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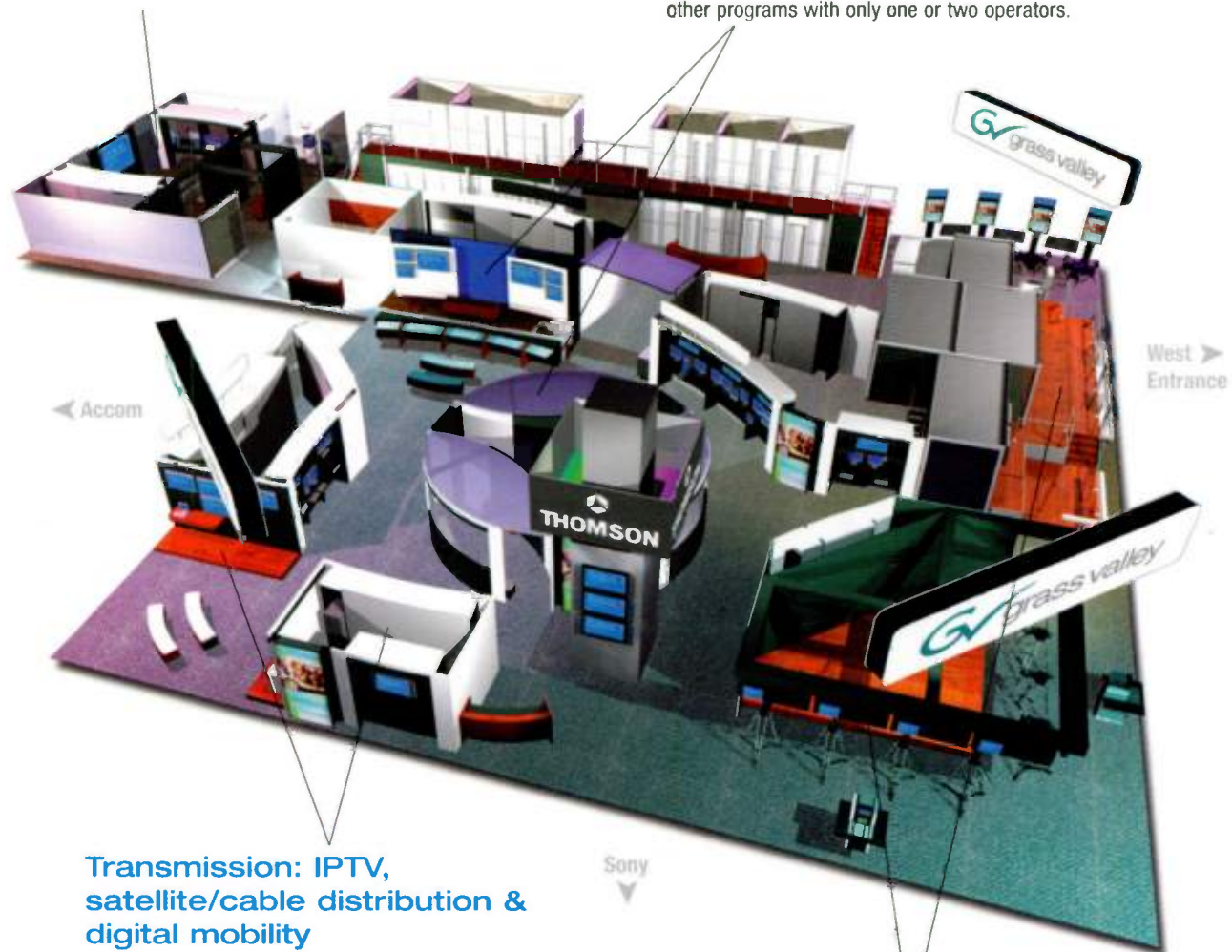
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Inside:
B&C'S 8TH ANNUAL
TECH LEADER AWARDS

85.3

Percentage of TV stations
that now air in digital



**The Voice
of Gosh**

Howard Rosenberg
on Dan Rather's
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APRIL 18, 2005

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Tough On PR
'News' 17**

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FIRST LOOK

Send in the Stars

Cable programmers are touting their roster of big stars to advertisers. Mira Sorvino and Donald Sutherland will star in a Lifetime miniseries. TNT has Kyra Sedgwick and Gary Cole. And Michael Douglas is executive producer of a Sci Fi series. Will marquee names draw more dollars away from broadcast networks?



Mira Sorvino

Page 6

Local News Wakes Up

By Allison Romano

As Americans work longer hours and go to bed earlier, evening news ratings have declined. But the morning shift is booming at local TV stations. Viewers increasingly crave a quick fix of local news, weather and traffic before they leave the house, and broadcast giants such as Viacom, Meredith Broadcasting, and Hearst-Argyle have made morning shows a priority. Drawn by cheaper spots and rising ratings, national advertisers are buying in. And stations are finding new ways to squeeze

out extra dollars, such as selling sponsorships for the traffic and weather. How are the morning crews doing? Says one media buyer, "On some stations, the ratings at 6 a.m. are as good as evening news."

Turn to Page 18



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World Radio History

B&C WEEK

Where to be and what to watch...

Monday, April 18

In a new episode of the reality show "NAB: Las Vegas," tech-savvy competitors are plunged into a bewildering, 819,000-square-foot labyrinth, where they have one goal in mind: clawing their way past 100,000 rivals and more than a thousand equipment-clogged booths in a desperate bid to... *find a place to sit down, for cryin' out loud.*

The **National Association of Broadcasters** convention ("The World's Largest Electronic Media Show"); see our coverage on pages 7 and 26) gets going in earnest today with the opening



Catherine Oxenberg

of the exhibition floors. Think the running of the bulls in Pamplona, only here when you try to avoid being gored, it means edging out of a conversation with a deeply sincere rep from the fledgling cable channel run by a certain ex-Vice President. *Premiering tonight:* Children from another marriage, a royal mother-in-law, goofy New Age leanings, famous friends—isn't it a bit soon for the **Prince Charles** and **Camilla** reality series? Er, yes. This one's **I Married a Princess** (Lifetime, 8 p.m. ET), starring **Catherine Oxenberg** and **Casper Van Dien**. They're "actors." They live in "Malibu." This is their "life."

Tuesday, April 19

"The ARF 51st Annual Convention Challenges Industry to re:think! How Marketing, Advertising and Research Work." Or so says the Advertising Research Foundation press release (how about they re:think! their name to avoid acronymic confusion with the Airedale & Rottweiler Federation?). **Court TV** is using the ARF gathering in **New York** (this is day two) to unveil a study that the network

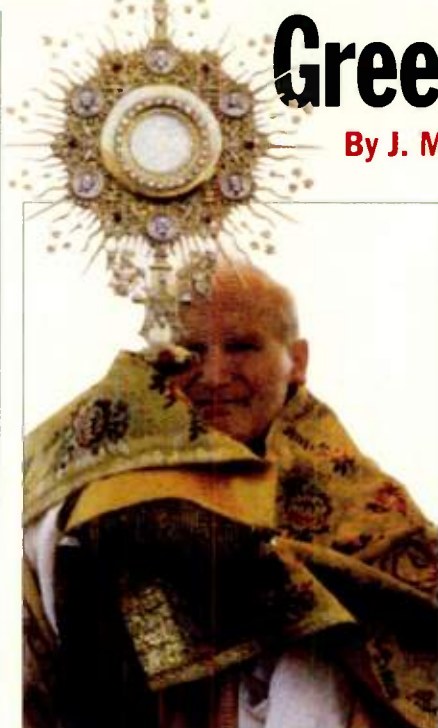


Ozzie Smith

hopes will help make sense of usually gibberish-laden discussions of media return on investment. *Today at NAB2005:* Late, great **St. Louis Cardinals** announcer **Jack Buck** is inducted into the NAB



Non ARF member



Pope John Paul II's life could be a miniseries by spring.

Greenlight the Pope

By J. Max Robins

Cannes: The producers are aiming to air the miniseries next spring.

That may be wishful thinking, especially if Bernabei and company want to proceed with the Catholic Church's blessing. I remember when the *Jesus* project was in development, and let's just say that, with all those partners and with millions of dollars at stake, to say nothing of the religious sensitivities, the script went through several drafts. This new project likely will be similarly challenging, but given the subject matter and the high level of interest, it would take a brave man to put *Pope John Paul II: The Miniseries* in turnaround.

Certainly, religious-themed programming is a good bet in the entertainment business. We all know about the box-office success of Mel Gibson's *The Passion of the Christ*. Last Wednesday, the premiere of NBC miniseries *Revelations* drew almost 16 million viewers while competing against *American Idol* (NBC did well with another religious-themed show that night: a special edition of *DateLine* devoted to the apparently inexhaustible subject of *The Da Vinci Code*).

It might have appeared a bit unseemly to huddle over discussions about a Pope John Paul II miniseries shortly after the man's funeral, but the project makes plenty of sense. It's easy to imagine the pitch:

Born in a small village in Poland, a young man named Karol Wojtyla considers becoming a professional actor before turning to theological study. The

Nazi invasion of Poland and a crackdown on religious instruction force him into hiding. Post-war, he's ordained a Catholic priest and, by 1964, is Archbishop of Krakow and known as a courageous religious leader navigating the dangerous political waters of a Soviet-dominated country. Then, at 58, he's the Church's surprise choice in 1978 as the next

Pope, the first non-Italian pontiff in more than 400 years. During his tenure, he survives an assassination attempt, plays a key role in the fall of Communism, and travels the world preaching to millions, railing against poverty, promoting peace, yet causing controversy with strict adherence to Church doctrine on abortion, contraception and other hot-button issues. Whether people are among the faithful or not, nobody denies his charisma or the dramatic scope of his life and work. Sold. ■

E-mail comments to bcrobins@reedbusiness.com

It was inevitable. Given the tens of millions of TV viewers in this country and around the world who followed the passing of Pope John Paul II, you knew what was coming next: producers clamoring to turn his life into a miniseries.

Word first surfaced during the MIPTV annual international television market in Cannes, France, last week—only days after the pope's interment—that serious discussions were under way for a TV epic about his life. At the center of the project, according to industry sources, is Ettore Bernabei, the chairman of LUX,

an Italian independent production company. The veteran producer has developed close ties with the Vatican during a storied career that includes working on several religious-themed international TV epics. Among the productions he has been part of are five biblical-themed movies that ran on TNT in the mid 1990s, including *Abraham and Jacob*, and *Joseph: A TNT Bible Story*. The LUX chief was also part of the co-production of *Jesus* on CBS in 2000. *Jesus* drew more than 20 million viewers, making it the year's highest-rated miniseries.

Some of the same people involved in *Jesus* are in discussions about the Pope John Paul II project, including Italian broadcaster RAI. Feelers have been put out to CBS as well. The producers are seeking the Vatican's cooperation with this project, as they did with the *Jesus* miniseries. It was screened at the Vatican, and Viacom Co-COO Les Moonves (then CBS president) got an audience with John Paul II. The word out of

THE ROBINS REPORT

Miniseries producers are seeking the Vatican's cooperation.

Broadcasting Hall of Fame. Paying tribute: ex-Cards shortstop **Ozzie Smith**, known to *American Idol* fans as the father of **Nikko Smith**, who two weeks ago was voted off the show for a second time, having been recalled in March to replace **Mario "Hamlet" Vasquez**.



Bill Richardson

Wednesday, April 20

Why would a western-state governor with no apparent interest in the World's Largest Electronic Media Show be visiting Las Vegas this weekend? Why, to orate on the subject of the relationship of the news media and the government, at a luncheon today hosted by the **Radio-Television News Directors Association**. If **New Mexico Gov. Bill Richardson** happens by accident to slap a few backs and impress the folks who will be directing coverage of his likely campaign for the Dems' 2008 presidential nomination, well, *so be it*. And, hey, campaigning for the **White House** is the World's Second-Largest Electronic Media Show.



Roller Girl girl

Thursday, April 21

The advertising fronts marathon continues: A&E execs are likely to be positively giddy today, touting the channel's revitalization under President **Abbe Raven**. When we heard that the party was at a rink, we were giddy: With A&E touting a fall reality show about roller derby, we figured the shindig was going to involve banked turns, flying elbows and the saucy—but *athletic!*—stars of *Roller Girls*. Alas, it's at the **Rockefeller Center** ice rink/warm-weather restaurant. Music by **The Nerds**.

Friday, April 22

In the season finale of *Joan of Arcadia* (CBS, 8 p.m. ET), according to a network synopsis, **Amber Tamblyn** as the girl-who-talks-to-God confronts "a mysterious man who, though he also talks to God, has a sinister agenda." Blue-state joke: And that man is **George W. Bush**. Red-state joke: And that man is **Hillary Clinton**. Allstate joke: You're covered! —*Mark Lassw*



Amber Tamblyn

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



FAST TRACK

Bush Sends Mixed Signals On Indecency

President George W. Bush appeared to tell newspaper editors last week that he supports extending indecency standards to cable and satellite TV. That would have been big news, except that he didn't really mean it.

"Yeah, I'm for that. I think there ought to be a standard," he said in response to a question following a speech to the American Society of Newspaper Editors. Although, at first, he didn't seem to quite understand the question, when it was



George Bush

repeated and clarified that the issue was cable and satellite, the President said, "I don't mind standards being set out for people to judge the content of a show to help parents make

right decisions. The government ought to help parents, not hinder them." Still, reporters weren't convinced that he understood the question. They were right.

According to White House spokesman Trent Duffy, what the president was actually endorsing was the House bill that would increase the fines on radio and TV indecency but does not address cable and satellite TV.

The president also last week argued strongly for self-regulation: "The final edit is a parent turning off the TV. The ultimate responsibility in a consumer-driven economy is for people to say, 'I'm not going to watch it,' and turn the knob off. That's how best to make decisions and how best to send influences."

The president continued with what seemed a mixed message: "Look, we're a free society. The marketplace makes decisions. If you don't like something, don't watch it. And, presumably, advertising dollars will wither, and the show will go off the air. But I have no problems with standards being set to help parents make good decisions."—J.E.

Verizon Customers To See Starz!

Verizon signed a deal with pay programmer Starz to carry its 13 movie channels on the telco's

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

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planned video system when it launches later this year. Starz, which is owned by Liberty Media, will deliver both East and West Coast feeds, plus some titles on-demand. The deal is part of Verizon's quest to secure a full lineup of programming for its systems, which aim to compete directly with cable and DBS operators. Verizon can buy pretty much anything it wants through the National Cable Television Cooperative, which resells programming to smaller operators. But the telephone company is trying to get better pricing by cutting deals with networks directly.—J.M.H.

TV Stations a Drag on Gannett Earnings

Gannett Co. Inc. posted weak results for the first quarter, with the company's TV stations dragging down an already sluggish newspaper operation. Not counting the positive effects of a midyear acquisition, Gannett's station revenues dropped 5% to \$164.6 million, while operating cash flow dropped 13% to \$66.4 million.

Gannett blamed the problem partly on the absence of political and football advertising (six of Gannett's 20 TVs are CBS affiliates, which aired the NFL football championship last year).

Car advertising also was down in the "mid-single-digit" percentage range for the quarter for broadcasting.

Companywide revenues, including Gannett's much larger newspaper operation, increased 4% to \$1.8 billion. Operating cash flow increased 2% to \$455.5 million.—J.M.H.

UPN To Launch Spears Reality Show

Tuesday, May 17 at 9 p.m. is zero hour for the debut of UPN's six-episode reality show featuring Britney Spears and new hubby Kevin Federline.

The half-hour show, which is billed as the story of their courtship and wedding complete with home videos, will kick off with an hour-long episode.

It will revert to its half-hour format the following week, when it will be followed



Britney Spears

Continued on page 58

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Make the move.**



lifetimeconnection.com

Source: Nielsen Media Research (12/29/03-12/26/04) Among all-supported cable networks: NH (pled with MTV, ABC, HALL, HG3, FAM, FX), WTB-49 (pled with TLC), WGS-54 (pled with TLC, HGTV).

Even better on basic.

Cable's Upfront Posture: Beat the Drum Loudly

Will big stars and more originals draw ad dollars?

By Anne Becker

Cable networks are wrapping their New York upfront presentations on an upbeat. Cable is widening its viewership gap over broadcast, so cable execs think that they have a good chance to turn even more advertisers their way this year. Buyers shied away from broadcast's high rates last year. Even before the Big Four networks finished announcing their fall schedules, advertisers had shifted \$600 million to cable. That gave cable an upfront total of about \$9 billion, a 15% increase from 2003.

Early market assessments put upfront advertising commitments to national broadcast, cable and syndication at \$18.5 billion-\$18.7 billion, up 4%-5% from the \$17.8 billion generated last year. Out of the expected gain of up to \$900 million, according to industry sources, cable networks could scoop up more than \$600 million if buyers again balk at high broadcast pricing.

But pre-upfront predictions are just that. The market moves in mysterious ways.

Cable brags that, in first quarter 2005, its networks had more viewers than the broadcast networks. But six broadcast networks still command about half the audience pie, and a hundred or more cable networks divide the other half. And buyers recognize that.

"It's good positioning, but it's positioning," says Doug Seay, senior VP at media buyer Starcom, about cable's upfront chest-beating. "It's like pre-trial publicity: It's a great way to influence public opinion of your case, even though it has no bearing on what will happen in the courtroom."

Still, cable likes where it is at the moment, despite breakout broadcast hits like ABC's *Lost* and *Desperate Housewives* and another strong showing from Fox's *American Idol*.

Some major cable networks, notably TBS and A&E, have seen steady ratings growth while lowering their median age. TBS says, in first quarter 2005 its median prime time viewing age dropped from 40 to 37, younger than viewers of ABC, CBS, NBC and Fox.

COST-PER-THOUSAND GAP

Cable is also now winking strong original programming of its own, with top talent in front of and behind the camera. That should impress advertisers, since the broad entertainment-programming category is the one great big space where cable lags broadcast in cost per thousand (CPM).

"Sports and animation are at parity, and entertainment is inching ever closer," says David Levy, president of sales for Turner Entertainment. "It takes time, but cable truly is a substitute for broadcast."

Levy argues that clients will not lose in reach or frequency by putting ad dollars into Turner's TNT or TBS.

To Starcom's Seay, cable's argument resonates more in theory than in the reality. In short, buyers are subjective.

"Cable's saying you shouldn't put so much money on the networks because ratings are going down is like saying you shouldn't drive a big SUV because it drives the cost of oil up," says Seay. "The actions of the marketplace determine the reality of how the dollars fall, right or wrong."

But cable execs insist viewers and talent don't differentiate between broadcast and cable. "For actors and actresses, there aren't a lot of movies on broadcast, but top talent can go to cable. It's a win for us, it's a win for our viewers, it's a win for everybody," says Rick Haskins, executive VP/GM, Lifetime Entertainment Services.

"TOE TO TOE WITH THE NETWORKS"

Cable is going "toe to toe with the networks in terms of quality of original programming," agrees Sci Fi/USA President Bonnie Hammer, adding that cable's "open-mindedness" helps attract big names.

Cable programming is still a sliver of what broadcast networks program nightly. Sci Fi, for example, is financially bound to creating two nights of original series right now, but Hammer wants more going forward.

Broadcast networks may seem indistinct, but cable works hard to give their channels a distinctive image. Turner's TBS and TNT have smartly rebranded under Executive VP/COO Steve Koonin.

Says John Rash, VP at Campbell Mithun, "Continual defining and refining of brands is impressive, necessary and welcome in an ever-fragmented media environment." ■

COMING ATTRACTIONS

■ Many of **Discovery's** networks took major ratings dips in 2004, but the company, with new management in some key spots, is bullish on its prospects. It unveiled ambitious new slates of originals including home-improvement show *The Adam Carolla Project*, a 14-episode series coming to **TLC** this fall.

■ With newly named president **Betty Cohen** set to take the helm, **Lifetime** will increase original programming by 33% this year, premiering first-ever limited drama *Beach Girls* in July and snaring top-notch stars **Mira Sorvino** and **Donald Sutherland** for fall miniseries *Human Trafficking* (working title). In June, **Rick Schroder** joins the sixth season of *Strong Medicine*, the longest-running original drama on cable.

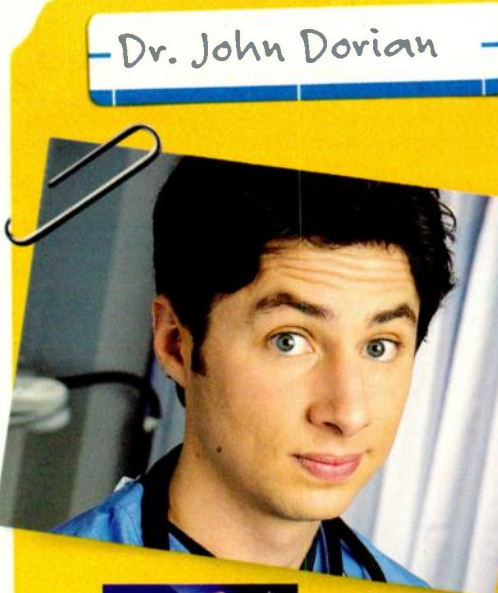
■ **TNT** wants to own this summer with original dramas *The Closer*, starring **Kyra Sedgwick**, and *Wanted*, with **Gary Cole**. The network also inked development deals for three new original movies: a sequel to *The Librarian*, this year's ratings hit with **Noah Wyle**; *Pleading Guilty*, based on the **Scott Turow** novel about a cop-turned-lawyer; and *Avenger*, a thriller based on the **Frederick Forsyth** novel.

■ **TBS**, the "very funny" network, will sponsor its first-ever Comedy Festival in Las Vegas in November, highlighted by a two-hour special starring top jokesters in *Earth to America*; fourth-quarter originals include the parody *Daisy Does America*, produced by **Courtney Cox Arquette** and **David Arquette**; and reality project *Minding the Shore*, starring comedian **Pauly Shore**.

■ After its best first quarter ever, **Sci Fi** increased its slate of movies in development for 2006 from 23 to 28 and named 10 scripted and alternative series in development for '06-'07. Among the highlights: a drama on the life of author **Shirley Jackson** executive-produced by **Michael Douglas**, and *Heroes Anonymous*, an hour-long live-action series about twentysomething wannabe superheroes based on comic books published by **Matt Groening's** (*The Simpsons*) Bongo Comics.



Photos: Jeff Krantz/FilmMagic.com, Corbis, Andrew Eccles/TBS, Seaguard



Dr. John Dorian

Top of the

TOP 5 SHOWS IN FEB. '05 SWEEP

W1834		W1849	
1. American Idol (Wed.)	+167%	1. American Idol (Wed.)	+200%
2. Law & Order	+150%	2. Law & Order: SVU	+129%
3. Law & Order: SVU	+129%	3. Ev. Loves Raymond	+117%
4. SCRUBS	+125%	4. SCRUBS	+100%
5. King of Queens	+100%	5. Law & Order	+86%
		Ev. Loves Raymond	

Source: NTI Galaxy Explorer, February 2005 Sweep, (2/3-3/2/05)

The broadcast industry's top regulatory, technical and news-programming issues (and untold minor issues as well) will be the focus of the massive annual convention of the National Association of Broadcasters this week in Las Vegas (April 16-21).

It is expected that, by the time the doors at the Las Vegas Convention Center close on Thursday afternoon, more than 100,000 people will have visited the show, whether ambling through the 819,000 square feet of exhibits, sitting in on Radio-Television News Directors Association discussions or attending the myriad of regulatory panels.

The daunting technical-exhibit space dominates the show, but the convention has plenty of aspects important to attendees who wouldn't know a headend from a head-board. The RTNDA@NAB convention-within-a-convention brings together journalism professionals to consider topics of vital interest to their craft, from reviewing their coverage of the tsunami disaster

FOR TECH TRENDS, SEE PAGE 26

Organizers Leave Nothing to Chance As NAB Gathers in Las Vegas

Fritts farewell, newsroom ethics and affordable HD are highlights

By Ken Kerschbaumer, Bill McConnell and Allison Romano

to pondering how to buttress public (and governmental) regard for journalistic ethics. The RTNDA exhibit space is dwarfed by the tech show, but it gives newsroom pros a chance to touch base with companies that provide music, newsfeeds and set design. The association also arranges for representatives from the FCC and Congress to take questions from broadcasters (who are not known for their timidity in such settings), which is always entertaining and sometimes even enlightening.

Some of the topics battled around in the RTNDA meetings will spill over into the general NAB sessions. Expect rousing discussions on TV stations' cable-carriage rights, network/affiliate relations and digital TV, as well as the government's crackdown on broadcast indecency. But the top priority of most attendees will be cornering retiring NAB President Eddie Fritts in order to give him a pat on the back (see schedule at right for Fritts' much-anticipated face-off with FCC Chairman Kevin Martin, among other expected convention highlights). Fritts is stepping down after more than two decades of leadership in which NAB's lobbying prowess was revived after having bottomed out in the early 1980s. During the Fritts era, NAB also turned its annual Las Vegas convention into a profit machine. He is likely to receive more than one standing-O over the course of the week.

HOW TO PROTECT CONFIDENTIAL SOURCES

A less ecstatic reception is likely to await House Commerce Committee Chairman Joe Barton (R-Texas) and other lawmakers, especially when it comes to Barton's plan to set a Dec. 31, 2006, "hard" deadline for the analog-TV transmission shut-off. Barton hasn't backed off the idea, even though broadcasters worry that consumers won't have bought enough DTV sets by then for all-digital service to be viable. Broadcasters will be

counting on other lawmakers to force Barton to retreat, perhaps by delaying the shut-off date to 2008 or 2009.

For TV- and radio-station news directors, a major area of interest at this year's show is how to protect their

Continued on page 24

TALK OF THE INDUSTRY

Time management is essential to getting the most out of NAB 2005. A must to avoid: dud chat sessions that cut into booth-cruising and schmoozing time. To help with your planning, we sifted through the convention agenda and identified the most promising-looking discussions and events. Monday and Tuesday look best for panelizing, which leaves Wednesday and Thursday completely free for hitting the show floor.

MONDAY

Encountering **Sam Donaldson** shortly after waking up might be a bit startling, but there is good reason to hustle over to the panel the **ABC Newsman** is moderating at the Las Vegas Hilton at 7:30 this morning: the **NAB Congressional Breakfast** will address subjects dear to broadcasters' hearts and wallets. Key members of **Congress** will be on hand, most notably **House Commerce Committee Chairman Joe Barton**. The Texas Republican is the main driver of congressional legislation pushing a 2006 deadline for the analog-TV transmission shut-off. Also present: **House Judiciary Committee Chairman Jim Sensenbrenner**, **House Telecommunications Subcommittee Chairman Fred Upton** and **Commerce Committee member Michael Bilirakis**. Listeners will be monitoring these guys' reactions to see if they support Barton's

stance. Entertainment bonus: Broadcasters in the audience are likely to give the lawmakers grief for recently dropping threats to impose the same indecency restrictions on cable and satellite programming faced by TV and radio stations.

Best bet for the evening (aside from the craps table): the **Radio-Television News Directors Association's** annual **Paul White Award** reception and dinner beginning at 7 p.m. The RTNDA is recognizing **CBS News Sunday Morning** anchor **Charles Osgood** for his lifetime achievements and contributions to journalism.

TUESDAY

NAB President **Eddie Fritts** might not have been too disappointed by FCC Chairman **Kevin Martin's** thanks-a-lot-gotta-run appearance at the NCTA gathering in San Francisco two weeks ago. It meant that Martin's hour-and-fifteen-minute chat with Fritts amounts to the new FCC chief's real debut in front of

Continued on page 20



Charts

BY % SHARE CHANGE VS. LEAD-IN

M1834		M1849	
1. SCRUBS	+200%	1. American Idol (Wed.)	+144%
2. American Idol (Wed.)	+109%	2. SCRUBS	+75%
3. King of Queens		3. King of Queens	
4. CSI: NY	+100%	4. According to Jim	+67%
5. Numb3rs		5. Law & Order: SVU	

All 9p & 10p shows, excl. specials; Lead-in is half-hour time period share.

THE SCRUBS ADVANTAGE OVER ITS LEAD-IN IS SO LARGE THAT IT TOPS VIRTUALLY EVERY OTHER 9p OR 10p PRIMETIME SHOW IN THE FEBRUARY 2005 SWEEP. WITH M1834, SCRUBS IS A RESOUNDING #1.

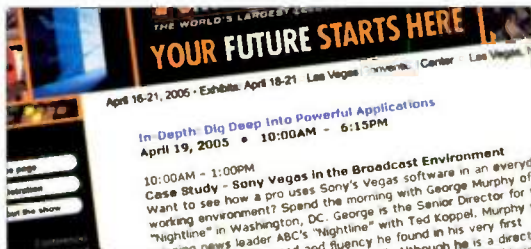


© Touchstone Television Productions, LLC.

Dag-NAB-it! ABC Cancels 'Nightline' Director's Sony Spiel

A late-breaking schedule change at this year's National Association of Broadcasters convention: *Nightline* senior director George Murphy will not be presenting a case study Tuesday morning on using Sony's Vegas nonlinear editing system in the broadcast environment. According to a source at ABC, the network yanked Murphy from the Las Vegas convention gig last week following *B&C's* inquiries about whether Murphy's public enthusiasm for Sony had turned into a financial conflict of interest.

Attempting to avoid even a suggestion of a product endorsement, television networks are notoriously averse to discussing the technology they use. But it turns out that in addition to being slated as a Sony cheerleader at NAB2005 ("With industry veterans like George Murphy and his team using Sony Vegas 5 for international broadcasting, there is clearly a change in the winds of the editing world," gushes the program description), Murphy runs a business that sells Sony products. His bio on the NAB site says the director's



ABC says that *Nightline* senior director George Murphy won't be making this Sony-centric session at NAB2005.



CBS' Marty Franks: the next NAB president?



Stephanie Dill's *Survivor* strip act drew complaints.

affection for the Sony product line led him to open an online "software superstore" where he "sells this wonderful product at a discount."

Murphy did not return our calls seeking comment. On Friday, the NAB confirmed that Ray Schlogel, the owner of video-production company Underground Planet in Austin, Texas, would be replacing Murphy at the Tuesday session.

ABC's nixing of Murphy's NAB appearance may not end the story. "It's an unfortunate situation," says an ABC insider, "that is being reviewed as we speak."

FLASH!

Post-Fritts: The Early Line

Even though the search has barely begun—and likely won't conclude until this fall

at the earliest—three candidates are already generating considerable buzz as potential replacements for Eddie Fritts, the retiring (but never shy) president of the National Association of Broadcasters. Expect plenty of wagering on the subject this week at NAB2005 in Las Vegas.

Given that spats with affiliates prompted the major networks to drop out of the organization in recent years, which has in turn hurt the NAB's lobbying power on Capitol Hill (goes one theory), two prime contenders should be CBS Executive VP Marty Franks and Disney/ABC lobbyist Mitch Rose. Either one might help build a rapprochement between the networks and affiliates, and both have extensive Washington connections: Franks is a former Democratic House and Senate staffer whose current job includes running CBS' digital-TV operations; Rose is former chief of staff to Senate

Commerce Committee Chairman Ted Stevens.

But it's not clear that network affiliates are ready to seek peace with the Big Four. That could be good news for David Kennedy, CEO of radio group Susquehanna Media. Kennedy is immediate past chairman of the NAB's joint TV/radio board and is co-chairman of the committee searching for Fritts' replacement. Funny how these search committees sometimes work: Eddie Fritts led a certain search committee before he was chosen to head the NAB 23 years ago.

Viacom-plaints Uncovered

Last November, in a settlement with the FCC, Viacom forked over \$3.5 million to settle every pending indecency complaint against the multimedia company's radio

and TV stations—all but the proposed \$550,000 fine for the Janet Jackson Super Bowl flash dance, anyway, which Viacom vowed to fight.

The settlement covered well-known incidents like the sex-at-St. Patrick's stunt engineered by shock jocks Opie and Anthony on WNEW(AM) in New York. But it also wiped away complaints against Viacom-owned CBS and UPN that we hadn't heard about—until our Freedom of Information Act request came through.

It turns out that complaints were made against 15 Viacom shows, including episodes of *Big Brother* and *CSI*.

Here are a couple of TV moments from other episodes Viacom chose not to defend:

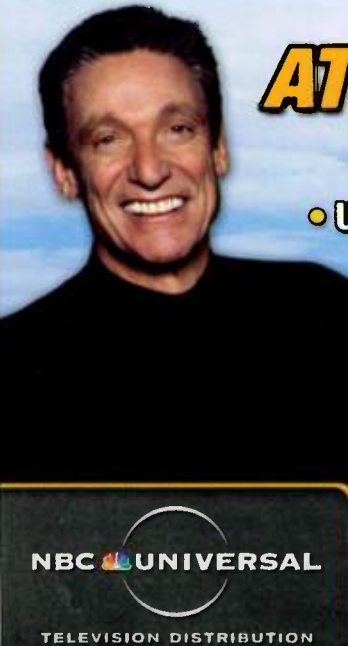
From UPN's Dec. 9, 2003, *Rock Me Baby*:

Beth: Of course you are [immature]; that's why you laugh every time the South Carolina Gamecocks play the Oregon State Beavers.

Jimmy: Hey—do you remember that time the announcer said, "The Gamecocks are deep in Beaver territory?"

From CBS's Dec. 19, 2002, *Survivor: Thailand*

When cast member Stephanie Dill does a striptease (her breasts and pubic area are pixilated), she holds a fish to her crotch, saying "If you don't pick me, you can kiss my fish."




ATLANTA'S SOLUTION FOR EARLY FRINGE!

- #1 AT 5PM
- UP 1450% FROM ITS KIDS WB LEAD-IN

- #1 STRIP ON WATL
- BEST 5PM PERFORMANCE ON WATL IN 10 YEARS

5 PM		WOMEN 18-34
MAURY	WATL/W	6.2
		#1
DR. PHIL	WXIA/N	3.5
ELLEN	WGCL/C	2.4
LOCAL NEWS	WSB/A	2.3
MARTIN/PARKERS	WUPA/U	1.5
LOCAL NEWS	WAGA/F	1.4
HOME IMPROVEMENT/FRIENDS	WTBS/I	1.2



ATLANTA
WATL/W • 5PM

Source: NSI WRAP Sweeps Plus, Feb 96 - 05 or as dated. 5-6pm PA where available. Lead-in = 1/4 Hour. Ratings.



Avid newsroom solutions: complete control

When it comes to pressure, few work environments can match the broadcast newsroom. Today's broadcasters need much more than wire feeds and teleprompters—they need complete newsroom solutions for assignments, research, scriptwriting, rundowns, communications, and scheduling. And nobody in the world can integrate the newsroom workflow with the production workflow like Avid.





End-to-end capability and compatibility

The benefits of an integrated, end-to-end Avid® newsroom solution extend beyond precise command and control. Broadcasters can expand newsgathering and improve communications via e-mail, telephones, PDAs, text messages, FTP, and IP transfers. Web accessibility brings the newsroom desktop to the reporter in the field. And innovative tools such as **Avid iNEWS™ Instinct™** address the expanding role of the journalist as broadcasters move from tape-based to digital nonlinear workflows.

Avid iNEWS: the complete newsroom

The **Avid iNEWS** newsroom computer system (NRCS) delivers comprehensive newsroom functions: wire ingest; assignments; rundowns and show timings; research and scriptwriting; and rundown playout. That's why it's used every day by more than 70,000 newsroom professionals at more than 500 stations worldwide.

- The Avid iNEWS system provides unmatched integration between the newsroom, broadcast operations, and news editing. **Station-wide messaging** alerts all connected users to important information and changes, instantly. The **Remote Search** feature allows users to search other iNEWS systems within a station group for feeds, footage, and stories.
- With the Avid iNEWS system, teleprompter feeds and cues for character generators, video servers, and still-stores can be executed directly from an iNEWS NRCS script. And video editors using **Avid NewsCutter®** editing systems can view scripts directly in the editing application with the **NewsCutter NRCS tool**—eliminating delays and errors in final production.

Putting the story first: journalist tools

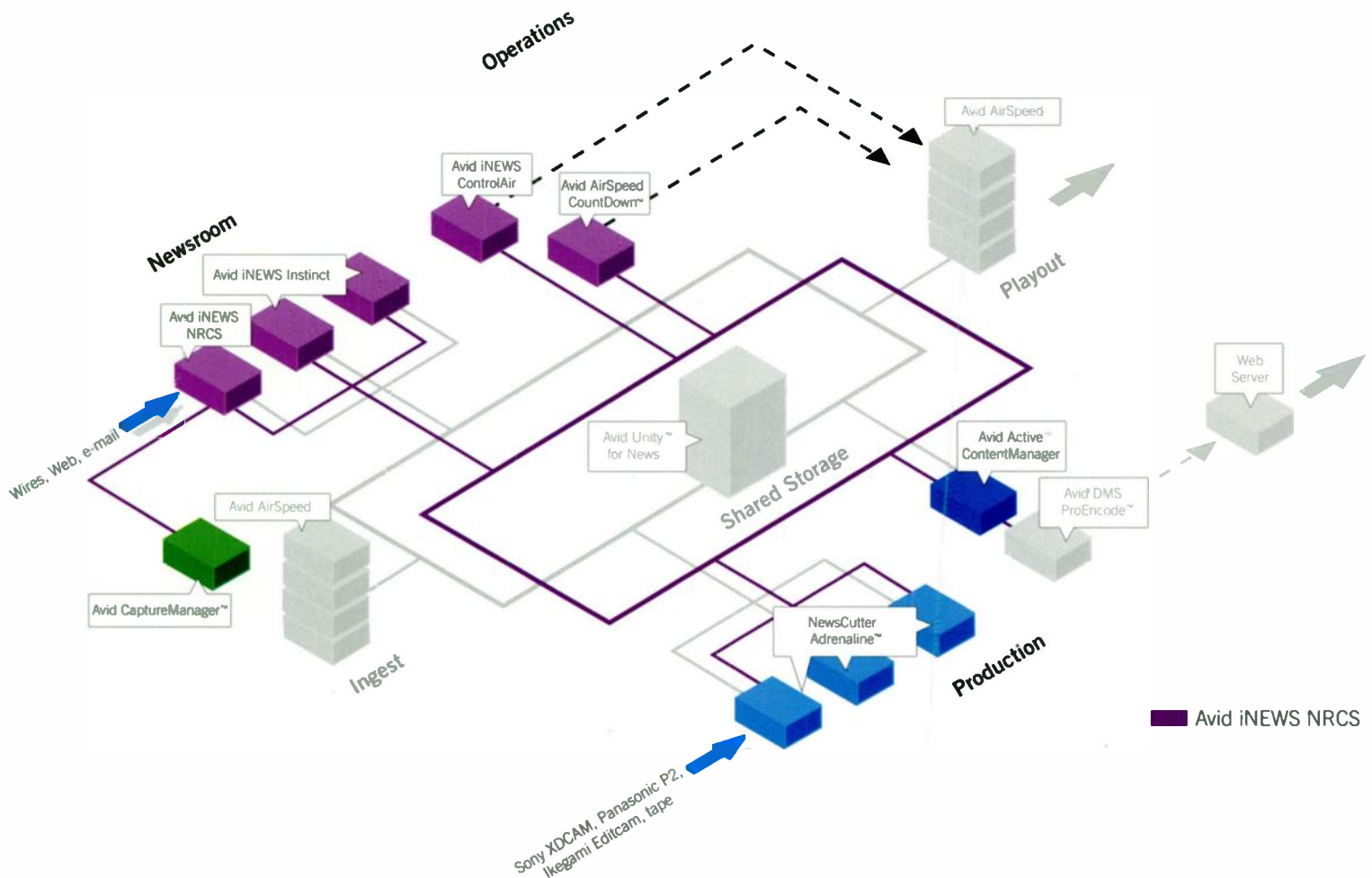
The days of journalists running between editing rooms are over. Avid's revolutionary **Avid iNEWS Instinct** system lets journalists and producers create sequences with footage, voicetrack, and script as easily as writing a story. Built-in asset management makes it easy and fast to locate footage from shared storage, and simple cuts can be automatically timed to narration. Users have full access to the iNEWS system's search and research tools, so they can check facts and updates as they assemble the story.

Avid iNEWS at a glance

Starting with ingesting wire feeds, the Avid iNEWS newsroom computer system lets producers and assignment editors control the production of an entire newsroom at one workstation. They can read wires, e-mail, and messages; organize assignments; write stories; prepare news programs; maintain contact lists; and stay current with updates from newsroom managers, all in one place.

Journalists get their assignments and stay in contact with instant system messaging within the iNEWS system. They perform research, access contact databases, and write scripts without leaving the desktop. When they leave, the system can still perform **Forward Searches** for them—so if information comes in later, they can be notified when they log in—or by e-mail to their phone or PDA. And if they're out in the field, they can still log into the iNEWS Web Client and do all their scriptwriting tasks using a standard Web browser.

The powerful, built-in newscast rundown provides continuous feedback on the program's timing, status of scheduled video and script elements, and fast drag-and-drop rundown re-ordering. Integration with Avid AirSpeed™ video playback servers lets events play back according to the order and timing of the rundown, providing accurate, reliable playback from start to finish.





Welcome to today's newsroom. This is a place where decisions are made—lots of decisions—and fast. Abrupt change isn't the exception, it's the rule. Everything must run like clockwork, with the flexibility to shuffle priorities and shift direction at a moment's notice. One thing is certain. This is not a place for experimentation or improvisation. And it's not a place that settles for less. This is a place for professionals.

The **news director** is concerned with one thing: everything. From fast-breaking news to fast-changing roles and responsibilities. **Producers, reporters, and journalists** must stay focused on the story, doing it right and doing it fast. **Operations** require complete accuracy and control to get the news to air on time—every time. And **IT staff** have more and more responsibility for tying it all together as broadcast news moves from analog to digital technology.

The newsroom is the ultimate test of talent and technology. Everything depends on choosing an end-to-end solution that offers mission-critical stability and reliability; integration with existing skills and systems; and the ability to scale to meet future needs. Every story begins and ends with an Avid solution.

“To remain competitive, we sought to modernize our newsroom production systems from tape-based production pipelines to end-to-end digital workflows. Avid provides all the networking, productivity, and quality advantages of the broadcast production systems owned by large-market stations, at a price that smaller-market station groups like Barrington can afford.”

Keith Bland, senior vice president for planning and development of Barrington Broadcasting Company

Discovering new sources: remote newsgathering

Your reporters are out in the field, but you need their stories back in the newsroom. The Avid iNEWS system offers innovative tools to connect the newsroom with the world at large. With the **iNEWS Data Receiver**, journalists and producers can deliver fast-breaking stories and updates by e-mail, PDA, and phone, directly from the scene. Wires and other stories can be ingested into the Data Receiver via serial feed, Telnet, e-mail, or directory monitoring for comprehensive newsgathering from any source. When information back at the station is updated, they can stay on the move and still stay current with the latest developments. With the **iNEWS Web Client** browser-based interface, journalists can log directly into the NRCS with nothing more than a Web browser—and write their stories as if they were sitting at their own desktop in the station, CG cues and all.

Reliability and interoperability: newsroom automation

The **Avid iNEWS ControlAir™** automation-assist system provides automated rundown lists, tracks script changes, and automates control of production and playback facilities. Production cues inserted directly into the iNEWS scripts enable a single ControlAir workstation to trigger multiple broadcast devices for increased control and accuracy.

- The Avid iNEWS system offers multiple integration paths with third-party products, so broadcasters can incorporate many industry-standard systems into a tightly integrated workflow with native device management of more than 30 production systems. The Avid iNEWS MOS (Media Object Server) Gateway enables command and control of MOS devices directly from the rundown.
- Avid's commitment to industry standards and third-party interoperability extends into the newsroom. Vendors can develop applications directly into the Avid iNEWS system through a range of Application Program Interfaces (APIs), while broadcast organizations and newsrooms can protect their investment in existing systems and choose new products from nearly three dozen industry-leading companies from around the world.



Avid iNEWS Instinct

Radically familiar. Avid iNEWS Instinct is so intuitive that the news staff can begin building scripted video sequences, voice-overs, and VOSOT pieces within minutes. The assembled story—including script, clips, and timings—is sent directly to production for finishing, giving journalists precise control over the story. No more piles of tapes, marked-up scripts, and approximate timecodes. In time-critical situations, the journalist can even send the story directly to air with the **Send to Playback** feature.

Services, support, and training

In customer service, experience makes the difference. Avid offers a wide range of expert service, support, and training programs designed specifically for broadcasters, including:

- **Presales consultation.** A detailed workflow analysis shows how an Avid broadcast solution can fit into your facility, interface with existing systems, and provide time, labor, and money savings that can be realized at each step.
- **Professional Services Group.** Includes installation and project management driven by a broadcast expert who understands processes, directs a predictable installation, and provides full documentation. Other professional services offerings are planned.
- **Customer support.** Dedicated phone support places broadcasters' calls first to ensure that they stay on the air. Follow-up on-site support can provide valuable insight to pinpoint and solve problems before they happen again.
- **Broadcast training.** Training led by experienced broadcast professionals, on-site or in a classroom, allows users to maximize every advantage offered by Avid systems, software, and solutions.

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ANRSB0305



Money Can't Buy Success

Paul Allen's billions aren't helping Charter

To get a clear idea of the condition of Charter Communications, you need only look at the \$1.32 stock price. But the problems at mega-billionaire Paul Allen's company are bigger than just a depressed stock: No one is running the show.

Charter has sustained a nearly clean sweep of its executive suites. The company has no permanent CEO. CFO Derek Chang exited last Friday. (Even he was merely an interim CFO, replacing an executive who left in August.) The COO slot was filled just two weeks ago, after being open for six months. Other recent departures include the chief marketing and technology officers.

It could take months for a new set of executives to come together, get the lay of the land and significantly reverse Charter's loss of customers and boost its trickling cash flow.

This is bad news for Allen. The cable operator was a favorite plaything in his platinum-plated sandbox, with the Microsoft co-founder personally investing \$7.2 billion and borrowing billions more to rapidly scoop up systems.

ALLEN'S WIRED WORLD

Charter was supposed to be the cornerstone of the vision Allen has talked about since the 1980s: that of a Wired World, connecting average consumers through a broadband pipe to a variety of information and communications services. That is why he dove into cable and made dozens of other, smaller investments, many of which went bust.

Charter does have a solid temp in the top slot: interim CEO Bob May. A Charter board member, longtime FedEx executive and onetime COO of Cablevision Systems, May was in the right place at

ing up-to-the-minute on the financial crisis was a special struggle. "Every other day, I'd go for somebody, and be told, 'They're down at the attorney general's office, and they won't be back to work,'" May recalls.

Scrushy is on trial over fraud charges, and several of his lieutenants are cooperating with prosecutors.

Certainly, there are some similarities at Charter: tremendous debt load, accounting fraud and executives facing criminal charges. Still, May finds Charter a much better situation than HealthSouth. "That was ashes," May says. "This is better; this is about getting after the fundamentals of the business."

Some outsiders agree. UBS Warburg's Aryeh Bourkoff believes the risk of Charter 11 is now small. "Basically, the company has to set an operating plan in place, something that should have been done a few years ago."

May is loathe to openly criticize Vogel and his executives but contends that Charter hasn't paid enough attention to essential blocking and tackling—like marketing, smooth customer-service operation, efficient installation and repair services.

In a lengthy interview, May alluded to the Vogel regime only vaguely: "This is work, this isn't deal-making." Translation: Vogel was concentrating too much on restructuring Charter's debt and not enough on the nuts and bolts.

That position, of course, infuriates former Charter executives. From their perspective, Charter was crippled by Allen

wound up with sub-par assets on which Allen loaded too much debt.

Vogel's team wasn't around when Allen was amassing all those subscribers. The federal prosecutors arrived shortly after Vogel did in 2001, ultimately indicting four senior Charter executives.

It was difficult to stay focused on operations when the company was in danger of violating loan covenants every quarter. Vogel's team had to focus on restructuring \$9 billion in debt over the past

18 months in order to keep Charter out of Chapter 11.

But the damage shows. Charter is seeing heavy churn in more places than the executive suite. Its systems are suffering the same problem. More than 100,000 customers fled Charter last year, bringing the total lost since 2001 to 500,000.

Most of those have gone to the welcoming arms of DBS operators, which specifically target Charter systems with extra advertising and special promotions because they see them as ripe for the plucking. (They love Adelphia Communications systems, too.)

Stabilizing the operations will be the first step in dealing with Charter's debt problems. Allen—who is still worth \$22 billion—says he won't consider putting any more money into Charter until he sees some operating vitality.

SEARCH FOR CEO

That job might not fall to May. Charter's board still has a search committee hunting for candidates. But as one Charter executive said, "Bob's not acting like he's 'interim'; he acts like he's here to stay." However, industry executives say Cablevision COO Tom Rutledge is a favorite recruiting target of Charter's directors.

The irony is that Paul Allen's Wired World vision is far from folly. Cable operators are pretty much deploying the concept today, with products like video-on-demand, digital video recorders and VoIP telephone. But Charter's financial crunch means that Allen is a laggard, not a leader. It is Comcast, Cox and Cablevision that are delivering.

Which just goes to show: Immense wealth can't buy you the ability to execute your own vision. ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS

By John M. Higgins



Charter Chairman Paul Allen

It could take months for a new set of executives to come together and get the lay of the land.

the right time. Allen, chairman and Charter's controlling shareholder, asked May to pinch-hit in the wake of ex-CEO Carl Vogel's resignation in March.

In 2003, May was tapped to help keep notorious hospital and health-care company HealthSouth out of Chapter 11. The company was reeling from charges that flamboyant former CEO Richard Scrushy was cooking the books in ways that gave him tens of millions of dollars in bonuses.

At the time, HealthSouth was on the precipice of bankruptcy and had no cash to keep the show going. Keep-

at the outset. He was interested primarily in building a big operation rather than a sensible one. In 17 acquisitions between 1999 and 2001, he spent \$16 billion on companies like Falcon Cable, Bresnan Communications and Helicon, which primarily served small towns scattered across the country.

FOCUS ON DEBT

Consequently, Allen had few geographic clusters in the major markets that are best-suited to successfully launch and sell advanced services. And most needed expensive rebuilds. So Charter

THE B&C

WEEK OF APRIL 8-14

THE B&C 10

WEEK YTD

-2.4% -3.4%

BROADCAST TV GROUPS

WEEK YTD

-0.9% -5.3%

CABLE OPERATORS

WEEK YTD

-2.8% 0.0%

RADIO

WEEK YTD

-1.7% -0.3%

	CLOSE	WEEK	YTD
Dow Jones	10278.75	-2.5%	-4.7%
Nasdaq	1946.71	-3.6%	-10.5%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$26.69	-4.1%	7.2%
Clear Channel	\$33.81	-2.6%	1.0%
Comcast Corp.	\$32.73	-0.7%	-0.3%
Disney	\$27.63	-3.7%	-0.6%
EchoStar	\$28.73	-1.3%	-13.6%
Fox Ent.	\$36.35	0.0%	16.3%
Hearst-Argyle	\$25.37	-0.7%	-3.8%
Time Warner	\$17.61	-1.5%	-9.4%
Tribune	\$39.00	-1.3%	-7.5%
Viacom	\$34.83	-2.0%	-6.1%

GOOD WEEK

TiVo	\$5.94	8.2%	1.2%
ScrIPps	\$51.73	7.5%	7.1%
Media General	\$64.02	3.9%	-1.2%
Salem Comm.	\$19.75	1.3%	-20.8%
Interpublic	\$13.09	1.1%	-2.3%

BAD WEEK

SeaChange	\$10.75	-16.0%	-38.4%
Acme	\$4.30	-14.7%	-38.7%
Paxson	\$1.01	-12.2%	-26.8%
Charter	\$1.27	-10.6%	-43.3%
Spanish Bcstg.	\$9.13	-10.1%	-13.5%

SCRIPPS' CABLE

+28%

ScrIPps executives are so loving their decision to push into cable; the rest of the company is rather weak. According to first-quarter earnings report, the networks' revenues soared 28%, only partly because of an acquisition. Newspaper sales rose a mere 2%, and TV-station revenues dropped 5%. The company's stock rose 7% last week.



RATINGS 3/28-4/3/05

Nielsen Media Research

Top 25 Shows

ADULTS 18-49

PROGRAM	AA	GAA
1 Everybody Loves Raymond	3.8	4.8
2 Seinfeld	3.7	4.4
3 Seinfeld (wknd)	3.5	4.1
4 Friends	3.4	4.4
5 Oprah Winfrey Show	3.0	3.0
6 CSI: Crime Scene Investigation	2.8	3.2
7 Wheel of Fortune	2.6	NA
8 Jeopardy!	2.2	NA
9 Entertainment Tonight	2.1	2.1
9 That '70s Show	2.1	2.7
11 Everybody Loves Raymond (wknd)	2.0	2.0
12 Dr. Phil	1.8	1.8
12 King of Queens	1.8	2.3
12 Malcolm in the Middle	1.8	2.2
12 King of the Hill	1.8	2.2
16 Judge Judy	1.7	2.6
16 Will & Grace	1.7	2.1
18 Cops	1.6	1.9
18 King of Queens (wknd)	1.6	1.9
20 Home Improvement	1.5	1.9
20 Maury	1.5	1.6
20 That '70s Show (wknd)	1.5	1.9
23 Entertainment Tonight (wknd)	1.4	1.4
24 Inside Edition	1.3	1.3
24 Live With Regis and Kelly	1.3	NA

Top Court Shows

ADULTS 18-49

PROGRAM	AA	GAA
1 Judge Judy	1.7	2.6
2 Divorce Court	1.2	1.7
2 Judge Joe Brown	1.2	1.6
4 Judge Mathis	1.1	1.1
4 People's Court	1.1	1.1

According to Nielsen Media Research Syndication Service Ranking Report March 28-April 3, 2005

AA = Average Audience Rating

GAA = Gross Average Audience

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

NA = not available

DIC's Smart Move

Syndicator provides FCC-friendly kids' fare **By Jim Finkle**

At a time when only a handful of independent syndicators remain, DIC Entertainment has shown that there's room for small players with innovative ideas.

The company provides three-hour blocks of kids programming packaged to make it easy for stations to address the FCC's core requirement of providing at least three hours a week of educational programming.



Liberty's Kids is part of DIC Kid's Network.

Broadcasters can choose from a variety of shows in the DIC library as part of the block. That means multiple stations in a particular market can run separate shows, even though the commercials are all the same.

Known as DIC Kid's Network, the niche product is cleared on more than 450 WB, Fox and UPN stations—including at least one in every U.S. market and two or three in some areas.

"Your commercial could run in *Sabrina the Teenage Witch* and *Liberty's Kids* on two different stations in the same market," explains DIC Chairman/CEO Andy Heyward.

In Los Angeles, for example, a single commercial purchase gets *Banzai*, *Has-*

bro, *Mattel* and other advertisers time on KTLA (a WB affiliate) along with KTTV (Fox) and KCOP (UPN).

Those multiple runs are also a ratings booster. During the first full week of March, the DIC Kid's Network block pulled an average 1.6 household rating. That's higher than the average household rating of regular kids programming from ABC (1.3 rating), CBS (1.1), Fox (0.9), NBC (1.4) and The WB (1.3), according to data provided by DIC.

Stations like it because DIC takes on the work of complying with FCC rules to carry out the Children's Television Act core-programming requirements. Those rules are somewhat vague, putting the onus on stations to determine whether the programming is in the spirit of the law.

The block debuted in September 2003, drawing on programming from DIC's library of more than 1,600 hours of animated and live-action shows. It comprises *Strawberry Shortcake*, *Inspector Gadget*, *Madeline*, *Liberty's Kids*, *Where on Earth Is Carmen Sandiego?* and *The Smurfs*.

Not every episode of each series passes educational muster, says Heyward.

One example is *The Smurfs*. DIC and its educational consultants vetted dozens of episodes and are offering 26 episodes of the 1980s animated Hanna-Barbera classic purchased from Warner Bros. Domestic Cable Distribution and put into the DIC Kid's Network rotation in January.

"There are lot of programs we look at," says Heyward. They're sent to the consultants that DIC employs to see if they'll get an educational thumbs-up. "If we're told they won't work," he says, "they don't get on the air." ■

IN FOCUS

ROBINSON KEEPS HER ACCESS

Shaun Robinson, co-anchor of the week-end edition of *Access Hollywood*, has



Shaun Robinson

signed a multiyear deal to stay with the magazine show. She also works as a correspondent for the daily version of the entertainment magazine, which is distributed by NBC Universal.

JUDGE TURNS STEWART DOWN

Martha Stewart's bid to end her five months of house arrest was rejected last week when U.S. District Judge Miriam Goldman Cedarbaum declared her punishment "reasonable and appropriate."

The judge also rejected the domestic diva's request to raise the number of hours she is allowed to be out of the house from 48 to 80 per week.

Stewart argued that the restrictions were hurting business, including the development of a syndicated talk show and a new version of NBC's *The Apprentice*.

Federal prosecutors, who convicted Stewart on obstruction of justice charges for lying about a stock trade, had countered that "minor inconvenience to one's ability to star in a television show is an insufficient ground for resentencing."

NICE WEATHER, BAD RATINGS

Nice spring weather is bad for daytime TV. Ratings of many daytime shows softened in the week ended April 3, as good weather kept viewers outdoors. *The Oprah Winfrey Show* and *Live With Regis and Kelly* were the only two veteran daytime shows to improve from the previous week, *Oprah* gaining 11% to a 7.3 household rating and *Live* gaining 6% to a 3.6.

MALCOLM KICKS ACCESS IN CLEVELAND!

February '05, 730pm Cleveland, Rtg.

M 18-34 M 18-49

#1

WJW/F

Malcolm in the Middle

4.2

4.0

WUAB/U

That '70s Show

3.8

2.6

WEWS/A

Jeopardy!

3.2

2.9

WBNX/W

Everybody Loves Raymond

1.6

1.9

WKYC/N

Entertainment Tonight

1.2

2.2

WOIO/C

Millionaire

0.6

1.1



Source: NSI SNAP, Feb '05, PA

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Michael Moore


AT A GLANCE
The Market

DMA Rank	65
Population	1,215,000
TV homes	480,000
Income Per Capita	\$16,679
TV Revenue Rank	74
TV Revenue	\$57,600,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WJRT	12 ABC	Disney/ABC
2	WNEM	5 CBS	Meredith Bcstg.
3	WEYI	25 NBC	Barrington Bcstg.
4	WSMH	66 Fox	Sinclair Bcstg.

*February 2005, total households, sign-on to sign-off, Monday-Sunday

Cable/DBS

Cable subscribers (HH)	316,800
Major cable operators	Comcast, Charter
Cable penetration	66%
ADS subscribers (HH)**	96,000
ADS penetration	20%
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***
Jeopardy! (WNEM)	13.3/24
Network Show	
CSI (WNEM)	21.2/31
Evening Newscast	
WNEM	16/30
Late Newscast	
WNEM	10/27

***February 2005, total households

Tough To Make a Buck

Flint stations battle sluggish economy **By Allison Romano**



WJRT's evening anchor team, Bill Harris and Angie Schramski

according to BIA, up from \$53.4 million the year before. But Flint still ranks as the 74th-largest market in total revenue, almost 10 spots behind its market size.

"The challenge for us is to go seek new dollars," says WNEM GM Al Blinke. "In a lot of markets, you can depend on the same advertisers coming back day after day. But here, if the economy gets tough, they tighten their belts."

Like most markets, automotive is the largest advertising category, but it is not without its challenges. Thanks to its hometown ties, GM doesn't need to advertise heavily on local TV stations, and for the same reason, Ford and Chrysler don't either. About 92% of Flint residents drive U.S.-made cars, according to Scarborough research, so foreign automakers also don't spend much time wooing Flint car buyers.

There is some good news. As the Detroit suburbs push north, communities are spilling into what is technically the Flint-Saginaw market. "It helps that the surrounding areas are showing improvement," says WEYI VP/GM Jeff Gilbert.

WJRT is an ABC O&O in the 65th-largest broadcast market, and Meredith Broadcasting owns CBS affiliate WNEM. Barrington Broadcasting recently bought NBC affiliate WEYI, and Sinclair Broadcasting operates Fox station WSMH.

WJRT and WNEM are hyper-competitive, trading top ratings in news and other dayparts. In February, WJRT won early morning and noon news, while WNEM claimed 5 and 6 p.m. In the key 11 p.m. news, the stations tied at a 10 rating, but WNEM's 27 share was two points better than WJRT's.

Looking for an edge in the news battle with WJRT, Meredith bought a local AM radio station and converted it to WNEM-AM news radio. The station simulcasts all the TV newscasts, and WNEM anchors also broadcast on the radio.

WJRT is trying a different news play. Its rival WNEM gets big ratings running *The Oprah Winfrey Show*, and that talk powerhouse sets up its early-evening news to win. After trying in vain to compete, WJRT has decided to start the market's first 4 p.m. newscast this July against *Oprah*. Says WJRT Program Director Sara Jo Gallock, "We think this is the right move, given our strength in local news." ■

NEXT: DALLAS-FT. WORTH

The WB Gets in the Game, via Cable

Until recently, Flint did not have a local affiliate for The WB. That changed when Barrington Broadcasting keyed in on that opportunity by acquiring the market rights for The WB from Acme Broadcasting, which held an unexercised option on an FCC license.

The new WB affiliate launched the network on one of Barrington-owned NBC affiliate WEYI's digital channels. But that didn't do much: About 10% of area residents have the digital TVs necessary to capture the over-the-air digital channels.

To really be seen, Barrington's WB station needed cable and satellite carriage. To sweeten its pitch, the company bought rights to air Detroit Pistons NBA basketball games and played up the appeal of The WB's young-skewing programming. "This is brand-new programming people in the market have not seen, just heard about," says WEYI VP/GM Jeff Gilbert, who also oversees the WB station. The strategy worked. Both DirecTV and local cable companies Comcast and Charter now carry the WB feed as part of their main service. (There is still no UPN carriage in the market.) ■

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	87%	106
Black	10%	80
Hispanic	3%	23
Asian	0%	12

SOURCE: Scarborough Release 75 Markets Report 2004

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+33% OVER YEAR-AGO!

Source: NSI WFAF Overnights +, M-F 10:30PM 4/4-4/8/05, HH Rtg. Rank: 6AM-6AM (tie w/ Simpsons) year ago = April '04 tp (4/8-4/28/04)

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Janice Huff on WNBC's Weather Plus

president of Young Broadcasting, whose 11 stations are testing the digital waters. Four have local weather channels, and independent KRON San Francisco takes some programming from HDNet, Mark Cuban's all-high-definition cable channel. Tiny KELO in Sioux Falls, S.D., the 116th-largest TV market, carries a UPN feed on one digital channel and weather on another.

Broadcasters had hoped to force their digital channels onto cable systems by way of the FCC's "must-carry" guidelines, which compel cable operators to carry their local broadcast stations. In February, however, the commission ruled in favor of cable, saying operators are required to pick up only a single digital feed. Now broadcasters will have to negotiate distribution for any additional channels, the same as cable networks.

Stations Tap a Digital Revenue Stream

Secondary channels promise new venue for selling **By Allison Romano**

When CBS News offered affiliates live coverage of Pope John Paul II's April 8 funeral, WCTV Tallahassee, Fla., didn't want to miss out. Rather than sacrifice WCTV's popular early-morning newscast, President/GM Nick Waller gave the funeral feed to its new sister UPN station. Such sharing is standard when stations have a common parent. But Waller's duopoly is different: His UPN station in Tallahassee is broadcast on one of WCTV's secondary digital channels.

WCTV is just one of dozens of stations that are already using their government-mandated digital capabilities to cut costs and build profits, however slim. TV stations have spent millions upgrading their facilities to phase out analog equipment in order to deliver digital television. The new digital spectrum can handle up to four standard-definition channels, creating new revenue and programming opportunities for stations.

In an industry plagued by slow growth and increased competition from local cable, fresh opportunities are few and far between. Secondary digital channels offer an attractive new revenue stream, a venue for selling more advertising and sponsorships.

But, because Nielsen doesn't rate secondary channels yet, stations can't provide hard data to advertisers. As a result, advertising on digital services is much cheaper than on the primary station.

Gray Television, which owns WCTV, exploits its digital capabilities in Tallahassee and three other markets by carrying UPN stations on digital. WCTV-DT carries UPN's regular prime time fare and also takes WCTV programs, such as a second run of *The Oprah Winfrey Show* and sports. "This allows us to have more control of our programming," says Waller. Startup costs are low—Gray estimates it takes just \$300,000 in capital to launch each UPN station—and the company says its UPN affiliates are already contributing to its coffers.

WEATHER IS HOT

"We're all looking for opportunities to enhance localism and generate new revenue," says Deb McDermott,

The ruling, some local broadcasters say, will stymie development. "Without cable carriage, it makes it difficult to invest heavily in new programming," says Alan Frank, CEO of Post-Newsweek Stations.

The FCC's ruling is not a roadblock, says NBC Executive VP Brandon Burgess, an architect of the network's 24-hour digital channel, Weather Plus. "It comes down to the quality of the idea." NBC will launch a second multicast service in the next year or two, he says.

CBS, which has, to date, focused its attention on high-definition, is also expected to get aggressive on digital-channel ideas.

In some cases, cable operators are eager to air the stations' digital channels. During the recent NCAA men's college basketball tournament, CBS stations in a dozen markets offered—and cable operators agreed to carry—extra games on specially designated channels.

Across the country, more than 300 local broadcasters are programming their digital channels. Many are PBS stations that don't take advertising.

Of ad-supported ventures, 24/7 weather channels are the most common play. NBC's Weather Plus, co-owned by NBC and its affiliates, is the largest and best-known. Currently, 20 NBC stations offer the service, and another 33 are scheduled to launch.

Weather is a hot field. Forecasting service AccuWeather, which already supplies data to 50 stations, is shopping a hyper-local channel. So far, no stations have signed up, but Accu-Weather plans to unveil the service at this week's NAB show.

News channels are another attractive option. Stations already produce hours of news a day, along with documentaries and special-event coverage. An all-news channel would help amortize those costs. A handful of stations, like tech-savvy WRAL Raleigh, N.C., and WFAA Dallas offer such channels. In Raleigh, Time Warner Cable carries WRAL's weather and news channels.

ABC is trying to build a national and local hybrid with its broadband news network ABC News Now. The network, which will relaunch in July after a test period last fall, will offer sta-

Tiny KELO in Sioux Falls, S.D., the 116th-largest TV market, carries a UPN feed on one digital channel and weather on another.

tions local cut-ins and opportunities to rerun their news. So far, though, only the network's 10 owned-and-operated stations are committed.

In the future, some local broadcasters hope to deliver more-entertaining fare, such as movies, classic TV shows or sports, on digital channels, possibly as subscription services. At last year's NAB, Emmis Communications Chairman Jeff Smulyan unveiled a plan to air the popular cable channels via digital broadcast. US-DTV CEO Steve Lindsley launched a similar business in Salt Lake City, Las Vegas and Albuquerque, N.M. Despite bullish projections, however, neither system has expanded to other markets.

For now, many stations are on the sidelines, waiting to finalize their business models. For now, most simply simulcast their analog feed on the digital channel.

To watch a digital channel, viewers need a TV with a built-in tuner or a digital cable box, and digital TV penetration is low: Only about 11 million sets have been sold, compared with hundreds of millions of analog TVs. But digital-cable penetration is projected to hit more than 25 million subscribers this year.

A TOOL FOR CABLE

In Allentown, Pa., independent station WFMZ understands the need for a big cable company all too well. The station launched a weather channel in 2001 offering forecasts, ski reports, stock quotes and news headlines all set to soothing jazz music. It counts 250,000 subscribers on small area cable systems, but the regional heavyweight Comcast does not carry it. GM Barry Fisher keeps pushing the cable giant. "The cable companies can use this as a tool to keep people away from satellite," he says.

NBC's Weather Plus has cracked 7 million cable homes in just four months on the air. That growth has allowed NBC to sell Weather Plus to brand-name outdoor-related advertisers like Subaru and Gortex. Says Jay Ireland, president of NBC's station group, "This is focused programming and an alternative." ■

WHEN STATIONS GO DIGITAL

A LOOK AT EARLY USES OF THE SPECTRUM

NBC WEATHER PLUS

Twenty stations have launched and about 33 more are scheduled to launch.

ABC NEWS NOW

So far, ABC's 10 owned-and-operated stations will carry the revamped news service, which relaunches in July.

LOCAL NEWS AND WEATHER CHANNELS

KMGH Denver
WRAL Raleigh, N.C.
WFMZ Allentown-Philadelphia
KJTV Lubbock, Texas
WJHG Panama City, Fla.
WKRN Nashville, Tenn.
WTEN Albany, N.Y.
WATE Knoxville, Tenn.
WBAV Green Bay, Wis.
KELO Sioux Falls, S.D.
WFAA Dallas-Ft. Worth
WJLA Washington

UPN OR THE WB ON DIGITAL CHANNEL

WEYI-DT Flint-Saginaw, Mich. (The WB)
WCTV-DT Tallahassee, Fla. (UPN)
WKYT-DT Lexington, Ky. (UPN)
WVLT-DT Knoxville, Tenn. (UPN)
WRDW-DT August, Ga. (UPN)
KELO-DT Sioux Falls, S.D. (UPN)
WBSC-DT, Greenville/Spartanburg, S.C. (UPN)

SOURCE: B&C research



WASHINGTON WATCH

Barton Takes Aim at DTV-Set Makers

Rep. Joe Barton (R-Texas), chairman of the House Commerce Committee, has been pressuring broadcasters to go all-digital as soon as possible.



Joe Barton

Now he aims to make TV manufacturers pitch in, too.

Barton said last week that he and other committee leaders will ask the FCC to accelerate

its deadline for requiring nearly all digital TV sets to contain tuners capable of receiving stations' over-the-air digital signals. Currently, DTV sets 13 inches and larger must have the tuners by July 1, 2007. He wants the deadline moved up to "late 2005 or early 2006," he told the Federal Communications Bar Association. An accelerated equipment deadline is needed, he said, to ensure that broadcasters are able to switch to digital-only operation by Dec. 31, 2006, as current law envisions.

But, Barton insisted, there won't be enough digital-ready viewers to cut off old analog broadcasts unless consumers are better equipped to receive digital signals than current trends suggest. "Right now, we don't think the [broadcast] industry can meet the Dec. 31, 2006, deadline because the equipment won't be there."

In 2002, the FCC approved the tuner mandate, which also required 50% of sets 36 inches and larger to include DTV receivers by July 1, 2004, and 100% by July 1, 2005. The digital-tuner mandate was adamantly opposed by the Consumer Electronics Association, which sued to block it, but was upheld by federal appeals judges. CEA subsequently said it favors accelerating the deadline.

TV manufacturers have manufactured many HDTV models without digital tuners, expecting them to be hooked to cable rather than to an over-the-air antenna that allows viewers to get their local broadcasts directly from the stations.

CPB Interim Chief Rejects Complaints

"Baloney." That is what Ken Ferree, acting president of the Corporation for Public Broadcasting called media activists' suggestions

FCC: VNRs Need IDs

Source of pre-packaged political stories must be identified

By John Eggerton and Bill McConnell

The FCC put TV stations and cable operators on notice last week, urging them to identify producers of pre-packaged news stories about Social Security privatization, education reform, or other political or controversial issues.

Following the uproar over the Bush Administration's use of video news releases (VNRs), the Federal Communications Commission said stations and cable outlets "must clearly disclose" the "nature, source and sponsorship" of political or controversial material, as well as material they have been paid to run.

Failure to reveal sponsors of political or controversial VNRs, the FCC said, could lead to fines up to \$10,000, license revocation or imprisonment of up to a year.

VNRs are pre-packaged stories produced so that TV news programmers can air them without additional editing. Sometimes actors have been employed to portray reporters. Producers of the releases often suggest scripts that news anchors can use as lead-ins.

The FCC's action was cheered by activists at Free Press, which petitioned the FCC to review the use of VNRs. "The broadcast industry's use of video news releases and other government- and corporate-funded fake news continues to enrage Americans," says Free Press Executive Director Josh Silver. "Unless broadcasters take immediate action to cease or disclose their use of this material, we will pressure the government to take stronger action."

But one distributor of VNRs and "B-roll" video clips warns that the government should not be dictating how news producers do their job. Instead, public-relations executives have an obligation to make sure news operations are aware of the source of any video release. "We're heading down a dangerous path if they allow limits on what broadcasters can show," says Douglas Simon, chief executive of D S Simon Productions.

Separate from the FCC action, government agencies also were put on notice that Congress may require them to disclose when they are the source of

a VNR. Senate Commerce Committee Chairman Ted Stevens (R-Alaska) last week committed to holding a hearing and a committee vote on a VNR bill to be introduced by Sens. John Kerry (D-Mass.) and Frank Lautenberg (D-N.J.).

Passage of the legislation would resolve a turf fight between the Government Accountability Office, the watchdog arm of Congress, and the Justice Department over whether VNRs must be identified to keep them from being considered illegal government-funded "covert propaganda." Right now, GAO says yes; Justice says no.

The threat of penalty applies to undisclosed VNRs produced by government agencies, whether or not stations and operators have been directly paid to use them, if those VNRs promote contro-

versial policies. Programming outlets, however, don't have to identify VNR material that they are not

paid to run and that does not deal with political hot-button issues. The FCC said it was simply reminding broadcasters of their disclosure responsibilities under existing sponsorship-identification rules. The commission insisted it was not addressing the central issue in the controversy: whether government

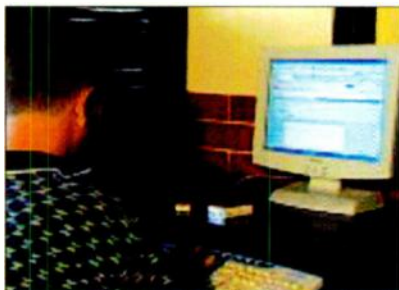
agencies bear any liability when VNRs are used without identification. This "is an issue beyond the commission's jurisdiction," the FCC said.

The commission added that it was responding to a large number of complaints—tens of thousands, according to Commissioner

Michael Capps—over the use of VNRs and whether they complied with sponsorship-ID rules. The agency said it will also issue a report, or perhaps initiate a formal rulemaking, based on public comments.

Following revelations in January 2004 that the Department of Health and Human Services supplied pre-packaged programming segments on controversial White House Medicare policies, critics of the Bush Administration have demanded that the use of VNRs by federal agencies be eliminated. A GAO study last May declared the Medicare VNR to be illegal "covert propaganda," a characterization the White House disputes, citing a contradictory Justice Department opinion. ■

Failure to reveal a VNR's sponsor could lead to a \$10,000 fine—or worse.



A State Department VNR praises Iraqis' increased Web use and other benefits of Saddam Hussein's fall.

that he lacks sufficient commitment to the public interest to run the organization charged with doling federal dollars to noncommercial stations and programmers.

He said he wants to be considered for the permanent post but wouldn't handicap his chances.

On learning of Ferree's interim appointment following the abrupt April 8 resignation of Kathleen Cox, leaders of the Center for Digital Democracy and Common Cause insisted the switch was engineered by Republican board members pushing public broadcasting programming rightward.

Before joining CPB, Ferree served as Media Bureau chief under Republican FCC Chairman Michael Powell. Powell and Ferree voiced skepticism about the activists' demand for new public-interest obligations on commercial broadcasters. But Ferree says he never indicated that broadcasters have no substantive duties to serve the public interest.

He predicted that his critics will end up "agreeing with everything we intend to do" to strengthen public broadcasting.

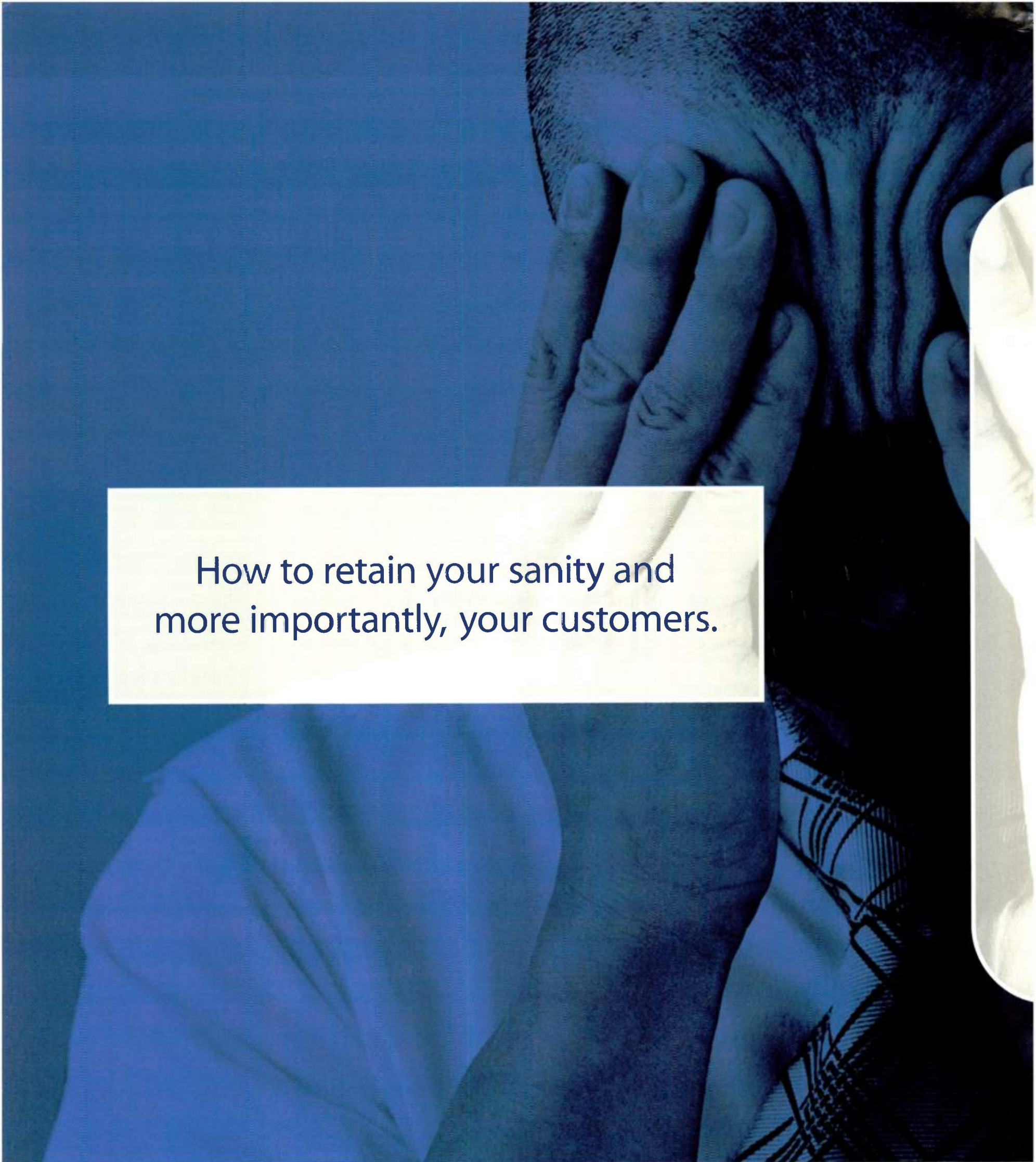
Tribune Gets Breathing Room on Hartford Sale

Tribune Broadcasting will be able to keep TV station WTXX Hartford, Conn., for at least another two years after the FCC essentially nullified a court order to sell the station.

Last month, a federal district court ordered the sale, arguing that Tribune needed to come into compliance with the federal ban on crossownership of TV stations and local newspapers. Last week's decision indicates that the FCC is willing to issue other crossownership waivers if licensees demonstrate tangible public-interest benefits, at least while it revises its ownership restrictions.

Since 2001, Tribune has been under FCC order to sell either WTXX or the Hartford Courant, which the company acquired when it took over Times-Mirror. Thanks to last week's decision, Tribune has FCC permission to keep the station until 2007, when licenses for WTXX and another Hartford station owned by Tribune, WTIC, must be renewed.

FCC Democrats Michael Capps and Jonathan Adelstein approved the new WTXX waiver even though they fiercely oppose relaxation of media-ownership limits. They went along in this case, because the station probably would go dark if forced to become a stand-alone operation.



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**Talk of the Industry**

Continued from page 7
the television industry. Try to find a good seat for the 7:30 a.m. discussion in the Las Vegas Hilton Barron Room. Fritts will likely draw Martin

out on everything from indecency regulation to expanding TV stations' digital-cable-carriage rights to his thoughts on resolving disputes between the big broadcast networks and their affiliates.

What will probably be one of the liveliest tech-centric discussions of the week unfolds at 10:45 this morning in Convention Center room S220 with the NAB Super Session: **The HDTV Marketplace.**

Focusing on HDTV from the consumer, broadcaster and regulatory perspective, the discussion will be led by **Sinclair** Director of Advanced Technology **Mark Aitken**, who'll be grilling **Jeff Joseph**,

Consumer Electronics Association VP, communications and strategic relationships, and **Louis Sigalos**, FCC chief, consumer affairs and outreach division, consumer and governmental affairs bureau.

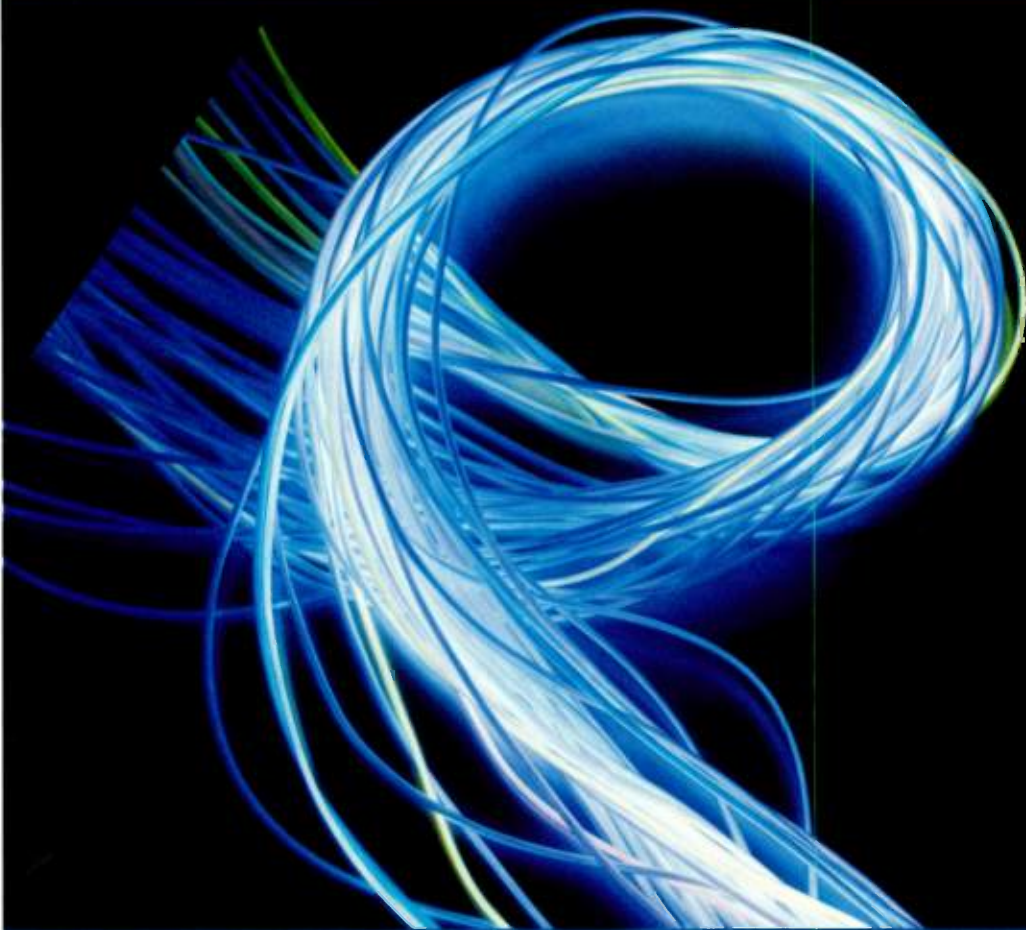
Given the uncertainty over the future of TV ad revenues, **Beyond 30: New Advertising Models for Television** could turn out to be the show's most important session. At 2 p.m. in room S220, panelists including **Tim Hanlon** of **Starcom MediaVest Group**, **Rick Mandler** of **Walt Disney Internet Group** and **Barbara Bacci Mirque** of the **Association of National Advertisers** will contemplate ad-related issues, such as the impact of personal video recorders and changes in audience measurement.

MORE FCC BRASS ON TUESDAY

If Kevin Martin didn't spook everyone with his remarks this morning, then maybe these guys will: FCC Commissioner **Jonathan Adelstein** and **Commerce Department** Telecommunications Chief **Michael Gallagher**. With NAB Chief Legal Officer **Marsha MacBride** moderating the 3:45 p.m. discussion, dubbed **Regulatory Face-Off**, in Convention Center room N249, Adelstein (one of two Democratic commissioners) likely will again harangue broadcasters for failing to commit to quotas for public affairs and local programming. (Adelstein promises to revive his battle for public-interest obligations when his colleagues consider NAB's appeal of February's FCC decision denying digital multicast and other new cable-carriage rights to broadcasters.) Gallagher, the Republican head of the **National Telecommunications and Information Administration**, will spell out **White House** plans for reclaiming old analog spectrum and auctioning the channels off to wireless companies that plan to roll out Internet video and other services to compete with TV stations.

Then attendees can go out on the exhibition floor and blanch when they encounter some of the wireless equipment that may soon be eating into their business. ■

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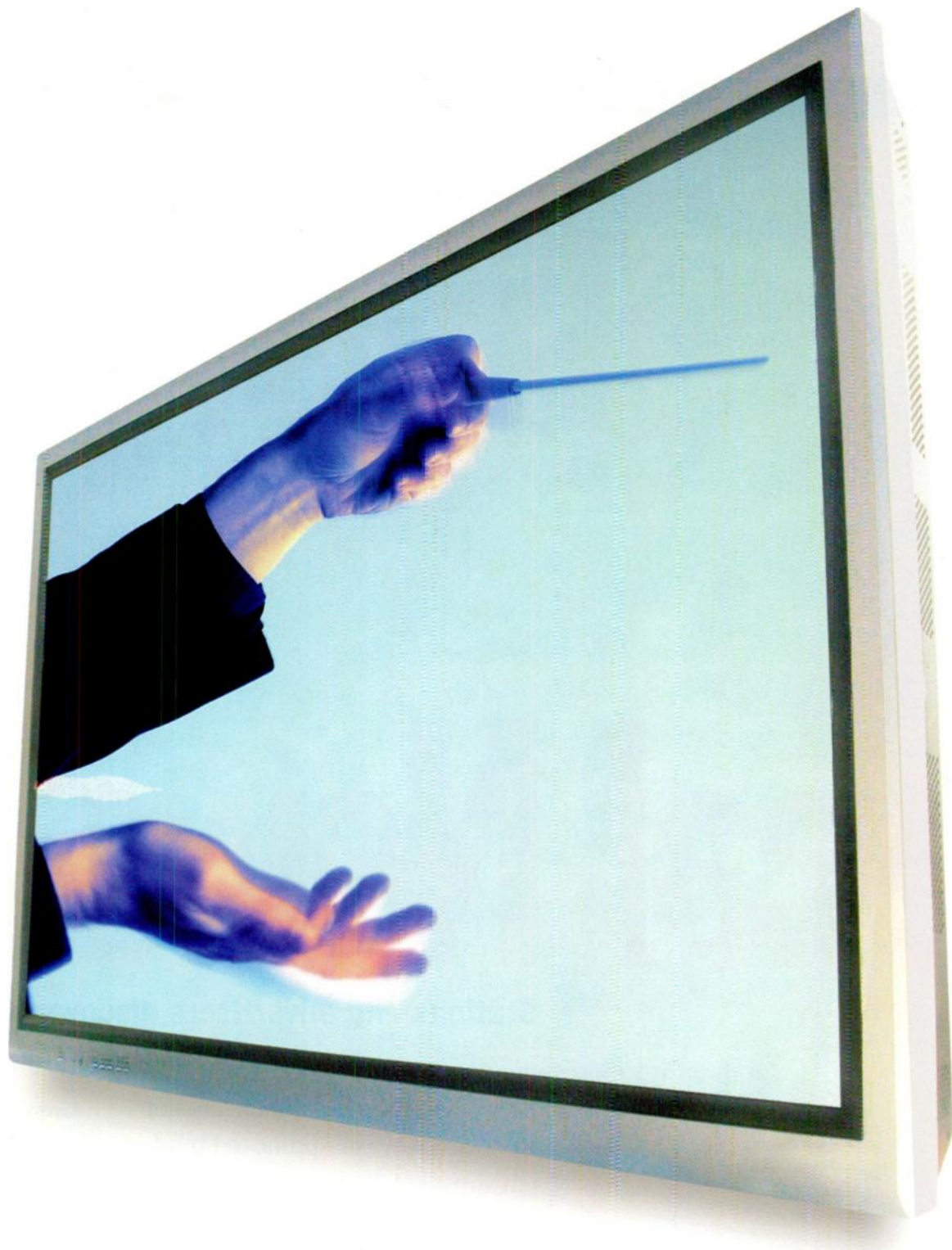
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Local News Wakes Up

Stations and advertisers discover new money at the crack of dawn

BY ALLISON ROMANO

Good Morning Memphis anchor Ron Meroney isn't prone to Freudian slips, but on a recent morning, he tripped up. "Melissa is live in the bedroom," he said, intending to say "newsroom." His WHBQ cohorts howled with laughter.

At 5:30 a.m., such a gaffe might be forgiven. The show, one of a growing number of *really* early-morning news shows, goes live at 5 a.m. in one of the most competitive morning markets in the country. Last fall, WHBQ moved *Good Morning Memphis'* 7 a.m. start time up two hours to match CBS affiliate WREG at 5 a.m. However, true bragging rights go to NBC affiliate WMC, which kicks off its news, traffic and weather at 4:30 a.m., when some residents of this blues town are just going to bed. "Morning news is the new prime time," says WMC News Director Peggy Phillips, clutching the first of three mugs of coffee for the day.

Across the country, stations are waking up to the early shift. Changing lifestyles—longer work hours and earlier bedtimes—are sapping the audience for evening news. In contrast, the morning audience is growing. In 2004, 25% of American homes were watching TV at 6:30 a.m., compared with 15% in 1991, according to Nielsen Media Research. At 6 a.m., the tune-in levels jumped to 20% from 11%.

Drawn by cheaper spots and strong ratings, national advertisers are jumping aboard the early-morning bandwagon, and stations are exploiting new ways to make money in the morning: One example is by selling sponsorships for the weather and traffic. Hyundai, trying to reach commuters, recently bought spots in local morning news in more than a dozen East Coast markets—a first for the automaker. "You have working viewers with good household incomes," says Mary Barnas, director of local broadcast for Carat North America, which engineered the agreement.

Today, at least two stations in each of the top 120 Nielsen markets have two-hour newscasts starting at 5 a.m., and some are as long as four hours. San Diego and Sacramento, Calif., among others, boast five morning shows. Stations in the South and Midwest attract the biggest morning crowds.

Evening news is a station's cash cow, commanding higher ad rates and generating more revenue, and morning news still brings in a

COVER
STORY

"Morning news is the new prime time." PEGGY PHILLIPS, WMC MEMPHIS



fraction of nighttime figures. But while the gains in early morning may never fully offset evening losses, it remains the only growth spot for local news. Beyond revenue, a strong morning program sets up the day. Viewers stay tuned for *Today* or *Good Morning America* and then move on to *The Ellen DeGeneres Show* or *Live With Regis and Kelly*. Promotional spots for prime time and late news tempt viewers to return later.

Morning news shows, whose revenue has been negligible in the past, now comprise as much as 20% of news revenues, stations say, which in turn make up about 40% of a station's revenue. For a middle-market station with \$40 million in annual revenue, early newscasts might account for \$3 million.

"On some stations, the ratings at 6 a.m. are as good as early-evening news," says local media buyer Bill Perkins, president of Indianapolis-based Perkins Nichols Media. In Indianapolis, he points out, a \$1,000 spot in early-evening news and a \$500 spot in morning news deliver nearly the same ratings. In New Orleans, CBS affiliate WWL can draw a 13 rating in the early morning, one of the highest marks in the country. In Baltimore, Philadelphia, Indianapolis and St. Louis, multiple stations regularly hit a 6 or 7 rating.

Local morning news shows even trump their national counterparts. On average, about 16 million viewers

"People are going to bed earlier and getting up earlier. That's your enemy in late news, but your friend in the morning."

PAT CASEY, VETERAN NEWS DIRECTOR

Across town, WHBQ's four-hour marathon starts with hard news and gets softer as the morning progresses. "We never want to be just entertainment," says VP/GM John Koski. "We want to be news with personality." In the second half of the newscast, local chefs might appear to cook in the brand-new kitchen set, and area spas sometimes treat viewers to "Foxy Makeovers."

Programming a news show that balances personality and hard news before most people have had their first cup of coffee can be tricky. All morning shows play up overnight news, weather and traffic. In Des Moines, Iowa, traffic isn't the snarl it is in Dallas. Weather is predictable in San Diego and Phoenix, but not so in Boston and Minneapolis.

NBC O&O KXAS Dallas gives traffic reporter Tammy Dombeck, nicknamed the "Gridlock Buster,"

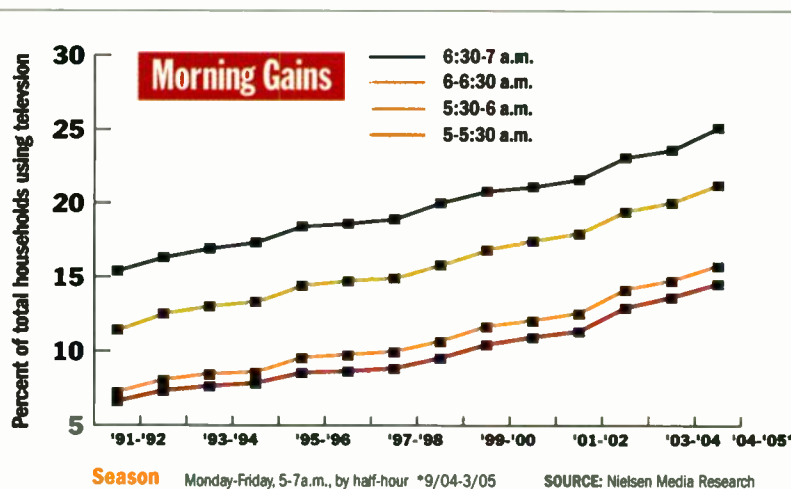
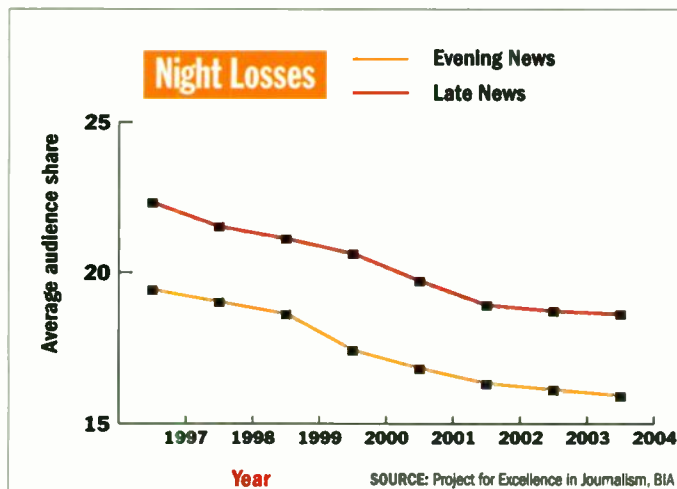
news," says station consultant Bruce Northcott, a partner at Crawford Johnson & Northcott and former Magid president. "You better be competitive, or you're going to be in deep trouble. It is that simple."

The morning-show movement is due directly to changing lifestyles in the U.S. Americans are getting up earlier to care for families, go to work or tackle longer commutes. Nearly one-third of Americans wake before 6 a.m., according to the National Sleep Foundation, and more adults are getting less sleep.

From May 1997 to May 2004, the average audience share for early-evening news dropped 18%, according to a study by Project for Excellence and BIA Financial Network, while late news slipped 16%. "People are going to bed earlier and getting up earlier," says Pat Casey, who recently left his post as news director at WXIX Cincinnati, which also starts news at 4:30 a.m. "That's your enemy in late news, but your friend in the morning."

Recognizing the shift, big broadcasters such as Hearst-Argyle, Viacom and Tribune have made launching and improving their morning shows a priority. In Boston last month, Viacom relaunched its second early-morning TV show in the market: UPN's *The Morning Show* is now a fast-paced lifestyle show targeting female viewers. Co-owned CBS station WBZ has a more traditional two-hour early newscast.

In Baltimore, competition is so heated between



LEFT: WHBQ anchor Ron Meroney
BELOW: WJZ morning hosts Marty Bass (left) and Don Scott

watch local morning newscasts nationwide, while *Today*, *Good Morning America* and *The Early Show* combined reach about 12 million viewers, according to news consulting firm Frank N. Magid & Associates.

Few places highlight the morning surge like Memphis, the 44th-largest TV market. It is a shift town, with workers at FedEx, the city's largest employer, and numerous medical centers punching in around-the-clock. The city's suburbs are pushing out into eastern Arkansas and central Tennessee, lengthening commutes. Frequent ice storms and tornadoes make viewers anxious for weather reports before they head out in the morning.

In Memphis, as it is elsewhere in the U.S., morning viewers use TV more like radio. Half of early viewers aren't actually watching; they are listening, according to Magid research. Most viewers tune into television in the morning for less than 30 minutes. Those habits have changed the way morning shows are produced. "The shows are written for the ear, not as much for the eye," says Steve Schwaid, senior VP of news and programming for NBC-owned stations.

To keep pace with viewers racing from the coffee pot to the shower, news is rapid-fire. At WMC, the 45 minutes from 6:15 to 7 a.m. mark a critical window: That is when Memphians are racing out the door, according to station research. They want top-line information fast, so WMC skips taped reports and long packages and airs traffic and weather highlights more frequently.

heavy airtime. "People tell us they need their Tammy in the morning," says News Director Susan Tully. KXAS runs promotional ads in which local paramedics and American Airlines workers proclaim that they always tune in for Dombeck's reports. The station has let viewers vote to pick her wardrobe and even to find her backup reporter.

At Meredith Broadcasting, VP of Morning News Rosemarie Schwarz frets at the prospect of finding the right morning hosts. "One miscast person can bring a show down," she says.

Two-thirds of morning stories are under 45 seconds, according to a study by the Project for Excellence in Journalism. Producers work on tight, repetitive news wheels. The anchors tease upcoming stories relentlessly. Whether it is "Weather on the 5s!" or "Traffic on the 2s!", each station hammers its own version all morning. "Viewers are on the clock," says KXAS' Tully.

Expanded morning newscasts represent valuable airtime to TV stations, which control all the ad time in a news hour, unlike in prime time or syndicated programming. On WMC's morning show, McDonald's sponsors the news ticker, and local insurance agent Bill Blake purchased naming rights to the traffic cameras.

An added bonus: If a station hooks viewers early in the day, it can promote its daytime syndication, evening news and prime time.

"Morning is the *only* growing time period for local

Hearst-Argyle's NBC affiliate WBAL and CBS-owned WJZ that the stations' morning ratings rival *evening* news Nielsens for stations in other markets. In February, in the 6 a.m. hour, WJZ posted an 8.0 rating, and WBAL averaged a 7.8. Sinclair's Fox affiliate WBFF was a distant third with a 1.9. Scripps Howard's ABC station WMAR clocked in at 1.5.

The focus on mornings has even stretched into weekends. Dispatch Broadcasting's NBC affiliate WTHR Indianapolis offers three hours on Saturdays and Sundays, complementing the network's *Weekend Today*. "Ten years ago, we never thought we would do this," says VP/GM Rich Pegram. Dozens of ABC stations have added weekend shows to flank the new *Good Morning America* weekend edition, and Viacom is pushing all its CBS outlets to add weekend news, too.

Meredith Broadcasting's Schwarz, a morning pioneer who helped Cox-owned Fox affiliate KTVU San Francisco's plucky morning show go up against the Big Three stations in the market in 1992, believes the competition will only get hotter. KTVU clawed its way to the top spot by providing a live local broadcast while its rival network competitors ran taped network news out of New York.

Meredith subsequently hired Schwarz to engineer similar results for its 13 stations.

The new reality is simple, Schwarz says: "The audiences for nighttime newscasts are eroding, and morning is growing. Stations can make money in the morning." ■

NAB Gathers in Las Vegas

Continued from page 7
newsrooms from prosecutors. As more stations build out their investigative teams, reporters can find themselves struggling to protect the identity of confidential sources. The RTNDA has invited a couple of experts on

the subject for a breakfast session on Monday, April 18: Jim Taricani, the WJAR Providence, R.I., investigative reporter who ran afoul of prosecutors over his refusal to divulge his source on a story about local government corruption, and his news director, Betty-Jo Cugini. Taricani, who

was convicted in December of contempt of court, was released from house arrest April 9, two months ahead of schedule.

THE VNR DILEMMA

The RTNDA is taking up another headache increasingly encountered by news directors:

how to handle so-called video news releases sent to stations and news services by companies and political organizations pushing particular agendas. (See related story on page 17.) Stations are frequently seduced into using the one-sided clips, blinded by the professional-grade video

and audio production values. The RTNDA just released new guidelines to help news directors and producers in evaluating VNRs. On the checklist: Be sure to question whether the station could have obtained the footage or interviews on its own and, if non-editorial video is used, identify the source on-air.

A prime destination for tech-grazing news directors will be the HD broadcast station on the top floor of the convention center's North Hall. RTNDA and NAB have built a fully functioning HD facility to show how high-def will improve and change the way news footage is acquired and newscasts executed. The station will be equipped with new HDV cameras from Sony and JVC, relatively low-cost cameras that many believe will help spur development of HD newscasts. In addition, a number of vendors of electronic-newsgathering transmission gear, including BMS and JVC, will demonstrate ways to send HD live from the field. The inability to easily clear that hurdle has, so far, impeded the adoption of HD for local and national news. If news directors are persuaded that transmitting in HD live from the field is no longer a hassle, HD news may finally be ready to take off.

GRABBING IMAGES AS FILES

Of course, the hundreds of booths at NAB will showcase more than just cutting-edge news technology. Production, post-production, infrastructure and transmission equipment will all be on display in seemingly infinite permutations. One common thread: increasing reliance on information technology and computers. Some products—notably graphics, video servers and post-production gear—have always been heavily based on computing technologies, but a major change this year is that cameras are increasingly IT-centric. Recording formats such as Sony's XDCAM optical disk, Panasonic's P2 solid-state camera and Ikegami's Editcam camcorder all take acquisition into the next realm: grabbing images as files.

While the vast majority of stations likely will not jump into file-based acquisition for at least another couple of years, that is not the point of the NAB show. As technology constantly changes and industry professionals scramble to keep up, this convention in the middle of the desert is about planting seeds and ensuring future survival. ■

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Avid's Basic Instinct

A reporter-friendly approach to newsroom editing systems will be rolled out at NAB by Avid

Technology. The iNews Instinct system has a radically different nonlinear-editing (NLE) inter-

New editing system helps the reporter, for a change

face designed for tech-challenged journalists.

"Traditionally, making an

editing system simpler for journalists to use has meant taking away features," says Dave Schleifer, VP of Avid

Broadcast and Workgroups. "But our assessment was they needed their own tools."

That meant big changes. Usually, nonlinear-editing systems are based on a timeline with a marker that moves from left to right as the story is played back. As a story is assembled, video and audio clips, text, and graphics are dropped onto and around the timeline. And while the professional video editor can easily navigate the features, the professional journalist has usually found them overly complex.

"The reality is, the typical journalist thinks that NLE interface is the equivalent of the cockpit of a 747," Schleifer jokes.

So, 18 months ago, Avid began looking into creating a vertical timeline. A study group revealed that journalists found the vertical interface easier to use because they typically wrote scripts on narrow, vertical columns from the top of the screen to the bottom. It was much easier for them to lay the video clips next to a few sentences in the script, rather than working with the script as if it were a TV ticker.

The interface, which can be personalized, has "window panes" for different functions.

A typical application uses four panes. One is used for watching video and selecting



Vertical orientation lets reporters see video clips alongside script.

clips, another has a file-manager-type "tree" for finding assets, and a third lets the journalist view those assets (such as wire services and other clips). The fourth pane is the vertical storyline where the story clips and text come together.

"It works really hard for the journalist, without the journalist having to work very hard," says Schleifer. "This is a tool that really democratizes the nonlinear digital revolution that is going on in the newsroom."

The iNews Instinct system will be available later this year priced at \$3,995 per editing-system seat.—K.K.

McCormick Tribune Fellowship



▶ **NeCorey Anderson**
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TV Azteca Taps Ikegami

Editcam tapeless ENG system Mexico-bound
By Ken Kerschbaumer

TV Azteca, the giant Mexican broadcaster, has purchased 46 Ikegami DNS-33W Editcam3 camcorders and related gear in a deal valued at more than \$1 million.

That makes TV Azteca the largest commercial broadcast user of the system, which is based on hard-disk technology akin to that which records video and audio in laptop computers and iPods. (Government-run Armed Forces Radio and Television uses more than 150 units.) The deal validates the Editcam system, giving broadcasters and content creators three distinct approaches to tapeless acquisition: Ikegami's hard disk, Sony's XDCAM optical disk and Panasonic's P2 solid-state recording system.



TV Azteca has bought 46 Ikegami Editcam tapeless camcorders to help speed content creation.

The Sony and Panasonic systems have garnered most of the attention, but it was the Editcam system that broke the tapeless barrier, introduced by Ikegami and Avid 10 years ago. It's designed to remove what Ikegami Product Specialist Jose Rosado says is the most unattractive feature of nonlinear editing: the need to first transfer the material from videotape onto an editing server.

Since its introduction, potential customers have been scared off by a hard disk that wasn't able to record reliably under all conditions and the simple fact that most of them didn't have nonlinear editing and server-based storage in their facilities.

But now in its third generation, Editcam appears ready for its close-up: KXNV Phoenix

has also purchased Editcam units, adding 19 to its news-gathering arsenal.

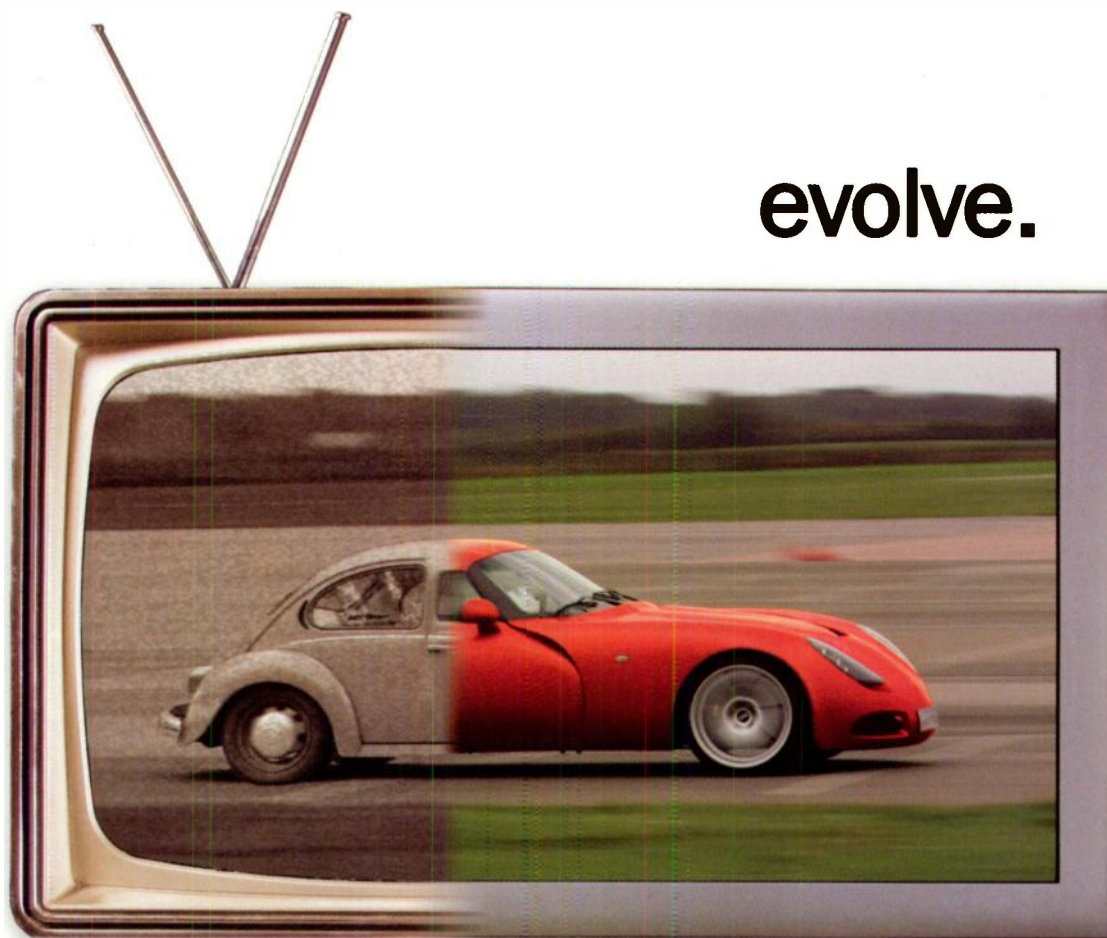
TV Azteca Director of Production Services Jorge Pickering says that, after testing, he's satisfied about Editcam's reliability.

TV Azteca chose Editcam mainly because it relies heavily on Avid editing and newsroom technologies. The Avid systems instantaneously access content on the hard drives, and TV Azteca has purchased 36

Ikegami SAT-100 readers so laptop editing can also be done in the field.

"We'll be able to complete stories in half the time of a tape-based system," Pickering says. "The drive is hooked into

the editing bay, and the editors can grab the pieces they like or add them onto a central server so others can access them. That's much faster than having to transfer the whole story or videotape."—K.K.



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HD, VOD Duet

InDemand tests bandwidth limits

Two of the top video-related product offerings being rolled out by cable operators are VOD and HD. But what about HD

VOD? This rollout has been a bit slow going, but InDemand and its two-channel HD service, INHD, are looking to change

that. InHD COO Rob Jacobsen discussed the latest developments in HD VOD with *B&C's* Ken Kerschbaumer.

TECH Q&A

What are your thoughts on the transition to HDTV?

It's grown extremely quickly, and cable seems to be benefit-

ing from the "more-is-better" strategy. The more HDTV owners feel they're getting value for their set or HD set-top box, the quicker the product will roll out. And with content becoming increasingly available in HD, the next logical step is to figure out how to make that programming available on-demand.

What are you working on in that area?

We actually have a product called the InHD Concert Jukebox that is being rolled out in a test phase in Richmond, Va. Consumers can see HD music programming on-demand with 5.1 Dolby Surround Sound. It marries the two most important products that cable operators are rolling out: HD and VOD.

What are some of the goals of the trial?

VOD itself requires a certain amount of stream bandwidth, and HD requires four or five times that amount of bandwidth. So we want to address any concerns that a free HD VOD service might create, like putting too much demand on a cable system's bandwidth. Music is an extremely well-performing VOD application, and we've seen research that shows it is tied for second behind sports in terms of most-requested HD programming.

Why? What do you think makes music attractive for HD?

Well, we're doing concerts in HD—and seeing them in HD and hearing them with Dolby Surround is like being there. And we're getting more and more music from groups like Earth Wind & Fire, Bon Jovi and Chicago, so we can meet the demand for different genres. And that's another reason it's great for VOD: Consumers can play the music they want when they want it.

What will be your growth opportunities when HD becomes the norm?

We know we have a two-year window of opportunity over other networks. So we're going to spend those two years finding out what type of programming people like watching, and then provide it on a reliable basis. There will also be an advertising play as we transition to a focused genre of programming, and we'll provide more and more HD VOD applications.

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Fallon's Seward Champions Integrated Approach

Minneapolis shop puts media and creative teams in same room

Lisa Seward squirmed in her seat as she watched David Verklin, CEO of Carat, New York, one of the largest media agencies in the world, preach the benefits of "unbundling" media services. She seethed as Verklin strutted the stage during the ad industry's annual media conference last month, delivering his trademark catchphrase: "It's not media that's being unbundled. It's cre-

ative that's being unbundled."

If Verklin stands for the separation, or unbundling, of various services that serve a single client, then Seward, VP/media director of Fallon North America, a smaller full-service ad agency headquartered in Minneapolis, believes just the opposite.

A decade ago, most traditional ad agencies offered a "full-service" approach to advertising, providing consumer research (gathering of data), creative (the making of ads), media planning (choosing where to

buy the ads) and media buying.

Since then, virtually all the big ad agencies have unbundled their media departments into free-standing specialty agencies that

AD INFINITUM
By Joe Mandese

research, plan and buy media. Conversely, what was left—basic ad agencies—have become creative shops that conduct research and produce advertising

content (TV commercials, radio spots, print ads, etc.).

Seward and other critics complain that this approach divorces advertising strategy from media strategy, leading to weaker ad messages. She believes in integrating media planning and buying with the rest of an agency's services.

An ad vet who began her career in 1985 as a planner and buyer at Leo Burnett before jumping to Fallon in '96, Seward isn't worried about the consolidation of media buying. She's angered by the *perception* it creates among clients: that media-planning and -buying agencies should play a leadership role in developing *all* ad strategies.

Big agencies like Carat are "turning this magical art form into a numbers-and-data game. And they're selling clients on their effectiveness." Much to Seward's chagrin, Fallon outsourced its media-buying duties to Starlink last year. Fallon parent Publicis owns Starcom Mediavest, which owns Starlink.

For all big companies' boasts about media consolidation, the media agencies owned by the Big Six advertising holding companies actually control less than half of U.S. and worldwide ad spending.

Seward's philosophy is simple: Put media and creative on equal footing and weave them into a seamless strategy she calls "message." Media needs to work in conjunction with the other key divisions of an ad agency, she says.

The tactic has paid off for Fallon, which has gained attention for being on the forefront of creative media thinking.

Seward saw how combining media buying and the creative side could work at Leo Burnett in 1995 when she was assigned a project for a major business-services brand. Because it was short-term, it wasn't staffed with the traditional account management. Media Director Seward was put in a room with two "creatives"—an art director and a copywriter—to brainstorm ideas. "Our work was smart," she says, "and we sold it without difficulty to the client."

The lesson was a powerful one. "It was a big 'aha' for me," she recalls. "All of a sudden, I

could do what everyone said couldn't be done."

At Fallon, her media team works with the research, planning and creative departments. A primary research team finds out how consumers connect with various media—what some agencies call "communications planning" or "channel planning." Fallon calls it "connection planning," assuming that the primary connection is with the consumer, not the media outlet.

Here's how it works: The account- and connection-planning



Collaboration is key: "It makes the final product a whole lot better."

LISA SEWARD,
FALLON NORTH
AMERICA

teams operate in tandem to understand what drives a consumer to a brand. The integrated model helps craft the ad message and determine the best medium for delivering it. The result, Seward says, is creativity in both sectors. Plus, either the creative or the media side can propel the work.

An example: Fallon's innovative 2001 campaign for BMW Films, a series of short movies collectively known as "The Hire," directed by top Hollywood directors, starring big-name stars and prominently featuring the BMW. The scripts were written by Fallon's creative team. Creative devised a media strategy that included running the movies on the Internet and using other media to drive traffic to the BMW Films Web site.

Seward says collaboration is key. "It makes the final product a whole lot better." ■

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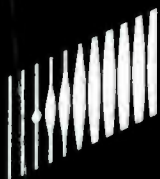
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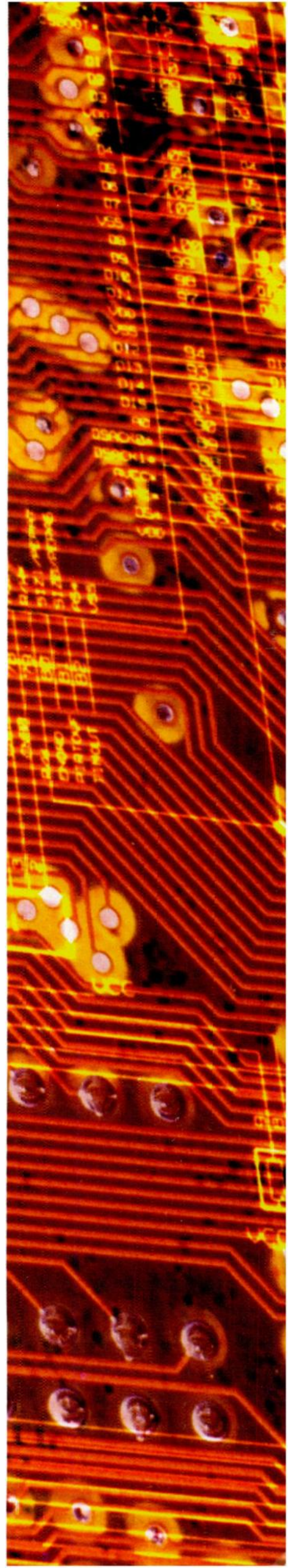
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The television business has never been confronted with so many opportunities and challenges as it is today. Almost all of them revolve around the new technologies that continue to turn television into something far more exciting than we could have imagined even a decade ago.

For the eighth year, B&C's Technology Leadership Awards salute innovators whose vision and imagination today will shape the communications systems of tomorrow. We also welcome Microsoft as a fitting sponsor of this year's awards.

Our winners, every one of them, are filled with the passion to excel and the spark of ingenuity that makes them keep asking, "What if...?" They lead by example, and their technological prowess continues to propel the rapid change in our industry.

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The winners of this year's B&C Tech Leadership Awards, like the distinguished winners in previous years, exemplify the very best of the business. Their focus is on innovation. Their vision is unlimited. B&C and Microsoft are proud to salute them.

Regards,

A handwritten signature in black ink that reads "Chuck Bolcom".

Chuck Bolcom
Group Publisher
Broadcasting & Cable ■

A Smooth Operator

CBS' Ross handles crises, new technologies with aplomb **By Glen Dickson**

As senior VP of East Coast Operations for CBS, Bob Ross has led the conversion of CBS' production and distribution to digital technology, and overseen the network's launch of HDTV programming. He has also managed his share of New York broadcast crises, weathering both the 9/11 terrorist attacks and the August 2003 blackout.

Ross, 52, uses that practical experience as a member of the Media Security Reliability Council (MSRC), an FCC advisory committee formed in the wake of 9/11, whose mission is to ensure media outlets maintain operations through disasters. He co-chairs the MSRC "Toolkit Working Group," which is devoted to preparing local television stations, radio broadcasters, DBS operators and cable properties for emergencies.

"I was here in the building on 9/11, and I was here for the blackout," says Ross. "So I have had some good anecdotal stories that I've used for these things, as I have had to live through them."

One of Ross' recent accomplishments was helping relocate the digital broadcasts of five New York stations that were displaced on 9/11. WABC, WNBC, WWOR, WPIX and WNET all lost their DTV facilities at the World Trade Center, just as WCBS lost its primary analog transmitter there. Fortunately, WCBS has a broadband digital antenna located at the Empire State Building (also the current home of its primary analog feed), which it installed in 1998 with the idea of hosting other stations in the future.

That broadband antenna is the new home for WCBS' DTV competitors. After a two-year process of protracted negotiations among stations, along with difficult construction work, CBS has built a combiner network on the 85th floor of the Empire State Building that receives DTV signals, filters them and sends them to the antenna for broadcast.

"That is on the air running well," says Ross.

A continuing project for Ross is the complete overhaul of CBS' Broadcast Operations Center in Manhattan, a process he began evaluating in 2000 and hopes to com-

plete, with a new high-def system, sometime in 2009.

"The current system is more than 15 years old, and it needs to be updated and replaced," says Ross. "Our playback is still tape-based; it comes off Sony LMS machines. We want to migrate that to servers. We also need to update the infrastructure for the routing and distribution of all signals. There is only one part of the Broadcast Center used for program and commercial playback. Other parts are used by sports and CBS News, and we have hundreds of their signals."

Like many broadcasters, CBS will be liberally incorporating IT-based technology as



Bob Ross, CBS

"For the network, our HDTV offerings are just a normal business to us now. It is no longer an engineers' experiment."

BOB ROSS, CBS

it updates its plant. While Ross appreciates the advantages of being able to move video around as files for applications like editing, he doesn't think IT-based gear will ever fully replace traditional broadcast hardware because of the real-time nature of live television.

"An IT infrastructure still doesn't replace normal, good old-fashioned video for on-air live [broadcasts]," says Ross. "Chances are, a live feed will still use traditional broadcast-standard hardware. You will still have someone sitting at a switcher, pushing a button to switch a live feed between two live cameras."

The merging of the IT and broadcast disciplines within the CBS plant has caused a

personnel shift. While there is still a large need for transmitter and video engineers, there is also a requirement for maintenance technicians who understand hard drives and networked servers, and computer-savvy operators who can interpret new digital test-and-measurement equipment that analyzes the DTV stream.

Ross himself had an early love of gadgets, and studied industrial electronics at Southern Maine Technical College, with the aim of getting a job in radio or television. A part-time job fixing televisions at a local Sears repair shop led him to his first television job as an operations engineer at WCSH in Portland, Me. Ross then landed a field job with RCA, traveling to stations nationwide to install and test-film telecines, studio cameras and quad videotape machines. Flying 300,000 miles in three years, he gained a wealth of experience (including working the 1976 Winter and Summer Olympics).

After marriage, Ross was looking for a less travel-intensive position and took a job at a succession of stations owned by Westinghouse (now Viacom). First it was WBZ Boston, and then WJZ Baltimore, where he assembled Group W's first combined operations and engineering unit. In 1990, he went to KYW Philadelphia to set up a similar system there.

After the Westinghouse/CBS merger in 1995, one of Ross' biggest accomplishments was developing a proprietary automation system used at all 19 CBS stations, while also overseeing DTV tower upgrades and specifying HDTV transmission gear.

In spring 1998, Ross was promoted to a network job as VP of operations and engineering for CBS' News Production Systems, taking responsibility for supporting CBS News' videotape operations, hard-news center operations, traffic, graphics, studio operations and project engineering. He also kept up his DTV conversion work with the station group. He was promoted to his current position in 1998.

On the HD front, Ross is overseeing the process of updating the Ed Sullivan Theater to launch high-def broadcasts of *Late Show with David Letterman* this fall.

The network also showed 36 games of the NCAA basketball tournament in HDTV, and this month will broadcast the Masters golf tournament in HDTV.

"For the network, our HDTV offerings are just a normal business to us now," says Ross. "It is no longer an engineers' experiment. But we haven't gotten to the point where all the stuff we do is high-def. We still have to convert news, and that is very complicated." ■

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CNN

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PBS

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New Tech's Eager Student

Raycom's Folsom keeps learning **By Glen Dickson**

Dave Folsom, VP of technology for Raycom Media, has enjoyed a varied career including stints at the tech end of a public broadcasting station, working for equipment vendors and for top Big Four affiliates.

He has also performed a mix of engineering work, sometimes creating and integrating new facilities, other times managing day-to-day operations. Today, Folsom, 59, is using his diverse experience to provide technical guidance to Raycom's growing portfolio of stations. But he still thinks he has plenty to learn.

"I've kept myself in a learning mode all my life, and it's made for an interesting career," says Folsom. "It's too easy to sit back and think you know it all."

When the HDTV standard was being developed in the early '90s, Folsom quickly snagged a spot on the Advisory Committee on Advanced Television Service (ACATS). He served on two working parties and also acted as host for HDTV transmission testing in Charlotte, N.C. Folsom enjoyed helping shape the ATSC standard, but says his primary motivation for joining ACATS was to educate himself on DTV.

"The best way to learn about something is to be a part of it," says Folsom, who is currently boning up on the possibilities of DTV multicasting as Raycom stations launch new services like NBC Weather Plus.

Born in Beverly, Mass., in 1945, Folsom took an early natural interest in technology. His father was an inventor who owned a machine shop and designed magnetron tubes used in radars. After joining the Navy and performing four years of service, Folsom studied engineering at the U.S. Naval Academy before leaving school to serve two tours in Vietnam. He worked as a lead electronic technician on destroyers, operating radar equipment.

Returning to New England after his service, Folsom began working for the broadcast division of Microwave Associates (now called Microwave Radio Corporation) and taking night classes at Massachusetts Institute of Technology's Lincoln Institute (he left school a few credits short of graduation due to work demands). Folsom used his microwave expertise to help Microwave Associates develop the first electronic news-gathering (ENG) systems, which were used to cover the 1972 political conventions.

Folsom's brother, John, was working at

WGBH Boston and recruited him to join the PBS member station. He spent six years there and was eventually promoted to chief engineer for WGBH's daytime programming service, *The 21-Inch Classroom*.

"I enjoyed the television environment, and I've been in it from then on," says Folsom.

In 1976, Folsom left WGBH to join electronics manufacturer Sony Corp., which made him an "offer he couldn't refuse" to work as its first broadcasting-sales engineer. Sony's three-quarter-inch gear, which was originally designed for industrial applications, was starting to be used by television news crews, and Sony saw a big opportunity



Dave Folsom, Raycom Media

Boston, where he would later be promoted to chief engineer and then director of operations and engineering.

Folsom had become acquainted with what he calls the "adrenaline rush" of news production while working for Sony. He enjoyed the environment at WCVB, which was pumping out over 80 hours of live production a week. "News doesn't get any bigger than that," says Folsom.

The WCVB facility had originally been a tractor warehouse, and the station had rushed to get on-air, Folsom explains. In his four years at WCVB, Folsom completely remodeled the facility, creating a new newsroom and a large production studio.

Folsom's facility design and integration experience led to his next job in 1986, working for *The Christian Science Monitor*, which had bought WQTV Boston. Folsom created a new facility for the station, which offered a nightly news program carried nationally on cable. But the *Monitor's* plans to further expand in television never materialized.

After five years, Folsom missed the excitement of news and went to work for Providence Journal Broadcasting (now part of Belo), which had just bought NBC affiliate WCNC Charlotte, N.C., and was looking to significantly expand its news operations. Folsom was brought on board as WCNC director of operations to handle the facility's redesign.

At the same time, NBC was looking for a location for a new affiliate news service, NBC NewsChannel. The station offered to add on extra space in its new Charlotte facility to house NBC NewsChannel on a leased basis, with the two facilities being attached both physically and electronically.

That got Folsom going. He then built new facilities for cable news operation Northwest Cable News and KING in Seattle; for KHNL Honolulu; and for America's Health Network (now part of Discovery's Health Network) in Orlando, Fla.

When Belo acquired Providence Journal Solutions in 1996, Folsom made another career move. While many members of Providence's upper management were offered new positions in Belo, a few principals including Folsom and Providence VPs John Hayes and Paul McTear decided to start their own broadcast group. With backing from the retirement system of Alabama, they founded Raycom Media in Montgomery, Ala. It has now grown to 42 stations in 27 mostly small markets.

"It was a little gutsy at that time in my life," he admits. "But the chance to have equity in a company, as opposed to just being an engineer, meant a lot to me." ■

"I've kept myself in a learning mode all my life, and it's made for an interesting career. It's too easy to sit back and think you know it all."

DAVE FOLSOM, RAYCOM MEDIA

in the broadcast market. Folsom would be intimately involved in the rapid shift of news from film to tape production.

"From '76 to '80 was when film just completely shut off and was replaced by tape," says Folsom. "That was a very short time, and it was an exciting time to be working for Sony. Everyone was working at the forefront [of ENG], and we changed the paradigm for the industry."

But with a wife and two young children at home, the excitement of being on the road 300 days a year wore off for Folsom. He opted for a change of pace in 1982 by taking a job as engineering supervisor at ABC affiliate WCVB



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Media

Pulling It Forward

Mendes reshapes role of IT within broadcast **By Ken Kerschbaumer**

Every burgeoning industry needs its cheerleader. When it came to HD, it was CBS' Joe Flaherty who stepped front and center for the broadcasters. When cable plants were quickly evolving, it was former Time Warner Cable's Jim Chid-dix and Cable Labs' Dick Green who led the charge. And now, with information technology (IT) beginning to permeate TV, from creation to distribution, a new generation of visionaries is rising to the top.

This is where Andre Mendes, PBS chief technology integration officer, enters the picture. As an early risk-taker with IT, his new ACE Broadcast Operations System for PBS allows participating stations to automate their master-control functions through new IT applications. (In an acronym crazed business, ACE officially doesn't stand for anything.)

Mendes was also pivotal in creating Next Generate Interconnection System (NGIS), which allows stations to pull programming content from PBS as files rather than having it pushed to them as satellite feeds.

Both ACE and NGIS are examples of the new opportunities technology affords: helping PBS stations focus more on serving their local communities and, in turn, becoming more valuable in an age when public broadcasting is under assault.

"The intent of the ACE project is to create an abstraction layer for the local station so they can concentrate on their mission, which has nothing to do with running a technical infrastructure," says Mendes. "The technical facility can either run itself or be controlled remotely. That way, the station can focus on civic interaction with the community and producing quality content."

Born and raised in Lisbon, Portugal, Mendes arrived in the U.S. in 1979 at the age of 17. It was four years since his nation had undergone revolution and, like Portugal, Mendes was ready for a new beginning.

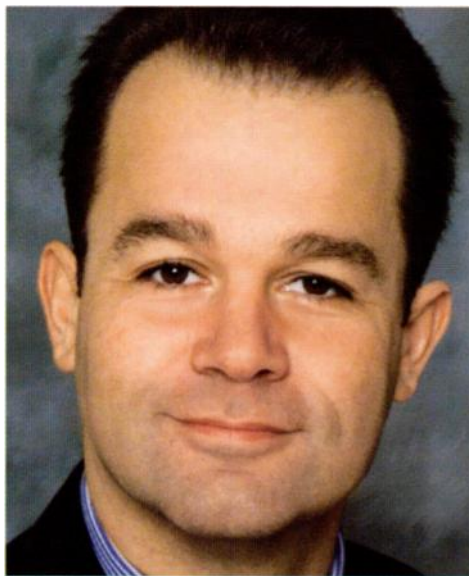
Inspired by his father, who had worked

hard to move up from being a bank door-man to chairman of the board, Mendes has quickly found himself on a career trajectory defined by hard work and innovation.

For the last 25 years, he has worked tirelessly with IT-related technologies, first as a computer programmer at a company that handled records for the Securities and Exchange Commission, and today at PBS, where he is helping streamline broadcast television.

For Mendes, it is all about learning.

"[That learning opportunity] was a beacon," he says of joining the broad-



Andre Mendes, PBS

Mendes says it is important for any TV facility diving into IT to make sure the technical staff is up to date. He is the first to admit that could require a certain level of ruthlessness.

the opposite, where viewers pick how and when they'll tune in.

But Mendes views it all as an evolution, not revolution. "It's all about mass customization," he says. "Cable networks like Lifetime and A&E give channel-specific advertising because of the demos that watch those channels," he says. But the future is about taking that targeted market "to the next level, with a combination of an eCommerce system and a customer-relationship management system tied to some business analytics." With that data in hand, marketers and programmers can blast out content and commercials to a specific set-top box.

Mendes says it is important for any TV facility diving into IT to make sure the technical staff is up to date. He is the first to admit that could require a certain level of ruthlessness.

"If people can't make the transition, you need to think about what the long-term impact will be on the station or facility," he says. "If, at the end of the day, they don't add value and grow as the business grows, then you can't afford to keep them around. You need people that can continue to evolve as time goes on."

Education, he says, can begin by tapping the large amount of free information that can be found. (Not surprisingly, most of it is on the Internet.) But he adds that simply playing with a \$500 computer or network technologies that can cost around \$1,000 is a low-cost way to get comfortable as well.

"Engineers have shown a tremendous amount of resilience as they've moved into the realm of video servers and digital broadcasting," he says. "Any initial negative reaction is because of the perception of IT as being the department that fixes computer and e-mail problems in the station. Once they move away from that, they'll start seeing value in the

IT arena."

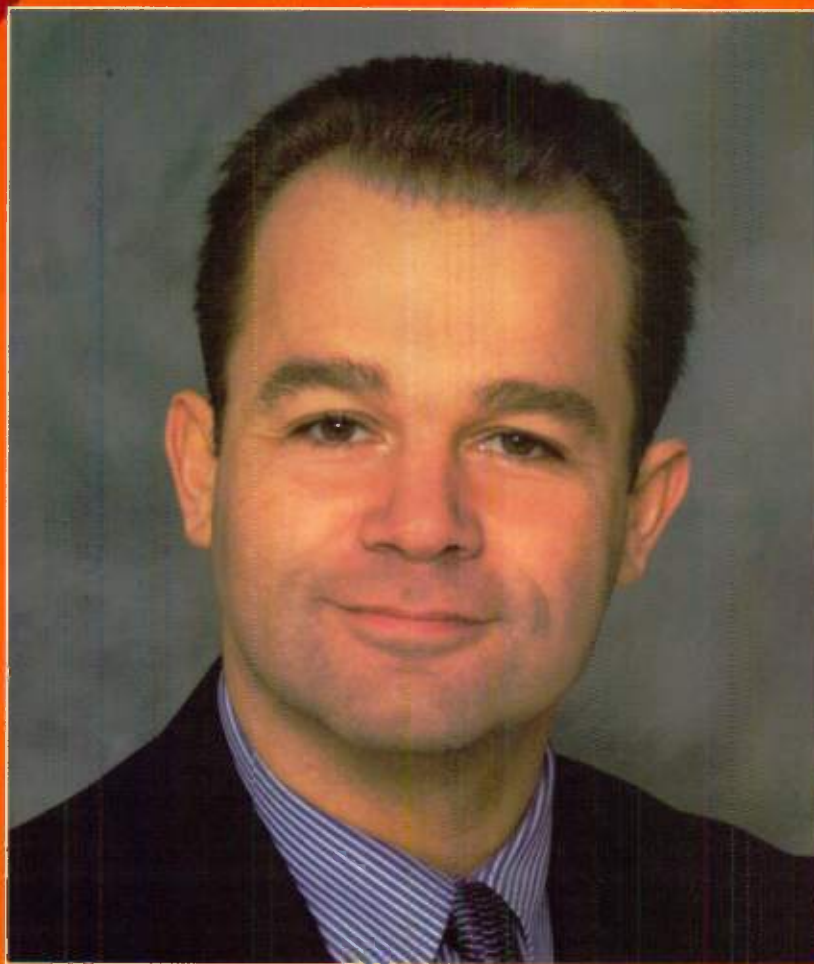
One of the most common problems traditional broadcasters have when moving to IT is the sense they will become dependent on it. But Mendes says that dependence is crucial because it means the TV facility is committed to using all the tools at its disposal.

"We're dependent on oxygen to breath," he says. "But it's a reality of life, and I think that as we move forward, IT will be a reality of life for broadcasting. Imagine a stock market that doesn't have a fully functioning software and database infrastructure. We can't go back to trading manually." ■

PBS PROUDLY CONGRATULATES

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PBS' Chief Technology Integration Officer



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PBS

He Makes CNN's Pieces Fit

Castle changed the way news network collects, disseminates content **By Ken Kerchbaumer**

The list of past B&C Technology Leader honorees is filled with more than its share of electrical engineering degree-holders so familiar with the sometimes seemingly black arts of computer code, circuit design and hard-core engineering.

CNN's Gordon Castle is one of the exceptions.

In 1986, the Topeka, Kan., native graduated from the University of Texas, Austin, with a B.S. in communications, radio, television and film. He did have a minor in mathematics and computer science, but he didn't have his heart set on working in the technical field. "I was just knowledgeable enough to be dangerous," he confesses.

Since those early days, Castle has managed to turn that knowledge into something that has, in many ways, helped transform the world's largest cable TV news organization into a media company that is in better shape than ever to meet the changing needs of news junkies.

"We have to keep pace with consumer demands, and those demands will continue to evolve faster and faster," he says. "New devices will continue to come out, and there will be a new variety of ways to get content. And our success will be directly impacted by being able to reach those devices."

Technology has already transformed CNN from a simple cable news network to a conglomerate of multiple TV news networks, and has it streaming video to the Internet and cell-phones.

Castle's career at CNN, which now stands at 19 years and counting, actually almost never came to be. He interviewed with the network for an entry-level position as a camera and Teleprompter operator, and almost turned it down because it wasn't exactly what he wanted to do.

"I thought I could take the job, work my way up and get some experience, and then go on to something else," he says.

After spending two years working as a video journalist and technical director, Castle jumped over to the graphics department, where he had a chance to put his college minor to work.

One of the pieces of equipment he worked

with was the Aurora 280 graphics system. Castle began playing around with a 3D application, and soon found himself building graphic packages for the 1988 elections.

From there, his career took off. He was CNN's director of graphics for five years and became director of operations for CNN Headline News in 1994.

In 1996, he was named CNN Technology VP, research and development, and in 2000 was appointed to his current post, senior vice president, CNN Technology.



Gordon Castle, CNN

"We've built large production systems, but now we want to establish frameworks for content exchange that will allow us over time to deploy new technologies that make it even easier for people to access content without disrupting the core infrastructure itself." GORDON CASTLE, CNN

The project that gave him the most satisfaction was working on CNN's media-centralization department. The massive undertaking involved moving CNN from a tape-based facility to one where content is stored on video servers and available to journalists at their workstations.

"It's great to walk around here and see how that project has changed people's lives," he says. "Now they can find content on an internal Web site and think about the content in a completely different way."

Another big project was planning and building out CNN's New York operations in the Time Warner Center, which he began

working on in 1997.

"That was the first time we had a purpose-built place for CNN that was largely tapeless from day one," he says. "Video can go anywhere you want it to go in that facility, and it was great to orchestrate that and see how a big bureau handles production."

While he has been transformed from a non-techie to a leading-edge techie in the past 19 years, Castle's primary degree in communications still resonates.

"The core asset is the journalism and the content," he says. "The question is, how do you get that asset to more people? We've built large production systems, but now we want to establish frameworks for content exchange that will allow us over time to deploy new technologies that make it even easier for people to access content without disrupting the core infrastructure itself."

Castle says CNN has been great at identifying the need for everyone in the facility to be able to share content and put it into forms that leverage the content better and also extend the ways in which it can be used.

"Instead of just building a production system, we spend a lot of effort thinking about the core video format, the metadata format and how the integration is done," he says.

The vast majority of broadcast facilities across the country have yet to make the ambitious move to a file-sharing environment like CNN. Castle has some simple advice

for other organizations that will soon be changing their systems: Always remember the core requirements like video quality, the number of editing suites needed and the amount of storage required.

"We try to balance those decisions with our views of what we want to do in the future, and then we'll play those scenarios off our plans. For example,

a server needs to run X number of video streams but also needs to write X number of files. So if those numbers doubled or quadrupled in the future, how does that change the planning today?"

Castle, as always, is constantly doing those evaluations himself for CNN's operations. His five-year plan? "My hope is that we have a core infrastructure in place, where all content is in file form and nobody has to call someone else and ask them where a piece of content is," he says. "And if someone comes up with an idea for a new business, we can take the content, manage the rights—and away we go." ■

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Krall Keeps Avid Running

He succeeded in getting the company back to the basics **By Ken Kerschbaumer**

When David Krall officially stepped into the role of Avid Technology president and CEO in 2000, after previous CEO Bill Miller and President and CFO Cliff Jenks resigned, he didn't have the luxury of a honeymoon period.

The company, which had helped popularize nonlinear editing and was the defining force in the post-production market, was in bad shape. Years of lackluster new product initiatives and a lack of consistent leadership at the top—the company had a new CEO roughly every three years—had taken its toll. In fact, when Krall spoke with *B&C* following his new appointment, he was well aware of his tenuous footing.

"One could say that perhaps I've got two years left on my clock," he said back then. "At which point, I'd say I'm going to do the absolute best I can in those years to take the company in the direction I believe makes sense today."

Five years later, Krall is still going strong as Avid president and CEO. Now, he laughs, "I guess I'm on borrowed time."

He is not stopping to pat himself on the back, although, under his guidance, Avid's stock has made a hard charge from a low of about \$8 a share in October 2002 to its current trade at about \$50 a share.

Now he is leading Avid on its biggest initiative yet—into the volatile consumer business.

Late last month, Avid acquired broadcast-equipment and consumer-editing software-maker Pinnacle Systems for more than \$420 million. (The final value of the deal, which is pending SEC approval, depends on Avid's stock valuation when it closes later this year) Pinnacle has a 51% share of the consumer-level video-editing market and gives Avid an immediate presence in front of its next wave of customers: the children and teenagers who begin dabbling in nonlinear editing through inexpensive packages.

Krall did his own share of dabbling as a teenager, and that led to bigger things at MIT, where he studied electrical engineering. He graduated with a specialization in digital-signal processing of audio by working at Texas Instruments as part of MIT's co-op program.

After a couple of years at General Computer Co. and Optima Systems, Krall went to Harvard, where he received an MBA in

1989. (While there, he won an award for Entrepreneur of the Year after inventing a backup battery for laptop computers. He still holds the patent).

It wasn't until six years later that his path to Avid began to take shape. Joe Covey, a Harvard acquaintance (who eventually became Amazon.com CFO) recruited him to work at professional audio-workstation maker Digidesign in Palo Alto, Calif. Avid was looking to expand its portfolio and acquired the company before Krall officially came on board. Once he was on the team, Krall quickly made a strong impression on the higher-ups at Avid. In 1996, he was named VP of engineering, and in 1998,



David Krall, Avid Technology

from the Media Composer nonlinear editing system. It was the de facto standard in post-production facilities, and it was hard to find a major Hollywood production company that didn't use the system. Today, the Media Composer accounts for less than 20% of Avid's revenues.

"There's a saying that success breeds failure," Krall says of the rocky days at Avid. "And very often, when you become successful at one thing, you can overemphasize that so that when that opportunity matures, you won't be ready for the next one. So when standard-definition editing was played out, Avid wasn't ready for the next big thing."

It is now. Today, Avid gear can be found not only in post-production suites but also in TV newsrooms. Avid's storage products are as important as its creative tools, and its entire line continues to evolve with tighter integration. Krall points to the success of Microsoft Office as a good model. "Office is very successful not only because it's a well integrated toolset, but because every piece of the toolset is really good," he says. "That's our strategy: The individual pieces need to be really good and stand on their own, but the integration needs to be better than anyone else's."

Krall is the first one to admit the success Avid has found does not rest on his shoulders. "Every day, this company moves forward because of the incredible efforts of hundreds of people whose names will never appear in print," he says. "They're the ones that make this place special."

Krall's management philosophy was shaped heavily by his experience at Digidesign. Today it permeates the entire company, and he says

it is similar to the philosophy employed by the likes of New England Patriots head coach Bill Belichick: "We don't believe in the individual superstar theory," he says. "It's really about the strength of the team."

Krall plans on leveraging those strengths heavily in the future. Along with growing a consumer business, Avid continues to focus on the professional side that gave it

its initial success. Topping Avid's to-do list is creating equipment that helps move customers to tapeless and then HD operations. Krall says it will take a decade to get the industry fully tapeless, and then the focus will be on getting the entire production chain—like news—working with the HD format.

"There are big opportunities in HD post-production," Krall says. "And we expect an explosion in editing using the DV format and then the HDV format. And layered on top of all of that will be shared storage."

"Make, manage, move media isn't just a tagline for us," he continues. "It's what our customers will need to do." ■

"There are big opportunities in HD post-production. And we expect an explosion in editing using the DV format and then the HDV format."

DAVID KRALL, AVID

he was tapped as COO. It was after Miller and Jenks split in 1999 that Krall moved east and became president and CEO.

"My strategy then was to go back and remind ourselves what Avid was really good at," he says. "In early 2000, I put out a statement with a four-point strategy—and we've been marching to that ever since."

The strategy calls for a commitment to best-of-breed products, seamless interoperability between products, adherence to open technical standards and solid customer service.

One of the big changes Krall enabled was broadening out Avid's revenue streams. In 1995, he says 65% of Avid's revenues came



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Upfront and Center

Stars and execs mingle at cable networks' presentations

Cable upfronts have been in full swing in New York. Discovery Networks was at Jazz at Lincoln Center on April 7. Ludacris, Nelly, Kanye West and John Legend performed at BET's upfront April 12 at Manhattan Center Studios, then The Eagles rocked Madison Square Garden for Turner's TBS/TNT. Sci Fi feted press at swank restaurant Per Se on April 13. That night, Si TV earned a mayoral proclamation at The Equitable Auditorium. Finally, Chaka Kahn serenaded Lifetime at an April 14 upfront at the Grand Hyatt.



1 From left: **Steve Koonin** executive VP/COO, TBS & TNT; **Courtney Cox Arquette** executive producer of *Daisy Does America*; **Daisy Donovan** of *Daisy Does America*; **David Arquette** executive producer of *Daisy Does America*; **David Levy** president, Turner Entertainment ad sales; and **Mark Lazarus** president, Turner Entertainment group.

2 **Paul Teutul Sr.** (left) of *American Chopper*; and **Joe Abruzzese** president, ad sales, Discovery Networks, U.S., at the networks' reception.

3 **Stephen King** (left) of TNT's *Nightmares & Dreamscapes: From the Stories of Stephen King*; and TV producer **Mike Fleiss** at Turner upfront.

4 From left: **AJ** co-host of *106 & Park*; **Julissa** host of *The Student Center*; **Big Tigger** co-host of *BET Style*; **Debra Lee** president/COO, BET; **Robert L. Johnson** founder/CEO, BET; **Melissa Ford** *BET Style* co-host; and **Ray J** host of *BET.com Countdown*.

5 **Chaka Kahn** performing at Lifetime upfront.

6 From left: **Howard Scharf** president, Time Warner Cable of NY/NJ; **Jeff Valdez** co-founder/chairman, Si TV; **Dick Parsons** CEO, Time Warner Inc.; and **Elizabeth Caldas** of New York City's Latin Media & Entertainment Commission.

7 From left: **Rick Haskins** EVP/GM, Lifetime Entertainment Services; **Caterina Scorsone** of *Missing*; **Vivica A. Fox** of *Missing*; and **Lynn Picant** EVP/GM, Lifetime Television Network.

Photo: Kevin Mazar/Preimage (40); J. McCarthy (45); S. Loran (46)



NIELSEN APRIL 4-10 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

April 4-10

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE Raw 10p	4/4	SPIK	4.0
2. Mv: Odd Girl Out	4/4	LIFE	3.9
3. WWE Raw 9p	4/4	SPIK	3.6
4. Law & Order 10p	4/4	TNT	3.4
4. Law & Order 9p	4/4	TNT	3.4
6. Supervolcano	4/10	DISC	3.3
7. Law & Order 9p	4/5	TNT	3.2
7. SpongeBob SquarePants 9:30a	4/9	NICK	3.2
9. SpongeBob SquarePants 9:30a	4/10	NICK	3.1
9. SpongeBob SquarePants 9a	4/9	NICK	3.1
9. Fairly OddParents 10a	4/9	NICK	3.1

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	4/4	SPIK	3.1
2. WWE Raw 9p	4/4	SPIK	2.8
3. Supervolcano	4/10	DISC	2.6
4. Mv: Odd Girl Out	4/4	LIFE	2.5
5. The Shield	4/5	FX	2.0
6. The Ultimate Fighter	4/9	SPIK	1.9
6. RW/RR Challenge Inferno	4/4	MTV	1.9
8. Mv: What Women Want	4/10	TNT	1.7
9. Bike Week	4/4	DISC	1.6
9. South Park	4/6	COM	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

April 4-10

Total Households (in millions)

	WEEK	STD
1. CBS	8.9	9.1
2. ABC	6.5	7.2
3. NBC	6.2	7.3
4. FOX	5.8	6.7
5. UPN	2.3	2.5
6. WB	2.2	2.4
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	4.9	5.2
2. FOX	4.6	5.3
3. ABC	4.3	4.9
4. NBC	3.9	4.7
5. UPN	1.6	1.8
6. WB	1.6	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

WEEK

Total Households (in millions)

1. Desperate Housewives	ABC	17.4
2. NCAA: North Carolina vs. Illinois	CBS	16.4
3. American Idol Tue	FOX	16.1
4. American Idol Wed	FOX	15.8
5. CSI	CBS	15.7
6. Survivor: Palau	CBS	13.0
7. Grey's Anatomy	ABC	12.9
8. Lost	ABC	11.6
9. Without a Trace	CBS	11.3
9. 60 Minutes	CBS	11.3

Adults 18-49 (in millions)

	WEEK	STD
1. Desperate Housewives	ABC	14.4
2. American Idol Wed	FOX	13.3
3. American Idol Tue	FOX	12.9
4. NCAA: North Carolina vs. Illinois	CBS	11.3
5. Grey's Anatomy	ABC	9.7
6. CSI	CBS	9.5
7. Survivor: Palau	CBS	9.1
8. The Apprentice	NBC	8.1
9. Lost	ABC	7.7
10. House	FOX	7.6

SOURCE: Nielsen Media Research

	abc	cbs	nbc	fox	pax	upn	wb
Week 29	5.7/9	11.5/18	5.3/8	6.2/10	0.7/1	1.8/3	2.2/3
MONDAY							
8:00	59. Extreme Makeover Home Ed: How'd They Do That? 4.6/8	31. Two and a Half Men 6.5/22	57. Fear Factor 4.7/8	42. Nanny 911 5.6/9	126. America's Funniest Home Videos 0.5/1	111. One on One 1.7/3	100. 7th Heaven 2.1/3
8:30		22. Two and a Half Men 7.2/22				111. Cuts 1.7/3	
9:00	42. The Bachelor 5.6/8	11. Prelude/Championship 9.9/16	42. NBC Movie of the Week—Behind the Camera: The Unauthorized Story of Mork & Mindy 5.6/8	28. 24 6.7/10	123. Monday Mystery Movie—Mary Higgins Clark: Lucky Day 0.8/1	104. Friends 2.0/3	98. Summerland 2.3/3
9:30		2. NCAA Basketball Championships—North Carolina vs. Illinois 15.0/23				105. Half and Half 1.8/3	
10:00	26. Supernanny 6.8/10						
10:30							
TUESDAY							
8:00	74. My Wife and Kids 3.7/6	24. NCIS 7.0/11	89. Will & Grace 2.9/5	3. American Idol 14.7/24	139. Young Blades 0.2/1	117. All of Us 1.4/2	99. Gilmore Girls 2.2/4
8:30	80. George Lopez 3.5/6		93. Scrubs 2.6/4			114. Eve 1.6/2	
9:00	47. According to Jim 5.3/8	17. The Amazing Race 7.6/12	67. Scrubs 4.0/6	12. House 9.6/15	135. Lie Detector 0.3/1	105. Veronica Mars 1.8/3	105. Starlet 1.8/3
9:30	49. Rodney 5.2/8		67. The Office 4.0/6				
10:00	41. Blind Justice 5.7/9	20. Judging Amy 7.4/12	21. Law & Order: Special Victims Unit 7.3/12		135. Diagnosis Murder 0.3/1		
10:30							
WEDNESDAY							
8:00	7. Lost 10.6/17	78. Amazing Race 3.6/6	26. Dateline NBC 6.8/11	72. That '70s Show 3.8/6	126. Doc 0.5/1	85. America's Next Top Model 3.1/5	105. Smallville 1.8/3
8:30				56. The Simple Life 4.1/6			
9:00	37. Alias 6.0/9	49. King of Queens 5.2/8	17. The West Wing 7.6/11	4. American Idol 14.4/22	126. Sue Thomas, F.B. Eye 0.5/1	117. Kevin Hill 1.4/2	105. Smallville 1.8/3
9:30		32. Yes, Dear 6.4/10		33. Life on a Stick 6.3/10			
10:00	46. Eyes 5.4/9	28. CSI: NY 6.7/11	14. Law & Order 7.9/13		135. Diagnosis Murder 0.3/1		
10:30							
THURSDAY							
8:00	72. Jake in Progress 3.8/6	6. Survivor: Palau 11.8/19	56. Joey 4.8/8	61. The O.C. 4.4/7	126. America's Funniest Home Videos 0.5/1	81. WWE Smackdown! 3.4/5	100. Blue Collar TV 2.1/4
8:30	69. Jake in Progress 3.9/6		52. Will & Grace 5.1/8				100. Blue Collar TV 2.1/3
9:00	69. Extreme Makeover 3.9/6	5. CSI 14.3/22	13. The Apprentice 9.1/14	92. Tru Calling 2.7/4			122. Starlet 1.0/2
9:30		9. CSI 14.3/22					
10:00	47. Primetime Live 5.3/9	9. Without a Trace 10.3/17	28. ER 6.7/11		126. Diagnosis Murder 0.5/1		
10:30							
FRIDAY							
8:00	69. 8 Simple Rules 3.9/7	53. Joan of Arcadia 4.9/9	37. Dateline NBC 6.0/11	89. Bernie Mac 2.9/5	126. America's Most Talented Kids 0.5/1	117. Enterprise 1.4/3	116. What I Like About You 1.5/3
8:30	74. 8 Simple Rules 3.7/7			94. Malcolm in the Middle 2.5/4			100. Living With Fran 2.1/4
9:00	64. Hope & Faith 4.2/7	37. JAG 6.0/10	35. Third Watch 6.1/10	114. 24 1.6/3	126. MCM Night at the Movies—Man in the Prison 0.5/1	121. America's Next Top Model 1.3/2	85. Reba 3.1/5
9:30	78. Less Than Perfect 3.6/6						89. Living With Fran 2.9/5
10:00	34. 20/20 6.2/11	49. Numb3rs 5.2/9	19. Law & Order: Trial by Jury 7.5/13				
10:30							
SATURDAY							
8:00	74. Wonderful World of Disney 3.7/7	53. The Price Is Right Million Dollar 4.9/10	96. NBC Saturday Night Movies—Bowfinger 2.4/5	81. Cops 3.4/7	135. Universal Family Movie—Escape From Atlantis 0.3/1		
8:30				64. Cops 4.2/8			
9:00	85. Grey's Anatomy 3.1/6	35. Crimetime Saturday 6.1/11		59. America's Most Wanted: America Fights Back 4.6/9			
9:30							
10:00	81. Grey's Anatomy 3.4/6	42. 48 Hours Mystery 5.6/10	57. Law & Order: Criminal Intent 4.7/9		139. Faith Under Fire 0.2/1		
10:30							
SUNDAY							
7:00	63. America's Funniest Home Videos 4.3/8	(nr) The Masters Golf Tournament 9.8/22	53. Dateline NBC 4.9/9	96. King of the Hill 2.4/5	133. America's Most Talented Kids 0.4/1		117. Charmed 1.4/3
7:30				85. Malcolm in the Middle 3.1/6			
8:00	15. Extreme Makeover: Home Edition 7.8/13	9. 60 Minutes 10.3/17	74. The Contender 3.7/6	61. The Simpsons 4.4/7	133. Doc 0.4/1		94. Charmed 2.5/4
8:30				84. Arrested Development 3.2/5			
9:00	1. Desperate Housewives 15.9/24	15. Cold Case 7.8/12	23. Law & Order: Criminal Intent 7.1/11	105. 24 1.8/3	124. Sue Thomas, F.B. Eye 0.6/1		111. Steve Harvey Big Time 1.7/2
9:30							
10:00	7. Grey's Anatomy 11.7/19	40. CBS Sunday Movie—High Crimes 5.8/10	24. Crossing Jordan 7.0/11		124. Diagnosis Murder 0.6/1		
10:30							
Averages							
Week	5.9/10	8.1/13	5.7/9	5.3/9	0.5/1	2.1/3	2.0/3
S-T-D	6.6/11	8.3/13	6.6/11	6.1/10	0.4/1	2.3/4	2.2/3

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

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- Multimedia Systems ● Software
- Multiplex Broadcasting Systems ● Others

Exhibition Application Deadline

Thursday, April 28, 2005

No Sale, Part II

Yet again, court and FCC uncertainty leads to a stagnant TV market **By Bill McConnell**

Blame the hazy state of the government's broadcast ownership rules for the miasma hanging over the market for TV-station deals.

The clouds won't be lifted for the foreseeable future either.

Media conglomerates looking to grow national and local footprints, small group owners hoping to cash out, and investment bankers eager for commissions all predicted a wild market for station transactions following the FCC's 2003 deregulation of broadcast-ownership rules.

But the expected rush of transactions was smothered at birth by legal challenges that ultimately resulted in federal appeals judges' throwing out deregulation that would have permitted the biggest station groups to get bigger and would have opened the door to many more ownership combinations of local TV, radio and newspaper groups.

Not surprisingly, changes in *B&C's* annual list of the Top 25 TV Station Groups have more to do with methodology than with merger mania. The same was true with the 2004 list.

The biggest shift on this year's ranking occurred as a result of E.W. Scripps' \$235 million acquisition of Summit Media, which actually was announced early in 2004 but was completed right after the *B&C* Top 25 list for that year was published.

That deal more than doubled Scripps' coverage to 14.14% by FCC definition (22.09% overall) and pushed the group up the ranking from No. 15 in 2004 to No. 11 this year. Summit's disappearance allowed newcomer Gray Television to move onto the list.

Since the court ruling last summer, the FCC has been under orders to rewrite its rules. But new FCC Chairman Kevin Martin is blocked from diving into the new effort. First, he must wait to see if the Supreme Court agrees to hear appeals brought by three of the four big broadcast networks, the NAB, and station groups Tribune and Sinclair.

Until final word from the Supreme Court, Martin won't know whether he must rewrite the old rules at all, and, if so, how extensive the redo must be. Consequently, no new final ownership rule is expected for a year or more.

MARKET "LIKE A VOLCANO"

"It's tough to make deals when the legal space is so uncertain," says Paul Gallant, media-policy analyst for Stanford Research Group. "The Top 25 list would look a lot different if the FCC's deregulation had been upheld."

Bear Stearns analyst Victor Miller agrees. He predicts an explosion of deals if the FCC does finally relax its rules, especially among groups like Tribune and Sinclair that have more interest in building media powerhouses in individual markets. Tribune, for instance, wants to expand TV/newspaper combinations across the country. Sinclair is determined to grow its business model of owning two-station duopolies in midsize and small markets.

"We see the market as dormant, like a volcano," Miller says. "It will become very active when the right ingredients come together."

Under current FCC rules, local TV/newspaper combos generally are banned—except for those grandfathered when the cross-media prohibition was imposed in the 1970s. TV duopolies are limited to markets where eight separately owned stations would remain. For the most part, that means the top 20 markets.

The NAB has been pushing to eliminate the newspaper-crossownership ban and to greatly relax the duopoly restriction so that weak stations in small markets would be permitted to pair up with larger ones.

The FCC, seeing little chance that the Supreme Court will uphold its 2003 deregulation, chose not to appeal the lower-court remand. If the high court upholds the remand order, Miller predicts that a Martin-led FCC at least will find a way to deregulate in the two areas most important to broadcasters.

He believes a convincing case can be made that relaxing limits on newspaper crossownership and duopolies will greatly strengthen the finances of broadcasters and give them much-needed economic muscle to compete against cable and against broadband competitors that are popping up. "There are too many midsize players," he says. "Thirty-one companies have less than double-digit household reach in the U.S." Martin favors eliminating the newspaper-crossownership ban.

TRYING TO PREDICT

As a result of the legal battles and protests by anti-consolidation media activists, Miller doubts that the FCC has the stomach to revive one of the most aggressive elements of its 2003 deregulation by permitting three-station TV "triopolies" in huge markets like New York City and Los Angeles.

Others predict the FCC won't change the current cap on nationwide TV holdings, an issue that caused an industry rift between networks and affiliates. In 2003, the FCC voted to raise the cap on one company's nationwide reach from 35% of TV households to 45%. After a fierce intra-industry battle that led ABC, the last major-network member of NAB, to drop its membership in the group, Congress voted to cap national reach at 39%. That allowed the two biggest networks, Viacom-owned CBS and News Corp.-owned Fox, to maintain their current size but grow no further.

NAB President Eddie Fritts hopes that a cap set by statute will cause the bickering to stop and pave the way for all the big networks to return to the group. "As far as I'm concerned, the national cap is settled," he says. "There's no use opening that again."

Gallant recognizes that TV-station owners are hungry for deals, but he cautions that the very financial pressures pushing them to consolidate could also scare away Wall Street capital necessary to make those mergers possible.

New technologies like ad-zapping TiVo, the cost of building digital facilities, and competition from cable and Internet video are leading broadcasters to bulk up and get more efficient. But those same pressures also throw in doubt whether broadcasting offers sufficient growth potential to get the financing to fuel a new merger wave. Says Gallant, "The question is whether valuations are attractive in this rapidly changing market." ■

25 TOP Station Groups

The Top 25 TV Station Groups are ranked according to the percentage of the 109.6 million U.S. TV homes they reach as calculated by the FCC, which discounts the reach of UHF stations (channels 14-83) by half. The second figure below calculates the total coverage without the discount. If a group owns or manages other stations in a market, those stations are not counted in its total, nor are low-power and satellite stations and translators.

Group	FCC%	Total Coverage%
1 Viacom	38.90	43.35
2 Fox TV Stations	38.27	44.97
3 NBC Universal	33.99	39.08
4 Paxson	31.59	63.18
5 Tribune	30.24	40.58
6 ABC	23.55	23.79
7 Univision	22.88	43.90
8 Gannett	17.89	18.06
9 Trinity Broadcasting	17.10	34.20
10 Hearst-Argyle	16.35	17.67
11 E.W. Scripps	14.14	22.09
12 Belo Corp.	13.26	13.98
13 Sinclair	12.82	22.58
14 Cox	10.13	10.26
15 Clear Channel	8.68	12.58
16 Pappas Telecasting	7.78	12.56
17 Raycom	7.75	10.32
18 Meredith	7.58	9.07
19 Post-Newsweek	7.39	7.39
20 Media General	7.17	8.06
21 Entravision	6.44	12.78
22 Emmis	6.12	7.00
23 LIN TV	6.07	7.21
24 Young	5.87	5.92
25 Gray Television	5.14	5.46

SOURCE: B&C, BIA Financial Network, Nielsen Media Research

LISTINGS BEGIN ON PAGE 38

Loosen Up, Already

With few ways to grow, hundreds of stations exist in economic limbo

Even as cable networks attract greater shares, public-interest groups and other critics want more rules to limit the ability of local television broadcasters to conduct business.

Don't they get it? Don't these proponents understand that further constraints jeopardize the viability of local television stations? Don't these critics recognize that, without the modest deregulation of ownership rules proposed by the FCC in 2003, television stations in many midsize and small markets are finding it difficult enough to keep the lights on, let alone serve their local communities?

As it stands, stations located in political-battleground states enjoyed strong revenue growth in 2004. But in many of these markets, revenues will decline in 2005, some by as much as 5%-10%. For the majority of markets that did not have close political races, 2004 was not a great year, and 2005 looks tough.

The impact of cable networks and the growing concern by advertisers about the efficiency of TV advertising have already hurt station revenues.

It's only going to get worse. Cable networks continue to invest in new programming, providing even stronger alternatives to television-station programming. Personal video recorders are growing fast, reducing the effectiveness of the only product that stations sell: advertising time. And in the future, wide access to video programs via the Internet will become a reality, adding an infinite number of choices for the local consumer.

SMALL AND MIDSIZE STATIONS SUFFER

In the midst of this increasingly complex and competitive marketplace is the total absence of any relief to support the viability of local broadcasters, especially some of the small operators. For over 300 commercial stations in middle markets and over 350 in small markets, growing through acquisition—thereby creating new efficiencies they need to compete—is not possible now. Modest ownership deregulations offered by the FCC have been blocked from being instituted. Any relief would not even become effective for at least another 12-16 months.

There is another wrinkle: Stations are now required to transmit digitally at their fully allotted power or risk losing that service area, though they can currently serve 90%-95% of their communities at reduced power. But stations are required to make upgrades—a substantial investment—even though few viewers have digital receivers.

Those television broadcasters trying to look at alternative revenue streams just received another blow. Recently, the FCC—over the objection of its new chairman, Kevin Martin—decided to require cable systems to carry just one video stream from local broadcasters. Broadcasters who had hoped for a new revenue stream from multi-

casting now see that, without mandated cable carriage, the idea has very limited marketability.

At the same time, regulatory relief has stopped in its tracks. Judicial review of even modest changes in ownership rules has slowed considerably, and the FCC will not begin reviewing these rules until later in the year. The net result has been little activity in station trading, since creating combinations in many medium-size and small markets is not allowed under present rules.

And yet, even with all of these constraints on revenue growth and operational flexibility, critics continue to ask for additional restraints and obligations on local broadcasters.

Additional public-service and children's-programming requirements are being proposed and would increase operating costs for television stations. And the current debate over "indecency" will further constrain the ability of these stations to generate revenue if their primary competitors—cable and satellite providers—don't face similar restrictions.

DIRE STRAITS

What's the final outcome? Certainly some local television stations will continue to prosper, especially the stronger operations in the largest markets. Those stations still provide the

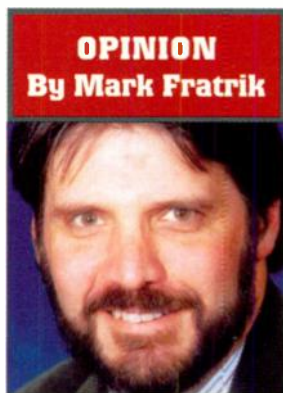
access to large audiences that is attractive to advertisers. But even those stations will face more struggles in the future as consumers are offered more choices and have different viewing alternatives.

The more immediate concerns are the weaker stations or the stations in the smaller markets. Without any ownership-rule relief, local stations now facing increased, unregulated competition from hundreds of cable and satellite-delivered systems are finding themselves in dire times, threatening their position and ability to serve their communities.

So who wins by further regulating over-the-air television stations? Who wins by the delay in changing local-ownership rules and the lack of adequate consideration of those changes to the rules for small- and medium-market television stations? Clearly, not broadcasters who are prevented from becoming more efficient and are saddled with further expensive obligations that their competitors do not face. And clearly, not the communities served by these broadcasters.

It is time for the FCC—with its new chairman and commissioners—and Congress to recognize that relief is necessary and that further obligations threaten the system of local broadcasting that has served these communities for more than 50 years. ■

Mark R. Fratrick, Ph.D., is a vice president of BIA Financial Network, a financial and strategic advisory firm serving the media and communications industry.



OPINION
By Mark Fratrick



Do Not Disturb

SEX AND THE CITY

SEVEN NIGHTS A WEEK
THIS FALL

Watch it with
someone you love.



**SUPERSTATION
WGN**

How They Rank and Why

The Top 25 Station Groups are ranked according to the percentage of the 109.6 million U.S. TV homes they reach, as measured by Nielsen Media Research. Stations' reach is calculated to correspond with FCC ownership rules (listed as coverage FCC in the tables below). The FCC method discounts by half the reach of UHF stations, those channel 14 and above. The ranking also shows reach without the discount (coverage total). If a group owns other stations in a market, those stations' coverage is not counted in the group's total. This year, BIA Financial Network, which collects the list of stations and computes coverage, excluded stations run under joint marketing and programming agreements. It also omitted stations operated under time-brokerage deals. As always, low-power stations, satellite stations, translators and stations that have only cable distribution were excluded. Sources: B&C, BIA Financial Network, Nielsen Media Research. **Compiled by George Winslow**

1 Viacom



38.90% coverage (FCC)
35 stations
43.35% coverage (total)
1515 Broadway
New York, NY 10036
Phone: (212) 258-6000
Fax: (212) 258-6464
Web site: viacom.com
SUMNER M. REDSTONE, chairman/CEO
TOM FRESTON, co-president/COO
LESLIE MOONVES, co-president/COO
FRED REYNOLDS, president, CEO
Viacom TV Stations Group
DENNIS SWANSON, EVP/COO

syndicator); Viacom Outdoor (billboards). Cable channels: MTV Networks (MTV: Music Television, VH1, Nickelodeon, Spike TV, MTV2, Nick at Nite, TV Land, Country Music Television, Comedy Central, and The Digital Suite from MTV Networks); Showtime Networks Inc.; BET (including BET on Jazz and BET.com); Paramount Pictures; Paramount Home Entertainment; book publisher Simon & Schuster Inc., Famous Music Publishing; Famous Players, United Cinemas International, United International Pictures (film distribution); Paramount Parks. Online interests: MTV.com, CBS.com, CBSNews.com, Nickelodeon Online, VH1.com, Viacom Interactive Ventures (CBS MarketWatch.com, CBS SportsLine.com, Hollywood.com)

WBRC	Birmingham, Ala. (Fox; 6)	40	0.661	0.661
WHBQ	Memphis, Tenn. (Fox; 13)	44	0.607	0.607
WGHP	Greensboro-High Point, N.C. (Fox; 8)	48	0.599	0.599
KTBC	Austin, Texas (Fox; 7)	54	0.524	0.524
WOGX	Gainesville, Fla. (Fox; 51)	162	0.108	0.054

OTHER MEDIA INTERESTS: 2 satellite TV stations; Fox Television Network; Fox Entertainment; Fox Television Studios; 20th Century Fox Television; Twentieth Television; 20th Century Fox; cable channels include Fox News Channel, Fuel, Fox Movie Channel, FX, Speed Channel, Fox College Sports, Fox Sports en Español; Fox Sports World, Fox Sports Net, 50% of National Geographic Channel, 34% of Outdoor Life, 33% of Golf Channel; largest shareholder in Gemstar TV Guide International; controlling shareholder of DirectTV Group; international DTH platforms (BSkyB, Star TV etc.); 175 newspapers; HarperCollins; and other book imprints; Fox.com and web sites for channels and newspapers.

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WCBS	New York (CBS; 2)	1	6.786	6.786
KCBS	Los Angeles (CBS; 2)	2	5.010	5.010
KCAL	Los Angeles (Ind.; 9)	2		
WBBM	Chicago (CBS; 2)	3	3.152	3.152
KYW	Philadelphia (CBS; 3)	4	2.693	2.693
WPSG	Philadelphia (UPN; 57)	4		
WBZ	Boston (CBS; 4)	5	2.207	2.207
WSBK	Boston (UPN; 38)	5		
KPIX	San Francisco-Oakland (CBS; 5)	6	2.177	2.177
KBHK	San Francisco-Oakland (UPN; 44)	6		
KTVT	Dallas-Ft. Worth (CBS; 11)	7	2.115	2.115
KTXA	Dallas-Ft. Worth (UPN; 21)	7		
WUPA	Atlanta (UPN; 69)	9	1.899	0.950
WKBD	Detroit (UPN; 50)	10	1.793	0.897
WWJ	Detroit (CBS; 62)	10		
KSTW	Seattle-Tacoma (UPN; 11)	12	1.560	1.560
WTOG	Tampa-St. Petersburg, Fla. (UPN; 44)	13	1.542	0.771
WCCO	Minneapolis-St. Paul (CBS; 4)	14	1.537	1.537
WFOR	Miami-Ft. Lauderdale (CBS; 4)	17	1.381	1.381
WBFS	Miami-Ft. Lauderdale (UPN; 33)	17		
KCNC	Denver (CBS; 4)	18	1.293	1.293
KOVR	Sacramento-Stockton (CBS; 13)	19	1.213	1.213
KMAX	Sacramento-Stockton. (UPN; 31)	19		
KDKA	Pittsburgh (CBS; 2)	22	1.094	1.094
WNPA	Pittsburgh (UPN; 19)	22		
WJZ	Baltimore (CBS; 13)	23	1.004	1.004
KUTV	Salt Lake City (CBS; 2)	36	0.738	0.738
WTXX	West Palm Beach, Fla. (UPN, WB; 34)	39	0.673	0.336
WGNT	Norfolk-Portsmouth, Va. (UPN; 27)	41	0.653	0.327
WUPL	New Orleans (UPN; 54)	43	0.624	0.312
KAUT	Oklahoma City (UPN; 43)	45	0.604	0.302
WLWC	Providence, R.I. (UPN, WB; 28)	49	0.595	0.298
KEYE	Austin, Texas (CBS; 42)	54	0.524	0.262
WFRV	Green Bay-Appleton, Wis. (CBS; 5)	69	0.400	0.400
WJMN	Marquette, Mich. (CBS; 3)	180	0.084	0.084

OTHER MEDIA INTERESTS: 3 satellite TV stations; CBS Television Network and UPN; CBS Enterprises (CBS Paramount International Television and King World Productions); Paramount Television (Paramount Network Television, Spelling Television, Big Ticket Television, Viacom Productions, Paramount Domestic Television); Infinity Broadcasting Corp. (operates more than 180 radio stations); equity position in Westwood One (radio

2 Fox TV Stations



(subsidiary of News Corp. Ltd.)
38.27% coverage (FCC)
35 stations
44.97% coverage (total)
1999 S. Bundy Dr.
Los Angeles, CA 90025
Phone: (310) 584-2000
Fax: (310) 584-2087
Web site: fox.com
K. RUPERT MURDOCH, chairman, News Corp.
JACK ABERNETHY, chairman, Fox TV Stations
THOMAS HERWITZ, president, station operations

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WNYW	New York (Fox; 5)	1	6.786	6.786
WWOR	New York (UPN; 9)	1		
KTVF	Los Angeles (Fox; 11)	2	5.010	5.010
KCOP	Los Angeles (UPN; 13)	2		
WFLD	Chicago (Fox; 32)	3	3.152	1.576
WPWR	Chicago (UPN; 50)	3		
WTFX	Philadelphia (Fox; 29)	4	2.693	1.346
WFTX	Boston (Fox; 25)	5	2.207	1.103
KDFW	Dallas-Ft. Worth (Fox; 4)	7	2.115	2.115
KDFI	Dallas-Ft. Worth (Ind.; 27)	7		
WTTG	Washington (Fox; 5)	8	2.068	2.068
WDCA	Washington (UPN; 20)	8		
WAGA	Atlanta (Fox; 5)	9	1.899	1.899
WJBK	Detroit (Fox; 2)	10	1.793	1.793
KTXH	Houston (UPN; 20)	11	1.756	0.878
KRIV	Houston (Fox; 26)	11		
WTVP	Tampa-St. Petersburg, Fla. (Fox; 13)	13	1.542	1.542
KMSP	Minneapolis-St. Paul (Fox; 9)	14	1.537	1.537
WFTC	Minneapolis-St. Paul (UPN; 29)	14		
KSAZ	Phoenix (Fox; 10)	15	1.473	1.473
KUTP	Phoenix (UPN; 45)	15		
WJW	Cleveland (Fox; 8)	16	1.436	1.436
KDVR	Denver (Fox; 31)	18	1.293	0.647
WOFL	Orlando-Daytona Beach, Fla. (Fox; 35)	20	1.202	0.601
WRBW	Orlando-Daytona Beach, Fla. (UPN; 65)	20		
KTVI	St. Louis (Fox; 2)	21	1.123	1.123
WUTB	Baltimore (UPN; 24)	23	1.004	0.502
WDAF	Kansas City, Kan.-Mo. (Fox; 4)	31	0.826	0.826
WITI	Milwaukee (Fox; 6)	32	0.818	0.818
KSTU	Salt Lake City (Fox; 13)	36	0.738	0.738

3 NBC Universal



(subsidiary of General Electric Co., 80% owner; 20% owned by Vivendi Universal)
33.99% coverage (FCC)
30 stations
39.08% coverage (total)
30 Rockefeller Plaza
New York, N.Y. 10112
Phone: (212) 664-4444
Fax: (212) 664-4085
Web site: nbc.com
JEFFREY IMMELT, chairman/CEO, GE
BOB WRIGHT, vice-chairman/executive officer, GE; chairman/CEO, NBC
JAY IRELAND, president, NBC Universal Television Stations

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WNBC	New York (NBC; 4)	1	6.786	6.786
WNJU	New York (Tel.; 47)	1		
KNBC	Los Angeles (NBC; 4)	2	5.010	5.010
KWHY	Los Angeles (Tel.; 22)	2		
KVEA	Los Angeles (Tel.; 52)	2		
WMAQ	Chicago (NBC; 5)	3	3.152	3.152
WSNS	Chicago (Tel.; 44)	3		
WCAU	Philadelphia (NBC; 10)	4	2.693	2.693
WNEU	Boston (Tel.; 60)	5	2.207	1.103
KNTV	San Francisco-Oakland (NBC; 11)	6	2.177	2.177
KSTS	San Francisco-Oakland (Tel.; 48)	6		
KXAS	Dallas-Ft. Worth (NBC; 5)	7	2.115	2.115
KXTX	Dallas-Ft. Worth (Tel.; 39)	7		
WRC	Washington (NBC; 4)	8	2.068	2.068
KTMD	Houston (Tel.; 48)	11	1.756	0.878
KPHZ	Phoenix (Tel.; 11)	15	1.473	1.473
WTWJ	Miami-Ft. Lauderdale (NBC; 6)	17	1.381	1.381
WSCV	Miami-Ft. Lauderdale (Tel.; 51)	17		
KMAS	Denver (Tel.; 24)	18	1.293	0.647
KNSD	San Diego (NBC; 39)	26	0.946	0.473
WVIT	Hartford-New Haven, Conn. (NBC; 30)	27	0.939	0.470
WNCN	Raleigh-Durham, N.C. (NBC; 17)	29	0.892	0.446
WCMH	Columbus, Ohio (NBC; 4)	34	0.800	0.800

KVDA	San Antonio (Tel.; 60)	37	0.691	0.345
WVTM	Birmingham, Ala. (NBC; 13)	40	0.661	0.661
WJAR	Providence, R.I. (NBC; 10)	49	0.595	0.595
KBLR	Las Vegas (Tel.; 39)	51	0.566	0.283
KNSO	Fresno-Visalia, Calif. (Tel.; 51)	58	0.487	0.244
KHRR	Tucson, Ariz. (Tel.; 40)	72	0.385	0.192
WKAQ	San Juan, P.R. (Tel.; 2)	999		

OTHER MEDIA INTERESTS: NBC TV Network; Spanish-language Telemundo network; NBC Universal Television Studios; NBC Universal Television Distribution; Universal Pictures; cable channels include Bravo, Sci Fi Channel, USA Networks, Trio, Universal HD, CNBC (with Microsoft Inc.), MSNBC (with Microsoft Inc.), A&E TV Networks (joint venture with ABC Inc. and Hearst-Argyle), Mun2 and Telemundo International, CNBC Europe; 32.5% of Paxson Communications (with option to take control); GE Equity and NBC Universal own 40% of ShopNBC; Universal Parks and Resorts; MSNBC.com.

4 Paxson



Dean Goodman

(32.5% owned by NBC Inc.)

31.59% coverage (FCC)

52 stations

63.18% coverage (total)

601 Clearwater Park Rd.

West Palm Beach, Fla. 33401

Phone: (561) 659-4122

Fax: (561) 659-4252

Web site: www.paxson.com

LOWELL W. BUD PAXSON, chairman/CEO, Paxson Communications Corp.

DEAN GOODMAN, COO/president, Paxson Communications Corp.

DOUGLAS BARKER, president, TV Station Group

PAX

KSPX	Sacramento-Stockton. (Pax; 29)	19	1.213	0.607
WOPX	Orlando-Daytona Beach, Fla. (Pax; 56)	20	1.202	0.601
KPXG	Portland, Ore. (Pax; 22)	24	1.003	0.501
WPX	Indianapolis (Pax; 63)	25	0.971	0.486
WHPX	Hartford-New Haven, Conn. (Pax; 26)	27	0.939	0.470
WRPX	Raleigh-Durham, N.C. (Pax; 47)	29	0.892	0.446
WNPX	Nashville, Tenn. (Pax; 28)	30	0.845	0.423
KPXE	Kansas City, Kan.-Mo. (Pax; 50)	31	0.826	0.413
WPXE	Milwaukee (Pax; 55)	32	0.818	0.409
KUPX	Salt Lake City (Pax; 16)	36	0.738	0.369
KPXL	San Antonio (Pax; 26)	37	0.691	0.345
WZPX	Grand Rapids, Mich. (Pax; 43)	38	0.676	0.338
WPXP	West Palm Beach, Fla. (Pax; 67)	39	0.673	0.336
WPXH	Birmingham, Ala. (Pax; 44)	40	0.661	0.331
WPXV	Norfolk-Portsmouth, Va. (Pax; 49)	41	0.653	0.327
KOPX	Oklahoma City (Pax; 50)	45	0.604	0.302
WPXJ	Buffalo, N.Y. (Pax; 51)	46	0.601	0.301
WGPX	Greensboro-High Point, N.C. (Pax; 16)	48	0.599	0.299
WPXQ	Providence, R.I. (Pax; 69)	49	0.595	0.298
WPXC	Jacksonville, Fla. (Pax; 21)	52	0.565	0.283
WQPX	Wilkes-Barre-Scranton, Pa. (Pax; 64)	53	0.547	0.274
WYPX	Albany-Schenectady, N.Y. (Pax; 55)	55	0.513	0.256
WPXK	Knoxville, Tenn. (Pax; 54)	59	0.474	0.237
KTPX	Tulsa, Okla. (Pax; 44)	60	0.471	0.236
WLPX	Charleston-Huntington, W.Va. (Pax; 29)	62	0.470	0.235
WUPX	Lexington, Ky. (Pax; 67)	64	0.444	0.222
WPXR	Roanoke-Lynchburg, Va. (Pax; 38)	67	0.411	0.206
KPXO	Honolulu (Pax; 66)	71	0.385	0.192
KFPX	Des Moines-Ames, Iowa (Pax; 39)	73	0.380	0.190
WSPX	Syracuse, N.Y. (Pax; 56)	77	0.364	0.182
KGPX	Spokane, Wash. (Pax; 34)	80	0.354	0.177
KPXR	Cedar Rapids-Waterloo, Iowa (Pax; 48)	88	0.306	0.153
WEPX	Greenville-New Bern, N.C. (Pax; 38)	105	0.249	0.249
WTPX	Wausau-Rhineland, Wis. (Pax; 46)	133	0.168	0.084

OTHER MEDIA INTERESTS: 4 satellite TV stations; 10 low power TV stations; Pax TV network

5 Tribune



Patrick J. Mullen

30.24% coverage (FCC)

26 stations

40.58% coverage (total)

435 N. Michigan Ave., Ste. 1800

Chicago, IL 60611

Phone: (312) 222-3333

Fax: (312) 329-0611

Web site: tribune.com

DENNIS J. FITZSIMONS, chairman/president/CEO, Tribune Co.

PATRICK J. MULLEN, president, Tribune Broadcasting Co.

TRB

6 ABC



Walter Liss

(subsidiary of Walt Disney Co.)

23.55% coverage (FCC)

10 stations

23.79% coverage (total)

77 W. 66th St.

New York, NY 10023

Phone: (212) 456-7777

Fax: (212) 456-6850

Web site: abc.com

ROBERT IGER, president/COO, Disney Media Networks Unit; president, Disney-ABC Television Group

WALTER LISS, president, ABC Owned Television Stations

DIS

Continued on page 40

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POWERFUL, FLEXIBLE, AFFORDABLE

NorthStar Studios' Digital Mobile Production Trucks are well suited for entertainment, sporting and corporate events. We provide nationwide coverage for single- or multi-camera productions and our truck can uplink as well!

FEATURES:

- Grass Valley Zodiak Switcher
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- EVS
- Member of the Alliance
- Chyron Duet HyperX
- Standard Long Lens Complement
- SD↔HD Upconversion

*Uplinking standard in production package pricing.



800-605-3590 www.NorthStarStudios.tv



Listings
Continued from page 39

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WABC	New York (ABC; 7)	1	6.786	6.786
KABC	Los Angeles (ABC; 7)	2	5.010	5.010
WLS	Chicago (ABC; 7)	3	3.152	3.152
WPVI	Philadelphia (ABC; 6)	4	2.693	2.693
KGO	San Francisco-Oakland (ABC; 7)	6	2.177	2.177
KTRK	Houston (ABC; 13)	11	1.756	1.756
WTVD	Raleigh-Durham, N.C. (ABC; 11)	29	0.892	0.892
KFSN	Fresno-Visalia, Calif. (ABC; 30)	58	0.487	0.244
WJRT	Flint-Saginaw-Bay City, Mich. (ABC; 12)	65	0.443	0.443
WTVG	Toledo, Ohio (ABC; 13)	70	0.399	0.399

OTHER MEDIA INTERESTS: ABC TV Network; 71 radio stations; ABC Radio Networks; Radio Disney; ABC Entertainment TV Group (production and prime time development); Walt Disney Television International; Touchstone Television; Buena Vista Television; Buena Vista Television International; cable networks include Disney Channel, Toon Disney, ABC Family, SOAP-net, 80% of ESPN, 50% of Lifetime Television (with Hearst Corp.), 39.5% of E! Entertainment Television, A&E Television Networks (joint venture with NBC and Hearst-Argyle); Walt Disney Pictures; Touchstone Pictures; Miramax Films; Buena Vista Motion Picture Group; Disney Parks & Resorts; Hyperion Books; magazines: Discover, Disney Adventures, FamilyFun. Online interests: ABC Multimedia Group, ABC.com, ABCNews.com, ESPN.com, Disney.go.com.

KUVE	Tucson, Ariz. (Uni.; 46)	72		
KUVI	Bakersfield, Calif. (UPN; 45)	128	0.179	0.089
WLIJ	San Juan, P.R. (Uni.; 11)	999		

OTHER MEDIA INTERESTS: Spanish-language TV networks Univision and TeleFutura; cable network Galavisión; 27% of TV-radio group Entravision Communications; Univision Radio (owns or programs 72 stations); 50% of TuTv (five Spanish-language cable networks); Univision Music Group; and Univision Online

8 Gannett



Craig A. Dubow

17.89% coverage (FCC)
20 stations
18.06% coverage (total)
7950 Jones Branch Dr.
McLean, VA 22107
Phone: (703) 854-6000
Fax: (703) 854-2002
Web site: www.gannett.com
DOUGLAS H. MCCORKINDALE, chairman/president/CEO, Gannett Co. Inc.
CRAIG A. DUBOW, president/CEO, broadcasting

7 Univision



Thomas Arnost

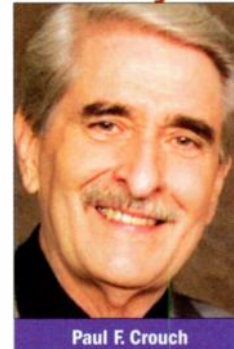
22.88% coverage (FCC)
37 stations
43.90% coverage (total)
5999 Center Dr.
Los Angeles, CA 90045
Phone: (310) 216-3434
Fax: (310) 348-3459
Web site: univision.com
A. JERROLD PERENCHIO, chairman/CEO, Univision Communications
RAY RODRIGUEZ, president/COO, Univision Communications
THOMAS ARNOST, MICHAEL WORTSMAN, co-presidents, Television Group

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WXTV	New York (Uni.; 41)	1	6.786	3.393
WFUT	New York (TLF; 68)	1		
KMEX	Los Angeles (Uni.; 34)	2	5.010	2.505
KFTR	Los Angeles (TLF; 46)	2		
WXFT	Chicago (TLF; 60)	3	3.152	1.576
WGBO	Chicago (Uni.; 66)	3		
WUVP	Philadelphia (Uni.; 65)	4	2.693	1.346
WUTF	Boston (TLF; 66)	5	2.207	1.103
KDTV	San Francisco-Oakland (Uni.; 14)	6	2.177	1.089
KFSF	San Francisco-Oakland (TLF; 66)	6		
KUVN	Dallas-Ft. Worth (Uni.; 23)	7	2.115	1.058
KSTR	Dallas-Ft. Worth (TLF; 49)	7		
WFDC	Washington (TLF; 14)	8	2.068	1.034
WUVG	Atlanta (Uni.; 34)	9	1.899	0.950
KXLN	Houston (Uni.; 45)	11	1.756	0.878
KFTH	Houston (TLF; 67)	11		
WFTT	Tampa-St. Petersburg, Fla. (TLF; 50)	13	1.542	0.771
KFPH	Phoenix (TLF; 13)	15	1.473	1.473
KTVW	Phoenix (Uni.; 33)	15		
WQHS	Cleveland (Uni.; 61)	16	1.436	0.718
WLTW	Miami-Ft. Lauderdale (Uni.; 23)	17	1.381	0.690
WAMI	Miami-Ft. Lauderdale (TLF; 69)	17		
KTFD	Denver (TLF; 14)	18	1.293	0.647
KUVS	Sacramento-Stockton. (Uni.; 19)	19	1.213	0.607
KTFK	Sacramento-Stockton. (TLF; 64)	19		
WOTF	Orlando-Daytona Beach, Fla. (TLF; 43)	20	1.202	0.601
WUVC	Raleigh-Durham, N.C. (Uni.; 40)	29	0.892	0.446
KUTH	Salt Lake City (Uni.; 32)	36	0.738	0.369
KWEX	San Antonio (Uni.; 41)	37	0.691	0.345
KTFQ	Albuquerque-Santa Fe, N.M. (TLF; 14)	47	0.600	0.300
KAKW	Austin, Texas (Uni.; 62)	54	0.524	0.262
KFTV	Fresno-Visalia, Calif. (Uni.; 21)	58	0.487	0.244
KTFE	Fresno-Visalia, Calif. (TLF; 61)	58		
KFTU	Tucson, Ariz. (TLF; 3)	72	0.385	0.385

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WUSA	Washington (CBS; 9)	8	2.068	2.068
WXIA	Atlanta (NBC; 11)	9	1.899	1.899
WTSP	Tampa-St. Petersburg, Fla. (CBS; 10)	13	1.542	1.542
KARE	Minneapolis-St. Paul (NBC; 11)	14	1.537	1.537
KPNX	Phoenix (NBC; 12)	15	1.473	1.473
WKYC	Cleveland (NBC; 3)	16	1.436	1.436
KUSA	Denver (NBC; 9)	18	1.293	1.293
KXTV	Sacramento-Stockton. (ABC; 10)	19	1.213	1.213
KSDK	St. Louis (NBC; 5)	21	1.123	1.123
WZZM	Grand Rapids, Mich. (ABC; 13)	38	0.676	0.676
WGRZ	Buffalo, N.Y. (NBC; 2)	46	0.601	0.601
WFMY	Greensboro-High Point, N.C. (CBS; 2)	48	0.599	0.599
WTLV	Jacksonville, Fla. (NBC; 12)	52	0.565	0.565
WJXX	Jacksonville, Fla. (ABC; 25)	52		
KTHV	Little Rock-Pine Bluff, Ark. (CBS; 11)	57	0.491	0.491
WBIR	Knoxville, Tenn. (NBC; 10)	59	0.474	0.474
WCSH	Portland-Auburn, Me. (NBC; 6)	74	0.377	0.377
WLTX	Columbia, S.C. (CBS; 19)	83	0.346	0.173
WMAZ	Macon, Ga. (CBS; 13)	119	0.212	0.212
WLBZ	Bangor, Me. (NBC; 2)	151	0.134	0.134

OTHER MEDIA INTERESTS: 1 satellite TV station; 101 daily U.S. newspapers, including USA Today and USA Weekend, and more than 500 non-daily publications; Newsquest plc (more than 300 newspapers in the UK, including 17 dailies). Online interests: usatoday.com, more than 130 Web sites in the US linked to TV stations and newspapers; partner in iBlast

9 Trinity Broadcasting



Paul F. Crouch

17.10% coverage (FCC)
23 stations
34.20% coverage (total)
2442 Michelle Dr.
Tustin, Calif., 92780
Phone: (714) 832-2950
Fax: (714) 665-2191
Web site: www.tbn.org
PAUL F. CROUCH, president
AL BROWN, chief financial officer

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WTBY	New York (TBN; 54)	1	6.786	3.393
KTBN	Los Angeles (TBN; 40)	2	5.010	2.505
WWTO	Chicago (Ind.; 35)	3	3.152	1.576
WGTW	Philadelphia (Ind.; 48)	4	2.693	1.346
KDTX	Dallas-Ft. Worth (Ind.; 58)	7	2.115	1.058
WHSB	Atlanta (TBN; 63)	9	1.899	0.950
KTBW	Seattle-Tacoma (TBN; 20)	12	1.560	0.780

KPAZ	Phoenix (TBN; 21)	15	1.473	0.737
WDLI	Cleveland (Ind.; 17)	16	1.436	0.718
WHFT	Miami-Ft. Lauderdale (Ind.; 45)	17	1.381	0.690
WCLJ	Indianapolis (Ind.; 42)	25	0.971	0.486
WPGD	Nashville, Tenn. (TBN; 50)	30	0.845	0.423
WTJP	Birmingham, Ala. (TBN; 60)	40	0.661	0.331
WBUY	Memphis, Tenn. (Ind.; 40)	44	0.607	0.304
KTBO	Oklahoma City (TBN; 14)	45	0.604	0.302
KNAT	Albuquerque-Santa Fe, N.M. (Ind.; 23)	47	0.600	0.300
WKOI	Dayton, Ohio (TBN; 43)	56	0.496	0.248
KDOR	Tulsa, Okla. (TBN; 17)	60	0.471	0.236
WMPV	Mobile, AL-Pensacola, Fla. (Ind.; 21)	63	0.454	0.227
KAHH	Honolulu (Ind.; 26)	71	0.385	0.192
WELF	Chattanooga, Tenn. (TBN; 23)	86	0.326	0.163
WMCB	Montgomery, Ala. (TBN; 45)	113	0.229	0.114
KTBJ	St. Joseph, Mo. (TBN; 16)	201	0.045	0.023

OTHER MEDIA INTERESTS: more than 240 low-power TV stations; cable channels TBN, The Church Channel, TBN Enlace USA, JCTV, TBN Europe, TBN Africa, TBN Asia-South Pacific; Trinity Christian Center International; Trinity Music City, USA; International Production Center; TBN Films; Smile of a Child; TBN Radio Paradise; KTBN short-wave radio; virtual-reality theaters in Dallas, Nashville, Tenn., and Costa Mesa, Calif.

10 Hearst-Argyle



David Barrett

16.35% coverage (FCC)
27 stations
17.67% coverage (total)
888 7th Ave.
New York, NY 10106
Phone: (212) 887-6800
Fax: (212) 887-6875
Web site: hearstargyle.com
VICTOR GANZI, president/CEO, Hearst Corp. (66 owner); chairman, Hearst-Argyle Television
DAVID BARRETT, president/CEO, Hearst-Argyle Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WCVB	Boston (ABC; 5)	5	2.207	2.207
WMUR	Boston (ABC; 29)	5		
WMOR*	Tampa-St. Petersburg (Ind.; 32)	13	1.518	0.759
KCRA	Sacramento-Stockton. (NBC; 3)	19	1.213	1.213
KQCA	Sacramento-Stockton. (WB; 58)	19		
WESH	Orlando-Daytona Beach, Fla. (NBC; 2)	20	1.202	1.202
WTAE	Pittsburgh (ABC; 4)	22	1.094	1.094
WBAL	Baltimore (NBC; 11)	23	1.004	1.004
KMBC	Kansas City, Kan.-Mo. (ABC; 9)	31	0.826	0.826
KCWE*	Kansas City (UPN; 29)	31		
WISN	Milwaukee (ABC; 12)	32	0.818	0.818
WLWT	Cincinnati (NBC; 5)	33	0.815	0.815
WYFF	Greenville, S.C.-Asheville, N.C. (NBC; 4)	35	0.750	0.750
WGAL	Harrisburg-Lancaster, Pa. (NBC; 8)	42	0.649	0.649
WDSU	New Orleans (NBC; 6)	43	0.624	0.624
KOCO	Oklahoma City (ABC; 5)	45	0.604	0.604
KOAT	Albuquerque-Santa Fe, N.M. (ABC; 7)	47	0.600	0.600
WXII	Greensboro-High Point, N.C. (NBC; 12)	48	0.599	0.599
WLKY	Louisville, Ky. (CBS; 32)	50	0.589	0.294
KITV	Honolulu (ABC; 4)	71	0.385	0.385
KCCI	Des Moines-Ames, Iowa (CBS; 8)	73	0.380	0.380
KMTW	Portland-Auburn, Me. (ABC; 8)	74	0.377	0.377
KETV	Omaha, Neb. (ABC; 7)	76	0.365	0.365
WPTZ	Burlington, Vt.-Plattsburgh, N.Y. (NBC; 5)	90	0.304	0.304
WAPT	Jackson, Miss. (ABC; 16)	91	0.303	0.151
KHBS	Ft. Smith-Fayetteville, Ark. (ABC; 40)	107	0.246	0.123
KSBS	Monterey-Salinas, Calif. (NBC; 8)	124	0.201	0.201

OTHER MEDIA INTERESTS: 7 satellite TV stations; 2 radio stations; program and syndication partner with NBC Universal Television Distribution. Online interests: ProAct Technologies Corp. (personal-finance/human-resources Web site); about 24% of Internet Broadcasting Systems Inc. (site developer); parent Hearst Corp. owns Hearst Entertainment, 50% of Lifetime Television (joint venture with ABC Inc.), New England Cable News (with MediaOne), 20% of ESPN, A&E Television Networks (joint venture with NBC and ABC), newspapers, monthly consumer magazines including Esquire, Town & Country, Good Housekeeping, Harper's Bazaar
*Operated under lease management agreement (LMA)

Continued on page 42

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PEABODY AWARDS



Presentation Luncheon

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sbl12a@aol.com

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Issue Date: May 16
Space Close: May 4
Materials Close: May 6



Listings
Continued from page 40

11 E.W. Scripps

SSP



William B. Peterson

14.14% coverage (FCC)
15 stations
22.09% coverage (total)
312 Walnut St.
Scripps Center 2800
Cincinnati, OH 45202
Phone: (513) 977-3000
Fax: (513) 977-3721
Web site: scripps.com
WILLIAM R. BURLEIGH, chairman
KENNETH W. LOWE, president/CEO
WILLIAM B. PETERSON, SVP, Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WSAH	New York (Ind.; 43)	1	6.786	3.393
WMFP	Boston (Ind.; 62)	5	2.207	1.103
KCNS	San Francisco-Oakland (Ind.; 38)	6	2.177	1.089
WXYZ	Detroit (ABC; 7)	10	1.793	1.793
WFTS	Tampa-St. Petersburg, Fla. (ABC; 28)	13	1.542	0.771
KNXV	Phoenix (ABC; 15)	15	1.473	0.737
WEWS	Cleveland (ABC; 5)	16	1.436	1.436
WOAC	Cleveland (Ind.; 67)	16		
WMAR	Baltimore (ABC; 2)	23	1.004	1.004
WRAY	Raleigh-Durham, N.C. (Ind.; 30)	29	0.892	0.446
KMCI	Kansas City, Kan.-Mo. (Ind.; 38)	31	0.826	0.413
KSHB	Kansas City, Kan.-Mo. (NBC; 41)	31		
WCPO	Cincinnati (ABC; 9)	33	0.815	0.815
WPTV	West Palm Beach, Fla. (NBC; 5)	39	0.673	0.673
KJRH	Tulsa, Okla. (NBC; 2)	60	0.471	0.471

OTHER MEDIA INTERESTS: Cable networks Home & Garden Television, Food Network, DIY—Do It Yourself, and Fine Living, Great American Country, plus stake in Sports South; TV retailer Shop At Home Network; United Media; 21 daily newspapers; Scripps Howard News Service; online interests: 27 local portals, hgtv.com, foodtv.com, diy.net.com, fineliving.com, comics.com

12 Belo Corp.

BL



Jack Sander

13.26% coverage (FCC)
20 stations
13.98% coverage (total)
P.O. Box 655237
Dallas, TX 75265
Phone: (214) 977-6606
Fax: (214) 977-6603
Web site: belo.com
ROBERT W. DECHERD, chairman/
president/CEO
JOHN L. "JACK" SANDER, president,
media operations

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WFAA	Dallas-Ft. Worth (ABC; 8)	7	2.115	2.115
KHOU	Houston (CBS; 11)	11	1.756	1.756
KING	Seattle-Tacoma (NBC; 5)	12	1.560	1.560
KONG	Seattle-Tacoma (Ind.; 16)	12		
KTVK	Phoenix (Ind.; 3)	15	1.473	1.473
KASW	Phoenix (WB; 61)	15		
KMOV	St. Louis (CBS; 4)	21	1.123	1.123
KGW	Portland, Ore. (NBC; 8)	24	1.003	1.003
WCNC	Charlotte, N.C. (NBC; 36)	28	0.926	0.463
KENS	San Antonio (CBS; 5)	37	0.691	0.691
KBEJ*	San Antonio (UPN; 2)	37		
WVEC	Norfolk-Portsmouth, Va. (ABC; 13)	41	0.653	0.653
WWL	New Orleans (CBS; 4)	43	0.624	0.624
WHAS	Louisville, Ky. (ABC; 11)	50	0.589	0.589
KVUE	Austin, Texas (ABC; 24)	54	0.524	0.262
KMSB	Tucson, Ariz. (Fox; 11)	72	0.385	0.385
KTTU	Tucson, Ariz. (UPN; 18)	72		
KREM	Spokane, Wash. (CBS; 2)	80	0.354	0.354
KSKN	Spokane, Wash. (WB; 22)	80		
KTVB	Boise, ID (NBC; 7)	122	0.207	0.207

OTHER MEDIA INTERESTS: 1 low-power TV station; daily newspapers including *The Dallas Morning News*, *Providence (R.I.) Journal*, *The Press-Enterprise (Riverside, Calif.)* and *Denton (Texas) Record-Chronicle*; NorthWest Cable News, Texas Cable News and operates 4 other local cable news channels with Cox Communications; more than 30 Web sites affiliated with its newspaper and TV properties

*Operated under LMA

13 Sinclair

SBGI

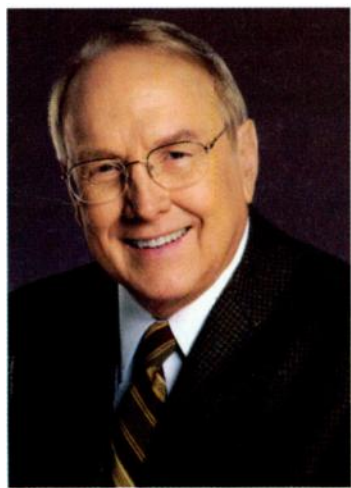


David D. Smith

12.82% coverage (FCC)
57 stations
22.58% coverage (total)
10706 Beaver Dam Rd.
Hunt Valley, MD 21030
Phone: (410) 568-1500
Fax: (410) 568-1533
Web site: sbgi.net
DAVID D. SMITH, president/CEO
STEPHEN M. MARKS, COO, Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WTTA	Tampa-St. Petersburg, Fla. (WB; 38)	13	1.542	0.771
KMWB	Minneapolis-St. Paul (WB; 23)	14	1.537	0.768
KDNL	St. Louis (ABC; 30)	21	1.123	0.561
WCWB	Pittsburgh (WB; 22)	22	1.094	0.547
WPGH	Pittsburgh (Fox; 53)	22		
WBFF	Baltimore (Fox; 45)	23	1.004	0.502
WNUV*	Baltimore (WB; 54)	23		
WFLR	Raleigh-Durham, N.C. (WB; 22)	29	0.892	0.446
WRDC	Raleigh-Durham, N.C. (UPN; 28)	29		
WZTV	Nashville, Tenn. (Fox; 17)	30	0.845	0.423
WUXP	Nashville, Tenn. (UPN; 30)	30		
WNAB*	Nashville (WB; 58)	30		
WTVV	Milwaukee (WB; 18)	32	0.818	0.409
WCGV	Milwaukee (UPN; 24)	32		
WSTR	Cincinnati (WB; 64)	33	0.815	0.407
WSYX	Columbus, Ohio (ABC; 6)	34	0.800	0.800
WTTE*	Columbus, Ohio ((Fox; 28)	34		
WLOS	Greenville, S.C.-Asheville, N.C. (ABC; 13)	35	0.750	0.750
WBSC*	Greenville, S.C.-Asheville, N.C. (WB; 40)	35		
KABB	San Antonio (Fox; 29)	37	0.691	0.345
KRRT	San Antonio (WB; 35)	37		
WTO	Birmingham, Ala. (WB; 21)	40	0.661	0.331
WABM	Birmingham, Ala. (UPN; 68)	40		
WTVZ	Norfolk-Portsmouth, Va. (WB; 33)	41	0.653	0.327
KOKH	Oklahoma City (Fox; 25)	45	0.604	0.302
KOCB	Oklahoma City (WB; 34)	45		
WUTV	Buffalo, N.Y. (Fox; 29)	46	0.601	0.301
WNYO	Buffalo, N.Y. (WB; 49)	46		
WXLV	Greensboro-High Point, N.C. (ABC; 45)	48	0.599	0.299
WUPN	Greensboro-High Point, N.C. (UPN; 48)	48		
KVWB	Las Vegas (WB; 21)	51	0.566	0.283
KFBT	Las Vegas (Ind.; 33)	51		
WKCF	Dayton, Ohio (ABC; 22)	56	0.496	0.248
WRGT*	Dayton ((Fox; 45)	56		
WRLH	Richmond-Petersburg, Va. (Fox; 35)	61	0.470	0.235

Continued on page 44



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timeless wisdom
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Dr. James Dobson is the most trusted
and sought after authority on the
family. His 90-second daily features

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Contact:



Christi Delgatty TV Media Representative
(719) 531-3371 or delgatcr@fotf.org

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SCHEDULE OF EVENTS

- 9:00 am Introduction
- 9:30 am Case Studies
- 10:00 am Mobile Video: Opportunity & Obstacles
- 11:15 am Case Studies
- 11:30 am The Race to Broadcast TV to Mobile Phones
- 12:30 pm Networking Lunch
- 1:30 pm Analyst Panel
- 2:30 pm Killer Content
- 3:30 pm SMS, Games, Visual Radio, and Ancillary Revenue Opportunities
- 4:30 pm Networking Reception

FUTURE EVENTS

June 7-8, 2005 - Los Angeles

Digital Media Summit

Digital Media Summit addresses Digital Technologies that Create, Deliver and Distribute Content including Digital TV, Interactive TV and HDTV, Film, VOD and DVR Video and DVD Cable networks and Broadcast TV. Drawing over 400 executives annually, Digital Media Summit brings together experts who are developing the cutting edge in Digital Media delivery.

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Listings

Continued from page 42

WCHS	Charleston-Huntington, W.Va. (ABC; 8)	62	0.470	0.470
WVAH*	Charleston (Fox; 11)	62		
WEAR	Mobile, AL-Pensacola, Fla. (ABC; 3)	63	0.454	0.454
WFGX	Mobile, AL-Pensacola, Fla. (Ind.; 35)	63		
WDKY	Lexington, Ky. (Fox; 56)	64	0.444	0.222
WSMH	Flint-Saginaw-Bay City, Mich. (Fox; 66)	65	0.443	0.221
KDSM	Des Moines-Ames, Iowa (Fox; 17)	73	0.380	0.190
WGME	Portland-Auburn, Me. (CBS; 13)	74	0.377	0.377
WUHF	Rochester, N.Y. (Fox; 31)	75	0.366	0.183
WSYT	Syracuse, N.Y. (Fox; 68)	77	0.364	0.182
WNYS*	Syracuse, N.Y. (WB; 43)	77		
KBSI	Paducah, Ky. (Fox; 23)	79	0.355	0.178
WDKA*	Paducah, Ky. (WB; 49)	79		
WICS	Champaign-Springfield, Ill. (NBC; 20)	82	0.352	0.176
WMSN	Madison, Wis. (Fox; 47)	85	0.336	0.168
KGAN	Cedar Rapids-Waterloo, Iowa (CBS; 2)	88	0.306	0.306
WEMT	Tri-Cities, TN-VA (Fox; 39)	89	0.304	0.152
WMMP	Charleston, S.C. (UPN; 36)	101	0.261	0.131
WTAT*	Charleston, S.C. (Fox; 24)	101		
WGGB	Springfield-Holyoke, Mass. (ABC; 40)	106	0.247	0.124
WTWC	Tallahassee, Fla. (NBC; 40)	109	0.240	0.120
WYZZ	Peoria-Bloomington, Ill. (Fox; 43)	117	0.223	0.112

OTHER MEDIA INTERESTS: 2 satellite TV stations; Sinclair Ventures (makes Internet-related investments); Acrodyne Industries Inc.

* Operated under LMA

14 Cox



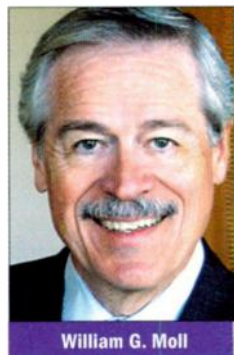
Andrew S. Fisher

10.13% coverage (FCC)
15 stations
10.26% coverage (total)
6205 Peachtree Dunwoody Rd.
Atlanta, GA 30328
Phone: (678) 645-0000
Fax: (678) 678-5290
Web site: www.coxenterprises.com
JAMES C. KENNEDY, chairman/CEO, Cox Enterprises
JAMES O. ROBBINS, president/CEO, Cox Communications
ANDREW S. FISHER, president, Cox Television
BRUCE R. BAKER, EVP, Cox Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
KTVU	San Francisco-Oakland (Fox; 2)	6	2.177	2.177
KICU	San Francisco-Oakland (Ind.; 36)	6		
WSB	Atlanta (ABC; 2)	9	1.899	1.899
KIRO	Seattle-Tacoma (CBS; 7)	12	1.560	1.560
WFTV	Orlando-Daytona Beach, Fla. (ABC; 9)	20	1.202	1.202
WRDQ	Orlando-Daytona Beach, Fla. (Ind.; 27)	20		
WPXI	Pittsburgh (NBC; 11)	22	1.094	1.094
WSOC	Charlotte, N.C. (ABC; 9)	28	0.926	0.926
WAXN	Charlotte, N.C. (Ind.; 64)	28		
WHIO	Dayton, Ohio (CBS; 7)	56	0.496	0.496
WJAC	Johnstown-Altoona, Pa. (NBC; 6)	97	0.278	0.278
KFox	El Paso, Texas (Fox; 14)	100	0.266	0.133
KRXI	Reno, NV (Fox; 11)	114	0.228	0.228
KAME*	Reno, NV (UPN; 21)	114		
WTOV	Wheeling, W.Va. (NBC; 9)	152	0.133	0.133

OTHER MEDIA INTERESTS: Cox Newspapers, Cox Radio Inc.; Cox Communications, 25% of Discovery Communications. Online interests: Cox Radio Interactive, partner in iBlast
*Operated under LMA

15 Clear Channel



William G. Moll

8.68% coverage (FCC)
31 stations
12.58% coverage (total)
200 Basse Rd.
San Antonio, TX 78209
Phone: (210) 822 2828
Web site: www.clearchannel.com
L. LOWRY MAYS, chairman
MARK MAYS, president/CEO
WILLIAM G. MOLL, president/CEO, Clear Channel Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
KFTY	San Francisco-Oakland (Ind.; 50)	6	2.177	1.089
KVOS	Seattle-Tacoma (Ind.; 12)	12	1.560	1.560
WKRC	Cincinnati (CBS; 12)	33	0.815	0.815
KTVX	Salt Lake City (ABC; 4)	36	0.738	0.738
WOAI	San Antonio (NBC; 4)	37	0.691	0.691
WHP	Harrisburg-Lancaster, Pa. (CBS; 21)	42	0.649	0.324
WLYH*	Harrisburg, Pa. (UPN; 15)	42		
WPTY	Memphis, Tenn. (ABC; 24)	44	0.607	0.304
WLMT	Memphis, Tenn. (UPN, WB; 30)	44		
WAWS	Jacksonville, Fla. (Fox; 30)	52	0.565	0.283
WTEF	Jacksonville, Fla. (CBS; 47)	52		
WXXA	Albany-Schenectady, N.Y. (Fox; 23)	55	0.513	0.256
KLRT	Little Rock-Pine Bluff, Ark. (Fox; 16)	57	0.491	0.245
KASN	Little Rock-Pine Bluff, Ark. (UPN; 38)	57		
KGPE	Fresno-Visalia, Calif. (CBS; 47)	58	0.487	0.244
KOKI	Tulsa, Okla. (Fox; 23)	60	0.471	0.236
KTF0	Tulsa, Okla. (UPN; 41)	60		
WPMI	Mobile, Al.-Pensacola, Fla. (NBC; 15)	63	0.454	0.227
WJTC	Mobile, Al.-Pensacola, Fla. (UPN; 44)	63		
KSAS	Wichita - Hutchinson, Kan. (Fox; 24)	66	0.411	0.206
WHAM	Rochester, N.Y. (ABC; 13)	75	0.366	0.366
WIXT	Syracuse, N.Y. (ABC; 9)	77	0.364	0.364
KMTR	Eugene, Ore. (NBC; 16)	120	0.211	0.106
KCOY	Santa Barbara, Calif. (CBS; 12)	121	0.208	0.208
KION	Monterey-Salinas, Calif. (CBS; 46)	124	0.201	0.101
KGET	Bakersfield, Calif. (NBC; 17)	128	0.179	0.089
WIVT	Binghamton, N.Y. (ABC; 34)	154	0.130	0.065
WETM	Elmira, N.Y. (NBC; 18)	173	0.090	0.045
WJKT	Jackson, Tenn. (UPN; 16)	174	0.088	0.044
WWTI	Watertown, N.Y. (ABC; 50)	175	0.087	0.043
KTVF	Fairbanks, Alaska (NBC; 11)	204	0.030	0.030

OTHER MEDIA INTERESTS: 4 satellite TV stations; 9 low-power TV stations; Clear Channel Entertainment (TV production and event promotions); Clear Channel Radio (1,189 U.S. radio stations); Clear Channel Outdoor (billboards); with partners, owns more than 200 radio stations in Mexico, Australia and New Zealand; Premiere Radio Networks (syndication); Katz Media Group rep firm.
*Operated under LMA

16 Pappas Telecasting



Howard H. Shrier

7.78% coverage (FCC)
21 stations
12.56% coverage (total)
500 S. Chinoweth Rd.
Visalia, CA 93277
Phone: (559) 733-7800
Fax: (559) 733-7878
Web site: www.pappastv.com
HARRY J. PAPPAS, chairman/president/CEO
HOWARD H. SHRIER, senior EVP/COO, TV stations group

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
KAZA	Los Angeles (AZT; 54)	2	5.010	2.505
KUNO	San Francisco-Oakland (INS; 8)	6	2.177	2.177
KAZH	Houston (INS; 57)	11	1.756	0.878
WTWB	Greensboro-High Point, N.C. (WB; 20)	48	0.599	0.299

KMPH	Fresno-Visalia, Calif. (Fox; 26)	58	0.487	0.244
KFRE	Fresno-Visalia, Calif. (WB; 59)	58		
WWAZ	Green Bay-Appleton, Wis. (Ind.; 68)	69	0.400	0.200
KPWB	Des Moines-Ames, Iowa (WB; 23)	73	0.380	0.190
KPTM	Omaha, Neb. (Fox; 42)	76	0.365	0.183
KXVO*	Omaha, Neb. (WB; 15)	76		
KDBC	El Paso, Texas (CBS; 4)	100	0.266	0.266
KHGI	Lincoln-Hastings, Neb. (ABC; 13)	103	0.254	0.254
KSNB*	Lincoln-Hastings, Neb. (Fox; 4)	103		
KTVG*	Lincoln-Hastings, Neb. (Fox; 17)	103		
KREN	Reno, NV (WB; 27)	114	0.228	0.114
WSWS	Columbus, Ga. (UPN; 66)	125	0.193	0.096
KAZW	Yakima-Pasco, Wash. (AZT; 9)	126	0.191	0.191
KPTH	Sioux City, Iowa (Fox; 44)	143	0.145	0.072
KSWT	Yuma, AZ-El Centro, Calif. (CBS; 13)	171	0.091	0.091
KWNB	North Platte, Neb. (ABC; 6)	209	0.015	0.015

OTHER MEDIA INTERESTS: Low-power TV stations; 1 satellite TV station; 1 FM and 1 AM; CP for AM station
*Operated under LMA

17 Raycom



Wayne Daugherty

7.75% coverage (FCC)
30 stations
10.32% coverage (total)
RSA Tower, 201 Monroe St.
Montgomery, AL 36104
Phone: (334) 206-1400
Fax: (334) 206-1555
Web site: raycommedia.com
PAUL McTEAR, president/CEO
WAYNE DAUGHERTY, MARTY EDELMAN, JEFF ROSSER, VPs, TV group

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WOIO	Cleveland (CBS; 19)	16	1.436	0.718
WUAB	Cleveland (UPN; 43)	16		
WXIX	Cincinnati (Fox; 19)	33	0.815	0.407
WFLX	West Palm Beach, Fla. (Fox; 29)	39	0.673	0.336
WMC	Memphis, Tenn. (NBC; 5)	44	0.607	0.607
KASA	Albuquerque-Santa Fe, N.M. (Fox; 2)	47	0.600	0.600
WTNZ	Knoxville, Tenn. (Fox; 43)	59	0.474	0.237
WTVR	Richmond-Petersburg, Va. (CBS; 6)	61	0.470	0.470
WNWO	Toledo, Ohio (NBC; 24)	70	0.399	0.199
KFVE	Honolulu (WB; 5)	71	0.385	0.385
KHNL	Honolulu (NBC; 13)	71		
KOLD	Tucson, Ariz. (CBS; 13)	72	0.385	0.385
WSTM	Syracuse, N.Y. (NBC; 3)	77	0.364	0.364
KFVS	Paducah, Ky. (CBS; 12)	79	0.355	0.355
KSLA	Shreveport, La. (CBS; 12)	81	0.353	0.353
WACH	Columbia, S.C. (Fox; 57)	83	0.346	0.173
WAFF	Huntsville-Decatur, Ala. (NBC; 48)	84	0.341	0.171
KWWL	Cedar Rapids-Waterloo, Iowa (NBC; 7)	88	0.306	0.306
KXRM	Colorado Springs, Colo. (Fox; 21)	92	0.289	0.144
WAFB	Baton Rouge, La. (CBS; 9)	96	0.283	0.283
WTOC	Savannah, Ga. (CBS; 11)	98	0.270	0.270
WPBN	Traverse City-Cadillac, Mich. (NBC; 7)	112	0.230	0.230
WTVM	Columbus, Ga. (ABC; 9)	125	0.193	0.193
WECT	Wilmington, N.C. (NBC; 6)	140	0.151	0.151
WFXL	Albany, Ga. (Fox; 31)	147	0.140	0.070
WPGX	Panama City, Fla. (Fox; 28)	160	0.125	0.062
WDAM	Hattiesburg-Laurel, Miss. (NBC; 7)	168	0.097	0.097
WDFX	Dothan, Ala. (Fox; 34)	172	0.091	0.046
WLUC	Marquette, Mich. (NBC; 6)	180	0.084	0.084
KTV0	Ottumwa, IA-Kirksville, Mo. (ABC; 3)	200	0.047	0.047

OTHER MEDIA INTERESTS: 3 satellite TV stations; 2 radio stations; Raycom Sports (production, marketing, events management)

18 Meredith

MDP



Paul Karpowicz

7.58% coverage (FCC)
12 stations
9.07% coverage (total)
1716 Locust St.
Des Moines, IA 50309
Phone: (515) 284-3000
Fax: (515) 284-2393 or -2700
Web site: meredith.com
WILLIAM T. KERR, chairman/CEO, Meredith Corp.
PAUL KARPOWICZ, president, Broadcasting Group

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WGCL	Atlanta (CBS; 46)	9	1.899	0.950
KPHO	Phoenix (CBS; 5)	15	1.473	1.473
KPTV	Portland, Ore. (Fox; 12)	24	1.003	1.003
KPDX	Portland, Ore. (UPN; 49)	24		
WFSB	Hartford-New Haven, Conn. (CBS; 3)	27	0.939	0.939
WSMV	Nashville, Tenn. (NBC; 4)	30	0.845	0.845
KCTV	Kansas City, Kan.-Mo. (CBS; 5)	31	0.826	0.826
KSMO	Kansas City, Kan.-Mo. (WB; 62)	31		
WHNS	Greenville, S.C.-Ashville, N.C. (Fox; 21)	35	0.750	0.375
KVVU	Las Vegas (Fox; 5)	51	0.566	0.566
WNEM	Flint-Saginaw-Bay City, Mich. (CBS; 5)	65	0.443	0.443
WFLI	Chattanooga, Tenn. (WB; 53)	86	0.326	0.163

OTHER MEDIA INTERESTS: 2 low-power TV stations; more than 17 consumer magazines, including *Better Homes and Gardens* and *Ladies' Home Journal*, and more than 170 special-interest publications; Meredith Books

19 Post-Newsweek

WPO



Alan Frank

(subsidiary of Washington Post Co.)
7.39% coverage (FCC)
6 stations
7.39% coverage (total)
550 W. Lafayette Blvd
Detroit, MI 48226-3123
Phone: (313) 223-2260
Fax: (313) 223-2263
Web site: www.washpostco.com
DONALD E. GRAHAM, chairman/CEO, The Washington Post Co.
ALAN FRANK, president/CEO, Post-Newsweek Stations

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WDIV	Detroit (NBC; 4)	10	1.793	1.793
KPRC	Houston (NBC; 2)	11	1.756	1.756
WPLG	Miami-Ft. Lauderdale (ABC; 10)	17	1.381	1.381
WKMG	Orlando-Daytona Beach, Fla. (CBS; 6)	20	1.202	1.202
KSAT	San Antonio (ABC; 12)	37	0.691	0.691
WJXT	Jacksonville, Fla. (Ind.; 4)	52	0.565	0.565

OTHER MEDIA INTERESTS: Parent owns *The Washington Post* and other daily and weekly newspapers; *Newsweek* magazine; *Arthur Frommer's Budget Travel* magazine; PostNewsweek Tech Media Group; Kaplan Inc. (educational and career services); Cable One Inc. (cable systems). Online interests: washingtonpost.com; newsweek.com; slate.com; Internet Broadcasting Systems Inc.; partner in iBlast

20 Media General

MEG-A



James A. Zimmerman

7.17% coverage (FCC)
23 stations
8.06% coverage (total)
333 E. Franklin St.
Richmond, VA 23219
Phone: (804) 649-6000
Fax: (804) 775-4603
Web site: mediageneral.com
J. STEWART BRYAN III, chairman, Media General Inc.
JAMES A. ZIMMERMAN, president, Broadcast Division

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WFLA	Tampa-St. Petersburg, Fla. (NBC; 8)	13	1.542	1.542
WSPA	Greenville, S.C.-Ashville, N.C. (CBS; 7)	35	0.750	0.750
WNEG	Greenville, S.C.-Ashville, N.C. (CBS; 32)	35		
WASV	Greenville, S.C.-Ashville, N.C. (UPN; 62)	35		
WIAT	Birmingham, Ala. (CBS; 42)	40	0.661	0.331
WJWB	Jacksonville, Fla. (WB; 17)	52	0.565	0.283
WKRG	Mobile, AL-Pensacola, Fla. (CBS; 5)	63	0.454	0.454
WTVQ	Lexington, Ky. (ABC; 36)	64	0.444	0.222
KWCH	Wichita - Hutchinson, Kan. (CBS; 12)	66	0.411	0.411
WSLS	Roanoke-Lynchburg, Va. (NBC; 10)	67	0.411	0.411
WDEF	Chattanooga, Tenn. (CBS,UPN; 12)	86	0.326	0.326
WJHL	Tri-Cities, TN-VA (CBS; 11)	89	0.304	0.304
WJTV	Jackson, Miss. (CBS; 12)	91	0.303	0.303
WSAV	Savannah, Ga. (NBC; 3)	98	0.270	0.270
WCBD	Charleston, S.C. (NBC; 2)	101	0.261	0.261
WNCT	Greenville-New Bern, N.C. (CBS; 9)	105	0.249	0.249
WBTW	Myrtle Beach-Florence, S.C. (CBS; 13)	108	0.244	0.244
WJBF	Augusta, Ga. (ABC; 6)	115	0.228	0.228
WRBL	Columbus, Ga. (CBS; 3)	125	0.193	0.193
KIMT	Rochester, Minn. (CBS,UPN; 3)	153	0.132	0.132
WMBB	Panama City, Fla. (ABC; 13)	160	0.125	0.125
WHLT	Hattiesburg-Laurel, Miss. (CBS; 22)	168	0.097	0.048
KALB	Alexandria, La. (NBC; 5)	176	0.087	0.087

OTHER MEDIA INTERESTS: 3 satellite TV stations. Parent owns 25 newspapers, including *Tampa (Fla.) Tribune*; about 100 other periodicals; Media General News Service; 20% of *Denver Post*. Online interests include mgfs.com, Boxerjam.com, investment in PowerOne Media Inc. and partner in iBlast

21 Entravision

EVC



Philips Wilkinson

(27% owned by Univision)
6.44% coverage (FCC)
19 stations
12.78% coverage (total)
2425 Olympic Blvd., Ste. 6000 W
Santa Monica, CA 90404
Phone: (310) 447-3870
Fax: (310) 447-3899
Web site: entravision.com
WALTER F. ULLOA, chairman/CEO
PHILIPS WILKINSON, president/COO

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WUNI	Boston (Uni.; 27)	5	2.207	1.103
WJAL	Washington (Ind.; 68)	8	2.068	1.034
WVEA	Tampa-St. Petersburg, Fla. (Uni.; 62)	13	1.542	0.771
KCEC	Denver (Uni.; 50)	18	1.293	0.647
KTFD*	Denver (TLF; 14)	18		
WVEN	Orlando-Daytona Beach, Fla. (Uni.; 26)	20	1.202	0.601
XHAS	San Diego (Tel.; 33)	26	0.946	0.473
WUVN	Hartford-New Haven, Conn. (Uni.; 18)	27	0.939	0.470
KLUZ	Albuquerque-Santa Fe, N.M. (Uni.; 41)	47	0.600	0.300
KINC	Las Vegas (Uni.; 15)	51	0.566	0.283
KNVO	Harlingen-Weslaco, Texas (Uni.; 48)	93	0.288	0.144
KINT	El Paso, Texas (Uni.; 26)	100	0.266	0.133
KTFN	El Paso, Texas (TLF; 65)	100		
KPMR	Santa Barbara, Calif. (Uni.; 38)	121	0.208	0.104

KSMS	Monterey-Salinas, Calif. (Uni.; 67)	124	0.201	0.101
KORO	Corpus Christi, Texas (Uni.; 28)	129	0.178	0.089
KUPB	Odessa-Midland, Texas (Uni.; 18)	158	0.125	0.062
KVYE	Yuma, AZ-El Centro, Calif. (Uni.; 7)	171	0.091	0.091
KLDO	Laredo, Texas (Uni.; 27)	190	0.058	0.029

OTHER MEDIA INTERESTS: 25 low-power TV stations; 55 radio stations; Spanish-language radio network; 10,900 billboards; Walter Ulloa personally owns KULA Ventura-Los Angeles; company holds a minority, limited voting interest in licensees of XHAS and XUPN and provides programming and related services under a time-brokerage arrangement.
*Operated under LMA

22 Emmis

EMMS



Jeffrey H. Smulyan

6.12% coverage (FCC)
16 stations
7.00% coverage (total)
1 Emmis Plaza
40 Monument Circle, Ste. 700
Indianapolis, IN 46204
Phone: (317) 266-0100
Fax: (317) 684-2900
Web site: emmis.com

JEFFREY H. SMULYAN, chairman/president/CEO
RANDY BONGARTEN, president, Emmis Television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WKCF	Orlando-Daytona Beach, Fla. (WB; 18)	20	1.202	0.601
KOIN	Portland, Ore. (CBS; 6)	24	1.003	1.003
WWJE	New Orleans (Fox; 8)	43	0.624	0.624
KRQE	Albuquerque-Santa Fe, N.M. (CBS; 13)	47	0.600	0.600
WSAZ	Charleston-Huntington, W.Va. (NBC; 3)	62	0.470	0.470
WALA	Mobile, AL-Pensacola, Fla. (Fox; 10)	63	0.454	0.454
WBPG	Mobile, AL-Pensacola, Fla. (WB; 55)	63		
KSNW	Wichita - Hutchinson, Kan. (NBC; 3)	66	0.411	0.411
WFTX	Ft. Myers-Naples, Fla. (Fox; 36)	68	0.410	0.205
WLUK	Green Bay-Appleton, Wis. (Fox; 11)	69	0.400	0.079
KHON	Honolulu (Fox; 2)	71	0.385	0.385
KGMB	Honolulu (CBS; 9)	71		
KGUN	Tucson, Ariz. (ABC; 9)	72	0.385	0.385
KMTV	Omaha, Neb. (CBS; 3)	76	0.365	0.365
KSNT	Topeka, Kan. (NBC; 27)	137	0.158	0.079
WTHI	Terre Haute, Ind. (CBS; 10)	149	0.136	0.136

OTHER MEDIA INTERESTS: 9 satellite TV stations; 23 FMs; 2 AMs; radio stations in Belgium, Argentina and Hungary; 6 city/regional magazines, Emmis Books; Emmis Interactive

23 LIN TV

TVL



Gary R. Chapman

6.07% coverage (FCC)
25 stations
7.21% coverage (total)
1 Richmond Square
Providence, R.I. 02906
Phone: (401) 454-2880
Fax: (401) 454-5286
Web site: lintv.com
GARY R. CHAPMAN, president/CEO
ED MUNSON, SCOTT BLUMENTHAL, VPs, television

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WISH	Indianapolis (CBS; 8)	25	0.971	0.971
WNDY	Indianapolis (UPN; 23)	25		
WTHN	Hartford-New Haven, Conn. (ABC; 8)	27	0.939	0.939
WCTX	Hartford-New Haven, Conn. (UPN; 59)	27		
WWHO	Columbus, Ohio (UPN, WB; 53)	34	0.800	0.400
WOOD	Grand Rapids, Mich. (NBC; 8)	38	0.676	0.676
WOTV	Grand Rapids, Mich. (ABC; 41)	38		
WAVY	Norfolk-Portsmouth, Va. (NBC; 10)	41	0.653	0.653
WVBT	Norfolk-Portsmouth, Va. (Fox; 43)	41		
WIVB	Buffalo, N.Y. (CBS; 4)	46	0.601	0.601
WNLO	Buffalo, N.Y. (UPN; 23)	46		

Continued on page 46



Listings

Continued from page 45

Station	Market (affiliate; ch.)	DMA	Total	FCC	Coverage %
WPRI	Providence, R.I. (CBS; 12)	49	0.595	0.595	
WNAC*	Providence, R.I. (Fox; 64)	49			
KXAN	Austin, Texas (NBC; 36)	54	0.524	0.262	
KNVA*	Austin, Texas (WB; 54)	54			
WDTN	Dayton, Ohio (NBC; 2)	56	0.496	0.496	
WUPW	Toledo, Ohio (Fox; 36)	70	0.399	0.199	
WANE	Ft. Wayne, Ind. (CBS; 15)	104	0.251	0.125	
WWLP	Springfield-Holyoke, Mass. (NBC; 22)	106	0.247	0.124	
WLFI	Lafayette, Ind. (CBS; 18)	186	0.060	0.030	
WAPA	San Juan, P.R. (Ind.; 4)	999			
WTIN	San Juan, P.R. (Ind.; 14)	999			
WNJX	San Juan, P.R. (Ind.; 22)	999			
WJPX	San Juan, P.R. (Pax; 24)	999			
WIRS	San Juan, P.R. (REL; 42)	999			

OTHER MEDIA INTERESTS: 3 satellite TV stations; local weather cable channels; 50% of Banks Broadcasting (KWCV Wichita, KNIN Boise). WAND is managed by but only one-third owned by LIN. Also owns 20.38% of NBC's KXAS Dallas and KNSD San Diego.
*Operated under LMA

Station	Market (affiliate; ch.)	DMA	Total	FCC	Coverage %
KRON	San Francisco-Oakland (Ind.; 4)	6	2.177	2.177	
WKRN	Nashville, Tenn. (ABC; 2)	30	0.845	0.845	
WTEN	Albany-Schenectady, N.Y. (ABC; 10)	55	0.513	0.513	
WATE	Knoxville, Tenn. (ABC; 6)	59	0.474	0.474	
WRIC	Richmond-Petersburg, Va. (ABC; 8)	61	0.470	0.470	
WBAY	Green Bay-Appleton, Wis. (ABC; 2)	69	0.400	0.400	
KWQC	Davenport, Iowa (NBC; 6)	94	0.286	0.286	
WLNS	Lansing, Mich. (CBS; 6)	110	0.239	0.239	
KELO	Sioux Falls-Mitchell, S.D. (CBS; 11)	116	0.224	0.224	
KLFY	Lafayette, La. (CBS; 10)	123	0.204	0.204	
KCLO	Rapid City, S.D. (CBS; 15)	178	0.086	0.043	

OTHER MEDIA INTERESTS: 3 satellite TV stations

WKYT-DT	Lexington, Ky. (UPN; 13)	64	0.444	0.444	
WKYT	Lexington, Ky. (CBS; 27)	64			
WYMT	Lexington, Ky. (CBS; 57)	64			
KAKE	Wichita-Hutchinson, Kan. (ABC; 10)	66	0.411	0.411	
WOWT	Omaha, Neb. (NBC; 6)	76	0.365	0.365	
WMTV	Madison, Wis. (NBC; 15)	85	0.336	0.168	
KKTV	Colorado Springs, Colo. (CBS; 11)	92	0.289	0.289	
KBTX	Waco-Temple-Bryan, Texas (CBS; 3)	95	0.285	0.285	
KWTX	Waco-Temple-Bryan, Texas (CBS; 10)	95			
KOLN	Lincoln-Hastings, Neb. (CBS; 10)	103	0.254	0.254	
WITN	Greenville-New Bern, N.C. (NBC; 7)	105	0.249	0.249	
WCTV	Tallahassee, Fla. (CBS; 6)	109	0.240	0.240	
WILX	Lansing, Mich. (NBC; 10)	110	0.239	0.239	
KOLO	Reno, NV (ABC; 8)	114	0.228	0.228	
WRDW	Augusta, Ga. (CBS; 12)	115	0.228	0.228	
WRDW-DT	Augusta, Ga. (UPN; 31)	115			
WEAU	La Crosse-Eau Claire, Wis. (NBC; 13)	127	0.190	0.190	
WSAW	Wausau-Rhineland, Wis. (CBS; 7)	133	0.168	0.168	
WIFR	Rockford, Ill. (CBS; 23)	134	0.167	0.083	
WIBW	Topeka, Kan. (CBS; 13)	137	0.158	0.158	
WJHG	Panama City, Fla. (NBC; 7)	160	0.125	0.125	
KXII	Sherman, TX - Ada, OK (CBS; 12)	161	0.114	0.114	
WTVY	Dothan, Ala. (CBS; UPN; 4)	172	0.091	0.091	
WHSV	Harrisonburg, Va. (ABC; 3)	181	0.079	0.079	
WBKO	Bowling Green, Ky. (ABC; 13)	182	0.075	0.075	
WTOK	Meridian, Miss. (ABC; 11)	184	0.066	0.066	
WCAV	Charlottesville, Va. (CBS; 19)	185	0.065	0.032	
WTAP	Parkersburg, W.Va. (NBC; 15)	187	0.060	0.030	
KKCO	Grand Junction, Colo. (NBC; 11)	189	0.059	0.059	

OTHER MEDIA INTERESTS: 3 satellite TV stations; 5 daily newspapers

24 Young



Deborah A. McDermott

5.87% coverage (FCC)
11 stations
5.92% coverage (total)
599 Lexington Ave.
New York 10022
Phone: (212) 754-7070
Fax: (212) 758-1229
Web site: www.youngbroadcasting.com
VINCENT J. YOUNG, chairman/CEO
DEBORAH A. McDERMOTT, president

YBTV

25 Gray Television

GTN

5.14% coverage (FCC)
31 stations
5.46% coverage (total)
4370 Peachtree Road, NE
Atlanta, GA 30319
Phone: (404) 504-9828
Web site: graycommunications.com
J. MACK ROBINSON, chairman/CEO
HILTON H. HOWELL JR., vice chairman
ROBERT S. PRATHER JR., president/COO

Station	Market (affiliate; ch.)	DMA	Total	FCC	Coverage %
WVLT	Knoxville, Tenn. (CBS; 8)	59	0.474	0.474	
WVLT-DT	Knoxville, Tenn. (UPN; 30)	59			

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Sandy Friedman, safriedman@reedbusiness.com or call (646) 746-6740

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Larry Dunn, ldunn@reedbusiness.com or call (646) 746-6572

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www.cobbcorp.tv



DEALS

TVS

KVIH(TV) CLOVIS, N.M.;
KVII(TV) AMARILLO, TEXAS;

PRICE: \$22.5 million
BUYER: Pilot Group LP (Paul M. McNicol, senior VP)
SELLER: New Vision Group Inc. (Jason Elkin, chairman/CEO)
BROKER: Kalil & Co. Inc.
FACILITIES: KVIH(TV): Ch. 12, 178 kW, ant. 669 ft.; KVII(TV): Ch. 7, 316 kW, ant. 1,703 ft.
AFFILIATION: KVIH(TV): ABC; KVII(TV): ABC

K25DM AND K42FD PHOENIX;
K30CV HOUSTON

PRICE: \$5.7 million
BUYER: Latin America Broadcasting Inc. (Wallace C. Springstead, president/CEO)
SELLER: Broadcasting Systems Inc. (Kenneth Casey, president)
BROKER: The Proctor Group Inc. and Ruben Rodriguez
FACILITIES: K25DM: Ch. 25, 9.8 kW; K42FD: Ch. 42, 4 kW; K30CV: Ch. 30, 27.1 kW
AFFILIATION: K25DM: Ind.

WKRP(LP) WASHINGTON

PRICE: \$975,000
BUYER: Daystar Television Network (Marcus Lamb, president/CEO)
SELLER: Capital Media LLC (Bart S. Fisher, president)
FACILITIES: Ch. 23, 2.2 kW
AFFILIATION: Ind.

W46DH SHERIDAN, WYO.

PRICE: \$13,500
BUYER: Western Family Television (Roger Lonnquist, chairman)
SELLER: Lovcom Inc. (W.K. Love, president)
FACILITIES: Ch. 29, 8 kW

K02GE, K04FV, K06FD, K09IJ
LA BARGE, WYO.

PRICE: \$1
BUYER: Central Wyoming College (Joanne McFarlen, president/CEO)
SELLER: Tulsa TV Association (Donovan Boe, president)
FACILITIES: K02GE: Ch. 2, 0.013 kW; K04FV: Ch. 0.078 kW; K06FD: Ch. 6, 0.070 kW; K09IJ: Ch. 9, 0.160 kW
COMMENT: The buyer has also agreed to permit transmis-

sion of TV signals from KTWO(TV) Casper, Wyo., and KTVX(TV) Salt Lake City at the translator site on Hogsback Ridge.

K58HS/HARDIN, MONT.

PRICE: Undisclosed
BUYER: Sargent Communications Inc. (Al Sargent, agent)
SELLER: MS Communications (Mark Silberman, manager)
FACILITIES: Ch. 58, 0.999 kW

COMBOS

KLGA(AM) AND KLGA(FM) ALGONA, KWBG(AM) BOONE, KQKQ(FM) COUNCIL BLUFFS (OMAHA-COUNCIL BLUFFS), KHBT(FM) HUMBOLDT, KZSR(FM) ONAWA (SIOUX CITY), KQWC(AM) AND KQWC(FM) WEBSTER CITY, KKYY(FM) WHITING (SIOUX CITY), IOWA; KXXX(AM) AND KOLS(FM) COLBY, KGNO(AM), KOLS(FM) AND KZRD(FM) DODGE CITY, KZLS(FM) GREAT BEND, KSSH(FM) INGALLS, KNNS(AM) AND KGTR(FM) LARNED, KYUU(AM) AND KSLS(FM) LIBERAL, KILS(FM) MINNEAPOLIS, KWLS(AM) PRATT, KAN.; KLCH(FM) LAKE CITY (ROCHESTER), MINN.; KOZN(AM) AND KYDZ(AM) BELLEVUE AND KBLR(FM) BLAIR (OMAHA-COUNCIL BLUFFS), KHUB(AM) AND KFMT(FM) FREMONT, KLIQ(FM) HASTINGS, KUVR(AM) AND KMTY(FM) HOLDREGE, KGFW(AM), KQKY(FM) AND KRNY(FM) KEARNEY, KLTQ(FM) LINCOLN (OMAHA-COUNCIL BLUFFS), KODY(AM) AND KXNP(FM) NORTH PLATTE, KKAR(AM) OMAHA, KOIL(AM) AND KCTY(FM) PLATTSMOUTH (OMAHA-COUNCIL BLUFFS), KTCH(AM), KTCH(FM) WAYNE, NEB.

PRICE: Undisclosed
BUYER: NRG Media LLC (Norman W. Waitt Jr., chairman); owns 27 other stations, none in this market
SELLER: Waitt Radio (George Pelletier, senior VP, radio)
FACILITIES: KLGA(AM): 1600 kHz, 1 kW day/500 W night; KLGA(FM): 92.7 MHz, 4 kW, ant. 449 ft.; KWBG(AM): 1590 kHz, 1 kW day/500 W night; KQKQ(FM): 98.5 MHz, 100 kW, ant. 1,102 ft.; KHBT(FM): 97.7 MHz, 6 kW, ant. 276 ft.; KZSR(FM): 102.3 MHz, 100 kW, ant. 643 ft.; KQWC(AM):

1570 kHz, 232 W day/137 W night; KQWC(FM): 95.7 MHz, 25 kW, ant. 328 ft.; KKYY(FM): 101.3 MHz, 50 kW, ant. 492 ft.; KXXX(AM): 790 kHz, 5 kW day/24 W night; KQLS(FM): 100.3 MHz, 100 kW, ant. 610 ft.; KGNO(AM): 1370 kHz, 5 kW day/230 W night; KOLS(FM): 95.5 MHz, 100 kW, ant. 689 ft.; KZRD(FM): 93.9 MHz, 100 kW, ant. 807 ft.; KZLS(FM): 107.9 MHz, 100 kW, ant. 909 ft.; KSSH(FM): 96.3 MHz, 100 kW, ant. 699 ft.; KNNS(AM): 1510 kHz, 1 kW; KGTR(FM): 96.7 MHz, 3 kW, ant. 266 ft.; KYUU(AM): 1470 kHz, 1 kW day/170 W night; KSLS(FM): 101.5 MHz, 100 kW, ant. 541 ft.; KILS(FM): 92.7 MHz, 50 kW, ant. 466 ft.; KWLS(AM): 1290 kHz, 5 kW day/500 W night; KLCH(FM): 94.9 MHz, 5 kW, ant. 328 ft.; KOZN(AM): 1620 kHz, 10 kW day/1 kW night; KYDZ(AM): 1180 kHz, 25 kW day/1 kW night; KBLR(FM): 97.3 MHz, 25 kW, ant. 302 ft.; KHUB(AM): 1340 kHz, 500 W day/250 W night; KFMT(FM): 105.5 MHz, 3 kW, ant. 453 ft.; KLIQ(FM): 94.5 MHz, 100 kW, ant. 948 ft.; KUVR(AM): 1380 kHz, 500 W day/62 W night; KMTY(FM): 97.7 MHz, 55 kW, ant. 253 ft.; KGFW(AM): 1340 kHz, 1 kW; KQKY(FM): 105.9 MHz, 100 kW, ant. 1,204 ft.; KRNY(FM): 102.3 MHz, 79 kW, ant. 1,086 ft.; KLTQ(FM): 101.9 MHz, 100 kW, ant. 1,198 ft.; KODY(AM): 1240 kHz, 1 kW; KXNP(FM): 103.5 MHz, 100 kW, ant. 479 ft.; KKAR(AM): 1290 kHz, 50 kW day/5 kW night; KOIL(AM): 1020 kHz, 50 kW day/1 kW night; KCTY(FM): 106.9 MHz, 25 kW, ant. 328 ft.; KTCH(AM): 1590 kHz, 3 kW day/47 W night; KTCH(FM): 104.9 MHz, 25 kW, ant. 302 ft.
FORMAT: KLGA(AM): Country; KLGA(FM): AC; KWBG(AM): News/Talk; KQKQ(FM): CHR; KHBT(FM): Classic Rock; KZSR(FM): AC; KQWC(AM): Talk/AC; KQWC(FM): Talk/AC; KKYY(FM): Country; KXXX(AM): Country/News; KQLS(FM): Hot AC; KGNO(AM): Oldies; KOLS(FM): Hot AC; KZRD(FM): Classic Rock; KZLS(FM): Hot AC; KSSH(FM): Oldies; KNNS(AM): Sports; KGTR(FM): Oldies; KYUU(AM): Spanish/Mexican; KSLS(FM): Country; KILS(FM): Clas-



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e ENTRAVISION
Communications & Finance

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Millennium Radio
New Jersey

\$135,000,000

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D E A L S

sic Rock; KWLS(AM): Country; KLCH(FM): Lite AC; KOZN(AM): Sports; KYDZ(AM): Children; KBLR(FM): Urban; KHUB(AM): Talk/News; KFMT(FM):

Oldies; KLIQ(FM): Soft Rock; KUVR(AM): Soft AC; KMTY(FM): Oldies; KGFV(AM): Full Service; KQKY(FM): CHR; KRNK(FM): Country; KLTQ(FM): Lite Rock;

KODY(AM): News/Talk/Sports; KXNP(FM): Country; KKAR(AM): News/Talk; KOIL(AM): Country; KCTY(FM): AAA; KTCH(AM): Country; KTCH(FM): Oldies

FMs

KSYZ(FM) GRAND ISLAND, NEB.

PRICE: \$5.28 million

BUYER: NRG Media LLC (Norman W. Waitt Jr., chairman); owns 68 other stations, none in this market
SELLER: Neuhoff Broadcasting (Geoffrey H. Neuhoff, president)
FACILITIES: 107.7 MHz, 100 kW, ant. 896 ft.
FORMAT: '80s and '90s
COMMENT: NRG Media assumes Waitt Radio's rights and obligations to acquire and program KSYZ(FM), which Waitt had been operating under an LMA. In 2000, for \$1.32 million, Waitt Radio received option to purchase the station.

WQCK(FM) CLINTON (BATON ROUGE), LA.

PRICE: \$3.2 million
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 128 other stations, none in this market
SELLER: Bethany World Prayer Center Inc. (Larry D. Stockstill, president)
FACILITIES: 92.7 MHz, 32 kW, ant. 604 ft.
FORMAT: Christian Contemporary
BROKER: Greg Guy of Patrick Communications

WBWR(FM) BEDFORD (ROANOKE-LYNCHBURG), VA.

PRICE: \$1.9 million
BUYER: Centennial Broadcasting LLC (Allen Shaw, president/CEO); owns five other stations, including WLNI(FM), WZZI(FM) and WZZU(FM) Roanoke-Lynchburg
SELLER: Cumulus Broadcasting Inc. (Lew Dickey, chairman/CEO)
FACILITIES: 106.9 MHz, 290 W, ant. 1,276 ft.
FORMAT: Classic Rock
BROKER: Frank Boyle of Frank Boyle and Co. LLC

WZEC(FM) HOOSICK FALLS (ALBANY-SCHENECTADY-TROY), N.Y.

PRICE: \$1.1 million
BUYER: Capital Media Corp. (Paul F. Lotters, president); owns four other stations, including WHAZ(AM) and WMYF(FM) Albany-Schenectady-Troy
SELLER: Vox Media Corp. (Bruce G. Danziger, president)
FACILITIES: 97.5 MHz, 400 W, ant. 1,204 ft.
FORMAT: Hot AC



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CTAM TeleSeminar

Sales Strategies in a Bundled World

April 29, 2005



Paul Maxwell,
Moderator
Columnist,
CableFax Daily



E.J. Glaser
Vice President of
Client Relations,
RCH Cable
Outsourcing
Services



Colleen Langner
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D E A L S

KQNS(FM) LINDSBORG, KAN.

PRICE: \$220,000
BUYER: NRG Media LLC (Norman W. Waitt Jr., chairman); owns 68 other stations, none in this market
SELLER: B-B Broadcasting Inc. (Elizabeth A. Chalmers, president)
FACILITIES: 95.5 MHz, 16 kW, ant. 417 ft.
FORMAT: Lite Rock
COMMENT: NRG Media assumes Waitt Radio's rights and obligations to acquire KQNS(FM). Waitt Radio had been programming the station.

AMs

KHLP(AM) OMAHA (OMAHA-COUNCIL BLUFFS), NEB.

PRICE: \$900,000
BUYER: Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 105 other stations, including KCRO(AM) and KGBI(FM) Omaha-Council Bluffs
SELLER: Journal Communications (Doug Kiel, vice chairman/CEO)
FACILITIES: 1420 kHz, 1 kW day/330 W night
FORMAT: Talk
BROKER: Richard W. Chapin

KNND(AM) COTTAGE GROVE (EUGENE-SPRINGFIELD), ORE.

PRICE: \$300,000
BUYER: Paul Henry Schwartzberg; owns no other stations
SELLER: Thornton Pflieger Inc. (Robert O'Renick, secretary)
FACILITIES: 1400 kHz, 950 W
FORMAT: Country

WTHM(AM) RED LION (YORK), PA.

PRICE: \$280,000
BUYER: Susquehanna Radio (David E. Kennedy, president/COO); owns 32 other stations, including WSBA(AM), WARM(FM) and WSOX(FM) York, Pa.
SELLER: Pioneer Broadcasting (Thomas Moffit Sr., president)
FACILITIES: 1440 kHz, 1 kW day/56 W night
FORMAT: Christian/Talk

WGOL(AM) RUSSELLVILLE, ALA.

PRICE: \$171,500

BUYER: Pilati Investments Corp. (Karl H. Pilati, president); owns no other stations
SELLER: Wanda Patricia Underwood. (Patricia Underwood, owner)
FACILITIES: 920 kHz, 1 kW

day/40 W night
FORMAT: Country

KIGO(AM) ST. ANTHONY, IDAHO

PRICE: \$85,000
BUYER: Albino Ortega and Maria Juarez (Albino Ortega, partner); owns no other stations
SELLER: Fremont Broadcasting Co. (Ted Austin Jr., president)

FACILITIES: 1420 kHz, 32 kW day/12 W night
FORMAT: Dark

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Maestro of Tech

Goldman expands the horizons of digital compression **By Ken Kerschbaumer**

When college kids take on summer jobs, it usually means they will be toiling in fast-food restaurants or bagging groceries. Not Matthew Goldman. When he was a student at Worcester Polytechnic Institute (WPI) in Massachusetts during the early 1980s, Goldman spent his summers learning the ropes of the TV business. His father, the general manager of Community Cablevision of Framingham, Mass., put him to work climbing poles, handling installations and—most significant—doing technical work at the system's headends.

Goldman has climbed more than telephone poles in the years since, rising to the forefront of TV-technology specialists. He has been instrumental in the design and implementation of technologies that bear the acronyms of some of television's most critical components, from MPEG-2 compression to DSM-CC (which enables video-on-demand and other two-way communications over the cable set-top box) to PSIP (a digital-broadcast protocol for over-the-air delivery of programming guides and other important features). Lately, Goldman has been involved in the standardization of Microsoft's next-generation compression technology (VC1).

"In 1992, I didn't even know what MPEG stood for," says Goldman (it stands for Moving Picture Experts Group). "Two years later, I was part of a team that traveled the world and helped create a standard that would change the face of TV and entertainment."

Without MPEG video- and audio-compression standards, the development of many elements of entertainment technology—including digital television, DVDs, HDTV and Internet video streaming—would likely have been hampered. And the next-generation standards, based on the MPEG-4 Advance Video Codec (AVC), will reshape the landscape yet again.

TRADE-SHOW TURNING POINT

Becoming a leader in the area of video compression wasn't always on Goldman's agenda. He graduated from WPI in 1982 with a degree in electrical engineering and had his eye on computer-microprocessor design. "Most engineers end up first getting involved in sales or something non-design-related," he says. "But I was actually able to get a job with Raytheon" as a hardware designer.

In 1986, Goldman moved to Digital Equipment Corp. (DEC), and became involved in the design of high-end central processing units, which involved

FIFTH ESTATER

working with a team of developers. He soon realized that, while he was very good at it, he didn't stand out from the team. "When there is more than one person working on a chip, I thought I could easily be replaced by a CAD tool," he recalls, laughing. "So I decided to get back to my roots, which was doing more systems-level design."

It was a good move: DEC was changing the industry with its high-capacity data-storage devices, and Goldman became a design engineer in that area. He recalls a trade show that was a turning point: Attendees liked the gear, but "they were all coming up to me and saying, 'This is great, but can your servers deliver video instead of data?'" DEC soon formed a group to look at the potential of video compression, and



MATTHEW GOLDMAN
VP of technology, Tandberg Television

B. April 1961, Boston

EDUCATION

B.S., electrical engineering, Worcester Polytechnic Institute, 1983; M.S., electrical engineering, WPI, 1988

EMPLOYMENT

Raytheon Co.: design engineer, 1983-86; senior design engineer, 1986-92; principal engineer, 1993-95; consulting engineer, 1996; Digital Equipment Corp.: senior staff engineer, 1996; principal engineer, 1997-98; director of engineering, 1999-2000; DiviCom: principal engineer, 2000-01; director of technology/business development, 2001; World Wide Packets: consultant, 2002-04; Tandberg TV: director of technology, 2004-05; current position since March

PERSONAL

Married; three children

Goldman was put in charge—thanks in part to what he had learned during his college-era summers.

A PERFECT FIT

Goldman became part of the MPEG standards committee in 1992, and he helped edit the initial specifications and revisions for MPEG-2. He was also named project editor for the development of standards for Digital Storage Media-Command and Control (DSM-CC). "It was my baby," he says, "but I had a lot of help."

In 1996, after 11 years at DEC, Goldman eagerly moved to Divicom, a company that specialized in MPEG work. "MPEG was just starting to come into its own, and it was rapidly exploding in popularity," he says. "Divicom was full of expertise that was phenomenal, and it was fantastic to be part of it."

Four years later, Divicom was bought by Harmonic, and Goldman decided to move on. At the time—just before the tech bubble burst—it was commonplace for Silicon Valley technicians to jump at the chance to work with promising startups. Goldman's chance came in the form of World Wide Packets, a company involved in the deployment of Gigabit Ethernet to residences. "It was way ahead of its time," he says of the technology. The company struggled, and after 9/11, Goldman was downsized.

The layoff gave him a chance to rethink his career. Working as a consultant, he helped develop an MPEG splicer that the Fox Network now uses to help pass its digital signals through local HDTV transmitters directly to viewers. Through that experience, he came in contact with Tandberg TV, which hired him last February. "It was a perfect fit," he says.

Eric Cooney, Tandberg TV president and CEO, agrees. "He's dramatically raised our technical profile, becoming a sounding board for our customers, an in-demand conference speaker and an active participant in many industry organizations," Cooney says. "He has a real zest for technology."

Recently promoted to VP, technology, for Tandberg TV, Goldman has two challenges: making sure the company's products have the features American buyers need, and raising the awareness of Tandberg, a company that maintains dual headquarters in Norway and the U.S., and has offices in 90 countries. "We may have all of our compression engineers in the UK," he says, "but that doesn't mean we don't have expertise in the Americas."

For Goldman, his has been a career path that proves a college student could do worse than spending the summer working for a cable company. ■

FATES & FORTUNES

BROADCAST TV

MARITA RIVERO, GM, WGBH Radio, Boston, named GM, WGBH Radio and Television, Boston.

CHRIS JADICK, news director, WAVE Louisville, Ky., named news director, WFTS, Tampa, Fla.

STEVE BAILEY, manager, affiliate marketing and broadcast services, The WB Television Network, Burbank, Calif., appointed VP, promotions, ACME Television LLC, Santa Ana, Calif.

BRIAN PAUL, manager, sales/marketing, KAPP Yakima, Wash./KVEW Kennewick, Wash., named station manager, both stations.

CABLE TV

TAYLOR NIPPER, senior marketing director, Knology Inc., West Point, Ga., named director, marketing, Comcast North Atlanta system.

PROGRAMMING

At HBO, Los Angeles: **KARY ANTHOLIS**, VP, HBO Films, named senior VP, miniseries, HBO Films; **JOHN MURCHISON**, director, HBO Entertainment, promoted to VP, miniseries, HBO Films.

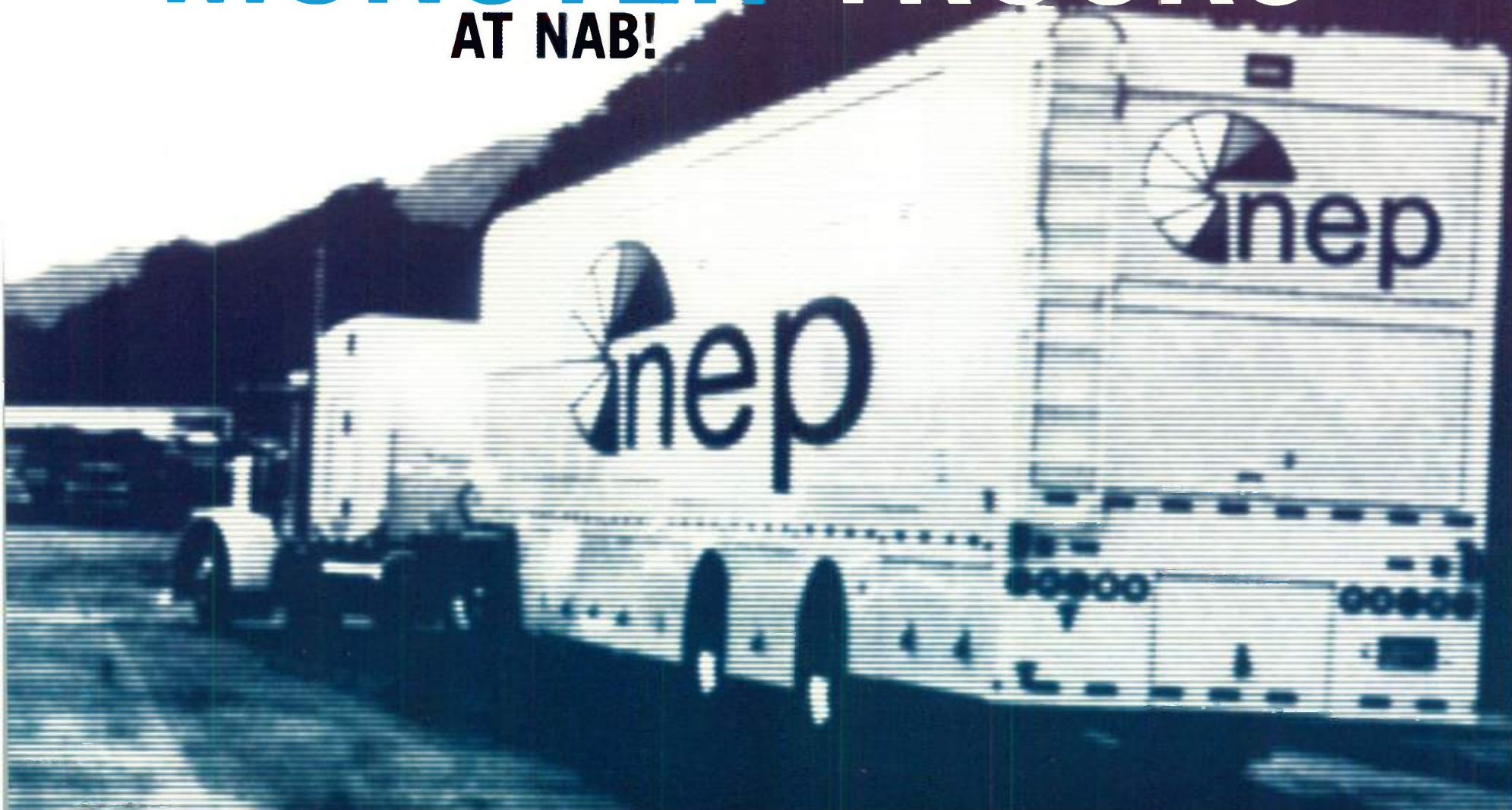
At Oxygen: **AARON MEYERSON**, senior VP, non-fiction programming, Fox TV Studios, Los Angeles, named SVP, development and production, Los Angeles; **CYNTHIA ASHWORTH**, partner/GM, Kirshenbaum Bond & Partners, New York, named senior VP, marketing, New York.

At Hallmark, Los Angeles: **SCOTT ANDERSON**, VP, programming and acquisitions, Hallmark Channel, promoted to senior VP, programming and acquisitions, Hallmark Channel and Hallmark Movie Channel; **JESS AGUIRRE**, VP, research, Hallmark Channel, promoted to senior VP, research, Hallmark Channel and Hallmark Movie Channel; **JIM BENNETT**, director, technical operations, Hallmark Channel, promoted to VP, technical operations, Hallmark Channel and Hallmark Movie Channel. At Hallmark, Atlanta: **JODI FALKENTHAL**, account executive, advertising sales, Southeast region, Hallmark Channel, promoted to VP, advertising sales, Southeast region, Hallmark Channel and Hallmark Movie Channel. At Hallmark, Chicago: **LAURA J. LEE**, director, promoted to senior director, Central region, network distribution and services, Hallmark Channel and Hallmark Movie Channel.

MICHELLE RICE, VP, distribution strategy and operations, TV

Continued on page 54

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PEOPLE

Fates & Fortunes

Continued from page 52
One, Silver Spring, Md., promoted to senior VP, national accounts and affiliate marketing.
PETER TARSHIS, direc-

tor, programming, The Biography Channel, New York, promoted to VP, programming.

JEDD GOLD, director, marketing, DIC Entertainment, Burbank, Calif., promoted

to VP, marketing.

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

DENNIS JOHNSON, director, public relations, FSN West and West 2, Seattle, named executive director, publicity and corporate communications, GSN, Santa Monica, Calif.

JIM BROWN, manager, programming and new media, Insight Communications, New York, named director, operations, WWE Enterprises, Stamford, Conn.

NEIL GOLDBERG, senior VP, programming, TVN Entertainment, and **BEVERLY DOUGHTY**, senior VP, marketing TVN, team up to form On Demand Media Group, Los Angeles.

Promoted to director, format sales, at Twentieth Century Fox Television Distribution: **DENIS CANTIN**, sales manager, formats and factual programming.

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Interact with senior executives serving as mentors, participate in three - 1/2 hour mentoring sessions in a round-table format, and have fun during the Champagne social hour for additional networking opportunities.

MENTORS*

- Janice Arouh, SVP, Network Distribution and Service, Hallmark Channel
- Charles Hirschhorn, CEO, G4 Media
- Roger Keating, Division President, Time Warner Cable

- Debra Langford, Dir., Strategic Sourcing, Worldwide Recruitment and Executive Search, Time Warner
- Susan Scott, SVP, Distribution, The Weather Channel
- Ruth Tatom, SVP, Affiliate Sales, Scripps Networks

* partial list, please visit our website for a complete listing.



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Chris Jadick
WFTS

Paris: **JENNIFER HARRINGTON**, sales manager, formats and unscripted U.S. series, London.

At NBC Universal, government relations, Washington: **DAVID E. GREEN**, VP/counsel, technology and new media, Motion Picture Association of America, Washington, named senior counsel, public policy development; **ALEC FRENCH**, minority counsel, House Judiciary Subcommittee on Courts, the Internet and Intellectual Property, Capitol Hill, named senior counsel, government relations.

At Sf TV, Los Angeles: **DOTTY EWING**, senior VP, marketing and on-air promotions, Playboy Entertainment Group, Los Angeles, joins as senior VP, marketing; **MARK ZELENZ**, VP of media distribution, Bloomberg Television, cable and satellite sales, New York, named executive director, affiliate sales and marketing, Eastern region: **OSCAR**
Continued on page 56

television & games



GAMING IS ONE OF THE FASTEST GROWING ENTERTAINMENT INDUSTRIES IN THE U.S., WITH REVENUES TOPPING \$8.1 BILLION IN 2004.

While much of the industry's revenues have traditionally been tied to gaming consoles, many experts anticipate that internet gaming, interactive television and high speed data services will fuel rapid growth in the next three years, pushing industry revenues to nearly \$15.3 billion by 2008.



ON MAY 9, the editors of *Broadcasting & Cable* will report on this fast growing industry and the opportunities that are available to content providers, gaming companies, cable operators, DBS platforms and networks. Our **TV and Games Special Report** will cover a wide range of gaming applications, ranging from those targeted to kids to those that allow adults to gamble on horse races and casino games. We will also look at the gaming strategies of the major MSOs and satellite operators, covering both the current services they offer and their plans for future services as interactive TV applications become more widely available.

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SPOTLIGHT

Scott Freeman can trace his career in television back to his childhood and some help from a famous name. The recently named senior VP, current programming and development, for Bunim-Murray Productions, producer of *The Real World*, *Road Rules* and *The Simple Life*, among other reality shows, grew up in Modesto, Calif., reading *TV Guide* regularly and developing an encyclopedic knowledge of programming and actors. A hometown office-supply-store owner advised Freeman's mother not to stifle her son's creativity. Considering the source, that was good advice. That man was George Lucas Sr., whose son's *Star Wars* films made cinematic history.

After receiving a B.A. in theater arts from Santa Clara University, Freeman joined youth educational organization Up With People as a performer. He credits the experience with enhancing his creativity. "It's actually helped me in my career here. I think everything

I've done has really been touched by it."

Freeman later became assistant to Dick Howard at William Mor-



Scott Freeman
Bunim-Murray Productions

ris Agency. He compares the experience to going to graduate school. After a stint as talent coordinator and segment producer for such shows as *Conversations*, with Dinah Shore, and *Match Game*, Mark Itkin, worldwide head of syndication for William Morris, asked him to return as his assistant. Itkin later introduced Mary-Ellis Bunim and Jonathan Murray to each other, and Freeman followed into the mix.

He began as assistant to the co-founders in 1994, moving from manager of development to director before his most recent position as VP, creative affairs, reporting to Bill Segal.

"Things are made with fun and a sense of love and adventure," says Freeman, "It shows on screen."

—Melanie M. Clarke

Fates & Fortunes

Continued from page 54

ORDAZ, director, affiliate marketing, NBC Universal Cable, New York, named director, affiliate sales and marketing, Eastern region; **LILLIAN CASARES**, director, affiliate sales, national accounts, HSN, St. Petersburg, Fla., named director, affiliate sales and marketing,



Kary Antholis
HBO Films

Western region; **BRENDA LACY-DAVIS**, VP, business and legal affairs, ABC Family (formerly Fox Family Channel, Los Angeles, named executive director, affiliate business affairs; **JENNIFER LONG**, account manager, MTV Networks, Los Angeles, joins as account manager, Western region; and **KAREN ALCOBA**, account manager, Eastern Region, Elsevier, New York, named account manager, Eastern region.

JOURNALISM

JESSICA ETTINGER GOTTESMAN, anchor/reporter, Bloomberg Television and Radio, New York, joins WINS(AM) New York as anchor.

LAUREN JIGGETTS, anchor/reporter, Channel One News, Los Angeles, named full-time general assignment reporter, *The Ten O'Clock News*, WLVI Boston.

JOSH HODELL, weekend meteorologist, WBRE Wilkes Barre, Pa., promoted to chief meteorologist.

RADIO

LYNN BRUDER, president, WKSZ(FM)/WPLY(FM) Philadelphia, Greater Media Radio Inc./Radio

One, appointed VP/GM, WRDW(FM) Philadelphia.

ROBERT FABIAN, VP/director, sales, Dallas region, D&R Radio, named VP/regional manager, Eastman Radio, Dallas.

CHRIS EDMONDS, GM, WGUN(FM) Atlanta, to GM, Atlanta station cluster, WAEC(AM) and WWWE(AM).

RHEA ZAKO, senior account executive, Eastman Radio, Detroit, named manager.

JOE WINNER, consultant, WXEG(FM) Beavercreek, Ohio, named host, midday radio show/promotions coordinator, WXKB(FM) Cape Coral, Fla.

DAYNA STEELE, founder, TheSpaceStore.com, Clear Lake, Texas, returns to KXYZ(AM) Houston, Monday-Friday, 3-4 p.m.

ADVERTISING/MARKETING/PR

JULIE THOMPSON, senior VP/corporate affairs director, Leo Burnett Worldwide, Chicago, appointed executive VP.

JENNIFER WEINGROFF, VP, marketing and media relations, Paramount Television, Hollywood, Calif., named VP, communications, CBS Paramount International Television.

At Sony Pictures Television International, London: **IWONA HORDZIEJ**, sales manager, Central and Eastern Europe, promoted to sales director; **OI YEE WONG**, sales executive, Indigo Film & Television, London, appointed sales



Julie Thompson
Leo Burnett Worldwide

executive, Central and Eastern Europe.

LESLIE SCOTT GRIFFIN,

senior account manager, WOGL(FM) and WDAS(AM)/(FM) Philadelphia, joins Clear Channel Katz Advantage as director, multicultural marketing, New York.

At Sony Pictures Television International: **ANNIE YIM**, sales manager, Asia, promoted to director, licensing, Asia; **YEUNG YEUNG TSO**, sales manager, China, named director, licensing, China.

At Insight Media: **PATRICK BYRNE**, regional VP, National Cable Communications, Chicago, named director, sales, Chicago; **JIM KIZER**, director, sales, Illinois, promoted to regional VP.

HOWARD KATZ, chief operating officer of NFL Films, New York, named senior VP, media operations, NFL, New York.

TINA FOGLIANO, national



Lynn Bruder
WRDW(FM) Philadelphia

sales assistant, FSN Florida, Sunrise, Fla., named local account executive.

AAMINA GANT, assistant, writer/publisher relations department, BMI, Los Angeles, named associate director, writer/publisher relations.

TECHNOLOGY

NANCY KATO, VP, global compensation, Hewlett-Packard, Palo Alto, Calif., joins TiVo Inc., Alviso, Calif., as VP, human resources.

DAVE LEBUHN, national account manager, General Cable, Denver, named product line manager, television broadcast systems, broadcast communications division, Harris Corp., Cincinnati.

ALLIED FIELDS

MICHAEL BERG, broadcast and cable attorney, Vinson & Elkins, Washington, opens the Law Office of Michael D. Berg, Washington.

RICK FEINBLATT, senior VP, Greater Media, Inc., Philadelphia, named to the Associated Press Broadcast advisory board.

HELEN ROSENBERG, formerly executive VP/CFO, Focus Features/USA Films, Los Angeles, named chief financial officer, West Coast, Nielsen Entertainment, Los Angeles.

THOM PAULSON, GM, Interlochen Public Radio, Interlochen, Mich., elected president, Michigan Association of Public Broadcasters, Lansing, Mich.

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)

OBITUARY

PATTI HALL, 52, director of communications, Cable Telecommunications Association of Georgia and South Carolina Cable Television Association, died on April 10 at Gwinnett Medical Center after a brief and sudden illness. She had served the cable associations for nearly 27 years.

The New York native and graduate of Binghamton University/State University of New York joined Convention and Show Management Co., which oversees the two state trade associations, as secretary in 1977. She served as liaison with the exhibitors for trade shows, including The Eastern Show and, in 1986, was named director of communications.

Hall became associate executive director for the Southern Cable Telecommunications Association in 1991 and VP of Convention and Show Management Co. in 1993. She served as show director for The Eastern Show from 1988 until 2001.

Survivors include her husband, Stephen, and two sons.

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Fast Track

Continued from page 4
by the debut of another new UPN series, *The Bad Girl's Guide*, starring **Jenny McCarthy** as one of three sassy, provocative women living in Chicago.

Drama *Veronica Mars* will exit the 9-10 slot following its May 10 finale. It will be on hiatus through the remainder of the May sweeps and likely beyond, since the still-unnamed Spears/Federline project runs six episodes.—*J.E.*

Danza Gets Major (Market) Help

The Tony Danza Show is picking up and moving. The pick-up is in Washington, where Buena Vista's freshman syndicated talker will now be carried on Fox-owned WTTG beginning this fall. It previously did not have an outlet in the nation's ninth-ranked market.

Danza will be moving up in Boston, where the show is being shifted from a late-night clearance on WCVB to a noon airing on Fox's WFXT. The show has also been picked up for the 2005-06 season on WGCL Atlanta, where it runs at 10 a.m. *Danza* has already been renewed for a second season in more than 120 markets covering 90% of the country. Season-to-date, *Danza* has a national rating of 1.3.

Danza had already gotten a boost from upgrades in L.A. and Chicago two months ago but has been hunting for an upgrade in Boston and a home in D.C.—*J.E.*

'Ambush' Whacked

Twentieth Television said last week that it is canceling *Ambush Makeover*, its low-rated personal-makeover strip. A mix of new episodes and repeats will air through Sept. 12. With almost 300 episodes in the can, Twentieth plans to offer the show as a library product.—*J.F.*

Media Appear To Trim Some False Weight-Loss Claims

The Federal Trade Commission has finally made it official: The media appear to be doing a better job of weeding out snake-oil salesmen.

As *B&C* reported back in February, a new FTC study on weight-loss advertising found that the number of such ads containing obviously false claims has dropped from over 50% in 2001 to 15% in 2004.

In 2003, the FTC asked the media to better screen out obviously bogus claims—for example, diet without exercise, sleep the pounds away. It held a seminar with industry representatives and issued a "red-flag" list of seven obviously false claims, then followed up with the 2004 study to gauge the results.

Cable Takes Bite Out of Crime

Cable theft is down by more than 50% in the past four years, according to a new study by the National Cable & Telecommunications Association.

The group cites the migration to digital platforms combined with industry efforts to crack down on thieves and, ideally, to convert them to paying customers.

Only 4.65% of homes passed stole analog cable service in 2004, down from 11.5% in NCTA's last survey in 2000. Premium is down even more, from 9.5% to 2.15%, according to NCTA.

The digital switch has meant more service security, said NCTA, with less than 1% theft of advanced services like VoIP (voice-over-Internet-Protocol phone service), digital cable, and internet access. But the industry is not ready to declare victory just yet.

NCTA says that theft still accounts for \$4.75 billion in "unrealized revenue," down from \$6 billion in 2000, but still 8% of the industry's \$57.6 billion total gross revenue in 2004. The study was a Frank Magid survey of cable operators for NCTA's Office of Cable Signal Theft.—*JE*



Veronica Mars



Tony Danza



Revelations

The study seemed to need about as many disclaimers as some diet ads, however.

It was confined to ads for products specifically targeted in the "red flag" initiative: "nonprescription drugs, dietary supplements, diet patches, creams, wraps and devices." Those are some major offenders, but the study did not include any ads for diets, prescription drugs, exercise equipment, meal replacements (breakfast shakes or bars), low-calorie foods, liposuction, or hypnosis.

In addition, TV was a relatively small portion of the survey—28 ads and only three long-form infomercials—so extrapolating it to a general decline in deceptive TV weight-loss claims is problematic at best, a point the FTC also made, saying "The decline in red-flag claims does not necessarily imply a decline in deceptive weight-loss claims in general."—*J.E.*

Kevin Martin's Father Dies Suddenly

FCC Chairman **Kevin Martin** was in Charlotte, N.C., Monday for the funeral of his father.

Richard Martin, 69, died suddenly over the weekend. Chairman Martin's office said the FCC chief was still planning to attend a breakfast session Tues., April 19 with National Association of Broadcasters President **Eddie Fritts** at the NAB convention in Las Vegas.

Anyone wishing to send a memorial for Richard Martin is asked to send a donation in lieu of flowers to Saint Gabriel's Catholic Church in Charlotte or to Charlotte Catholic High School.—*B.M.*

Fired Sinclair Critic Denied Unemployment Benefits

The Maryland Department of Labor has denied a claim for unemployment benefits filed by former Sinclair Broadcast Group political reporter **Jon Leiberman**, who was fired last fall after he spoke out against

Sinclair's plans to air a documentary featuring **Swift Boat Veterans'** allegations against Sen. **John Kerry**.

Sinclair did not air the documentary but included parts in a news special, *Stolen Honor*.—*A.R.*

Armstrong Exits Comcast Board

Former AT&T Corp. Chairman **Mike Armstrong** is winding up his involvement with Comcast and is stepping down as a director.

Armstrong first joined Comcast as chairman in 2001 as a contingency of Comcast's \$54 billion purchase of AT&T's cable operation. But he had no say in actually running the company and kept an office in New York rather than Comcast's Philadelphia headquarters.

Armstrong stepped down from that post in 2003 and is leaving the board in

June. Armstrong will continue to collect a \$900,000 annual consulting fee from Comcast for one more year and will remain "director emeritus."

To replace Armstrong, Comcast has nominated **Ed Breen**, chairman and CEO of troubled **Tyco International**. Breen is one-time CEO of cable-equipment supplier **General Instrument** and briefly served as president of GI's new owner, Motorola.

Comcast's proxy statement shows that Chairman/CEO **Brian Roberts**—recently elected NCTA chairman—got \$21.1 million in salary, stock and other compensation last year, up 66% from \$13.2 million in 2003.—*J.M.H.*

Sony Picks DVD Sanitizer

Sony Corp. is the latest DVD manufacturer to license that technology's equivalent of the V-chip, according to the patent holder.

The electronics giant has signed a deal with **Digital Choice of Texas** for its various parental-control patents for "stored-media playback equipment," including DVD players.

'Revelations' Rocks

For a show about the end of the world, NBC's new apocalyptic thriller *Revelations* got off to a great start. On April 13, part one of the six-episode limited series averaged a 5.2 rating/13 share in adults 18-49 and 15.6 million total viewers—NBC's best Nielsen marks for a Wednesday at 9 p.m. in more than six months. It was not enough, however, to unseat Fox powerhouse *American Idol*.


NBC set up *Revelations* with a *Dateline* on the controversial book *The Da Vinci Code*. The newsmagazine posted a respectable 3.4 rating/10 share in 18-49s and 10.8 million total viewers, its highest numbers in nearly six months.—*A.R.*

The technology allows users to restrict playback of violent or sexually explicit portions of DVDs or, in some cases, to substitute other prerecorded material if the DVD includes alternate scenes or both a rated and unrated version.

With the Sony deal, virtually every DVD manufacturer has licensed the Digital Choice technology, including **Matsushita, Samsung, LG Electronics, Sanyo, Sharp** and **Orion**.—*J.E.*

Clarification

Fox News Channel does not enter the Peabody Awards competition, although other Fox units do ("Peabodys Snub Big Four," 4/11, page 26).

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NEWS CAREERS

PHOTOJOURNALIST

WFMZ-TV is looking for a full time News Photojournalist to be based in our Reading, PA bureau. Overtime and being part of an on-call schedule are included. We're looking for enthusiastic visual storytellers with great attitudes who wants to further their career in a fast-paced, breaking news environment. Photojournalist candidates should be familiar with DVC-Pro equipment, linear and non-linear edit systems and have a willingness to learn. If you think you would make a great addition to our team, we want to hear from you. Please send resume, references, and non-returnable VHS tape to: Job#L106, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

SPORTS DIRECTOR

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

NEWS CAREERS

VR ENG PHOTOGRAPHER/NON-LINEAR/TAPE EDITOR/LIVE SHOT TECHNICIAN

At least 3 years shooting, editing and live shot experience with a TV news department. KU experience is a plus. Must be able to exercise good judgment and cope with very demanding and fast paced news environment, while always being safety conscious. Candidate must be available to work all shifts, including overnight and weekend shifts. Must be available for significant overtime and willing to work holidays. Salary per NABET/ABC Agreement. Send resume to C-C Boggiano, News Operations Manager, WLS-TV, 190 North State Street, Chicago, IL 60601. No phone calls, please. EOE

GENERAL NEWS DIRECTOR

WICS/WICD in Springfield/Champaign, Illinois seeks a General News Director that will lead the overall news efforts for two strong affiliate stations that are consistently #1 in the market. That will include managing daily news operations, setting budgets, establishing goals, and motivating the staffs. The leader will maintain full editorial control, recruit, hire, train and negotiate contracts for news personnel; and ensure quality control of news at both stations. Extensive travel is required between WICS and WICD. Applicants must have a college degree and at least five years prior experience in television with two+ years prior management experience. Please apply online at www.sbg.net EEO, Drug Free.

PRODUCER

WTVD, the ABC Owned station in Raleigh/Durham North Carolina is seeking a producer for Eyewitness News. Candidates must demonstrate the ability to put together a fast-paced broadcast with emphasis on breaking news. At least three years experience is preferred. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD, 411 Liberty Street, Durham, NC 27701. EOE

NEWS CAREERS

PRODUCER/WRITER

WFMZ is an aggressive news operation located in the beautiful Lehigh Valley, a short drive from Philadelphia, Manhattan, and the Poconos. We're looking for an experienced news producer and writer. WFMZ is an innovator with a 24-hour local weather channel, a nightly Spanish language newscast, three bureaus, and 5.5 hours of news per day. Send resume, references, and writing samples to Job #L103, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

MEDIA MANAGER

WPVI-TV seeks a media manager with television news experience and the technical expertise to help guide Philadelphia's #1 newsroom through a digital conversion. Experience with ENPS and Grass Valley editing and digital playback is preferred. The successful candidate is a self-starter with good editorial judgment and willing to work a flexible schedule. Send letter and resume (no calls/faxes) to Cathy Simonds, Newsroom Administrator, WPVI-TV, 1000 City Avenue, Suite 4100, Philadelphia, PA 19131. EOE

BI-LINGUAL PHOTOJOURNALIST

WFMZ-TV is looking for a full time News Photojournalist to join our Edicion En Espanol. Fluent Spanish and English are required. Overtime and being part of an on-call schedule are included. We're looking for enthusiastic visual storytellers with great attitudes who wants to further their career in a fast-paced news environment. Photojournalist candidates should be familiar with DVC-Pro equipment, linear and non-linear edit systems and have a willingness to learn. If you think you would make a great addition to our team, we want to hear from you. Please send resume, references, and non-returnable VHS tape to: Job#L107, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

TECHNICAL CAREERS

TRANSMITTER SUPERVISOR

Maintain proper operation of transmitters and equipment primarily at transmitter sites located in Salisbury and Annapolis, MD. May be required to travel to other sites throughout Maryland. Must be available to work nights, weekends and holidays for emergency calls. We require a degree in electrical engineering, or equivalent combination of education and experience; at least five years broadcast transmission maintenance experience, including digital transmission; two years supervisory experience. Excellent State of Maryland benefits package. Salary \$49,980 to \$56,355. Submit resume and cover letter to: Human Resources Department, Maryland Public Television, 11767 Owings Mills Blvd., Owings Mills, MD 21117; Fax: 410-581-4382; dblum@mpt.org EOE

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MPT has an opening for a Senior Maintenance Engineer. Duties will include repairs and maintenance on broadcast equipment and systems. We require a degree in electrical engineering or equivalent combination of education and experience, and three (3) years broadcast maintenance experience, to include digital video and audio experience. Working knowledge of television station operations preferred. Excellent State of Maryland benefits package. Salary \$42,840 to \$48,450. Please send resume and cover letter, including position title, to: Maryland Public Television, Human Resources Department, 11767 Owings Mills Blvd., Owings Mills, MD 21117; dblum@mpt.org EOE

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EDITOR: Must be able to quickly assemble & edit from multiple sources. Exp w/non-linear editing req'd. Prev newsroom exp pref'd. Send resume & sample tape. Send resume/samples to: KDVR FOX 31/HR, 100 E Speer Blvd, Denver, CO 80203. Detailed postings at www.fox31.com EEO/M/F/D/V

PRODUCTION CAREERS

NEWSCAST DIRECTOR

WTNH/WCTX, Connecticut's ABC and UPN affiliates, are looking for a newscast director. Our directing team is made up of effective communicators, people with an understanding of technology and how it can work for them. Our directors thrive under the pressure of a live newscast and look forward to breaking news. With over 40 hours of local news a week, we operate two state-of-the-art control rooms - including Phillips DD35 switcher, ParkerVision, FXDeko, Lightning, DVEous, and video servers. If these are toys you can use, if you have at least 2 years directing experience, and if you can fit in with the team described, send a tape with director's track to: Jerry Min, Director of Broadcast Operations, WTNH, 8 Elm St. New Haven, CT 06510. No Phone Calls. EOE

ACCOUNT EXECUTIVE

WISN-TV, the ABC affiliate in Milwaukee, is seeking an experienced salesperson. Applicant should have two plus years of media/advertising sales experience, a dedicated work ethic, excellent written/oral communication skills and a proven track record with new business development. This is a growth position with an excellent opportunity to advance in an aggressive/forward thinking company, the Hearst-Argyle Television Group. Must have a valid Wisconsin driver's license and own or lease a vehicle. Fax resume to 414-342-5518, e-mail to sbiebel@hearst.com, or mail to: Steve Biebel, Local Sales Manager, WISN-TV, P O Box 402, Milwaukee, WI 53201. EOE

ACCOUNT EXECUTIVE

WCTX, New Haven/Hartford has an immediate opening for a new business development salesperson. Please send resume and cover letter to Sem Dieterich, Local Sales Manager, WCTX-TV 8 Elm Street, New Haven, CT 06510, Fax 203-782-5995, sem.dieterich@wctx.com. Drug Screening, EOE.

LOCAL SALES MANAGER

WUVP-TV, Philadelphia's Univision television station, is seeking a Local Sales Manager. Must have leadership skills and ability to hire, train and motivate local sales team. Candidates must have a proven track record in new business development. Strong negotiation, interpersonal, organizational and computer skills required. Send resume and cover letter to: WUVP Human Resources, 1700 Market Street, Suite 1550, Philadelphia, PA 19103 or wuwp65_jobs@univision.net. Please note job #WUVP 05-06 in your correspondence. NO PHONE CALLS. M/F EOE

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Take Us to Your Leader

The slogan for this year's National Association of Broadcasters convention is "Your Future Starts Here." The sad fact is, for much of the communications industry, including cable and satellite providers, the future started a long time ago, while broadcasters were busy fighting to stop them. Now the future truly is here, and broadcasters are way over there. The business seems clumsy and slow, and about as futuristic as a Buick Roadmaster.

Eddie Fritts, the able leader of NAB for 23 years, will be gone by fall. He deserves broadcasters' applause for what he *did* accomplish, but he leaves broadcasters with a full plate of concerns.

The NAB needs a new strong leader to finesse Washington legislation. Broadcasters also need to find executives in their front offices who will step up to lead, with imagination and innovation and integrity. Broadcasting needs a bold new, coherent direction. Its problems are many.

As noted in our listing of the Top 25 Station Groups (page 36), station trading has ground to a halt, pending court decisions about the scope of deregulating the industry. Unless pushed, the issues won't be resolved soon. That makes owning a television station akin to owning beachfront property—next door to a chemical plant.

Cable channels now get more than half of all the viewers. And cable networks are growing, while broadcast networks, with rare exceptions, haven't figured out how to be mass distributors in what has rapidly become a TV-niche world.

On the station level, after a decade-long fight for digital

spectrum, broadcasters have been told by the FCC that they aren't entitled to digital must-carry on cable systems. Unless stations can get that done by getting Congress or the FCC to reconsider, that new revenue stream is a dead issue.

Emboldened by breast-beating critics of media consolidation and critics of breast-baring media content, Congress is pushing for more-concrete regulations for public-affairs programming.

The new chairman of the FCC, Kevin Martin, has been on the wrong side of the content-regulation issue, and we expect it's a pulpit he won't be leaving soon. Extolling moral virtues makes for good politics, as this White House has learned. Beating up broadcasters—actually, the tamest of the media—still plays well with voters. The NAB rarely has been forceful on First Amendment issues. Content regulation, if it comes, is sad recognition of earlier battles not fought well enough.

Meanwhile, new technology has created a shopping mall of places for consumers to go for content. While broadcast television figures out its future, consumers are creating their own diversions on the Internet, with their TiVo, and with everything from Netflix to PlayStation. Even Nielsen's new local people meters suggest that fewer viewers are watching broadcast television.

Whomever the NAB chooses as its next leader must not only sell the relevance of free over-the-air broadcasting to Washington but also give broadcasters a reason to believe in that vision themselves. But the NAB can't do it alone. The strength of broadcasting is in its localism. General managers, news directors and even engineers must recognize that, in fact, the future really *is* here and it's time to get with it.

EDITORIAL

The Truth About VNRs

A March 28 cover story in *B&C* ["The Art of Manufactured News"] describes "guaranteed placement," a relatively new derivative of the video news releases (VNRs) in which PR firms and production houses buy spots to air what they term "branded journalism." But the fundamental issue raised recently by congressional investigators and *The New York Times* is whether or not pre-packaged news or VNRs, produced by the government or corporations, should be *labeled*.

News directors have reacted to this developing story mostly badly. Some have feigned ignorance; others whine that they were deliberately misled. Are we to believe that it's really this easy for PR professionals to put one over on news experts? An implicit responsibility of all news professionals is to check sources and to be sure of the integrity of what they publish or air. There are no ifs, and or buts.

Some have blamed their laxity on tight budgets and the ever-increasing pressure on news stations to put out more content with fewer resources. But the news business—certainly at the local level—has never enjoyed an

abundance of resources, and the pressure to do more with less is hitting all kinds of industries. Citing tight budgets for airing news reports without proper sourcing is a lame excuse.

VNR producers, meanwhile, have held roundtables and Webcasts and rushed to pacify worried clients that this issue "will blow over." The truth is that voiced-over reports have flourished through the years because the PR industry and its clients have found comfort in producing the "ideal" story they'd like to see aired in the knowledge that some station somewhere is likely to air it. The reports are created to look like, act like and smell like real news broadcasts, the better to confer an aura of editorial purity. And VNRs also provide higher margins because clients can be charged for all that extra creative work. So VNR producers have no incentive to see a diminished use of this product.

Despite the intense spotlight on voiced reports, the bulk of the PR industry opts for B-roll distribution. B-roll is raw, stock footage provided to the media without voiced-over

treatment. It gives journalists full control to utilize the video and create their own narrative.

From a practical standpoint, using B-roll provides significant benefits to news producers and the PR industry. Stock footage has a longer shelf life and is less costly to produce than voiced-over reports, thus providing a greater return on investment. The media also has greater receptivity to B-roll content.

The reality is that the news business won't survive on self-produced content alone. It is naïve to think otherwise. But using voiced reports without attribution is self-defeating and will ultimately undermine the relationship between news provider and viewer. Though on opposite ends of the spectrum, the news professional

and the PR professional are united by one defining factor: The success of both professions rests entirely on credibility.

Purushothaman is co-founder and CEO of The NewsMarket Inc., which distributes B-roll via a Web-based distribution platform.

AIRTIME
Shoba Purushothaman

TWO CENTS

"By their nature, lists are designed to infuriate, spark heated discussion and, let's face it, give magazines and other media outlets an easy way to fill space." *Boston Globe* pop-culture critic Renée Graham, roasting *Time* magazine's "100 Most Influential People" issue. (For this year's *B&C* Top 25 Stations list, see page 36.)



Bill Wheatley

NBC News VP Bill Wheatley, announcing his departure from the network

"As the show's tag line trumpets, *Omnium Finis Imminet*—the end of all things is near. In fact, *Revelations* may be not only a freely fictionalized interpretation of the impending apocalypse, but one of its symptoms." *Slate.com*'s Dana Stevens, identifying the NBC series *Revelations*, the upcoming CBS special *Locusts* and Fox's *American Idol* as signs of the apocalypse

"[The mainstream media are] always demanding special treatment with shield laws and reporter's privileges and other exemptions from the normal obligations and inconveniences of citizenship. And they have the nerve after all that to say that they're acting in the interest of the American people. Why, it's almost enough to make an ordinary person think that a few of them deserve to be locked up. It just might teach them a little humility."

Chicago Tribune Public Editor Don Wycliff, in an April 14 column

"One reason not to watch it is that it has little new to offer." Longtime *New York Daily News* TV critic Kay Gardella, panning USA Network's movie *Cool Money* in her final column, published March 19. Gardella, who worked for the *Daily News* for nearly 60 years, died last week at age 82.

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ISSUE DATE: JUNE 20, 2005

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Dudes You Can Lose

A charismatic anchor does not a newscast make

Pomp, tears, tingles and high drama. Something historic is in the air as the planet waits breathlessly for a seminal announcement from a conclave of elders pondering in private. Already, there is speculation about a successor, and many names have been suggested. Yet transferring leadership carries risks for a storied institution making its way tenuously in this infant millennium. History must be honored and traditions of long-standing upheld in a process shrouded in secrecy.

As a final step, the chosen one—whom millions will be urged to follow and adore—must embrace the vestments of this golden office and utter the word *accepto*.

Next comes a puff of white smoke.

And only then, after all these days of nervous waiting, will the anxious multitudes learn who has been selected to be permanent anchor of *CBS Evening News*.

Oh, brother! Talk about misplaced emphasis. There is far too much hand-wringing over anchors, with the hood ornaments of news again getting more attention than the chassis.

Shouldering the CBS mantle now, following the symbolic burial of Dan Rather, is interim anchor Bob Schieffer, a pop-gun replacing a loose cannon. Leslie Moonves, chairman of CBS and co-president of its parent Viacom, has said publicly he wants Rather's successor to avoid the "voice of God." In Schieffer, he has the voice of Gosh.

It remains to be seen how long this amiable soldier endears himself to Black Rock sages impatient to erase the ratings gap separating *Evening News* from its more popular counterparts on NBC, where Brian Williams has succeeded Tom Brokaw, and ABC, now scrambling to cover for cancer-sidelined Peter Jennings.

Regardless, today's shifting sands of network anchor-dom affirm the unhealthy celebration of personality in TV news, where charisma remains a passport to longevity and where viewers always lose when the messengers eclipse the messages.

I'm against suiting up Quasimodo to read a teleprompter. Yet enough of this anchor worship and larger-than-lifeness. A better model is *The NewsHour With Jim Lehrer* on PBS, in which low-key Lehrer opens with a news summary before throwing it to field reports and TV's best interviewers for meaningful talk with guests. The program has relatively meager resources and even tinier ratings and, on occasion, puts the viewer into a vegetative state. Still, this is TV's smartest newscast, one in which Lehrer's nights off are barely noticed because, even when he's there, he often gets less face time than others.

Actually, news anchors are less papal than presidential. Do we not look to them for information and guidance? Do we not ask them for steadiness and team coverage during times of crisis? Do they not command the camera at will? Do they not present a public image that may conflict with who they are in private? Do they not ask us to love and respect them, to believe in their infallibility, and above all, to keep them employed for big bucks?

There is a reason why local anchors—men and women, from New York to New Mexico—are the highest paid on news staffs, and it is not necessarily because they are better journalists. Don't be shocked if the opposite is true. I know anchor dudes in my town, Los Angeles, who have a good day when they get their shoes tied. Dispatch them to the field—to cover a story *not* dreamed up for ratings-



Bob Schieffer: The voice of Gosh

sweeps exposure—and they'll injure themselves.

Truth is, most newscasts are constructed solely with the bricks and mortar of focus groups and other audience research that informs bosses who will wow viewers. Anchors are the Mount Rushmores of news, their mere presence meant to rivet you to the screen.

Even iconic Walter Cronkite wasn't paid richly by CBS News because he parachuted with U.S. troops over Normandy during World War II. He became America's Uncle Walter because he was supremely avuncular and something indefinable in his face, voice and manner earned the nation's trust.

An aura of anchor omnipotence also nourished Brokaw, Rather and Jennings. One memory of that followed the 1989 collapse of the Berlin Wall, when all three were there, to be televised scaling that notorious freedom barrier on a ladder—like Batman.

As if history would not be validated without their presence.

Whatever their relative brawn as journalists, all endured mostly because of their muscle as news personalities. In industry-speak, it was not their shows but Brokaw, Jennings and Rather who competed. This fantasia of anchor omnipotence still flowers. On CNN, for example, a slide deceptively reads "Aaron Brown reporting" during voiceovers Brown reads for stories in which he has virtually no role.

Onto this cable-news griddle now steps personality-promoting Jonathan Klein, new president of CNN/U.S., striving to overtake Fox News Channel in rating and stay ahead of MSNBC. Soon after taking over, Klein told the *Los Angeles Times* he wanted more "passion" from CNN anchors and field reporters, wanted viewers to see the "real them."

Say what? "Passion" and "the real them" are what I don't want from newscasters. I get that from *Oprah*. "Passion" translates to opinion, already a destructive force in TV news. And instead of "the real them," please, *pretty* please, give me the real story, with "them" omitted. What none of us should want from reporters or anchors are pomp, tears, tingles and high drama. ■

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