelphia.

#### RADIO

**TOM LANGMYER**, VP/general manager, KMOX St. Louis, and national VP/programming, news/talk radio stations, Infinity Broadcasting, named VP/general manager, WGN

Chicago, Tribune Co., effective March 21.

**TOM CRANN**, national host/producer, classical music, Minnesota Public Radio, KNOW Minneapolis-St. Paul, and Classical 24, named regional host, *All Things Considered*, Minnesota Public Radio, KNOW Minneapolis-St. Paul.

**DAWN JONES**, local sales manager, WZFX(FM) Whiteville, N.C., and WUKS(FM) Saint Pauls, N.C., named sales manager, new business and non-traditional revenue and training, Fayetteville, N.C., station cluster.

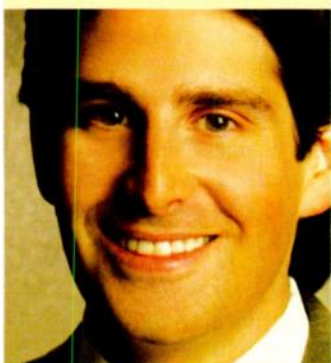
#### TECHNOLOGY

**MATT DANILOWICZ**, senior market development, Thomson Grass Valley, named VP, broadcast business, Pinnacle Systems, Mountain View, Calif.

#### ALLIED FIELDS

At The Network Radio Research Council, New York: **BARRY FELDMAN**, executive director, marketing research, American Urban Radio Networks, elected chair; **DR. TOM EVANS**, president/SVP, research, ABC Radio Networks, elected vice chair.

**ROBIN FENTON**, standards administrator, The Society of Cable Telecommunications Engineers, Exton, Pa., promoted to manager, standards operations.



**Dan Kupetz**  
Paramount Network Television

#### 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)

## DATEBOOK

### THIS WEEK

#### MARCH 2-16

##### THE MUSEUM OF TELEVISION & RADIO

##### 22ND ANNUAL WILLIAM S. PALEY TELEVISION FESTIVAL

The Museum of Television & Radio, Beverly Hills  
Contact: 866-468-3399 or www.ticketweb.com

#### MARCH 19

##### TELEVISION NEWS CENTER

##### NEWSCAST PRODUCER/WRITER TRAINING

Ventana Productions, Washington. Contact: Herb Brubaker 301-340-6160 or hnbrubaker@televisionnewscenter.org

March

#### MARCH 22

##### THE MEDIA CENTER AT NEXPO CONVERGENCE 3.0: MEDIA OPPORTUNITIES AND STRATEGIES FOR THE MULTIPLE MEDIA ENTERPRISE

Convention Center, Dallas.  
Contact: www.mediacenter.org/content/5101.cfm

#### MARCH 30-APRIL 1

##### DIVERSITYBUSINESS.COM

##### 5TH ANNUAL MULTICULTURAL BUSINESS CONFERENCE AND AWARDS CEREMONY

Foxwoods Resort Casino, Mashuntuckett, Conn.  
Contact: William Stokes 203-255-8966, wstokes@ccaii.com or www.DiversityBusiness.com/conference

#### MARCH 31

##### TELEVISION BUREAU OF ADVERTISING ANNUAL MARKETING CONFERENCE

Jacob Javits Convention Center, New York. Contact: Janice Garjian 212-486-1111 or www.tvb.org

### APRIL

#### APRIL 1

##### BROADCASTERS' FOUNDATION OFFSHORE FISHING CHALLENGE

The Breakers, Palm Beach, Fla. Contact: Gordon Hastings 203-862-8577 or gcastings@broadcastersfoundation.org

#### APRIL 2

##### RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION & FOUNDATION EMERSON COLLEGE CHAPTER

##### REGIONAL CONFERENCE AND AWARDS DINNER

Marriott Hotel, Newton, Mass. Contact: Bob Salsberg 617-357-8100 or www.aprntdaemerson.com

#### APRIL 3-5

##### NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION

##### THE NATIONAL SHOW

The Moscone Center, San Francisco. Contact: NCTA Industry Affairs 202-775-3669 or www.thenationalshow.com

#### APRIL 3-5

##### THE NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION

##### 2005 VANGUARD AWARDS

The Moscone Center, San Francisco. Contact: www.thenationalshow.com or 202-775-3669; Nominations: Michelle Ray 202-775-3669 or mray@ncta.com

#### APRIL 5

##### THE NATIONAL ASSOCIATION FOR MULTI-ETHNICITY IN COMMUNICATIONS

2005 ANNUAL AWARDS BREAKFAST  
Marriott San Francisco, San Francisco. Contact: Beatrice M. Robbio/NAMIC 212-594-5985 or Dana Gleeson/Beaman Inc. 312-751-9689

#### APRIL 5

##### [ITVT] AND THE NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION

##### 2ND ANNUAL [ITVT] AWARDS FOR LEADERSHIP IN INTERACTIVE TELEVISION

Moscone West, San Francisco. Contact: www.itvt.com/eventregistration.html

#### APRIL 7-10

##### CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING

##### SKITAM 2005 CTAM OF THE ROCKY MOUNTAINS

Vail Cascade Hotel, Vail, Colo. Contact: SkiTAM Headquarters 303-797-9507 or info@skitam.com

#### APRIL 14-15

##### SOCIETY OF CABLE TELECOMMUNICATIONS ENGINEERS

##### CHAPTER LEADERSHIP CONFERENCE 2005

Location: TBD. Contact: www.scte.org

#### APRIL 16-21

##### NATIONAL ASSOCIATION OF BROADCASTERS

##### NAB 2005

Las Vegas Convention Center, Las Vegas. Contact: www.nab.org

#### APRIL 17

##### BROADCASTERS' FOUNDATION

NAB CHARITY GOLF TOURNAMENT  
Bali Hai Golf Club, Las Vegas. Contact: Gordon Hastings 203-862-8577 or gcastings@broadcastersfoundation.org

#### APRIL 18-20

##### THE RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION

##### RTNDA@NAB

Location TBD, Las Vegas. Contact: Rick Osmanski 202-467-5200 or ricko@rtnda.org

#### APRIL 20

##### BROADCASTERS' FOUNDATION

##### PIONEER BREAKFAST & AWARDS

Bellagio Hotel, Las Vegas. Contact: Gordon Hastings 203-862-8577 or gcastings@broadcastersfoundation.org

#### APRIL 27

##### THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

##### 20TH ANNUAL ASCAP FILM AND TELEVISION AWARDS GALA

Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Bobbi Marcus PR & Events 310-889-9200 or bmproffc@aol.com; Pauline Stack/ASCAP 212-621-6278 or pstack@ascap.com

#### APRIL 27-28

##### OHIO CABLE TELECOMMUNICATIONS ASSOCIATION

##### ANNUAL MEETING

Hyatt on Capitol Square, Columbus, Ohio. Contact: Sheila Fox 614-461-4014 or octasheila@octa.org

### MAY

#### MAY 3

##### CABLE TELEVISION PUBLIC AFFAIRS ASSOCIATION

##### BEACON AWARDS

Ritz-Carlton Hotel, Washington. Contact: Michelle Butler 202/775-1082, mbutler@ctpaa.org or www.ctpaa.org

#### MAY 10

##### HOROWITZ ASSOCIATES

##### 5TH ANNUAL HOROWITZ ASSOCIATES

##### BREAKFAST RESEARCH FORUM

Marriott Marquis, New York. Contact: Adriana Waterston 914-834-5999 or adrianaw@horowitzassociates.com

#### MAY 11-13

##### WOMEN IN CABLE AND TELECOMMUNICATIONS

##### WICT FORUM 2005

New York. Contact: Leslie Dorman 703-234-9818, ldorman@wict.org or www.wict.org



## CAREERS

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#### Implementation Consultants

Responsible for configuring IBMS, delivering end-user training and supporting clients during acceptance testing through to operational use. You will have substantial experience as users of, or support providers for, similar program, sales, traffic systems, with methodic approach and excellent interpersonal skills. Extensive travel is required and fluent Spanish as well as English is a plus.

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#### Business/System Analysts

Responsible for understanding, interpreting and documenting clients' functional and technical requirements, workflows and where there are gaps designing and specifying enhancements to IBMS. You should be a professional system analyst, with extensive IT and broadcast experience, excellent report writing and client facing skills. Extensive travel is required.

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#### SALES CAREERS

#### SALES SERVICE ASSISTANT

WABC-TV is looking for a Sales Service Assistant for the daily clearing and scheduling of sales orders using the WABC-TV traffic system. Responsibilities include: facilitating and printing all Sales Contracts and Sales Inventory reports for daily distribution to the Sales Department; daily reconciliation of invoice process to commercial inventory to develop commercial invoices at month-end. Will also coordinate commercial copy; issue and track ISCI codes for sales orders through media inventory system; maintain commercial copy files, daily dub lists, and implement changes to day-of-air log. Candidate must have strong communication skills, and the ability to interact with sales staff and agency contacts. Must also be detail-oriented with strong organizational skills, and have the ability to multi-task and prioritize work to meet deadlines. Prior traffic system experience (i.e. Bias, JDS, Enterprise) is preferred. Please send resumes to Maureen Vogel, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls, faxes or emails, please. We are an Equal Opportunity Employer.

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#### MEETINGS OF THE PUBLIC BROADCASTING SERVICE

Board of Directors and its Committees will take place at PBS's Headquarters, 1320 Braddock Place, Alexandria, Virginia on March 29-30, 2005. Schedule and tentative agenda for each meeting follows: EDUCATION COMMITTEE, March 29, 8:00 a.m., grant proposals, and other business. CONTENT POLICY COMMITTEE, March 29, 8:00 a.m., editorial processes, 2006-2008 programming plan, 2005-2006 promotion plan, FY06 programming assessment, Editorial Standards Review Committee report, and other business. FINANCE AND BUDGET COMMITTEE, March 29, 10:00 a.m., budget results and projections, FY06 programming assessment recommendation, FY06 budget, FY06-08 strategic plan, and other business. MEMBER SERVICES COMMITTEE, March 29, 12:15 p.m., membership resolutions, reports from the Content Policy and Education Committees, DBS waivers, and other business. INVESTMENT COMMITTEE, executive session, March 29, 4:00 p.m., investment fund performance results and other business. COMPENSATION COMMITTEE, executive session, March 30, 8:00 a.m., FY05 and FY06 performance measures, personnel matters, and other business. FINANCE AND BUDGET COMMITTEE, EXECUTIVE SESSION, March 30, 10:00 a.m., FY06 budget, FY06-08 strategic plan, real estate financing, Investment Committee report, and other business. BOARD OF DIRECTORS, March 30, 1:00 p.m., reports from board committees on compensation, nominating and governance, finance, and member services; real estate financing, FY06 budget, FY06-08 strategic plan, and other business. The meetings of the Education, Content Policy, Member Services, and Finance and Budget Committees, and the Board of Directors are open to the public, however, some portions will be held in executive session.

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**Fast Track**

Continued from page 4 him after he signed off. The after-the-show toasts, we're told, numbered more than 50 and lasted a couple hours.

According to early returns from 56 Nielsen metered markets, the newscast, usually third among network newscasts, won the night with a 7.3 rating/13 share. Coming in second was *NBC Nightly News*, with a 6.5/12, followed by ABC's *World News Tonight* with a 6.4/12.—J.E.

**FAST TRACK**

**FCC Salutes Powell**

FCC Chairman **Michael Powell** delivered an emotional farewell as he presided over his last monthly commission meeting March 10. "There is nothing cooler than sitting here thinking you are working solely on the behalf of the American people," he said from the dais of the FCC meeting room. He hasn't announced his official last day but could step down as soon as Friday, March 18.

**Tough Talk on First Amendment**

The White House, the courts and the FCC all took hits from broadcast journalists who said last week that they were feeling under fire from a manipulative and even malicious government.

NBC News President **Neal Shapiro** set the tone, telling a roomful of top journalists gathered for the **Radio and Television News Directors Foundation** awards dinner in Washington that the press is under attack as never before from the Executive and Judicial Branches, which he says are pursuing journalists with "actual malice" just for doing their jobs.

It's time to "sound the alarm," he said. That call was picked up by other speakers and punctuated with applause from the crowd.

Shapiro cited "a handful of scandals" that have tarred the broadcast industry and a post-9/11 climate that contributed to the crack-down. He advised journalists to do a better

job of showing themselves as reporters, rather than entertainers.

ABC's **Sam Donaldson**, master of ceremonies, said he had never seen such "vitriolic animus" toward journalists, save for the waning days of the Nixon administration.

Veteran CBS newsman **Ed Bradley** took up the charge in his acceptance speech for the **Leonard Zeidenberg First Amendment Award** (named for the late *B&C* correspondent).

Bradley talked of the pressure by government and corporations to "control the message," saying journalists must fight those efforts. "There is a price to pay," he said, for representing the people.

Liberty station group President **Jim Keelor**, winner of the **First Amendment Leadership Award**, had a bone to pick with the FCC over its indecency rulings: "The FCC is getting more political every day."

—J.E.

Commissioner **Michael Copps**, who orchestrated a campaign against Powell's plan to deregulate broadcast-ownership rules praised the

chairman as a "warm, engaging and bright human being."

Republican Commissioner **Kevin Martin** is widely regarded as Powell's successor, but a dark-horse rival is **Michael Gallagher**, head of the **National Telecommunications and Information Administration**, an arm of the White House that advises the administration on telecom policy.—B.M.



FCC's Powell



Sen. Clinton

**Stern Out at DirecTV**

**Mitch Stern** is out as president/CEO of **DirecTV Inc.** after a little over one year in the post. His departure was called a mutual decision between **Chase Carey**, president/CEO of the **DirecTV Group**, and Stern, who added 1.1 million subscribers in 2004. Those subs came at a cost, though, because DirecTV invested heavily in advertising, commission and subsidies, hurting cash flow, and Carey told investors two months ago the DBS leader had to improve margins. Carey will take over day-to-day operations.—J.E./J.M.H.

**Cable Execs Back New Cable Net**

A new hybrid infomercial network is starting up with investments from group of senior cable executives, includ-

ing former **Time Warner** CEO **Nick Nicholas**, ex-Court TV President **Dick Beahrs** and ex-HBO exec **Thayer Bigelow**. Avoiding the direct-sell of infomercials and home shopping, the core programming of **Expo TV** will be the kind of broad product information that viewers use *Consumer Reports* and the Web for. But commercials will be longer-form, running 2-5 minutes instead of just 30 seconds.—J.M.H.

**Clinton Revives 'Media Health' Bill**

In the wake of a new **Kaiser Family Foundation** study showing that kids are increasing their media usage and multitasking those media at the same time, Sen. **Hillary Rodham Clinton** is reintroducing a bill to create a government-administered media-research program under the **National Institutes of Health**.

The program would study the links between media and child development and between media consumption and childhood obesity, a growing

national health risk.

The Kaiser study found that, since 1999, children's and teens' exposure to media has gone up by more than an hour, from 7:29 per day to 8:33, most of the increase coming from videogames or recreational computer time.

But since much of that has become multi-layered usage—surfing the Web while watching TV, for example—the total number of hours of media usage has stayed virtually the same (6:19 in 1999 vs. 6:21 in the newest study).—J.E.

**NBC Pulls 'Pauley'**

**NBC Universal Television** finally yanked the plug on long-suffering talker *The Jane Pauley Show*. Production will continue, with the syndicator promising to keep stations stoked with new episodes through May sweeps. The show was a bust from the beginning. The former *Today* show host had garnered rocky ratings since her debut last August, and stations started moving it out of prime slots almost immediately. NBC Universal has been openly talking about pulling the plug since January.

"We started out with an enormous vote of confidence from our stations and have seen our audience grow steadily from November until now," Pauley says in a statement, "but it came too late for too many to stick with us."—J.M.H.

**Corrections**



Extra's Devon and McGrath

Dayna Devon and Mark McGrath (above) are the hosts of the syndicated magazine show *Extra*. A photo on page 35 of the March 7 issue incorrectly said the show was hosted by Leeza Gibbons. She was the previous host.

Also, *A Current Affair* will launch on Fox stations March 21. An item on page 13 of the March 7 edition reported an incorrect start date.

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# Brave in the Attempt

Probably not many of you were aware that the Special Olympics World Winter Games in Nagano, Japan, concluded last week after playing host to some 1,900 athletes over 12 days of competition.

It would have been hard to tell the Games had even begun from the relative dearth of media coverage. That's a shame, but not a surprise. Sadly, it's a cold fact: The intellectually disabled do not represent an important demo on Madison Avenue.

Generally speaking, unless you are thin, gorgeous, funny, quirky or a chic New Yorker (preferably, all of the above), you hardly exist on TV.

That's a stereotype, of course, and an exaggeration, but stereotype and exaggeration are the stock and trade of the TV business, and they are the reason that Special Olympics organizers are looking for the media's help in changing attitudes and lifting stigmas.

Before the Games, Special Olympics organizers issued a study, "Changing Attitudes, Changing the World: Media's Portrayal of People With Intellectual Disabilities," that found that, increasingly, such folks were typecast as pitiable victims, which was at least a change from the tendency to portray them as unrealistically heroic. That's not necessarily an improvement. (You can read the study in the research area of [www.specialolympics.org](http://www.specialolympics.org).)

Our point is not to upbraid the media for its shortcomings.

## EDITORIAL

Television producers appear to be no more guilty of stereotyping the mentally handicapped than the people who make movies or write books. TV, in fact, has made some fine and honorable programming about people with mental disabilities, from the old ABC series *Life Goes On* to the Emmy-winning *Benny on L.A. Law*, an episode of The WB's *7th Heaven* about two teens with Down syndrome and, years ago on CBS, an episode of *Touched by an Angel* that dealt wisely, not stereotypically, with intellectual disabilities.

But this is not a plea about the occasional plot-line or special. It is about urging an awareness of the accurate portrayal of people with mental and physical disabilities, of all minorities for that matter, and making it part of the programming DNA.

It is a fight worth waging. The media, and particularly television, molds public opinion and sets fashion, so it is in a position to help. An affirmative companywide commitment or, ideally, a simple rededication to actively seek stories and characters that showcase the disabled without either idealizing or stigmatizing them would be an appropriate response.

Many studios and the major networks are already committed to promoting diversity and tolerance in principle through their sponsorship of the Humanitas prizes, which "encourage those who create contemporary media to use their immense power in a humanistic way, to enrich as well as entertain."

Producers and network execs with a will to do good should also remember the oath taken by every Special Olympian: "Let me win. But if I cannot win, let me be brave in the attempt."

## The New American "Secret" Society

In 1995, this nation was churning out 3.6 million government secrets a year. Today, we have reached a stunning pace of 14 million secrets annually.

Those statistics are dwarfed by the mountains of unofficial secrets—government information that is not classified but that we aren't allowed to see. More than 4,000 government employees have the power to wield the Top Secret stamp, but hundreds of thousands of others are not just authorized but encouraged to keep certain information from the public.

How does a nation that celebrates the idea of openness find itself shackled to a government information system that has a default setting of secrecy? Excessive government secrecy, after all, is a rather sharp rebuke to our democratic instincts.

The terrorist attacks of Sept. 11, 2001, triggered a legitimate, necessary examination of U.S. information policy. Government officials needed to make sure that vital information was not getting into the wrong hands. That examination led to restrictions that go far beyond the needs of security.

But the Bush administration was moving aggressively to constrict the flow of government information to the public long before 9/11.

Early in the administration, the Justice Department began working on a revision of the Freedom of Information Act (FOIA), the 1966 law securing a right of access to Executive Branch information for Congress and the public. When finally issued in October 2001, the document sharply diminished the openness that had brought the law into being in the first place.

Government Web sites have been taken down or revised for political reasons. Government publications and CD-ROMs have been recalled from public availability. Protections for government whistleblowers have been weakened.

Congress has generally sanctioned or ignored increased restrictions on access. It has been years since the responsible committees in either house conducted FOIA oversight hearings.

Late in 2002, Congress quickly and overwhelmingly approved in the Homeland Security Act, one of the most potentially damaging blows to FOIA in its history.

Many open-government advocates are now looking to leadership from Sen. John Cornyn (R-Texas), Sen. Patrick Leahy (D-Vt.) and Rep. Henry Waxman (D-Calif.) to focus

more attention on these issues.

Meanwhile, the nation's capital fairly bristles with barriers to access. One of the most far-reaching changes in government information policy has been the emergence of a new category of information called "sensitive but unclassified." In a memo from the White House, government employees have been instructed to "safeguard" such material, which translates into withholding.

The argument for all this secrecy, of course, is to make us safer. The irony is that excess secrecy can—and will—make us less safe.

In a breathtakingly short time, one of democracy's core principles, the "right to know" for the public, has devolved into a "need to know" for certain individuals and now threatens to become a "right to control" for government officials only.

*McMasters is the First Amendment ombudsman for the First Amendment Center in Arlington, Va. This week, dubbed Sunshine Week, U.S. news outlets are committing airtime and editorial space to commentaries about the value of a free press and how threats against the First Amendment affect all Americans.*

## AIRTIME Paul McMasters

## OPEN MIKE

### Leave Ratings to the Pros

Editor: I read today that a mix of House Republicans and Democrats (17 in all) has asked Federal Trade Commission Chair Deborah Majoras to look into a possible FTC role in helping Congress regulate TV ratings and Nielsen Media Research's new local people meters ["Senator Suggests Nielsen Bill," [Broadcastingcable.com](http://Broadcastingcable.com), 3/8].

I have spent most of my adult life in broadcast and related industries, including stints as an employee of Taft Broadcasting and an owner of TV and radio stations. I can think of absolutely no reason for the Congress of the United States (or the FTC or FCC, for that matter) to become involved in any oversight of the ratings industry.

In fact, I can think of a multitude of reasons why these bodies should avoid any discussion of this topic—including the basic reasons why government exists and represents the public.

I am sure that the minorities on whose behalf Sen. Conrad Burns (R-Mont.) is apparently making this suggestion have strong lobbying organizations. I'm also sure they can make their views known without distracting the important work of Congress.

I am very concerned that this initiative is characterized as a Republican issue that also involves Rep. Mary Bono (R-Calif.) in its leadership.

I am sure that all of you have much better things to attend to than an issue that can never be settled beyond a scientific best guess at viewing patterns. I am equally sure that if there were better, more reliable means for ratings to be determined, they would already be in use.

But as you already know, even with the extent and coverage of the U.S. Census, many questions arise as to whether each minority is appropriately represented.

I fail to see how anything Congress can accomplish, with an oversight of a limited ratings sample, will change any minority issue.

I suggest that the Congress stick to its day job and leave the evening entertainment industry to the pros.

**George E. Coles**  
Hilliard, Ohio

### WE LIKE LETTERS AND COMMENTS

If you have something to say about anything in B&C or the media business, we'd like to hear from you. Send us your letters and be sure to include a daytime phone number.

We also are eager to receive essays on media topics for the Airtime section. They should not exceed 500 words. Not all submissions will be used.

E-mail letters and Airtime submissions: [bnclatters@reedbusiness.com](mailto:bnclatters@reedbusiness.com); fax: 646-746-7028; or mail to BROADCASTING & CABLE, Letters to the Editor, 360 Park Ave. South, New York, NY 10010. We reserve the right to edit.





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THE BUSINESS OF TELEVISION



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# Reality Finds Its Reason for Being

**American Idol is the perfect synergistic mesh of TV show and retailing enterprise**

**F**or a while, it looked as if so-called reality television was going to swallow prime time, oozing across the landscape like the gelatinous creature in *The Blob*.

This season, however, has demonstrated that viewers can indeed get too much of a not-usually-very-good thing, as even the customary stunts—such as adoption groups' protesting against the purposely provocative Fox special *Who's Your Daddy?*—have failed to boost tune-in.

The dating-show balloon in particular appears to have gone bust. Following the heady days of *Joe Millionaire*, the search for TV love has exhausted most of its wrinkles. Several new "elimination games" quickly went belly up, too. CBS' *The Will* disappeared after a single telecast.

Still, one strain of the genre appears to have found a way to peacefully coexist with the rest of television: namely, the talent-audition show. Scoring a kind of trifecta, this

However the program fares (and initial ratings were pretty abysmal), *Starlet* serves multiple purposes: promoting another WB series, inspiring the audience to root for the winner to succeed and launching a supporting character with a significantly higher profile than the average ingénue.

Ditto for NBC's *The Contender*, which endeavors to introduce viewers to boxers they'll actually care about and want to see fight, each one with his own carefully crafted *Rocky*-type back story.

This isn't to say the formula always works. A notable failure has been *Project Greenlight*, which documents the making of an independent film by an unproven director and screenwriter. Both previous movies—whose disastrous behind-the-scenes production played on HBO—fopped at the box office, perhaps in part because the show made them look so god-awful. The picture was equally blurry for NBC's *The Next Action Star*, whose winners were cast in a made-for-TV movie.

*Greenlight* is now on Bravo, with the third season placing greater emphasis on yielding a profitable film—despite the fact that tumult, chaos and bad movie ideas generally make for a more entertaining series.

Tribune's KTLA Los Angeles used the audition strategy as well by turning an entire sweeps month into a contest to pick a new weathercaster. The assumption was that any dim bulb can do weather in L.A., where the job seldom requires more (until this rain-soaked winter, anyhow) than saying, "A hazy morning turning mostly sunny by the afternoon, with highs in the 70s."

Despite NBC's heavy-weight promotional punch, *The Contender* opened to at best mediocre ratings, but it was competing against *Idol* on Fox and *CSI: Miami* on CBS. That's a tough fight to win.

But whether hits or not, *Greenlight*, *Starlet* and *Contender* all share the same DNA, turning programs into subtle or not-so-subtle promotions for other properties or would-be celebrities.

**M**oreover, the fits and starts notwithstanding, the foundation is solid: As long as the star search continues, television has a role to play in it, just as the industry wrings every ounce from talent on entertainment magazines and cable news once they hit the big time. Think of it as a circle of celebrity—only it's really more of a parabola, following newcomers up the ladder and, with has-been fare such as *The Surreal Life*, back down it as well.

Ultimately, it is about using all parts of the chicken, in essence, to feed TV's hungry machinery and realizing that people possess a seemingly inexhaustible appetite for what they like (witness the cloning of *CSI* and *Law & Order*) in various forms. In that sense, these reality survivors come to their next project as pre-sold as any sequel or remake. ■

**BRIAN LOWRY**

**'Greenlight,' 'Starlet' and 'Contender' share the same DNA, serving as promos for other properties and celebrity wannabes.**



NBC's *The Contender* strives to make its audience care about the competitors.

format quenches the insatiable appetite for fresh talent, tantalizes reality junkies with plenty of pain and striving, and simultaneously gets the public invested in the fate of the survivors.

Nowhere is this truer than on *American Idol*, the perfect synergistic mesh of TV show and retailing enterprise. Unlike the dearth of marriages yielded by *The Bachelor* and *Bachelorette*, *Idol* has produced results. It has reliably churned out hit-making pop stars—including, notably, also-rans such as Clay Aiken.

A newer wave of programs each possess the same rudimentary logic, in essence laying bare the sifting process that occurs in the quest for nuggets of talent, then transforming that into programming.

Take The WB's *The Starlet*, a hunt for an actress in a pack of hungry 18- to 24-year-old women. The winner earns a part on the netlet's *One Tree Hill*, as well as the chance to be abused by Faye Dunaway, who vamps it up *Mommie Dearest*-style as a celebrity judge.

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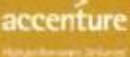
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