

Everybody Loved 'Raymond'

Executive producers Ray Romano (left) and Phil Rosenthal (right), here with Leslie Moonves, tell *B&C* the secrets behind *Everybody Loves Raymond*.
Page 20



\$400 Million

Estimated decline in 2005 broadcast upfront market

Local Legend!
KNBC PAGE 17

MAY 16, 2005

BROADCASTING & CABLE



\$4.95

Reed Business Information

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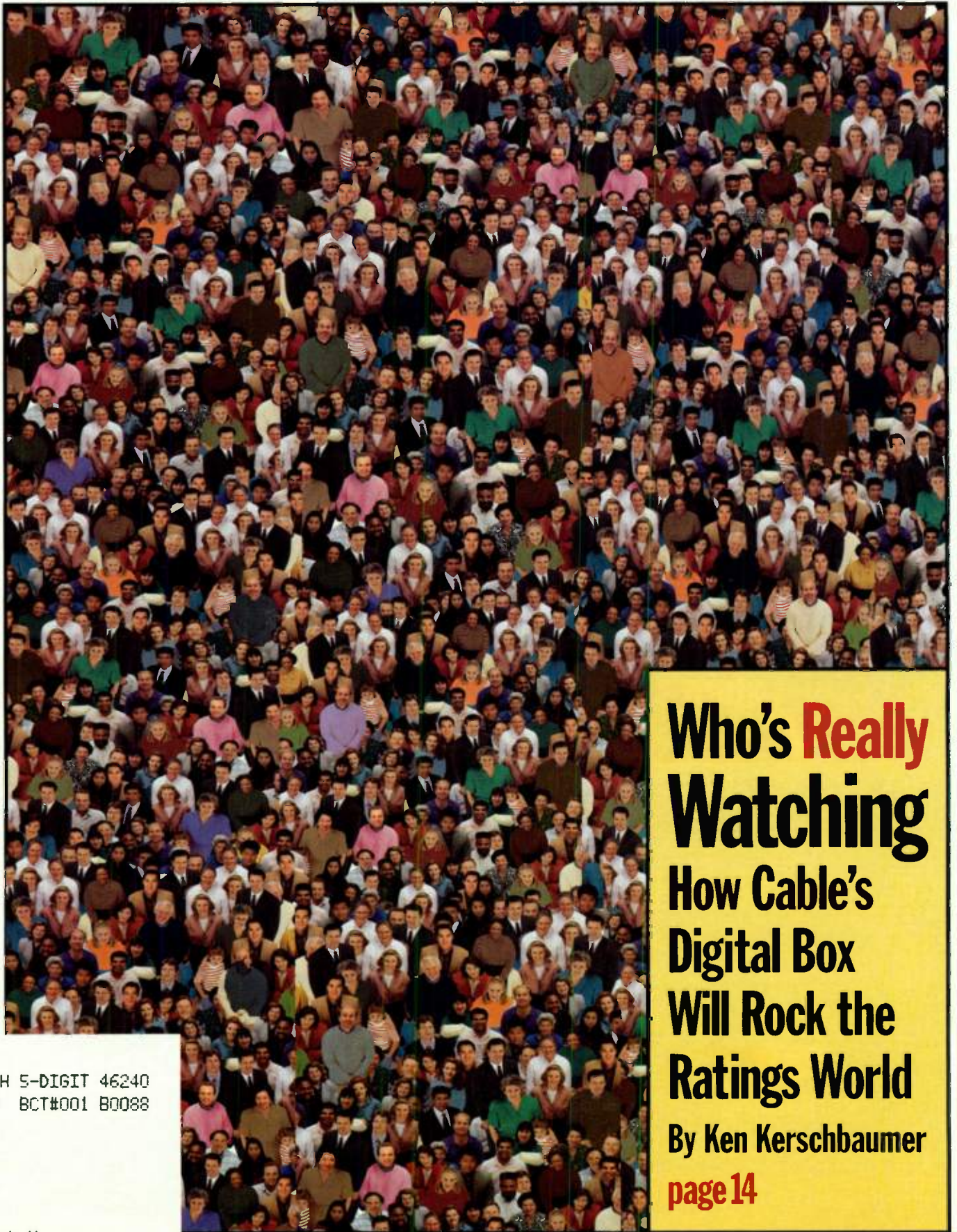
MONEY TALKS

Zucker Comes Clean

With his network falling from first place to fourth, NBC's Jeff Zucker has a lot of explaining to do. NBC will kick off the broadcast networks' upfront week, where they unveil their new fall schedules. But no matter what new shows get the green light, ad buyers are underwhelmed by broadcast this year.



Jeff Zucker Page 6



Who's Really Watching
How Cable's Digital Box Will Rock the Ratings World

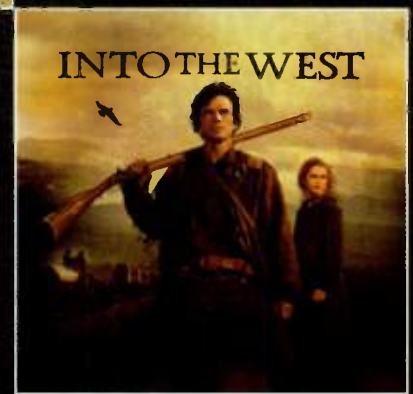
By Ken Kerschbaumer
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B&C WEEK

Special upfronts edition...

Monday, May 16

Ah, the broadcast-network upfronts week is upon us, the time of year in New York when twentysomething media buyers wonder which TV celebrities they'll be posing with for network-arranged photo



Jeff Zucker

keepsakes, and when fortysomething journalists wonder how freely the Stoli and jumbo shrimp will be flowing this time around. If some of the journos at the Peabody Awards luncheon at the Waldorf-Astoria hotel today look a tad distracted, that's because they're wondering what the heck NBC big shots Jeff Zucker and Kevin Reilly are saying in their annual prime time preview conference call (the upfront's at Radio City Music Hall at 4 p.m.). Care to join the call as Z&R discuss their comeback strategy? Just dial #&#*X%@* and punch in the passcode &X?@\$@%#!—oops, sorry, we don't want to cause some sort of telephonic logjam where people's calls don't get through. That's what *American Idol* is for.



Tuesday, May 17

Last week the Rolling Stones announced their world tour and played a few songs at Lincoln Center, an event that stirred cherished memories of past performances even as it also provoked some apprehension about whether the guys can still put on great shows. Kind of like the sub-current at ABC's upfront at Lincoln Center today, where network execs and ad buyers alike will fondly recall the past year's performances of *Desperate Housewives* and *Lost* and wonder if ABC will put on more great ratings-grabbers (though the seemingly iffy prospects of *Housewives 'n' Lost* at the 2004 upfront will make skeptics think twice). Tonight: Those product-placement fiends at Alliance place their own product at the Marquee club in New York, where the upfrontal schmoozing is less likely to involve sober discus-



Housewives' Teri Hatcher

sions of the emerging sense of the fall programming landscape than the hoarsely-shouted comparing of notes about last night's William Morris Agency boozefest at the Four Seasons restaurant. *Now where did that waiter go?*

Some Nice Little Shows

By J. Max Robins

As Deborah Starr Seibel notes in our farewell tribute to *Everybody Loves Raymond* (see page 20), when the show debuted nine years ago, its creators Ray Romano and Phil Rosenthal thought they were lucky to make it on the CBS schedule. The network thought that, at best, it had a nice little show. The conventional wisdom that year: CBS' best bet for a sitcom hit lay with two star-driven vehicles—a Bill Cosby comeback effort and a series starring *Cheers*' Rhea Pearlman. Neither one exactly flourished.

There is a lesson here for all of us this week as the broadcast networks set up camp at Carnegie Hall, Lincoln Center and other posh New York venues to unveil next season's fall lineups: Keep a clear head, despite non-stop booze and hors d'oeuvres, and remember that seldom does anyone really know what will work and what won't. But then again, sometimes they do have a pretty good hunch.

A close look at what dominates prime time now hints at where the breakout successes might be found in next season's freshman crop.

We're not talking *monster* hits here; those rarely emerge from fall debuts anymore. *Survivor*, *American Idol* and *Apprentice* all surfaced in the summertime. It is simply easier to stand out when you're one of a precious few and not trying to fight your way out of a mob of 40 or more shows.

Usually when hits do emerge from the autumn scrum, they're rarely the ones Madison Avenue and TV critics predicted. Nowadays, it sometimes seems that NBC and CBS are the *Law & Order* and *CSI* networks, respectively. But in 2000, when the original *CSI* launched on CBS, it was a series ABC had already passed on. Virtually no one, including the brass at CBS, thought it would go Top 10 (instead, betting millions on an expensive re-

make of *The Fugitive*, which flopped), let alone spawn *CSI* franchises in Miami and New York.

The launch of what became the *Law & Order* empire was just as auspicious. *L&O* creator Dick Wolf relishes talking about the original series' first season, when one episode struggled to attract a single advertiser. How many millions has the *L&O* factory made for NBC since then?

Wolf is quick to credit late NBC programming wizard Brandon Tartikoff for sticking with the show in the lean, low-rated days. Tartikoff believed in its quality and nurtured the show, confident that an audience would find it.

Indeed, when predicting hits, you need to take into account who's in charge at the network, not just who's running the show itself. As Tartikoff did in his time, CBS Chairman Les

THE ROBINS REPORT



CBS' patience paid off for *The Amazing Race* and its winners.

Moonves and his lieutenants will exercise patience when they think the quality is there. That sort of nurturing not only worked for *Raymond* but has paid off over the past several seasons with *Amazing Race* and *Without a Trace*. At The WB, they believe in the slow build, too. It has been part of the network's DNA since its inception and has worked for series

from *7th Heaven* to *Gilmore Girls*. Let's hope NBC keeps the Tartikoff legacy in mind and gives *The Office* some time.

During upfront week, remember that seldom does anyone really know what will work and what won't.

Occasionally, of course, a TV critic or a seasoned media buyer will gaze into the crystal ball and actually pick a surprise hit. Last year at this time, a couple of my colleagues here at *B&C* and elsewhere singled out two seemingly unlikely shows as having a good shot: *Lost* and *Desperate Housewives*. Nobody was forecasting breakout success, but these shows attracted attention for a simple reason: They managed to truly entertain.

Maybe that's the key. ■

E-mail comments to bcrobins@reedbusiness.com

Now where did that waiter go?

Wednesday, May 18

How do you get to Carnegie Hall? Today, just follow Les Moonves' dial car, unless he hoof's it over to make the case for CBS. The Viacommando should be armed to the teeth with good news about the resurrected network and its fall prospects. News junkie alert: This may be the day when Mr. Moonves finally puts a bullet into



Les Moonves

slot

the Wednesday edition of *60 Minutes*. How to tell if it's going to happen: execs on the entertainment side have an extra spring in their step, giddy at finally getting a shot at the time

Thursday, May 19

Fox Television rolls into City Center in New York with the perennial dream of announcing the show that will become another monster like *American Idol*, or another long-running cash cow like *The Simpsons*, or maybe just a middling success like *That '70s Show*.



Homer Simpson

Here's hoping—just for the peace of mind this week of everyone. Fox execs, media buyers and reporters alike—that this year's slate doesn't prompt anyone to say, "Hey, that reminds me of *Method & Red*." D'oh!

Friday, May 20

Now that all the upfront frivolousness is over, the industry can get back to the serious business of handing out trophies. The *Daytime Emmy Awards* air in the nighttime (9 ET) on CBS. The nominees for Outstanding Game/Audience Participation Show are *Jeopardy!*, *The Price Is Right* and *Who Wants to Be a Millionaire*—which, come to think of it, are all phrases that we could have sworn we heard earlier this week.



—Mark Lasswell

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

FAST TRACK

New MTV Mantra: "We're Not Cable"

Christina Norman, the new president of MTV, already has a mantra: "MTV is not a cable network."

Norman's mission at the Viacom network is to evolve MTV into a programming service on whatever means its audience wants to it, including basic cable, video-on-demand, cell-phones, PCs, iPods or anything else that comes along. Her boss and predecessor, MTV Group President Van Toffler, sees MTV transforming slowly from a TV-centric model to what he clumsily calls "content multi-platform-centric."

MTV executives believe that their young audience will move to new platforms earlier and more aggressively than devotees of other networks. That means it may have the greatest opportunities of any TV network. Simultaneously, MTV may face



Christina Norman

the greatest losses if its audience moves before the network does.

"We're standing at the crossroads in terms of where the audience is going," Norman says. This is the motive behind the network's push of new broadband service **MTV Overdrive**.

Norman's appointment marks her return to MTV. Before becoming general manager—and later president—of VH1 in 2002, she was senior VP for marketing, advertising and on-air promotion on MTV, MTV2 and MTV.com. She took over VH1 following its plunge in ratings after *Behind the Music* faded. She freshened up VH1's staple—nostalgia clips shows—in offerings like *I Love the 90s* and *100 Most Wanted Bodies*.

Replacing her will be Tom Calderone, executive VP of music programming and talent for MTV and MTV2. Since 1998, that job has put him in charge of packaging music videos and live-music programming, which seems to be in short supply on VH1. Calderone plans to tweak VH1 in part by increasing the presence of music.



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Cablevision Sues Over Stadium

Cablevision filed another suit to block construction of a \$2.2 billion football stadium in Manhattan, this time challenging state-controlled **Empire State Development Corp.** for approving the construction. The stadium would compete with Cablevision's nearby **Madison Square Garden** for concerts and other live events. In New York State Supreme Court, Cablevision charges that the economic-development agency shouldn't have approved the project because the financial plan is inadequate and the latest design is far different from what the agency saw in the first stage of its review last November. Cablevision has also sued the transit agency that owns the stadium site.

Time Warner, MSG Settle Sports Spat

Time Warner Cable (TWC) and Cablevision's **Madison Square Garden Networks** have settled their rate dispute and cut a multi-year carriage agreement to return **MSG Network**, **Fox Sports Net New York** and three other **Fox Sports** digital networks to Time Warner Cable systems in the New York area, effective last week.

TWC systems in the New York City area and upstate New York carried the networks beginning Monday, May 9, in time for the **Mets/Cubs** game to air on **Fox Sports Net New York**. Details were not disclosed.

MSG Networks and TWC had been engaged in a spat since last summer over the cost of carriage for the regional sports networks. Time Warner pulled the channels from area systems July 31, leaving some 2 million subscribers



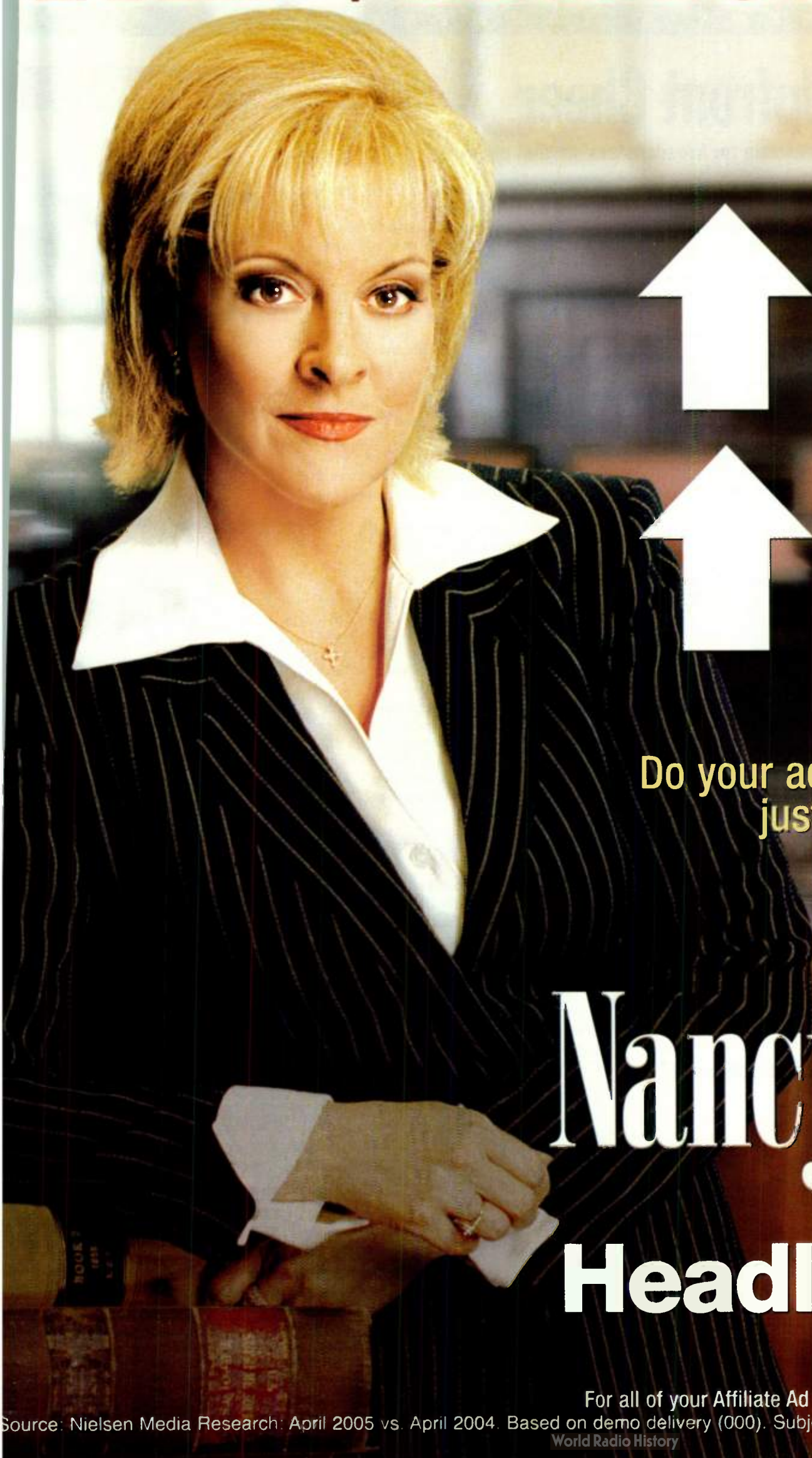
Mets back on cable

without Mets games—except for a few on **WPIX** and **Fox Broadcasting's WNYW**, which had the broadcast game-of-the-week contract. MSG Networks and TWC permanently resolved the issue with help from New York State Attorney General **Elliot Spitzer**.

Continued on page 33

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AMONG P25-54

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World Radio History

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Little Upfront Cheer

Ad buyers show scant enthusiasm for broadcasters' annual pep rally

Network upfront presentations are designed to be gigantic cheer-leading sessions. But when NBC kicks off the annual week of broadcast presentations at New York's Radio City Music Hall this week, expect bombastic NBC Universal Television Group President Jeff Zucker to express something uncharacteristic: a bit of humility.

This is the same stage where, last year, Zucker unveiled a fall slate that almost completely bombed, sending NBC's prime time ratings from first place all the way down to fourth.

Lots of networks attempt to gloss over their blemishes, but NBC's shortcomings are too massive for even a showman like Zucker to skirt gracefully. "I will acknowledge up top the reality of the situation," he says of his presentation this week. "We're not going to run from that; we're not going to hide from that. We're not going to let the elephant sit in the room."

Zucker's modesty isn't the only change in this year's upfront market. Buyers are much quieter, the economy is slowing, and advertisers in a few major categories may not buy as much. As a result, the latest upfront forecasts are expected to show little growth—if any at all.

It is easy to see the lack of enthusiasm. A year ago, the prime time upfront market was so energized that ad buyers didn't even wait until broadcast networks finalized their fall slates. They rushed to cable's Turner networks. After years of watching giant buying agencies spend their money on broadcast first, Turner's TNT, TBS and CNN found buyers pulling them to the head of the line.

of late last week, buyers had committed just 50% of the money that networks expect them to spend.

What has changed? First, look to the broad economy. Lehman Bros. economists predict economic growth will slow during the second half (that is, the fall TV season) to 5.3%, down from 6.1%. Since advertising spending usually moves in sync with gross domestic product, those tenths of a point can have significant ripple effects.

Second, some of the biggest advertisers are simply sitting out this year. Rising gas prices have frozen high-margin SUV sales. Ford and GM are having such dramatic problems that bond-ratings agencies have just down-

ago, the gap between first and fourth was 1.3 million viewers.

NBC's loss dilutes its power to charge high prices but doesn't necessarily give it all to CBS. Where does the leverage go? Back to the advertisers.

And despite big hits like ABC's *Desperate Housewives* and *Lost*, cable continues to drain the audience from broadcasters. But, of course, that is an old story.

The message: bad news for the broadcast sector as a whole. Two forecasts, from Goldman Sachs analyst Anthony Noto and Lehman Bros. Vijay Jayant, are negative on broadcast.

Noto forecasts that the Big Four broadcast networks' upfront take might fall 5%, from \$8.5 billion last year to \$8.1 billion. He sees average CPMs (the cost per thousand viewers) increasing 5% and audience guarantees falling 3%. Networks unhappy with prices will hold out more inventory, he says, and pray that the scatter market is stronger next fall and winter.

Jayant is negative in one way, predicting CPM growth of just 4%. But he sees audience guarantees down only 2% and expects networks to sell about as much inventory as they did last year (83%). Net result: upfront volume up 2.7% to \$9.6 billion.

In February, *B&C* predicted that broadcast volume would be flat. We'll stick with that.

Of course, individual broadcast networks will do far better than those averages. ABC's audience is up 16% this season, and analysts predict that its upfront take will jump by 10%-18%. CBS, the new, undisputed No. 1, could also do well. Jayant sees CBS increasing 8%, but Noto expects a soft market to prompt the network to hold back a bigger portion of its inventory.

Neither analyst published a forecast for cable. (Hello!!! Remember cable?) But *B&C* estimates that cable's take could rise as much as 10% to \$7.2 billion, most of that coming at the expense of broadcast.

As he prepares for the NBC upfront presentation on Monday, Zucker notes that, at last year's upfront, ABC was a dog, mired in fourth place. Days earlier, it had fired its two top programming executives.

A turnaround was only one desperate housewife and some lost souls away. Says Zucker: "One or two moves got them back to parity this year." ■

MONEY TALKS By John M. Higgins



"I will acknowledge up top the reality of the situation."

JEFF ZUCKER, NBC UNIVERSAL

By the end of upfront week last year, Turner Broadcasting's cable networks had written more than 75% of their upfront business. It took weeks for ABC to hit that level. This year at the same time, Turner has signed hardly any business.

Meanwhile, the \$1 billion children's upfront market is sluggish. Usually, it is all wrapped up when the prime time cocktail parties commence. This year, advertisers and networks targeting kids are likely to see that sales process roll beyond the closing of upfront week. As

graded them to "junk" status. (Foreign-car sales are better.)

Movie studios are also seeing tough times. And pharmaceutical companies, beset by new regulatory scrutiny over advertising of prescription drugs (see page 24), are anxious about stepping up their ad-spending campaigns.

Another change: ratings parity. Although NBC may have fallen to last place, the four major networks are in a tight pack. NBC is not all that far behind CBS in the key 18-49 demo—just a few hundred thousand shy. A year

E-mail comments to jhiggins@reedbusiness.com

THE B&C

WEEK OF MAY 6-12

THE B&C 10

WEEK	YTD
-1.6%	-6.0%

BROADCAST TV GROUPS

WEEK	YTD
-2.7%	-9.1%

CABLE OPERATORS

WEEK	YTD
-1.8%	-4.2%

RADIO

WEEK	YTD
-3.6%	-10.3%

	CLOSE	WEEK	YTD
Dow Jones	10189.48	-1.5%	-5.5%
Nasdaq	1963.88	0.1%	-9.7%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$26.08	-2.9%	4.7%
Clear Channel	\$30.03	-5.0%	-10.3%
Comcast Corp.	\$31.29	-1.3%	-4.7%
Disney	\$26.75	0.1%	-3.8%
EchoStar	\$28.02	-3.3%	-15.7%
Hearst-Argyle	\$24.80	-1.5%	-6.0%
News Corp.	\$15.92	-1.7%	-17.1%
Time Warner	\$17.04	-0.5%	-12.3%
Tribune	\$37.54	-3.5%	-10.9%
Viacom	\$34.74	-2.7%	-6.3%

GOOD WEEK

Emmis	\$18.01	17.0%	-6.1%
Granite	\$0.18	12.5%	-56.1%
Acme	\$4.00	5.0%	-42.9%
Interep	\$0.52	4.0%	-30.7%
Beasley Bcstg.	\$17.58	3.4%	0.3%

BAD WEEK

Seachange	\$8.09	-21.7%	-53.6%
Young Bcstg.	\$5.85	-20.4%	-44.6%
Salem Comm.	\$16.49	-19.0%	-33.9%
Paxson	\$0.77	-14.4%	-44.2%
Charter	\$0.99	-13.9%	-55.8%

EMMIS EDGES UP

+17%

Wall Street loves a deal, so investors love—for now—Emmis Broadcasting's decision to sell its television stations. Emmis decided to shrink back to just its radio and magazine operations and put its 16 TV stations on the block. It is a sad commentary on TV that CEO Jeff Smulyan would rather put all his chips on the rocky radio business. But news of the plan pushed Emmis' stock up 17%.

BROADCASTING & CABLE 6 MAY 16, 2005

Bottled-Water Group Says Stossel All Wet

The trade group for bottled-water manufacturers—yes, one actually exists—boiled over after *20/20* aired a May 6 report charging that branded versions of the world's most ubiquitous substance are a ripoff. "If you buy fancy brands because you think they taste better, you're probably just buying the hype," said correspondent **John Stossel**. He noted that some bottled waters cost \$5 a gallon, more than gasoline.

The report has prompted the **Alexandria, Va.-based International Bottled Water Association** to fire off a four-page complaint, decrying the report as "inadequately researched and lopsided."

On the show, Stossel—who has peeved other companies with past reports—pointed out that bottled water is no purer than tap water. A *20/20* blind taste test also compared top-selling brands to water from a New York City faucet. *20/20* emphasized that tap beat both **Poland Spring** and **Evian**, but downplayed the fact that bottled brands took the two top spots. New York City's finest dribbled into a third-place finish behind **Aquafina** and



A John Stossel *20/20* report is drawing criticism.



Jon Stewart inspires academic examination.



Deadwood's Ian McShane as Al Swearengen, or as we to think of him, Al Swearing Again.

the winner, **Kmart's** low-priced **American Fare**.

IBWA spokeswoman **Bridget Wells** says she communicated with *20/20* for two weeks as the story was produced, emphasizing that bottled offers convenience away from home and is a healthy alternative to sodas and coffee. "I'd like to give

them the benefit of the doubt that they went into this with an

open mind."

Through a spokeswoman, ABC says: "We stand by our report." That's the PR way of shrugging off the complaints like water off a duck's back.

Academia ♥s 'Daily Show'

It's hard for college students to submit papers about junk food, sex or beer, so if they're

interested in writing about topics that dovetail with their leisure pursuits, they have to cast a wider net. *The Daily Show* works nicely.

Comedy Central reports that it has been swarmed with requests from grad students doing master's theses or doctoral dissertations on the importance of **Jon Stewart** and his crew.

"I've had a dozen or two dozen requests," says network spokesman **Steve Albani**.

Generally, the inquiries are from students exploring *The Daily Show* as a political communications medium. One recent masters thesis is entitled, "The Daily Show Effect: Humor, News, Knowledge and Viewers." The author, **Georgetown University** media studies candidate **Rachel Joy Larris**, conducted an audience survey to attempt to compare the political makeup of *The Daily Show's* audience and the program's guests.

"The reason why this show

is important to study is the politicalization of what have traditionally been non-political forms, such as entertainment," **Larris** tells *B&C*.

Her report's conclusion, after 151 pages: *The Daily Show* booking policy is fair and balanced even if its audience tilts left. Our conclusion: Academia takes all the fun out of *The Daily Show*.

F-Man Returns

After a lull in the online tabulating of the f-words in *Deadwood* due to a camping trip (see Flash!, May 9), expletive counter **Jeff Kay** is back in the saddle again. We were fascinated to learn that in the May 8 episode, 62 f-bombs were dropped—a relatively light smattering. But what really intrigues us is who this **Jeff Kay** fellow is.

It turns out that the blogger behind the **West Virginia Surf Report** lives

near **Scranton, Pa.**, and is a 42-year-old warehouse manager. He's a man on a quest to disprove the widely held belief that no one could possibly count all the effing in *Deadwood*. How does he keep up with the stream of profanity on the show? Like any good manager, he created some paperwork: With his grade-school-age kids safely tucked into bed, Kay fires up the digital video recorder, takes out a form he devised and makes a check mark every time a curse word flies. Thanks to the DVR, he can rewind "if I sneeze or something and believe I may have missed one."

A grateful public has beaten a path to his Web site, thanks to a recent link on the **Drudge Report** and a mention on **Rush Limbaugh's** radio program. At first, the attention made Kay nervous. "I got a lot of e-mail from people who thought I was making some kind of statement, which couldn't be further from the truth," he says. He maintains the site as a hobby, adding with a laugh: "It kind of got out of hand." Still, resuming the f-count and getting back to work must have been a bit of a relief after his camping trip to **Myrtle Beach, S.C.** It rained the whole time—the sort of thing that can send an f-word count off the charts.

FLASH!



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MAY 2004

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HOLLYWOOD
MAY 2005

NBC UNIVERSAL

WASHINGTON D.C.
WRC/N • 7:30 PM

SOURCE: NSI WRAP OVERNIGHTS +, MAY 05 (4/28-5/10/05), OR AS DATED. 7:30-8PM, PA. ENM = ACCESS HOLLYWOOD, ET, EXTRA, & INSIDER. HH RATINGS.

NEWS & COMMENT

From left: The original *Kolchak: The Night Stalker* with Darrin McGavin, *Los*'s Matthew Fox

Network executives seem to be in more of a dark, paranoid mood than usual heading into this week's fall-schedule announcements, where billions of dollars in advertising revenue—let alone their careers—rest on the decisions they make.

First, they clamp down on the time-honored tradition of circulating pilots throughout Hollywood before the upfront presentations, apparently fearful the pilots will wind up in the hands of evil Internet bloggers before they can be fine-tuned. Then buzz starts to seep out anyway: The word is that networks' dramatic tastes this year are veering toward some spooky and just plain weird science-fiction themes.

At least four pilots in that scary vein, all boasting high production values, self-contained plots and intriguing storylines, were generating lots of talk last week: alien-themed pilots *Fathom* (NBC) and *Threshold* (CBS)—both about strange things lurking in the sea—as well as *Invasion* (ABC) and *Supernatural* (The WB).

Fathom, *Invasion* and *Supernatural* were all staffing up by the end of the week.

At deadline, the jury was still out on ABC's revival of 1970s supernatural horror classic *Kolchak: The Night Stalker*.

While the creators of *Lost* bristle at the notion that the show is sci-fi—it is first and foremost a character drama, they say—the show does have that pesky monster periodically chasing various characters through the woods. With a new breed of sci-fi apparently headed for the broadcast networks, it looks as if *Lost* has gone a long way toward creating, well, a monster, much as Fox's *X-Files* did a decade ago.

With *Lost* dominating its 8-9 p.m. Wednesday time period on ABC by bringing the network gains in the high double digits in both total viewers and key demos, the sudden onslaught of similar fare is no big mystery.

'SURVIVOR' INSPIRATION

Ironically, TV critics last July asked Damon Lindelof, who writes and executive-produces *Lost* with J.J. Abrams, if *Survivor*'s stranded-on-an-island premise might have partially inspired the idea for their program.

His answer may have unknowingly foreshadowed this year's *Lost*-like development slate: "The thing about *Survivor*, and whenever anything is successful, whether it be reality or scripted drama, everybody looks at it and says, 'How can we sort of take that franchise and make it into something different?'"

Add to *Lost*'s popularity the ratings success of cable's Sci Fi Channel, which has monsters of its own ready to rumble, and

the stage is set for a supernatural TV invasion.

Fathom, starring Jay Ferguson, Luke Bell, Carter Jenkins, Rade Serbedzija and Leighton Meester, is produced by NBC Universal Television Studio and revolves around some cuddly yet not-so-innocent sea creatures that crop up around the world.

Paramount Network Television's *Threshold* for CBS involves a government worker (Carla Gugino) who leads a "first-contact" undersea team that pursues threatening aliens. The cast includes Charles S. Dutton, Brian Van Holt, Robert Patrick Benedict and Brent Spiner.

Invasion, from Warner Bros. Television, follows the

and Thomas Schlamme (*The West Wing*, *ER*) writers and executive producers.

Supernatural, from Wonderland Sound & Vision and Warner Bros. TV, with *The O.C.*'s M. Night Shyamalan and *The West Wing*'s David Nutter executive-producing, melds *The X-Files* with *Route 66*. A character with a supernatural backdrop, two brothers (Jensen Ackles and Jared Padalecki of *Gilmore Girls* and Jensen Ackles of *Smallville*) take a "dark journey into the world of the unexplained."

Lost producer Abrams provided some free advice to those aspiring to make the next hit in the genre.

"I think, to some degree, there's a lesson in not rushing at last year's Television Critics Association Tour in Los Angeles, he's been reflecting on heading the mistakes made by other networks in the past and avoiding running the risk of alienating the audience with too many cast changes and dramatic revelations.

"I think, to some degree, there's a lesson in not rushing into mythology without having a sense of where you're going. That is dangerous," he said.

"The key," added Lindelof, "is not to come a slave to that mythology. The way *X-Files* did very effectively was to do a course of its first three, four seasons they would only do a mythology episode every four or five episodes, a big two for sweeps or as a season finale.

"DON'T EVEN NEED THE ISLAND TO BE WEIRD"

Even though *Lost* does have a supernatural element that may have inspired a rash of shows for the fall, Lindelof said that the focus on character was the essential element in sustaining multiple storylines. "You don't even need the island to be weird," he said. A couple of *Lost* episodes that Abrams and Lindelof wrote this season in fact featured nothing, well, bizarre.

Another *Lost* trait that would-be imitators might want to keep in mind is the self-contained-episode policy. Lindelof said that was a matter of not wanting to turn *Lost* into a soap—but the self-contained nature of the show also happens to make shows easier to sell.

Serialized dramas are difficult to sell in a market where shows run in various dayparts and viewers tend to get easily distracted.

"The stories that we're going to get involved in," Lindelof said, "are people falling in love, people being each other in the back, people having different opinions, people fighting, all of that stuff is what we're doing."

perimposed on an island. Sort of like what happened in the network's first rooms and on the streets of Manhattan during the week. ■

The 'Lost' Generation: Networks Go Eerie

Supernatural themes haunt several spots on fall schedule

By Jim Benson

strange events experienced by a dedicated park ranger and his family in the aftermath of a South Florida hurricane. Eddie Cibrian (*Third Watch*), William Fichtner (*Black Hawk Down*) and Kari Matchett (*Angel Eyes*) star. Shaun Cassidy (*Cold Case*, *American Gothic*)

With a new breed of sci-fi apparently headed for the broadcast networks, it looks as if 'Lost' has gone a long way toward creating, well, a monster, much as Fox's 'X-Files' did a decade ago.

Landgraf's Rx for FX

New president talks about the network's future

After less than a year and a half at FX as entertainment president, John Landgraf was officially tapped last week as FX Networks' president and general manager, filling a leadership position vacated when Peter Liguori became entertainment president at Fox in March. Having established itself with original dramas *The Shield*, *Nip/Tuck* and *Rescue Me*, FX will follow up with five original series Landgraf put into production.

June brings the debut of *30 Days*, a documentary about what happens when people radically change lifestyles (*Supersize Me*'s Morgan Spurlock executive produces); the Iraq war drama *Over There*, from Steven Bochco/Chris Gerolmo, bows in July; and in August, FX branches into half-hour original comedies with *Starved* (four people in New York with eating disorders; from Eric Schaeffer/Dan Pasternack) and *It's Always Sunny in Philadelphia* (friends running a bar in Philly; from Rob McElhenney). The network's fifth drama, *Thief*, bows in early 2006. Landgraf talked with *B&C*'s Anne Becker about what is next for him and the network.

How do you feel about stepping into a business role at the network after heading entertainment?

Peter Liguori was really good about integrating me into the business issues. I'm used to running a company. I'm familiar with business affairs and financial negotiation. Cable distribution, ad sales and acquisitions are new for me, but there are really experienced business officials at the network. I'm very comfortable, in part because of my own experience and because of the tremendous experience of others I'm working with.

Why aren't you in a rush to name a successor to head entertainment?

There are very talented executives who work for me, and they deserve a share of the credit for the channel's success. Bringing someone in from the outside would be a lack of recognition for the guys there now. A number of them will gain greater responsibility over the next year or two.

With such successful original shows, what's your future strategy for acquisitions?

Procedurals are doing very well in prime for our competitors like USA and TNT. You have to sustain a very high rating over a very long period of time to make money on these shows. If we were to buy a show, we wouldn't even get it for another couple of years, so we'd be betting on where the market is going to be six to seven years from now. As good as these shows are, when you have eight on network television and eight stripped on cable, there are hundreds of hours of this kind of programming. We want to create our own assets with originals, and we've been aggressive about spending and managing our inventory of movies and sitcoms like [recent acquisitions] *That '70s Show* and *Spin City*. NASCAR is a very valuable property for us, too.

So far it hasn't been a good strategy for us to pay the ex-

tremely expensive rate for a procedural. Our originals are quite different in approach, and I don't know if a procedural would go well with them.

Now you're venturing into situation comedy. How will your sitcoms differ from what's already out there?

If you look at the average sitcom, there's sameness in pacing, story structure and rhythm. We have a coherent brand, but our shows are distinct from each other because we support the creatives in finding specific points of view for their shows. These two comedies [*Sunny* and *Starved*] are distinctive in tone. The basic cable brands that program comedy—Comedy Central, MTV—are teen brands that target 18-34. We program to adults 18-49. Our median age is between 35 and 38, so these are shows that have a little more edge to them and deal with subject matter and characters that network television wouldn't deal with. They're an attempt to bring the underlying quality of FX dramas into the comedy brand.



FX's Iraq War drama *Over There* debuts in July.

With your edgy content, where do you stand on a possible crackdown on indecency on cable?

We really are the poster child for responsible creation of adult programming. Our adult shows are always scheduled after 10 p.m. and labeled 'TV-MA.' The V-chip screens them, and we have detailed content warnings at the beginning and coming out of commercials. We've never marketed to kids and teens. More than 95% of our original shows' audience is 18 plus. When people continue to target these shows, that's just censorship. We've set ourselves up to the artistic possibilities of television. We've won the Golden Globes, we have the No. 1 show three years running in 18-49—clearly we're doing something right with critics and audiences. We're an outlet for gifted creative artists, and if people out there don't like that, they should simply not watch.

What challenges does FX currently face?

It is always a challenge to foster programming as good as *The Shield*, *Rescue Me* and *Nip/Tuck*. I've done it in every capacity—as a network executive, a producer, a writer—for 20 years, and it's really, really hard. It's also a challenge to keep the shows on the air as good as they are, and to broaden our brand to documentary and comedy programming, and let audiences know we're a broad channel and appeal to women as well as men. We have aggressive, smart, well-funded competitors. Many others are going into the originals business. They've seen what we've achieved and they're trying to get a piece of it—TNT, USA, Spike.

Many think of FX as a male-skewing network—what's the actual breakdown?

The Shield is 58% male, *Rescue Me* is 52%, *Nip/Tuck* is 40%. If you average those, it's basically 50/50. [*Nip/Tuck*'s] Joely Richardson has gotten really important Golden Globe nominations. It was a tremendous honor to get Glenn Close on *The Shield*.

You'll see significant female characters in all the shows going forward. We're not a network about men, we're a network about quality.

FX is becoming known for landing big-name creative talent—anyone else you care to say you're working with in the future?

In the year I've been here, we're hearing from talent that we're the first choice to do something original and adult, and not a procedural or a sitcom. It's come down to us and HBO, and we seem to be pretty neck-and-neck. We've created an extremely hospitable environment for directors and producers. We don't create these series, they do—so it's only appropriate to give them the respect and creative freedom they deserve.

Besides FX, what do you watch on TV?

Chappelle's Show, *The Daily Show*, *Da Ali G. Show*, *The Sopranos*, *Front Line* and *60 Minutes*. I'm looking forward to catching up with *Lost* this summer. I didn't see it this year. We're producing 92 original episodes this year, so between scripts and rough cuts, most of my joyful television time is watching FX shows. ■



"Many others are going into the originals business. They've seen what we've achieved and they're trying to get a piece of it."

JOHN LANDGRAF, FX



Who's Really Watching?

Continued from page 15

the box is tuned to. In the census model, for example, if a viewer leaves the cable set-top box on while he or she is on vacation for a week, the box will report 24/7 viewership from an empty home.

To solve such problems, TNS has designed a product to monitor whether the TV set is actually on. It has also developed "UltraTag," a small luggage-tag-size device that is worn by members of a household and receives ultrasonic signals to time-stamp who is in the room at a given time.

To address privacy concerns, no names are used. Data can be sorted on a ZIP-code-plus-four basis, which networks believe will be useful without being intrusive. "You can still know the ethnic makeup or if a household is upscale or downscale, enabling localized advertising opportunities," says Jack Wakshlag, chief research officer for Turner Broadcasting System, which is looking into the system.

Next-generation Retriever software made by S-A can monitor such DVR habits as what programs are recorded and when they are watched, opening new advertising opportunities. Car companies, for example, could send out specific commercials to specific neighborhoods. Cable operators could also offer "telescoped" commercials, in which viewers choose to watch a longform commercial stored locally on the DVR before returning to the same spot in the original program recording.

Says Starcom MediaVest's Hanlon, "I fully expect the industry and the media buyers to start using linear channel-tuning data, VOD-usage data, DVR-usage data and interactive-TV data. I don't think the Nielsen sample methodology will go away, but it will be only one leg of the table."

REAMS OF DATA

Ironically, some advocates believe that the new census model, coupled with a system that allows targeted digital ads, could *save* the 30-second spot. "If advertisers can get a more targeted way to reach consumers, the consumers will also benefit because they won't be bothered by junk," says Hanlon. "The mechanism of an advertising pod is woefully out of date. When ads become more targeted, they also become more interesting and informative."

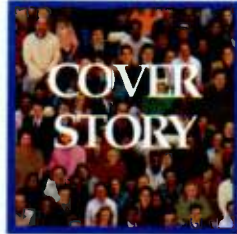
Another company hoping to exploit the effects of such tectonic shifts in advertising is ErinMedia. The Bradenton, Fla.-based audience-research company says it can mathematically calculate what type of person is sitting in front of the TV without the need for a diary.

A patent-pending technology called IDM (Inverse Demographic Matrix) takes three data points—U.S. census data, the set-top-box data and a description of the program being watched—for a formula that figures out who is watching TV.

"We'll take the reams and reams of set-top-box data

and turn it into meaningful reports," says CEO Frank Maggio. He believes that, by working with system operators on a local level, ErinMedia will eventually be able to draw data from 15%-20% of the country's digital-cable set-top boxes, giving it up to 8 million "data points." "We can take the data and apply it to whatever model or mathematical formula the MSO wants," he says.

Maggio believes this new service will be enormously helpful to new digital networks: "When you consider that a given market might only have 200 Nielsen households, there's a good chance that a digital-cable network might get a zero." The flaws in the Nielsen model, he says, are exactly why Nielsen is scrambling to add more households, count DVR usage



and even begin using set-top-box data. Despite his unkind words for Nielsen, Maggio acknowledges, "If there's going to be a sea change, it's going to require the cooperation of Nielsen."

Still, an accurate analysis of TV viewing will be difficult even with Nielsen's help. Bob Barocci, president/CEO of the Advertising Research Foundation, says that even

a mix of Nielsen and set-top-box data doesn't answer the biggest issue for advertisers. "Even if we could collect accurate data overnight from every TV household in America, all we have is a measure of media *delivery*," he says. "The real issue advertisers are grappling with today is measuring media *consumption*." ■

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One in an occasional series of stories on TV stations that have long reputations for excellence in the industry and the community they serve.

The sign of a good newscast can sometimes be what it chooses not to cover. Last Wednesday in Los Angeles, an intense, high-speed car chase ended when the police fatally shot the driver. This is the junk food of L.A. TV news, and the local news operations raced to the scene. But not all of those stations carried the 50-minute pursuit live. The holdout: KNBC. At NBC's West Coast flagship, the policy is to be cautious with graphic chases. In most cases, including the May 11 pursuit, that means not going live.

"It was apparent this was going to end badly," says KNBC News Director Bob Long. "We were covering it, but we're not going to interrupt regular programming to inflict a car chase on people."

KNBC still filmed the incident and aired reports on later newscasts. Its viewers were spared the live drama. The driver pulled out a pistol and was gunned down by police, sending the TV stations scrambling to pull back to wider shots.

The high ground can cost viewers. KABC, which was live on the scene, nabbed top ratings, and KNBC was second. But Long does not regret the decision. "Doing the right thing knocked us out of first place," he says.

That is not to say KNBC never gives in to tabloid temptations. Station executives, however, believe that being more judicious will set them apart from the competition.

"In a world of 100 channels, there is so much fluff on other networks," says KNBC reporter Doug Kriegel. "We need to put on real news where viewers can find out about their community."

That sentiment extends from KNBC's newsroom to the executive suites. In a very competitive, expansive market—it comprises five main counties encompassing 34,149 square miles—KNBC sets the pace in terms of community involvement, first-rate news and overall excellence. For those reasons, *B&C* has dubbed KNBC one of its Local Legends, stations that stand out from the competition.

The station boasts a string of journalism prizes, including regional and national Emmys, Edward R. Murrow Awards and Golden Mike honors. Last year, it received Golden Mike prizes for best hard-news series, best light-news series and best business reporting from the Radio-Television News Directors Association.



KNBC President/GM Paula Madison

CHANGING TIMES

These aren't the absolute best of times for KNBC, or for the network that owns it. For years, the dominant Los Angeles station, KNBC now is in dogfights across the day. In the mornings, a time period KNBC once led, Fox-owned KTTV and The WB outlet KTLA are



In City of Angels, KNBC Flies High

West Coast NBC flagship takes care in a diverse community

By Allison Romano

tough competitors. KCBS poached KNBC's proven afternoon news lead-in *Dr. Phil*, and KABC dominates early news. Although KNBC has been the top-rated English-language station at 11 p.m. since 1994, KABC is nipping at its heels. NBC's struggles in prime time certainly do not help. But KNBC is always solidly in the race, if not ahead of the pack.

Doing even a little bit better—or worse—is reflected dramatically on the stations' bottom line. L.A. ranks as Nielsen's second-largest TV market but is tops in total revenue. In 2004, local broadcasters raked in \$1.715 billion in gross revenue, according to BIA Financial. (New York, the biggest market in audience, took in \$1.669 billion.)

KNBC was tops among stations, taking in \$299 million, according to BIA estimates. Following were KTTV, with \$273 million; KABC, \$230 million; and KCBS, \$187 million. Univision's Spanish-language KMEX, the market's most-watched outlet, took in \$130 million.

"KNBC's strengths are consistency with its team and community involvement," says L.A.-based media buyer Nancy McLachlan, VP/regional broadcast director for Initiative Media. "In any given newscast, they are going to rank first or second."

That is a major accomplishment in this sprawling market of 17.2 million residents and 5.4 million TV homes. The DMA includes distinctive regions, from tony Orange County to suburban San Fernando Valley to the city of Los Angeles. On their own, each could rank as a top-20 market. The diversity is notable, with 43% of residents claiming Hispanic origin, 11% Asian descent and 7% African-American. Without cable, a TV set in L.A. can pick up seven English-language stations and seven Spanish-language outlets.

"The hardest thing is standing out in the clutter," says Princell Hair, former KCBS news director and currently CNN's senior VP of development. "You want to be the community station, but for what community?"

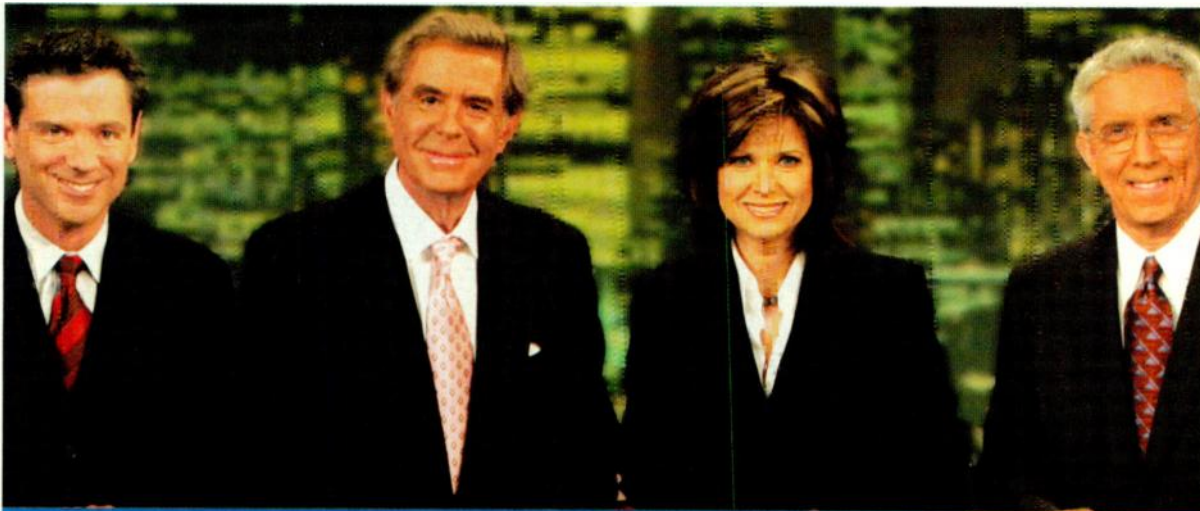
TRUST EXPERIENCE

KNBC plays up its deep roots. "Trust Experience," its promotions implore viewers. "This is a legacy station with great brand recognition," says Jay Ireland, president of the NBC station group. KNBC gets a window into the Hispanic communities thanks to sister stations NBC-owned Telemundo station KWHY and independent KVEA. The three stations share a newsroom and pool reporting and video.

Leading the way are evening co-anchors Paul Moyer and Colleen Williams. Their team, which also includes weatherman Fritz Coleman and sports anchor Fred Roggin, is a viewer favorite. Veteran reporters like Kriegel, Laurel Erickson and Furnell Chatman have been with the station for decades, covering earthquakes, fires, riots and, of course, celebrity trials. "We do news in a straightforward, comfortable way with people who have been here a while," says Moyer. "Every time we vary from that, it hurts us a little."

KNBC's alumni read like a who's who of the TV business. Former *Today* and *CBS Morning News* anchor Bryant Gumbel worked at the station (see box, page 22). Veterans have moved on, like former Lifetime Television CEO Carole Black, who served as general manager in the 1990s, and *Wheel of Fortune* host Pat Sajak, once a KNBC weatherman. Longtime *NBC Nightly News* anchor Tom Brokaw cut his teeth on big national stories at KNBC.

Continued on page 18



The evening team: Sportscaster Fred Roggin, anchors Paul Moyer and Colleen Williams, and weatherman Fritz Coleman

KNBC Flies High

Continued from page 17

Originally known as KNBH, the station signed on in 1949 as channel 4, which remains its position. At the time, it was already one of seven VHF stations in the L.A. market, which counted just 80,000 TV homes. It strived to be cutting-edge. In 1950, it transmitted the first commercial sports telecast, an NFL game between the Los Angeles Rams and the San Francisco 49ers. The next year, it chartered a private plane from Washington, D.C., to provide viewers with film of a speech given by Gen.

Douglas McArthur five hours earlier. When the operation moved to its current Burbank headquarters in 1962, it switched its call letters to KNBC. Today, it produces 30 hours of local news and other programs a week.

THE HOLLYWOOD FACTOR

Far away from network news brass in New York, KNBC and its competitors could take chances. "We were like the Galapagos Islands," says Long of those days in the 1970s, when he was just starting out in TV. "It was exciting and creative." Writing and photography were

more artistic, in part influenced by the entertainment industry. L.A. stations take credit for being the first to use live shots, first to present hour-long local newscasts and, to be sure, first to use helicopters. Among KNBC's contributions, says Brokaw of his old station, "we were the first to go to the two-hour early-evening format and establish an Orange County bureau."

But there was the Hollywood factor, too, which many thought then, and think now, makes L.A. news a whole lot less serious than it should be. In L.A., celebrity news and lifestyle reports—Britney Spears is pregnant! The latest in Botox treatments!—worm their way into the A-block of a newscast. High-drama events, especially car chases, commandeer the airwaves. In East Coast newsrooms, staffers like to snicker at their fluffy West Coast counterparts.

No story stereotyped L.A. news more than the 1995 O.J. Simpson trial, which dominated the headlines for months. KNBC fed on the O.J.-mania. During Simpson's trial, the station aired a daily wrap-up show, hosted by Williams and Moyer, which was also simulcast on MSNBC. KNBC's Chapman boasts the first Simpson interview after his acquittal.

But on most stations, big stories like the Simpson case have been outnumbered by more-tabloid topics, such as the Winona Ryder shoplifting escapade. "It is easy to get confused with the nonsense celebrity coverage and put it all in one basket," says local media columnist Ron Fineman, a former TV and radio reporter who covers the scene on his On the Record Web site. But KNBC is trying to draw the line. "You can make the case that [KNBC] is the best news operation in

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town and Bob Long makes it better," says Fineman.

In the past five years, the tenor of KNBC's news has shifted. Arriving in November 2000, President/General Manager Paula Madison wasn't pleased with the product. "I was fascinated by what I *wasn't* seeing on our air," says the former print reporter and news director for WNBC New York. "It was celebrity news, crime and a lot of stories on Las Vegas. We'd have a car chase and then one from Phoenix and Denver, too."

One of her first directives banned lengthy coverage of car chases. It stunned the newsroom. Car chases are one of the signatures of L.A. news. But Madison found them disruptive, and, she notes, most were news-free stories about petty thieves. KNBC will still air some car chases, like the May 11 event, but not wall-to-wall. She and Long are pushing the news staff to produce more-substantive news.

For example, about the time Madison got there, California was suffering through an energy crisis, and it was a story she says her station and others virtually ignored. She mandated an energy-related story be included at the top of each newscast.

Madison replaced veteran News Director Nancy Bauer



"We've been successful by eliminating the crap. We won't waste people's time."

BOB LONG, KNBC

Gonzales, now VP of news for Viacom-owned KCBS and KCAL, with former KXAS Dallas News Director Kim Goodwin, who got the hook after 20 months and was replaced by Long. Under pressure from NBC to cut costs, Madison axed some staffers, including the popular *Today in LA* anchors; the show, which had been top-rated for years, fell behind. (Madison recently faced another difficult personnel situation. Reporter Kyung Lah, who is married, and news producer Jeff Soto were fired in March after it was widely reported that they were having an affair. Late-news producer Jim Bruner also was dismissed in the wake of the incident.)

When Long arrived in July 2003, he continued rebuilding. "We had left our viewers," he says simply. Long says the L.A. audience's tastes have changed, jarred by unsettling events, such as the Rodney King

beating and riots and the 9/11 terror attacks. "Viewers couldn't handle another water-skiing squirrel," he says. "People want to know are they safe, is the freeway jammed, do they need a coat?"

A former Marine who wears a bow tie and keeps a well-stocked bar hidden inside a cabinet in his office, Long is an old-school newsman. He was seasoned writing for wire services and radio and landed his first TV job as a senior writer for KCBS (then KNXT) and has also been managing editor for KNBC. Long was running the news for sister station WRC Washington, when he was called back to help KNBC. "Long is a serious news guy," says Fineman. "He is the most popular news director in town."

MAYBE PEOPLE DON'T CARE ABOUT CELEBS

Just 8% of L.A. viewers care about celebrity news, the same as people in Cleveland and Peoria, Ill., Long says, citing research he has read. Some celebrity stories are legitimate, he says. "If they are accused of murder or child molesting, that is news." But stars' shoplifting escapades or divorces, he says, are not. Instead, Long prefers news about politics, education and the economy. "News is part what people need to know," he says.

To deliver, KNBC added a political analyst and, in the

wake of Arnold Schwarzenegger's election as governor, reopened its Sacramento bureau. Focus on the morning show, now hosted by Kelly Mack and Chris Schauble, is producing better ratings. Other changes have been more subtle. KNBC cut back on sound effects and snappy names given to regular segments. To generate ideas, Long takes his managers on retreats to brainstorm stories and work on writing technique.

"After 9/11, people had a greater sense of vulnerability, being hurried and anxious. It was the last step that enabled us to get rid of the lifestyle features, the warm and fuzzy," says Long. "We've been successful by eliminating the crap. We won't waste people's time. If we find good stories and tell them well, we will succeed."

At the same time, Madison has expanded KNBC's approach to community service, a pillar of any great local station. KNBC tries to mesh public affairs with news. "We can be a galvanizing force in the community," she says. "We need to use our best resource—our airtime—to educate viewers."

The market's first female African-American general manager, Madison has always been active in diversity and outreach. She started her TV career as public affairs director at WFAA Dallas and served as NBC's senior VP of diversity from 2000 to 2002. On top of the basics—public-service announcements, anchors dropping in on parades and ribbon cuttings—she scooped up high-profile events like the Los Angeles Marathon (she runs every year) and a health expo.

In addition, she tapped KNBC producer Rebecca Nieto, a 20-year local-news vet, to coordinate news and community affairs. The efforts take several forms. Nieto meets with community groups and aims to involve them in KNBC's news product. An individual could be an expert for a story, and, occasionally, an outreach program or event inspires a news report. In short, Nieto finds grassroots community organizations that are under the radar of other stations.

Last fall, the station produced a program on the impact of Hispanic voters on the presidential election; it also aired on NBC- and Telemundo-owned stations and on MSNBC. Most recently, a February special on autism aired on KNBC, its sister NBC stations and some other NBC affiliates.

Currently, KNBC's most pressing dilemma is how to replace *Dr. Phil* as its 4 p.m. news lead-in. Renewing it was deemed too expensive. KNBC made a grab at the *Suze Orman Show*, but the show has been tabled. It could install *The Ellen DeGeneres Show* or Martha Stewart's new, untested show. Madison has ruled out a 4 p.m. newscast but not a local talk show.

Whatever the solution, Madison says, remembering KNBC's audience comes first.

"As a local station, we need to educate and entertain," she says. "We live here, we educate our kids here, we shop, drive and worship here. We need to see the diversity of our community in the news coverage and make people aware of the issues." ■

THE END OF SWEEPS? NOT HAPPENING SO FAR IN L.A.

In Los Angeles, news pros predicted local sweeps would become extinct after last spring. That is when Nielsen Media Research switched to its controversial electronic local people meters (LPMs), which provide demographic data—the hard currency for local ad sales—on a daily basis. That information used to come in only during the November, February, May and July ratings sweeps months—hence the supercharged special news series that were high on sensationalism but low on news value.

As it turns out, LPMs haven't changed the sweeps obsession. Station executives blame each other for not kicking the habit. Plus, their parent networks still load up prime time with specials and stunts.

KNBC tries to sprinkle its best stories and advertising throughout the year, says President/General Manager Paula Madison. But "if we stay quiet when everyone else is screaming, we are likely to get hurt," she says. Rivals KABC and KCBS make use of sister radio stations to pump day-and-date promos into the market.

In February sweeps, KABC won early-morning news, slipping past KNBC, KTTV and KTLA. In late news, KNBC edged out KABC. But in non-sweeps months, KNBC steadies out.

LPMs have proved disruptive. Stations ratings are off some 10%-15% compared with the old system, and the data show that fewer homes watch broadcast TV. Local broadcasters in other LPM markets, such as Boston, have encountered the same problems and say it takes time for ratings from LPMs to stabilize.

Until then, sweeps still rule. In KNBC's newsroom, sweeps are grudgingly accepted. "We try to keep it high-quality year-round," says 11 p.m. executive producer Wendy Harris. Even so, she admits, high-profile stories are still often appropriated for sweeps.

Before each ratings book, News Director Bob Long fires off an inspirational memo to his troops. In a note last year, he said, "Next to becoming profitable, sweeps were the worst thing that ever happened to television news." LPMs, he noted, "have weakened the chokehold sweeps had on us, but those thick fingers are on our throats still."—A.R.

KNBC KNEW THEM WHEN

A SAMPLING OF STATION ALUMNI WHO WENT ON TO BIGGER THINGS

Carole Black, former KNBC general manager who eventually became Lifetime CEO

Tom Brokaw, KNBC reporter who became NBC *Nightly News* anchor

Nick Clooney, KNBC anchor who later hosted AMC movies; father of actor George

Ralph Edwards, renowned game-show host/producer

Bryant Gumbel, former KNBC sportscaster, later *Today* and *CBS Morning News* anchor

Vince Manze, former KNBC promotions specialist, now co-president of NBC Agency, which produces NBC network promos

Keith Morrison, former reporter, now NBC *Dateline* correspondent

Jack Perkins, former reporter; later NBC newscaster, then host of A&E's *Biography*

Francis Gary Powers, U-2 spy pilot shot down by the Soviets in 1960; later, KNBC helicopter pilot, killed when it crashed in 1977

Pat Sajak, former KNBC weatherman, now *Wheel of Fortune* host

Tom Snyder, former KNBC anchor who became host of NBC's *Tomorrow*



LATE-NEWS WARS

Household/25-54 ratings in sweeps month
and those following

STATIONS	FEB. '05	MARCH '05	APRIL '05
KNBC	6.1/2.9	6.1/3.1	6.3/3.5
KABC	5.5/2.6	4.5/2.3	4.1/1.9
KCBS	4.7/2.4	3.5/1.7	4.3/2.0
KTTV	3.5/2.0	3.1/1.8	3.1/1.8
KTLA	2.9/1.5	2.9/1.6	3.1/1.8
KCOP	1.2/0.7	1.2/0.7	1.2/0.7

SOURCE: Nielsen Media Research, English-language stations

Raymond Loved Phil and Phil Loved Raymond

The bond between two ordinary men made the CBS sitcom an American favorite

By Deborah Starr Seibel

On the set of *Everybody Loves Raymond*, Ray Romano (left) and Phil Rosenthal.

Phil Rosenthal is allowed bragging rights for one of his favorite memories: Five years ago, the creator and executive producer of CBS' mega-hit sitcom *Everybody Loves Raymond* was called in by President Clinton's speechwriting team to write and direct a six-minute, roast-worthy goodbye film for the White House Correspondents' Association Dinner. "I was awestruck at first," he says. "I told my wife, 'If you tell the most important, powerful person in the world what to do and he does it, doesn't that make you the most important, powerful person in the world?'"

"And my wife said, 'Pick up your socks.'"

That, in a nutshell, is the kind of charming, simple, honest humor—real people hashing out the minutia of a marriage—that has fueled *Raymond* for nine seasons. The show ends its run on May 16. Nobody expected the show to become a television mainstay, to say nothing of its spectacular afterlife as No. 1 in syndication, where it outdistances such modern classics as *Friends* and *Seinfeld*.

When it started, *Raymond* was just another standup-driven sitcom, not even guaranteed a slot on the 1996 fall lineup and relegated to the dead zone of Friday nights. "To be perfectly honest," says Kelly Kahl, CBS senior executive VP of program operations, "the show was essentially an afterthought."

That may sound preposterous now, but in 1996, CBS was all about big comedy guns Bill Cosby (*Cosby*) and Rhea Perlman (*Pearl*), stars with well-known names. Ray Romano, for all his everyman appeal, was not supposed to be the Next Big Thing.

"From a scheduling point of view," says Kahl, "it was a nice little show that we weren't expecting an awful lot out of. So we put it behind *Dave's World* because we thought there would be some compatibility between the two."

Romano was happy just to get on the air. "Was I offended that they put me on Friday night?" he asks. "Are you kidding? They could've put me on at six in the morning; I wasn't about to complain. We thought there was a chance we wouldn't get on until midseason, so it wasn't like I was sitting around going, 'Do we have to be on Friday night?' I was just worried that we were going to get cancelled without people getting a chance to see it."

They saw it, all right. And even though it wasn't

pulling in big numbers, in the spring, CBS shifted it to Monday nights at 8:30, right after *Cosby*. Great time slot, right? Not necessarily. "It could've been a curse as much as a blessing," says Kahl, "because with a better lead-in and increased visibility also come increased pressure."

CBS was keeping its corporate fingers crossed that *Raymond* would follow the pattern of most new shows given a cushy time slot following a hit. "You hope to see it retain 80% of the audience," says Kahl. "If you can hold four out of five viewers, that's pretty good. With this show, the thing that was encouraging was that it started building on its lead-in, especially with younger viewers. And don't forget, we were the oldest-skewing network."

It's easy now to see why the show clicked: loveable, recognizable, relatable characters. Everybody knows somebody like Marie Barone (played by Doris Roberts), the overhearing, intrusive mother. Or Frank (Peter Boyle), the curmudgeon retiree. Or Debra (Patricia Heaton), the over-burdened, under-appreciated wife. Or Ray (Romano), the henpecked, workaday husband.

"This show was remarkably consistent," Kahl says. "It had amazingly rich and well-defined characters that people very quickly glommed onto."

Where did those characters come from? "Marie is my mother," says Rosenthal. "I was writing about my actual family. What I found out was that the specificity of the writing is really the key to its universality—and not the other way around. So even if my life isn't yours, you get it."

Romano says one of the reasons he and Rosenthal clicked was that his Italian sensibility was simpatico with Rosenthal's Jewish roots. "Basically, we have the same mother," says Romano. "Overprotective and intrusive. Food is a big part of life. There's a lot of being a mama's boy. And a lot of guilt."

THEY CLICKED

Rosenthal and Romano, also an executive producer, first met in an unpretentious diner in North Hollywood. Rosenthal was one of a dozen up-and-coming comedy writers brought in to meet with Romano, who had his pick of the lot to create his first sitcom.

Instead of feeling like a power broker, Romano felt

like the shy boy at a high school dance. Rosenthal quickly put him at ease.

"He was not imposing," says Romano, "which was good because I didn't need to feel intimidated, which I do with a lot of people at these meetings. Even now, when I go to meet with a [movie] director, I'm way intimidated. I know that I'm gonna sound stupid, that I'm not artsy enough for him. And Phil was just a regular kind of guy. He had kids, and I had kids. And every story I had about my family and my parents, he had one about his."

Still, for Romano, Rosenthal wasn't an instant sell. One of the other auditioning writers was Michael Borkow, then supervising producer on the super-hot *Friends*. Romano was impressed with that credential. "I actually chose him," Romano says, "but he wasn't available. He got another offer. But in hindsight, of course, the smarter choice was Phil. He had this schleppey Jewish thing going, and I had this schleppey Italian thing going."

The two schlepped along so nicely that, by season three, the show was moved into CBS' best comedy spot, Monday night at 9. Was the network now confident and relaxed that it had a major hit on its hands? No way. Says Kahl, "There was still a lingering question: Can this show play the big room?"

TENSE TIMES

The answer was a resounding yes. So much so that, by 2003, for season eight, Romano became the highest-paid actor on television (a \$50 million deal paying \$1.8 million per episode).

The repercussions weren't pretty: CBS encountered some major financial haggling with the supporting players who felt slighted. Brad Garrett garnered headlines for two weeks for refusing to report to work without a significant pay raise.

"Brad wasn't the biggest problem," says Rosenthal. "But I can't tell you what was because it's personal. It's nobody's business. But I can tell you one thing: I didn't like being caught in the middle. It was ugly. Some [cast members] thought they could come to me and that I had money to give. Well, I'm an employee, too. So I was getting it from both ends. From CBS, it was: Write them out of the show. And from the actors it was: Stick up for me with them. That's the ugly part, and I hated it. I thought: I have something nice here, and you're fouling my garden."

Romano is more forthcoming about the money problems. "At one point, Phil and I and HBO [the *Raymond* production company] dished out some backend points for them [to share the syndication profits]. That was year eight, for all the cast members, so they all got a piece of the backend."

His salary was the subject of much on-set teasing. "At one point, I screwed something up in a bedroom scene. And I have this rapport with Patty where she can trash me and I can trash her. So she turned to the audience, pointed to herself and said, 'Professional.' Then she pointed at me and said, 'Millionaire.'"

But the head-turning salaries weren't always so funny. "It can only breed contempt once you're the highest anything," says Romano. "They can only take shots at you."

Or beg you to produce more episodes. "Believe me," says Kahl, "if we could wave a magic wand to bring it back, we would." For this swan-song season, though, it's a short run of only 16 episodes. Privately, Viacom Co-President Les Moonves thought *Raymond* had lots of material for another season.

Romano disagrees, agreeably enough. "Les Moonves said, 'At least, give us 18,'" says Romano. "We tried to

Continued on page 22

"From a scheduling point of view, it was a nice little show that we weren't expecting an awful lot out of."

KELLY KAHL, CBS



Families Are Forever.



Here's to many more
years together!

KINGWORLD



TV Execs Welcome Drug Ads With Open Arms

But the lucrative commercial category is under attack by regulators

By Joe Mandese

Eight years after the federal government relaxed rules restricting ads for prescription drugs aimed directly at consumers, the category has become a panacea for both Madison Avenue and the media industry at large—especially television. Now a spate of new regulatory issues threatens to severely limit or even ban some forms of prescription-drug ads.

Chief among the ad industry's concerns is the regulatory fallout surrounding the public disclosure of serious heart-related side effects caused by two of the largest prescription-drug brands: pain relievers Vioxx and Celebrex.

The debate over the relationship between prescription-drug side effects and advertising is but one in a series of regulatory threats facing the \$4 billion-plus prescription-drug ad industry, which has also been under attack for inflating the cost of proprietary drugs to defray the cost of big advertising budgets, and are even facing broadcast-indecency challenges for airing ads for drugs designed to improve people's sex lives.

The regulatory talk surrounding the pharmaceutical advertising category is also adding to the uncertainty surrounding the TV advertising business,

especially the 2005-06 upfront network marketplace, which is just weeks away from breaking.

THE HEAT IS RISING

The prescription-drug business itself is—excuse the pun—extremely healthy. A bounty of new remedies treating a wide array of diseases are ready to hit the market, but the regulatory scrutiny could cause some of the biggest and highest-profile prescription-drug brands to ease up on their advertising plans.

"The big wild card is if the government legislates anything radically different," says the top media executive at a major prescription-drug marketer that has been part of the consumer-advertising boon. The executive, who asked not to be named, says that regulatory concerns would likely cause many pharmaceutical marketers to cut back on ad spending.

"I wouldn't look for huge growth," he says, adding, "Things are going to level off. Number one, we've been growing at such high rates. And number two, there have been some issues. Several big spenders have had to pull product, and that affected revenues. And number three, we're operating in a fishbowl, and nobody wants to do anything that would lead to more regulation."

As bad as that might be for pharmaceutical marketers, it could be devastating to the media industry. Ever since 1997, prescription-drug ads have been the one constant growth engine in the consumer-media marketplace, particularly for TV, which has quickly displaced print as the preferred ad medium for Rx-marketing.

Even during the worst points of the post-9/11 ad recession, the so-called direct-to-consumer (DTC) ad category continued to boom. The growth came from established drugs that were free to liberally use consumer media to advertise, as well as from a deluge of new drugs being released on the market. The category, according to estimates compiled by the Association of National Advertisers (ANA), in 2004 represented nearly \$3.7 billion in TV-ad spending.

"There's no question that the heat has risen substantially with respect to the DTC category," says Dan Jaffe, head of the ANA's Washington office, and the ad industry's top lobbyist.

Jaffe says the ad industry is most concerned by the mixed signals surrounding side effects, noting that critics of prescription-drug advertising "claim that, even after a drug receives marketing approval by the Food and Drug Administration, incipient dangers still may only become apparent once these products become widely available. The best way to protect against such dangers, these critics argue, is to impose an advertising moratorium on new drugs."

In fact, the ANA was apoplectic when indus-

try weekly *Advertising Age* ran an editorial calling for a one-year mandatory moratorium on advertising all new prescription drugs. ANA President Bob Liodice was prompted to chastise the trade magazine in a recent blog entry on the ANA's site: "This posture is an outright proxy for the FDA saying, 'We think the new drug is OK—but we aren't totally sure—so we'll try

WHAT AILS YOU?

Here is a list of how many drugs are in active development to alleviate specific ailments or to meet needs of a specific demographic group. The list suggests that this advertising category will be healthy for a while:

79 new medicines for HIV/AIDS

245 new medicines for diseases that disproportionately affect the nation's 35.3 million Hispanic Americans

249 new medicines for diseases that disproportionately afflict African-Americans or for diseases among the top 10 causes of death for the demographic

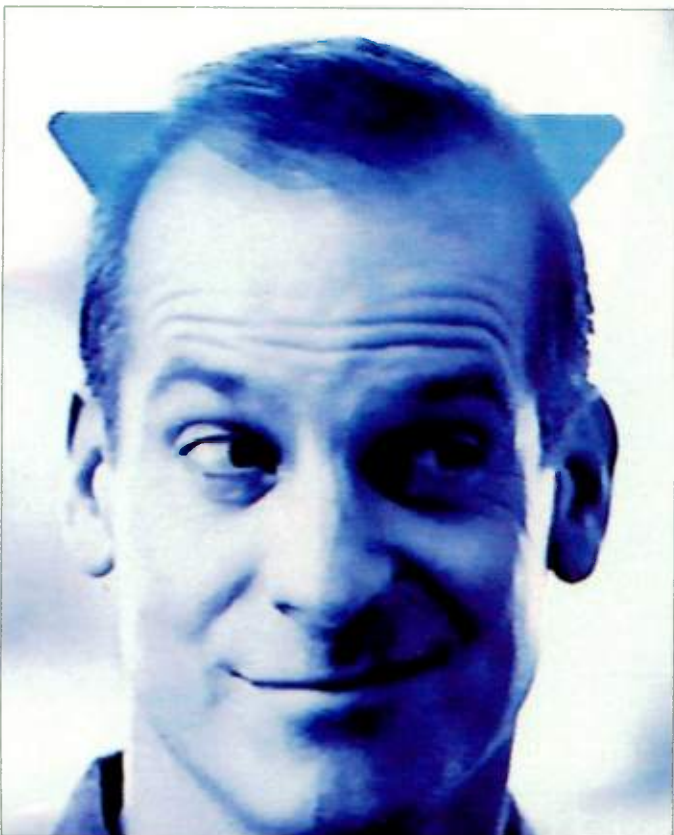
371 medicines for diseases that disproportionately affect women

800 new medicines for diseases related to aging

176 new medicines for neurological diseases

122 new medicines to treat heart disease and stroke, two of the top three causes of death in the United States

SOURCE: Greenwich Consulting Partners



Erectile-dysfunction commercials, like this one for Viagra, are under attack by a congressman who thinks they promote sex.

DRUG MONEY

What major pharmaceutical companies spent on TV advertising in 2004

RANK	COMPANY	TOTAL
1	Pfizer Inc.	\$676,219,163
2	GlaxoSmithKline PLC	\$670,387,477
3	Astrazeneca PLC	\$440,162,942
4	Novartis AG	\$407,323,158
5	Sanofi-Aventis	\$402,919,878
6	Merck & Co. Inc.	\$338,913,940
7	Johnson & Johnson	\$303,332,036
8	Lilly Icos LLC	\$175,818,750
9	Bayer AG	\$156,060,917
10	Tap Pharmaceutical Pdts.	\$125,816,192
	Total	\$3,696,954,453

SOURCE: Nielsen Monitor-Plus

it out in market and hope no one gets hurt. And just to be sure we don't mess up too much, let's not advertise the product so the impact will be small."

"THE SPOTLIGHT IS ON"

Or, as former Federal Trade Commission Chairman Timothy Muris said during a speech at the ANA's legal-affairs conference in January, "Pressed to the extreme, this is an argument that says new drugs are fine, as long as consumers don't know about them."

That could be an anathema for marketers, agencies and media outlets that are depending on new prescription-drug brands for sustaining the category's growth, because established brands are likely to keep a low profile while the regulatory debate is waged.

"I don't know if there is going to be a cut-back in the category, but they are going to be very careful in how they advertise now that the spotlight is on," says Jaffe, adding that Madison Avenue is fighting a number of other critical regulatory attempts, including a bill that would impose a ban on some of the biggest TV-ad spenders—the erectile-dysfunction drugs like Viagra—on the basis that they are indecent to advertise on television.

The legislation, introduced by Rep. Jim Moran (D-Va.), would ban ads for erectile-dysfunction drugs Viagra, Cialis and Levitra on broadcast media from 6 a.m. to 10 p.m. because, he claims, they are promoting sexual behavior.

Another potential threat that would affect broadcast media are prospects that the FDA would require more disclaimer copy on prescription-drug ads. It was the relaxation of such disclaimer rules in 1997, in fact, that permitted drug ads on television and radio.

"Already, disclosures are fairly sizable," notes Jaffe. "I don't see how you can have this endless list of disclosures and still effectively advertise on broadcast media."

Another complaint about DTC advertising—that pharmaceutical marketers mark up the costs

of prescription drugs to defray the costs of big advertising budgets—has been put on the back burner, but the ANA's Jaffe says it is still part of the regulatory dialogue, with some lawmakers threatening to take away tax deductions for prescription-drug ad expenditures.

But the ANA has compiled a body of research showing the benefits of consumer advertising. By encouraging consumers to visit a doctor in the early stages of a disease or ailment, Jaffe says, advertising actually reduces long-term health care costs.

A BOOMER TURNS 60 EVERY SIX SECONDS

Fortunately for the pharmaceutical industry and the advertising and media companies, which tend to dote on younger viewers, Americans are getting older, more obese and sicker—and that is leading to greater long-term demand for remedies.

"There are some compelling demographic facts that support long-term growth for the DTC advertising category," says Dan Hodges, managing director of Greenwich Consulting Partners, Greenwich, Conn. "A baby boomer turns 60 every six seconds, and the life expectancy today is in the 90s, as opposed to the 70s and 80s for the World War II generation."

The combination of longevity, greater inactivity and obesity is leading to older Americans who suffer many more diseases and maladies over the course of their lives.

"Obesity creates many other disease states: heart disease, mental-health depression, sleep disorders, arthritis—just a general decline in health," says Hodges, concluding, "The good news for the pharmaceutical category is, we are getting sicker. The challenge for the regulators and for the pharmaceutical companies is to find the right balance between communicating the benefits of prescription to the population [and disclosing] the risks."

AN ABUNDANCE OF NEW DRUGS

According to Greenwich Consulting Partners research, there will be abundant new drugs to communicate in both the near and long terms.

During 2005 alone, three potentially "blockbuster" drugs will be introduced: Sanofi-Aventis' Acomplia, a product for obesity management, smoking cessation and cardiovascular-health management; Bristol-Myers Squibb's Abatacept, which treats rheumatoid arthritis; and Eli Lilly and Amylin Pharmaceuticals' Exenatide, a drug that treats Type 2 diabetes.

In the more distant future, Hodges points out, there are hundreds and potentially thousands of new drugs in the "pharmaceutical pipeline" that are being developed to treat HIV/AIDS, aging, neurological diseases, heart disease, strokes, and ailments afflicting various ethnic groups.

"Long term, prescription drugs are a high-growth industry," projects Hodges. "The only question is how much of it will be supported by direct to consumer advertising." ■



Nothing to sneeze at: GlaxoSmithKline, the manufacturer of Flonase, spent \$670 million on TV in 2004.

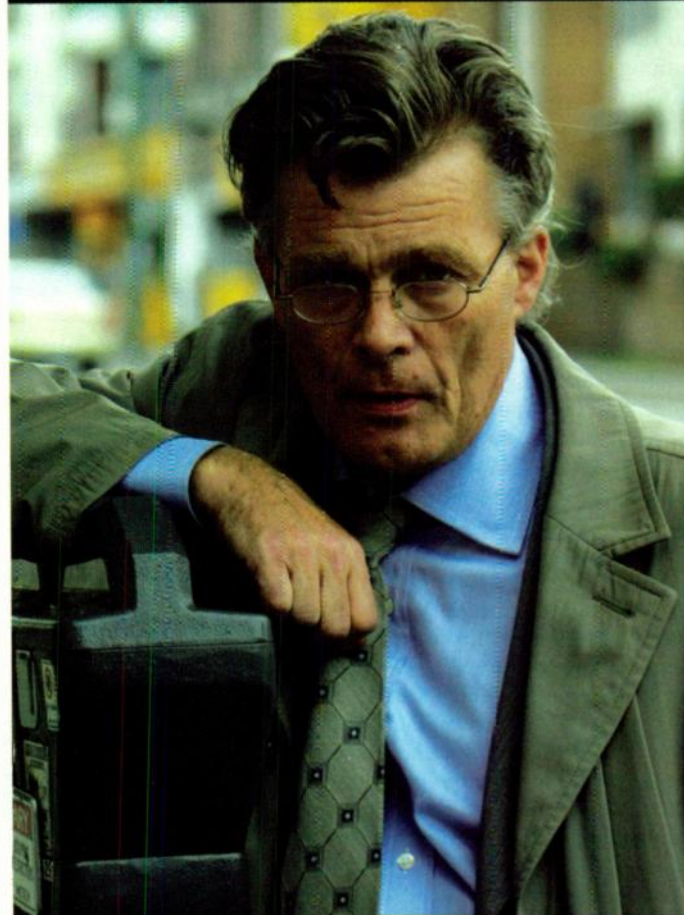
"A dramatic masterpiece."

- TV Guide



"...unlike anything on television..."

- The New York Times



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Qualcomm Goes With the MediaFLO

Armed with new chip, company to join the TV-cellphone scramble **By Ken Kerschbaumer**

Regardless of whether cellphone users are demanding it, the drive to deliver TV content to them is picking up steam. Sometime late next year, Qualcomm will join the ranks of technology companies vying to become a major player in a business that so far has spurred only minor interest among consumers.

Currently, cellphone-video technology using services such as MobiTV or Vcast can be a cumbersome proposition that requires users to establish a one-to-one connection with a video source, as if they were accessing a Web site. Popular video services are vulnerable to being swamped by requests, resulting in slower speeds and denials of access. Qualcomm and another aspiring TV-by-phone supplier slated to launch in 2006, Crown Castle, intend to leapfrog existing technology and essentially broadcast directly to phones. The key ingredient: microchips that turn cellphones into wireless TV receivers.

While Crown Castle is relying on the European DVB-H standard, Qualcomm has spent \$800 million on a project to develop its own system specifically for cellphones, called MediaFLO (Forward Link Only). Both companies will enlist cellular-service providers to handle the marketing and sales of their services while administering the programming and distribution issues themselves.

INSERTING LOCAL CONTENT

Jeffrey Lorbeck, VP/general manager of Qualcomm's MediaFLO division, is overseeing the service's development. He says that one of MediaFLO's advantages in the race to get phone users hooked on TV is that Qualcomm's effort isn't based on legacy technologies (DVB-H, for example, is a mobile version of the DVB-T terrestrial transmission scheme). The technology opens new capabilities: "We can actually insert local content into a nationally provided content stream, black out content, and even push content to handsets," Lorbeck says. "We envision a basic package of things like news, sports and prime time content, and then a premium package for the sports fanatic that will push content so it will be waiting for the user when they turn on the phone."

Qualcomm has a MediaFLO trial under way in San Diego, using video from several content providers, and in

the coming months will be negotiating carriage deals with TV networks. Partners will be given a percentage of every paid subscription.

"The model is highly analogous to the way the cable industry works," says Lorbeck, adding, "There will also be different rate cards based on the number of subscribers."

Lorbeck says the capacity of the Qualcomm network will allow each channel to utilize 6 to 11 Mbps of data—sufficient to push not only video but also audio services and even data files to the user. Plans currently call for the company to offer 15 channels of video, 10



MediaFLO quarterback Jeffrey Lorbeck

channels of audio streams, 40 channels of video clips, and data as well.

"We'll be able to do up to 20 real-time streams at 30 frames per second," Lorbeck says. The frame rate will adjust

"The model is highly analogous to the way the cable industry works."

JEFFREY LORBECK, QUALCOMM

to best utilize bandwidth so that a talking-head program can be delivered at 20 fps but an action-filled sports program can get the full 30 fps.

Though Qualcomm is already nearly a billion dollars into its investment, the company believes that MediaFLO at least has the advantage of requiring a relatively inexpensive infrastructure rollout. The strength of the Qualcomm's 50-kW transmitters, Lorbeck says, means that the company will only have to

build one-fiftieth the number of towers that Crown Castle will need in order to attain the same coverage area with its DVB-H signal. Then again, one of Crown Castle's businesses is building towers; the company already has access to about 11,000 of them across the country. Crown Castle takes comfort in the tower array's assurance that its signal won't be lost in dead spots. "You can look at a pretty map of coverage areas, but that doesn't show areas where there might be interference," says Michael Ramke, Crown Castle VP, marketing and business development.

THE PUSH FUNCTION

Qualcomm is especially hopeful that MediaFLO's push function will prove popular with consumers and broadcasters. "If someone has two minutes between meetings, they'll be able to turn on their phone and watch a news update that could be already sitting on the phone," he says. Unless, of course, they just check out a news Web site on their BlackBerry or computer.

Qualcomm and Crown Castle will join a burgeoning field that includes not only cellular services like MobiTV and Vcast but also Sony PSP Connect, a new service that lets owners of Sony's handheld PlayStation device download video clips via WiFi. ABC News is the first TV network service to deliver content to the PSP. "We're delivering content we think that audience would be interested in, specifically our program *Ahead of the Curve*, which talks about technology," says Bernie Gershon, ABC News Digital Media Group senior VP/general manager. "We're also creating new content, including music reviews, because it's an opportunity to reach a new audience on a great-looking screen."

Just how popular these wireless services will be, remains to be seen. In-Stat, a sister division of B&C publisher Reed Business Information, issued a report last week that warned of lukewarm interest in multimedia handsets, even from early adopters. Less than 11% of those surveyed were very or extremely interested in broadcast-TV functionality on the cellphone. The report predicts cellphone-video-related revenue will hit \$150 million by 2009.

The mantra of the industry calls for the delivery of television programming anytime, anywhere; the hope is that enough people will care. ■



ABC's Bernie Gershon

Turbo Charged

Early reviews laud Grass Valley's latest

This week Grass Valley ships Turbo, a new digital disk recorder that can handle both high-definition and standard-definition material and costs less than \$10,000. The product has already started turning heads in private demos for those in the professional audio/video market, and Grass Valley hopes it will do the same in the broadcast space.

Barry Enders, president of Enders and Associates, a California-based equipment dealer for the pro AV, broadcast and post-production market, was one of the few to get an early peek at Turbo. He says broadcasters in small markets who still rely on analog or digital tape decks for editing stories can use it as a replacement.

"They won't need another \$10,000 in interface gear because it has all the interfaces built in standard," he says. "There are no nickel-and-dime add-ons."

Another possible application for broadcasters includes building digital signage networks, providing content for public plasma-screen displays. "The ability to record up to 10 hours of material and then put it into a loop playlist will absolutely fit that market," Enders says.

Gary Kaye, partner and chief visionary for Kaye Consulting, a marketing and consulting firm for the AV market, expects Grass Valley's new efforts in the pro AV sector to generate excitement among his customers. "For big staged events, you'll typically find multiple sources like VTRs and PCs. But with this, the user can pre-record everything and play it out in sequences."

Darren Alexander, senior project manager for Creative Technologies Los Angeles, the company in charge of the display screens at the Kodak Theatre during the Academy Awards, says the ability to record on two channels while playing out on another is one of several useful features. "With the DVD drive, Firewire and the USB port," he says, "there are a lot of ways to get clips into the unit."

Enders says the Turbo represents "another nail in the coffin" of videotape recorders. "With a system like this, you can record something and e-mail it around," Enders says. "Tape is, by nature, becoming passé."—K.K.



D E A L S

TVS

KIFI(TV) IDAHO FALLS, K61AP BURLEY, K05CJ CHALLIS, K13CO FISH CREEK, K13RV AND K61CI LEADORE, K61FO POCATELLO, K12MA REXBURG, IDAHO; K13LY HOBACK JUNCTION, K13FZ AND K59DY JACKSON, K09LF SOUTH PARK, WYO.

PRICE: \$12.5 million
BUYER: News-Press and Gazette Co. (David R. Bradley, president)
SELLER: The Post Co. (Rickie Brady, VP)
FACILITIES: KIFI(TV): Ch. 8, 316 kW, ant. 1,519 ft.; K61AP: Ch. 61, 0.684 kW; K05CJ: Ch. 5, 0.013 kW; K13CO: Ch. 13, 0.007 kW; K13RV: Ch. 13, 0.007 kW; K61CI: Ch. 61, 0.990 kW; K61FO: Ch. 61, 0.106 kW; K12MA: Ch. 12, 0.409 kW; K13LY: Ch. 13, 0.105 kW; K13FZ: Ch. 13, 0.101 kW; K59DY: Ch. 59, 0.416 kW; K09LF: Ch. 9, 0.010 kW
AFFILIATION: KIFI(TV): ABC
BROKER: Kepper, Tupper & Co.

KTKA(TV) TOPEKA AND K39BR JUNCTION CITY, KAN.

PRICE: \$6.2 million
BUYER: Free State Communications LLC (Patrick Knorr, manager)
SELLER: Brechner Management Co. (Berl Brechner, president)
FACILITIES: KTKA(TV): Ch. 49, 2.690 kW, ant. 1,486 ft.; K39BR: Ch. 39, 42.8 kW
AFFILIATION: KTKA(TV): ABC
BROKER: Media Venture Partners

K14LG MEDFORD, ORE.

PRICE: \$35,000
BUYER: Sainte Partners II L.P. (Chester Smith, president/general partner)
SELLER: Turner Enterprises (Marcia T. Turner, owner)
FACILITIES: Ch. 14, 50 kW, ant. -1,101 ft.

K16GH MCALESTER, OKLA.

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, vice president)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 16, 7 kW, ant. 493 ft.

KPTN(LP) ST. LOUIS

PRICE: Undisclosed
BUYER: Mako Communications LLC (Michael Mintz, member)
SELLER: Kurt J. Petersen (Kurt J. Petersen, owner)
FACILITIES: Ch. 7, 2.9 kW

FMs

KEDJ(FM) GILBERT (PHOENIX), ARIZ.

PRICE: \$30 million
BUYER: Riviera Broadcast Group LLC (Tim Pohlman, CEO); owns no other stations
SELLER: New Planet Radio (Scott Fey, president)
FACILITIES: 103.9 MHz, 100 kW, ant. 620 ft.
FORMAT: Modern Rock
BROKER: Kalil and Co. Inc.

KXCL(FM) LINCOLN (SACRAMENTO), CALIF.

PRICE: \$23 million
BUYER: Bustos Media Enterprises LLC (Amador S. Bustos, owner/president); owns 22 other stations, including KTTA(FM) Sacramento
SELLER: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman)
FACILITIES: 103.9 MHz, 6 kW, ant. 328 ft.
FORMAT: '80s Hits
BROKER: Thomas Gammon of Americom

WXXB(FM) DELPHI AND WKHY(FM) LAFAYETTE, IND.

PRICE: \$4.4 million
BUYER: Schurz Communications Inc. (Marci Burdick, senior VP, broadcasting); owns five other stations, including WASK(AM) and WKOA(FM) Lafayette
SELLER: RadioWorks Inc. (Robert Rhea Jr., president)
FACILITIES: WXXB(FM): 102.9 MHz, 3 kW, ant. 489 ft.; WKHY(FM): 93.5 MHz, 6 kW, ant. 246 ft.
FORMAT: WXXB(FM): CHR; WKHY(FM): AOR/Classic Rock
BROKER: Dan Duman of York Street Partners

WVDA(FM)(CP) VALDOSTA, GA.

PRICE: \$100,000

BUYER: AGT Communications Inc. (James Andrew Howard, president/member); owns no other stations

SELLER: Broadcasting For The Challenged Inc. (George S. Flinn Jr., president)
FACILITIES: 88.5 MHz, 25 kW, ant. 217 ft.
FORMAT: CP-NOA

AMs

WGSM(AM) HUNTINGTON (NASSAU-SUFFOLK), N.Y.

PRICE: \$2.2 million
BUYER: Win Radio Broadcasting Corp. (Dr. Richard S. Yoon, president/owner); owns one other station, none in this

market

SELLER: Atmor Properties Inc. (Lee Shubert, president/trustee)

FACILITIES: 740 kHz, 20 kW day/50 W night
FORMAT: Korean

KXME(AM) CARMEL VALLEY (MONTEREY-SALINAS-SANTA CRUZ), CALIF.

PRICE: \$800,000
BUYER: KRFA(AM) LLC (Harold S. Ginsberg, member); owns no other stations
SELLER: People's Radio Inc. (Joe C. Rosa, president)
FACILITIES: 540 kHz, 10 kW day/500 W night
FORMAT: Sports

WMCJ(AM) CULLMAN, ALA.

PRICE: \$75,000
BUYER: Williams Communications Inc. (Walton E. Williams Jr., president/director); owns 11 other stations, including WFMH(AM) Cullman
SELLER: Queen of Peace Radio Inc. (J. Christopher Williams, president)
FACILITIES: 1460 kHz, 5 kW day/500 W night
FORMAT: Gospel

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

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Free-Market Media's New Friend

Thierer seeks to counter left-leaning advocate groups **By Bill McConnell**

When Adam Thierer was planning his latest career move, he did what any free-market purist would: He exploited an under-served market.

Thierer, director of the Progress & Freedom Foundation's Center for Digital Media Freedom, which opened in March, sensed a need for a think tank that would focus on media issues from the perspective of economic conservatives.

"There was this hole in the free-market movement to counter the many left-of-center groups whose leaders have spent their entire lives dedicated to media policy," says Thierer, who joined PFF after four years as director of telecommunications studies at the libertarian Cato Institute.

The switch from Cato, where he also studied telephone and broadband policy, to PFF allowed him to focus solely on media issues—and to battle the small army of left-leaning advocacy groups that have been campaigning for the government to reinstate tough media-ownership limits and public-interest obligations that broadcasters and cable operators had been chipping away at since the 1980s.

"I've been dueling with them on a part-time basis for many years," he says, "and I wanted to devote all my time to counter the things they have been advocating."

Thierer got into the think-tank world while wrapping up undergraduate work at Indiana University, where he majored in journalism and political philosophy. He spent a year in London working for the Adam Smith Institute, which conducted economic studies for clients.

"I always knew I'd be a writer of some sort and thought I'd be a reporter. In England, I realized think-tank work is great work if you can get it. It's the next best thing to being an academic. You get to sit around and think big thoughts and talk about how the world should work,

We're going to stand for the proposition that most of the rules should be eliminated."

ADAM THIERER, PROGRESS & FREEDOM FOUNDATION

without having to grade papers."

Thierer, who says he typically votes for independent candidates over rivals from the major parties, also likes being able to weigh in on public policy without the obligation to support the larger Republican or Democratic platforms.

"It kills me when I'm labeled a conservative or Republican stooge," he says.

PFF, founded in 1993 to promote a "philosophy of limited government, free markets and individual sovereignty" in media, telecommunications and technology policy, has operated mostly in the shadows of more-established and well-known conservative think tanks, such as Cato and the Heritage Foundation.

But thanks to the rapid proliferation of digital media technology and the debates over media ownership and programming indecency, PFF's specialization in the high-tech and telecom arena has won the group a following in Washington, especially among deregulation-friendly Republicans in Congress and at the FCC.

"We have a very clear vision about how the world should work," says Thierer. "I

wouldn't label us conservative or libertarian. Those terms are increasingly meaningless when you talk about economics. We are simply market-oriented."

"BORROW THAT SOAPBOX? NO."

Thierer intends to make PFF's intellectual presence felt when the FCC revisits media-ownership rules. He believes the backing of an economic think tank will be critical to offset the influence of an anti-consolidation coalition comprising 116 groups—including Media Access Project (MAP), Common Cause, the United Church of Christ and the AFL-CIO—which last week issued a "Bill of Media Rights" for citizens. The anti-consolidation groups last week called on Congress to impose local-programming requirements, minority-employment obligations, and restrictions on local ownership of media outlets.

Thierer believes that sort of government intervention is wrong. "We're going to stand for the proposition that most of the rules should be eliminated." In a book to be published by the foundation next month, *Media Myths: Making Sense of the Debate Over Media Ownership*, he argues that holders of broadcast and cable licenses should be entitled to property rights that shield their businesses from the very government obligations the anti-consolidation groups are seeking. "People should have editorial discretion to control what is said on their soapbox. Should you have a right to borrow that soap box? No, you should go find another or build your own."

He maintains that, because of the affordability of personalized broadband outlets, the era is ending when it can be argued that individuals and groups underrepresented in big-media ownership are unable to publicly convey their viewpoints. "What happens when broadcasting is just another channel of communications? Do we extend all those mandates to the Internet?"

MAP President Andrew Schwartzman says he respects his rival's intellectual integrity on ownership issues. "He's wrong, but he's sincerely wrong."

There is one policy area where Thierer finds himself in the unfamiliar position of aligning with liberal advocacy groups and opposing many Republicans in Washington: the government's crackdown on indecency. His main focus is fighting the crackdown's spread to cable and Internet media.

"My fear is the broadcast industry's old second-class-citizenship standard will become the standard for all new digital media" he says. "Instead, we should be spreading the gold standard we've had for newspapers and the Internet to all digital services." ■

FIFTH ESTATER



ADAM D. THIERER
Director, Center for Digital Media Freedom, Progress & Freedom Foundation

B. Feb. 18, 1969, Peoria, Ill.

EDUCATION

B.A., journalism and political science, Indiana University, 1991; M.A., international business management and trade theory, University of Maryland, 1996

EMPLOYMENT

Analyst, Adam Smith Institute, London, 1991; economic policy fellow, Heritage Foundation, Washington, 1992-2000; director of telecommunications studies, Cato Institute, 2000-05; current position since February 2005

PERSONAL

Married, two children

FATES & FORTUNES

BROADCAST TV

DEE JOYCE, creative services director, WWL New Orleans, named director, marketing and creative services, KPIX/KBHK San Francisco.

STEVEN SOLDINGER, COO/VP, television, Equity Broadcasting Corp., Little Rock, Ark., named VP/general manager, WGNT Norfolk, Va.

THELMA ABRIL, sales director, KDRX Phoenix and KHRR Sierra Vista, Ariz., promoted to VP/general manager.

JOHN CROWLEY, assistant sports editor, *San Francisco Examiner*, to online producer, KPIX San Francisco.

PROGRAMMING

ROCHELLE DIRE, senior VP, human resources, Court TV, New York, promoted to executive VP, human resources.

RONALD H. FURMAN, executive VP, sales and marketing, Univision Television Network, New York, named senior VP, ad sales, MTV, MTV2, mtvU and MTV.com, New York.

At World Wrestling Entertainment, Stamford, Conn.: **JOAN ACESTE**, senior VP, legal and business affairs, Comedy Central, New York, named senior VP, legal affairs; **BRETT WINGATE**, executive creative director, Manhattan Marketing Ensemble, New York, appointed VP, creative services.

At Discovery: **SARITA SMITH**, VP, research and planning, Discovery Networks U.S., Silver Spring, Md., promoted to senior VP; **SCOTT KOHN**, account executive, New York region, promoted to VP, Southeast sales, Discovery Networks U.S., Atlanta; **MICHELE SOLOMON**, senior marketing manager, marketing partnerships, NBA, New York, named marketing director, Discovery Solutions, New York.

CATHERINE CAPTAIN, director, marketing research, *USA Today*, New York, named VP, marketing, MSNBC.com, Redmond, Wash.

JILL LINDEMAN, senior account director, creative services, BBC Broadcast, London, joins Disney ABC Cable Networks Group as VP/creative director, marketing, Disney Channel, Burbank, Calif.

LORI PETERZELL, director, advertising, A&E Network, New York, named VP, consumer advertising.

ALVARO PAES DE BARROS, senior director, distribution, MTV Networks Latin America, Miami, promoted to VP.

BARRY SCHULMAN, senior VP, programming, Pax Television, West Palm Beach, Fla., named director/

Continued on page 30

in the public interest

TV and the people

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THE BUSINESS OF TELEVISION



BROADCASTING & CABLE



P E O P L E

Fates & Fortunes

Continued from page 28
executive producer, culture and arts programming, Thirteen/WNET New York.

DIANE EKEBLAD, director, West Coast publicity, CBS

Entertainment, Los Angeles, promoted to executive director.

BRUCE CATANIA, supervising producer, Telepictures Productions, Burbank, Calif., named VP, production.

DENISE CULLEN, sports reporter/anchor, named sports director, Central Florida News 13, Orlando, Fla.

JOURNALISM
KATIE BOYLE, senior producer/

producer, *48 Hours*, CBS News, New York, named senior broadcast producer, *The Early Show*.

SOLANA PYNE, freelance investigative reporter, *Newsday/The Village Voice*, New York,

named police reporter, NY1 News, New York.

KIM MILLER, general assignment reporter, KDFW Dallas, named weekday co-anchor, morning news, KEYE Austin, Texas.

At KCEN Temple, Texas:
KELLEY BARR, morning anchor, *Texas Today*, promoted to evening co-an-

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Jill Lindeman
Disney Channel

chor; **LENKA GERRISH**, anchor, KEVN Rapid City, S.D., named morning anchor.

ADVERTISING/MARKETING/PR
At Goodman Media International, New York: **SAKURA KOMIYAMA**, corporate liaison, Yahoo! account, Sony Corp. of America, New York, named senior account executive; **OLIVIA DUPUIS**, senior account



Lori Peterzell
A&E

executive, promoted to account director; **DANIELLE RHOADES**, senior account executive, promoted to account director; **BETH OLSEN**, associate director, public relations, Alvin Ailey American Dance Theater, joins as account director.

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

OBITUARIES

Veteran writer and producer **HERB SARGENT** died May 6 at a New York hospital. He was 81.

Best-known for more than 20 years of work as a writer/producer for *Saturday Night Live*, Sargent started out in TV as one of the writers for the late-night predecessor to *The Tonight Show*, *Broadway Open House*, which starred Jerry Lester and Dagmar. He also wrote for *The Colgate Comedy Hour* starring Fred Allen, *The Tonight Show* with Steve Allen, and later *The Steve Allen Show*. And he wrote and produced *That Was the Week That Was*, whose cast included David Frost.

Over the years, he mentored the younger generation of comedy writers, shaping *SNL*'s "Weekend Update" and conspiring with its hosts: Chevy Chase, Jane Curtin, Dan Aykroyd, Bill Murray and Dennis Miller.

In 1968, he wrote the screenplay for *Bye Bye Braverman*.

The Philadelphia-born Sargent grew up in Upper Darby, Pa., and attended Pennsylvania State University, where he studied architecture until joining the Army Air Corps in the Pacific during World War II.

After his discharge in 1946, he relocated to Los Angeles, where he graduated from the University of California and began writing for local theater productions.

In the late 1940s, he moved to New York, where he landed a job assisting gossip and entertainment columnist Earl Wilson. He began work as a radio writer but soon moved to the then-new medium of television.

Sargent served as a council member of the WGA East from 1985 to 1991, and was elected president in 1991. He received six Emmy Awards and six Writers Guild Awards during his career.

He is survived by his wife, LeGrand Mellon, and his brother, Alvin Sargent.

WALTER A. WARD III, director of communications for the Atlanta Braves, died May 8 in Atlanta after a long battle with cancer. He was 42.

Ward led public relations, photography and broadcasting, and print production departments for Turner Broadcasting's Major League Baseball franchise.

Early in his career, he

handled personal and event publicity for clients at Baker/Winokur/Ryder and Michael Levine Public Relations.

He joined Turner Broadcasting in 1996 from Showtime Networks in Los Angeles.

In addition to his duties as director of public relations for TNT and TBS, Ward directed press outreach on live TNT concert-event tributes and the annual Screen Actors Guild Awards

on TNT.

At Turner Sports, Ward worked on NBA, NASCAR and PGA Golf programming.

He received a bachelor's degree in economics from Wake Forest University.

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N I E L S E N M A Y 2 - 8 R A T I N G S

THE PRIME TIME RACE Top 10 Basic Cable Shows

May 2-8

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. SpongeBob SquarePants 9:30a	5/7	NICK	3.8
2. WWE Raw 9p	5/2	SPIK	3.6
2. WWE Raw 10p	5/2	SPIK	3.6
4. Fairly OddParents 10a	5/7	NICK	3.1
5. NBA: Mavericks vs. Rockets	5/5	TNT	3.0
5. SpongeBob SquarePants 9a	5/7	NICK	3.0
7. Fairly OddParents 10a	5/8	NICK	2.9
7. SpongeBob SquarePants 9:30a	5/8	NICK	2.9
9. Law & Order: SVU 9p	5/4	USA	2.8
9. NBA: Rockets vs. Mavericks	5/7	TNT	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	5/2	SPIK	2.8
2. WWE Raw 9p	5/2	SPIK	2.7
3. The Shield	5/3	F/X	2.1
3. NBA: Mavericks vs. Rockets	5/5	TNT	2.1
3. RW/RR Challenge Inferno	5/2	MTV	2.1
3. NBA: Rockets vs. Mavericks	5/7	TNT	2.1
7. NBA: Nuggets vs. Spurs	5/4	TNT	1.8
7. RW/RR Challenge Inferno	5/5	MTV	1.8
9. Mv: Drumline	5/6	TNT	1.6
9. Family Guy	5/5	TOON	1.6
9. Family Guy	5/3	TOON	1.6
9. NBA: Pacers vs. Celtics	5/7	TNT	1.6
9. NBA: Spurs vs. Nuggets	5/2	TNT	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 2-8

Total Households (in millions)

	WEEK	STD
1. CBS	9.4	9.1
2. NBC	7.2	7.2
3. ABC	6.9	7.1
4. FOX	6.8	6.7
5. WB	2.5	2.4
6. UPN	2.4	2.5
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	5.5	5.3
2. CBS	5.1	5.2
3. ABC	4.9	4.9
4. NBC	4.4	4.6
5. WB	1.8	1.8
5. UPN	1.8	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	17.9
2. Desperate Housewives	ABC	17.2
2. American Idol Wed	FOX	17.2
4. American Idol Tue	FOX	16.3
5. CSI: Miami	CBS	14.5
6. Everybody Loves Raymond	CBS	13.6
7. Without a Trace	CBS	13.2
8. Survivor: Palau	CBS	13.1
9. Grey's Anatomy	ABC	12.7
10. Two and a Half Men	CBS	12.6

Adults 18-49 (in millions)

	WEEK	STD
1. Desperate Housewives	ABC	14.9
2. American Idol Wed	FOX	14.1
3. American Idol Tue	FOX	12.8
4. CSI	CBS	11.6
5. Grey's Anatomy	ABC	11.0
6. CSI: Miami	CBS	9.5
7. Survivor: Palau	CBS	9.3
8. ER	NBC	9.2
9. House	FOX	9.1
10. Lost	ABC	8.1
10. Everybody Loves Raymond 9p	CBS	8.1

SOURCE: Nielsen Media Research

	abc	CBS	NBC	FOX	PAX	UPN	WB
Week 33	5.5/8	10.4/16	7.4/12	5.9/9	0.4/1	2.1/3	3.2/5
MONDAY							
8:00	66. Extreme Makeover Home Ed: How'd They Do That? 4.6/7	37. Still Standing 6.5/11	43. Fear Factor 5.7/9	53. Nanny 911 5.2/8	127. Extreme Fakeovers 0.2/1	96. One on One 2.0/3	82. 7th Heaven 3.5/6
8:30		26. Everybody Lvs Raymond 7.7/12				96. Cuts 2.0/3	
9:00	41. The Bachelor 5.8/8	6. Everybody Lvs Raymond 12.4/18	33. Las Vegas 7.1/10	36. 24 6.7/10	115. Monday Mystery Movie—Mary Higgins Clark: The Cradle Will Fall 0.5/1	93. Friends 2.4/3	85. Everwood 3.0/4
9:30		10. Two and a Half Men 11.5/17				94. Half and Half 2.2/3	
10:00	38. Supernanny 6.2/9	5. CSI: Miami 13.3/20	22. Medium 8.5/13				
10:30							
				TUESDAY			
	4.3/7	8.1/13	8.7/13	12.8/20	0.2/1	1.7/3	3.1/5
8:00	78. My Wife and Kids 3.8/6	19. NCIS 8.8/14	76. Most Outrageous Moments: Live TV 3.9/6	4. American Idol 14.9/24	127. Lie Detector 0.2/1	109. All of Us 1.4/2	82. Gilmore Girls 3.5/6
8:30	80. George Lopez 3.7/6					108. Eve 1.6/2	
9:00	47. According to Jim 5.5/8	24. The Amazing Race 8.0/12	11. Law & Order: Special Victims Unit 11.1/17	12. House 10.7/16	130. Cold Turkey 0.1/1	99. Veronica Mars 1.9/3	90. One Tree Hill 2.7/4
9:30	64. According to Jim 4.7/7						
10:00	74. Blind Justice 4.1/6	27. Judging Amy 7.6/12			123. Diagnosis Murder 0.3/1		
10:30							
				WEDNESDAY			
	8.5/14	7.4/12	6.4/10	8.2/13	0.5/1	2.8/4	2.3/4
8:00	14. Lost 10.3/17	51. Dr. Phil: Behind the Headlines 5.3/9	53. Dateline NBC 5.2/9	71. That '70s Show 4.4/7	115. Doc 0.5/1	81. America's Next Top Model 3.6/6	89. Smallville 2.8/5
8:30				53. That '70s Show 5.2/8			
9:00	43. Alias 5.7/9	24. Without a Trace 8.0/12	43. Revelations 5.7/9	2. American Idol 15.7/24	120. Sue Thomas, F.B. Eye 0.4/1	96. Kevin Hill 2.0/3	104. Jack & Bobby 1.7/3
9:30				31. Stacked 7.4/11			
10:00	16. Primetime Live 9.3/15	17. CSI: NY 9.0/15	23. Law & Order 8.1/13		115. Diagnosis Murder 0.5/1		
10:30							
				THURSDAY			
	5.3/9	13.8/22	8.2/13	4.7/7	0.3/1	3.0/5	1.7/3
8:00	51. ABC Thursday Movie of the Week—Sweet Home Alabama 5.3/9	8. Survivor: Palau 12.0/20	53. Joey 5.2/9	66. The O.C. 4.6/8	123. Young Blades 0.3/1	104. Blue Collar TV 1.7/3	
8:30			47. Will & Grace 5.5/9			102. Blue Collar TV 1.8/3	
9:00		1. CSI 16.3/25	20. The Apprentice 8.7/13	61. The O.C. 4.8/7		104. Blue Collar TV 1.7/3	
9:30					123. Diagnosis Murder 0.3/1	104. Blue Collar TV 1.7/3	
10:00	53. Primetime Live 5.2/9	7. Without a Trace 12.1/20	13. ER 10.6/17				
10:30							
				FRIDAY			
	4.5/8	6.7/12	5.8/11	3.0/5	0.4/1	1.5/3	1.9/4
8:00	71. America's Funniest Home Videos 4.4/9	47. CSI: Miami 5.5/11	66. Dateline NBC 4.6/9	85. Fox Movie Friday—Rush Hour 2 3.0/5	123. America's Most Talented Kids 0.3/1	102. Enterprise 1.8/3	111. What I Like About You 1.3/3
8:30						99. Reba 1.9/4	
9:00	74. Hope & Faith 4.1/7	33. CSI 7.1/13	39. Third Watch 6.1/11			112. America's Next Top Model 1.2/2	92. Reba 2.5/4
9:30					120. MGM Night at the Movies—Little Man Tate 0.4/1	99. Living With Fran 1.9/3	
10:00	59. 20/20 5.1/9	27. Numb3rs 7.6/14	35. Law & Order: Trial by Jury 6.9/12				
10:30							
				SATURDAY			
	4.8/9	4.8/9	4.5/9	5.6/11	0.5/1		
8:00		69. CSI 4.5/9	90. Crossing Jordan 2.7/5				
8:30	71. ABC Saturday Movie—Harry Potter and the Chamber of Secrets 4.4/9	61. Crimetime Saturday 4.8/9	64. Law & Order: Special Victims Unit 4.7/9	46. NASCAR Nextel Cup: Dodge Charger 500 5.6/11	115. Universal Family Movie—Far and Away 0.5/1		
9:00							
9:30		60. 48 Hours Mystery 4.9/9	39. Law & Order 6.1/11				
10:00							
10:30							
				SUNDAY			
	10.2/17	8.7/15	5.7/10	6/8	0.5/1		1.5/3
7:00	69. America's Funniest Home Videos 4.5/9	31. 60 Minutes 7.4/15	76. Dateline NBC 3.9/8	85. King of the Hill 3.0/6	127. America's Most Talented Kids 0.2/1		113. Charmed 1.1/2
7:30				84. Malcolm in the Middle 3.1/6			
8:00	20. Extreme Makeover: Home Edition 8.7/15	15. Cold Case 9.6/17	78. The Contender 3.8/7	53. The Simpsons 5.2/9	120. Doc 0.4/1		95. Charmed 2.1/4
8:30				41. The Simpsons 5.8/10			
9:00	2. Desperate Housewives 15.7/24		27. Law & Order: Criminal Intent 7.6/12	47. Family Guy 5.5/9	114. Sue Thomas, F.B. Eye 0.8/1		109. Steve Harvey Big Time 1.4/2
9:30		17. CBS Sunday Movie—Elvis, Part 1 9.0/14		61. American Dad 4.8/7			
10:00	9. Grey's Anatomy 11.6/19		27. Crossing Jordan 7.6/12		115. Diagnosis Murder 0.5/1		
10:30							
Averages							
Week	6.3/11	8.6/14	6.6/11	6.2/11	0.4/1	2.2/4	2.2/4
S-T-D	6.5/11	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 is winner of time slot. (NR)=Not Ranked; rating/share estimated. *Premiere. Programs less than 15 minutes in length not shown. S-F-D = Season to date. SOURCES: Nielsen Media Research, CBS Research. Compiled by Kenneth Ray

Fast Track
continued from page 4
'Affair' Adds Stations

Twentieth Television has cleared *Current Affair* in 10 additional markets, bringing the half-hour strip's clearances to 54 markets representing 60% of the country. Twentieth is aiming for a full national rollout of the revived syndicated newsmagazine, hosted by **Tim Green**, by January 2006.

Gearing up for a fall launch of *Affair* are CBS affiliates **WTKR** Norfolk, Va., and **KVIQ** Eureka, Calif.; Fox affiliates **WTNZ** Knoxville, Tenn., **KVRR** Fargo, N.D., **KQDS** Duluth, Minn., and **KCVU** Chico-Redding, Calif.; and NBC affiliates **KVOA** Tucson, Ariz., and **KDLT** Sioux Falls, S.D.

FAST TRACK
Cox, Newhouse Won't Play On Discovery Spin

Liberty Media will spin its 50% stake in **Discovery Communications** to shareholders without the participation of fellow Discovery shareholders **Cox** and **Advance Newhouse**. Liberty Chairman **John Malone** acknowledged during an investor meeting that Cox and Newhouse had declined his invitation to contribute their 25% stakes into the soon-to-be created publicly held **Discovery Holdings**. Neither Cox nor Newhouse wants to surrender their veto power over major decisions at discovery, something that would be required if they swap their stakes for stock in the publicly traded Discovery Holdings.

HBO To Pack Up 'Carnivale'

HBO will not renew freak-show series *Carnivale* for a third season. The Depression-era, good-vs.-evil drama ran for 24 episodes and ended its second season in March. The final episode wrapped up most loose ends but introduced a cliffhanger that left the door open for possible renewal. The show, created by **Daniel Knauf**, earned strong reviews and a handful of Emmys but did not generate the buzz of the network's other dramas, *The Sopranos* and *Deadwood*.

Dennis Miller Says So Long to CNBC

Dennis Miller, host of *Dennis Miller*, became the latest to exit a **CNBC** talk show.

CNBC President **Mark Hoffman** says he had bumped *Miller* out of its 9 p.m. ET daily time slot, planning to rerun *Mad Money With Jim Cramer* instead. The final episode airs Friday. *Miller* has been on the network since

Senator Seeks Softer VNR Rules

TV stations won't be required to reveal the source of government-produced news packages if the chairman of the **Senate Commerce Committee** gets his way.

Sen. **Ted Stevens** (R-Alaska) is pushing a less restrictive alternative that would require the government to disclose its role in producing the news packages but would not require stations to pass the information along.

During a hearing on video news releases, Stevens said a bill sponsored by Sens. **Frank Lautenberg** (D-N.J.) and **John Kerry** (D-Mass.) infringes on broadcasters' free-speech rights by dictating how they craft news reports. That bill

would require government agencies to include disclaimers visible during the entire length of a pre-packaged report that notify viewers they are watching a government-prepared report. Stevens' opposition could all but doom the measure because he controls which bills come to a vote on his panel.

Instead, he wants to make permanent a less intrusive temporary VNR alternative sponsored by Sen. **Robert Byrd** (D-W.Va.), which was put in place earlier this month. That provision simply requires government agencies to disclose their involvement in a disclaimer included in the report. Broadcasters, however, would have no obligation to run the disclaimer when their newscasts air. Byrd's measure expires Sept. 30.



John Malone


 HBO's *Carnivale*


Lowell Paxson

January 2004, but the audience never grew substantially, averaging just 100,000 total viewers last week.

Miller's exit follows that of **Tina Brown**, who is ending her weekly show, *Topic A With Tina Brown*, which got even weaker ratings.

Peacock Files Claim Against Pax

NBC Universal filed an arbitration claim last week against **Paxson Communications**, claiming Pax has breached contractual agreements. Last month, Paxson, run by CEO Lowell "Bud" Paxson said it was cutting its entertainment programming and would load up on infomercials, drawing heavy protest from 32%-owner **NBC Universal**.

"Paxson's intention to terminate its network, national and local sales agreements with **NBC Universal**, and its desire to abandon its sales operations and advertiser-supported television network, violates the clear terms of those agreements," **NBC Universal** said in a statement. Having repeatedly expressed its objections with Pax's board of directors and management, **NBC** says, it has "no other option but to file this claim." In February, ailing Paxson axed 50 staffers, mostly from its programming department.

Azcarraga Resigns From Univision

In a sign of increasing friction at **Univision**, major backer and programming supplier **Emilio Azcarraga** resigned as vice chairman of the U.S. Spanish-language broadcaster. Azcarraga is chairman/president of Mexican broadcaster **Grupo Televisa SA**, which supplies the bulk of Univision's prime time programming, including its staple *telenovelas*. Part of the discontent stems from Univision CEO **Jerrold Perench**'s decision to name **Ray Rodriguez** president/COO without Azcarraga's consent. Azcarraga owns about 10% of Univision's stock, and Televisa owns another 10%.

CNN Gives Away Streams

CNN will ditch its \$4.95 monthly charge for its broadband video-streaming service starting June 20 and give it away. **Susan Grant**, executive VP of **CNN News Services**, says CNN originally took the video behind a subscription wall in 2002 because the costs associated with serving up video were too high. Today, she says, that has changed. "The cost of bandwidth has dramatically decreased, and we can afford to serve it," she says. "We

also have an advertiser market that is excited to support the free video." Among the offerings will be a two-minute newscast called "Now in the News" produced by **CNN.com** staff. This fall, expect CNN to roll out an adjunct to the free service in the form of a premium pay service.

E!'s Summer Slate

E! will premiere five original series and eight specials this summer. June series *Fight for Fame* tracks five aspiring actors trying to get signed by a Hollywood agent, and *Party @ The Palms* showcases revelry at the Vegas hotspot. July's *Kill Reality* follows reality-TV stars working and living together while shooting **New Line's** upcoming horror flick *The Scorned*. In August, *Cattle Drive* transplants kids of famous people to a ranch, and *The Girls Next Door* chronicles life at the Playboy Mansion.

MPAA Sues TV Pirates

Hollywood's legal crackdown on Internet piracy is expanding to illegal TV-show downloads. The **Motion Picture Association of America** last week filed lawsuits against six popular Web sites responsible for the illegal swapping of TV shows by 100,000 people daily. This is the first time MPAA's ongoing crackdown has targeted TV-oriented sites. Previously, the crackdown focused on sites specializing in movies. MPAA said TV-show piracy increased by 150% in the past year. Each of the six sites relies on **BitTorrent** technology to greatly accelerate download speeds. "On these sites, anyone in the world can download entire television seasons in a single click," says MPAA President **Dan Glickman**. The sites being sued are **ShunTV**, **Zonatracker**, **Btfnfnet**, **SciFi-Classics**, **CDDVD-Heaven** and **Bragginrights**.

Correction

After 38 years at **WLS Chicago**, 4 p.m. news anchor **Joel Daly** retired May 6. In a May 9 story, the veteran was misidentified.

Clarification

An article (May 9, page 30) on **Grass Valley's** introduction of the Turbo, the company's new digital disk recorder should have included comments from independent industry sources. The headline was meant to convey the competitive nature of the digital-disk and VTR market and not **Grass Valley's** standing in the marketplace.



CAREERS

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OPERATION CAREERS

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CABLE

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TELEVISION

NEWS CAREERS

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WTHR, the NBC station and #1 news operation in Indiana is searching for an investigative reporter. This position calls for someone with a strong history of investigative work and polished on-air skills. The ideal candidate consistently keeps the investigative profile on-air with long-term investigations, investigative updates and investigative angles to high profile stories year-round. WTHR has a long history of powerful investigative stories and we aim to continue that tradition with this reporter. We provide consistent producer, photographer and management support in a team environment to help you with the high impact journalism that is expected in a competitive market. If you're the best investigative reporter in your market, have a minimum of five years general assignment and investigative reporting experience and have won major awards for your efforts please contact us. Qualified candidates please submit your resume and tape to: WTHR-TV, Human Resources Job # 25-652, 1000 N. Meridian St., Indianapolis, IN 46204 or e-mail to resumes@wthr.com. All qualified applicants are encouraged to apply. WTHR/WALV are equal opportunity employers.

TELEVISION

TECHNICAL CAREERS

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CREDIT CAREERS

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KTRK-TV, an ABC owned station, has an immediate opening for a credit manager to be responsible for the maintenance and implementation of the company credit policy, administering credit evaluation procedures, collecting past due accounts, working with attorneys and collection agencies and the preparation of monthly A/R reports. Individual will work closely with station account executives, sales management, traffic department and billing coordinator as well as our National sales offices. Qualifications Required: College Degree with 3 years credit and collection experience (broadcast experience is a plus). Must be a self-starter, possess strong interpersonal skills and a working knowledge of Microsoft Excel and Word software. Send resumes to: Dan Adams, Business Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77001. Please no phone calls. Equal Opportunity Employer M/F/V/D

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RESEARCH CAREERS

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SALES CAREERS



The Reed Television Group, which includes Broadcasting & Cable and MultiChannel News has an exciting opportunity for a seasoned Regional Sales Manager for the Los Angeles office.

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The First Pitch

For 51 weeks of the year, it is all too easy to nod in agreement as the dispensers of conventional wisdom rail about how hopelessly inept the Big Four broadcast networks are—how they are over-cautious, unimaginative, lowest-common-denominator-targeting dinosaurs. But then this week—when the broadcasters announce their fall schedules—rolls around, and we are reminded again what a remarkable institution the networks remain in this media-saturated world.

What the network upfronts represent is simply one of the most impressive displays of coordinated creative effort and marketing in a country that has defined those terms for the modern age. It is one thing to pay for and promote one blockbuster movie; it is quite another art to commission, schedule, promote and pay for more than 20 television shows all at the same time. That is what each of those supposedly creaky networks does year after year.

When *B&C* does a special report on “original programming,” it is understood that we’re talking about cable because, well, original programming on cable is indeed “special”; original work on broadcast networks is par for the course. Don’t get us wrong—we love our cable box. This isn’t to disparage non-broadcast programming. Much of it is terrifically entertaining. FX’s *Rescue Me*—amazing. MTV’s *Real World*—riveting reality before Mark Burnett was a gleam in the CBS eye. And premium cable, with HBO’s *The Sopranos* as the

obvious example, has taken the medium to a new heights.

But cable channels have the luxury of picking their spots, launching original programming as a sort of bonus for viewers—without having to worry about drawing the big-league ratings required on broadcast television.

Studios this year cranked out 120 pilots or treatments for broadcast series. After thousands of executive hours of agonizing, a few shows will be chosen. And most of them, regrettably, will fail. It is amazing to us that all this effort adds up to so little that lasts more than a few weeks or months. But it is even more astonishing that so many people in the industry remain gung-ho to try again, season after season.

Despite all this effort, time and money, of course, the broadcast networks will continue to surrender share to cable, which already boasts a larger aggregate prime time audience. That has

got to be discouraging for network sales forces.

And with a still fragile economy, we’ll be surprised if advertisers give either cable or broadcast networks sizeable rate increases this season. But the broadcast upfront season is still a time of outrageous hyperbole and crafty strategy, when the representatives buying advertising for some of the world’s greatest brands match wits with the sales staffs of the world’s most powerful media organizations. It is all predicated on the idea that next fall’s shows are the best batch of genius the television gods have yet devised. Completely bogus, of course. But, for the sheer stubborn dedication that implies, we’re grateful.

EDITORIAL

OPEN MIKE

Today Is the New Yesterday

Editor: Thanks for your recent item on [*New York Times* television writer] Alessandra Stanley [“Read a Times Review, Get a Course Credit,” 4/11, page 8]. It was funny and dead on. I’ve been reading Stanley’s TV reviews for a few years now. As a teeveetotaler, I count on her to keep me vaguely current and also to remind me to stay away from the tube. I enjoy her attitude, and she’s usually amusing.

This winter I spotted another pattern: Stanley used “x is the new y” so many weeks in a row I thought maybe her editor was on sabbatical. Or maybe it was deliberate, like the Ninjas in the Al Hirschfeld drawings? Anyway, here are the ones I caught:

- ESP is the new DNA...
- Mental illness is the new sex...
- Collagen is the new hickey...
- Thirty is the new 20.

Holley Atkinson
Brooklyn, NY

Government Has a Role

According to a national poll released on May 4 by TV Watch, more than 80% of the American people say that “more parental involvement,” not government, is the “best way to keep kids from seeing what they shouldn’t see” (“Big Three Fight Indecency,” 5/9, page 10).

Asking whether parents or government is the best way to shield kids from TV content, however, is like asking whether private charity or government is the best way to fight poverty. Even if parents and private charity are the “right answers,” there will always be a necessary role for government.

Clearly, the parental role is primary. Equally clear, many parents won’t or can’t provide needed oversight of their children’s TV viewing. The reasons include parental neglect, indifference, fear, ignorance and naiveté, and parental job responsibilities, language barriers and disabilities.

I would add that polls conducted this spring by Pew Research Center, *Time* and Harris Interactive all indicated that most Americans support a role for government in curbing TV indecency.

Robert Peters
President
Morality in Media Inc.
New York

WE LIKE LETTERS

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

TV Journalists, Welcome to the Future

A recent posting on one of the industry bulletin boards dealt with layoffs at yet another TV station. One participant asked, “Are they really losing that much money?” The answer? Yes, they are. Everybody is, and it is a reality.

My work as a new-media consultant provides me with insight into the economic problems facing the local-TV industry. These problems are very real, and what you think about them doesn’t matter. What does matter is your reaction, and I hear two constant refrains that are deeply troubling.

One, TV newspeople are reluctant to get involved in working on the Web site for their stations. While I’m sure a lack of knowledge contributes to this, there is a sense that newsroom employees view the Internet as a bastard stepchild. If true, this is appallingly short-sighted and extremely self-destructive. You are contributing to the demise of your industry by not personally gaining the skills necessary to compete in a multimedia world. Moreover, you are accelerating your own demise. Denying the realities of the shift from broadcasting to the Internet only accelerates your own obsolescence.

Where is the passion to get out in front of where the industry is going? TV newspeople are generally curious and intelligent, so this puzzles me. If you’re not moving in that direction, you’re moving in the opposite direction, for there is no standing still in this rapidly changing environment.

Two, TV newspeople are reluctant to assist in the economic well-being of their companies. This is a very dangerous time for broadcasting, and yet you are concerned

with your résumé tape and growing your broadcasting career while the foundation upon which it is built is crumbling. Again, you are supposedly intelligent people. Why would you do that?

I cringe when I read the threads at various industry discussion boards, for they reveal a group of people oblivious to reality, taken with their own importance and cavalier in their attitudes toward others. Topics like “What’s a good second- or third-station market?” drive me up the wall, because they reveal a core belief that the career ladder is unaffected by economic pressures on the industry, that everything is better farther up the ladder. It isn’t.

I’m not talking about pay cuts and such. I’m talking about efficiencies and hard work. You are in the same boat as your employer. You can bail water, or you can be dead weight. Which will it be?

Jobs are not jobs anymore; they’re just points on a northbound scale, all built on the notion that somehow

we’re doing these companies a favor by allowing them to benefit from our magnificence. Somehow, somewhere, newspeople have been

given the idea that this is the way the business operates. Who is originating such thought?

Given the economic challenges facing the whole industry, it is not surprising that most newsrooms today are functioning in a defensive posture.

There is a whole new world growing right before our eyes. The problems of the industry belong to everyone, and only by working together will we find our potential in this new world. ■

Heaton is the president of Donata Communications, a Nashville-based consulting company. This essay is excerpted from *The Media Center at the American Press Institute*.

AIRTIME Terry Heaton



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How Pat O'Brien's problem became a Viacom cross-platform bonanza

This month's Pat O'Brien-blabs-to-Dr. Phil extravaganza deepened television's brand as the planet's most self-serving medium. Airing in prime time, the CBS hour should have carried a "CP" content rating, for cross-promotion—more accurately, crass promotion.

Like chest-puffing politicians who perpetually run for office, ABC, CBS and NBC constantly devise promotional strategies to compete with each other and meet the exploding challenges of cable, videos and the Internet. This does not mean, however, that these broadcast blowhards and their corporate parents have stopped selling themselves to viewers the old-fashioned sleazy way during May and other ratings-sweeps periods.

Cross-promotion remains an itch that won't go away, a spreading fungus tolerated by viewers because they are either blind to its deception or desensitized. Perhaps both. I've written about cross-promotion frequently through the years, initially hearing outrage from viewers who joined me in accusing the perpetrators of gross impropriety, even dishonesty. More recently, that crescendo of resistance has lowered to an almost inaudible hum. Instead of outrage, I hear, "Oh, well, that's television." In other words, the longer something sticks around, however unpleasant, the more accepting of it we become.

In cross-promotion, we get a form of product placement with promos woven through the fabric of programs—insulating them from being TiVo-zapped—much as ads were in the early days of TV. At times, the shows themselves are ads.

Take the O'Brien/Dr. Phil Love orgy of self-interest and its supporting cast of Viacom androids. Take it and shove it.

The scenario had O'Brien, host of *The Insider*, hemorrhaging his tale of boozy woe to daytime star Dr. Phil McGraw. Who benefited most? Corporate colossus Viacom, of course. *The Insider* and the *Dr. Phil* daytime series are from Paramount Television, which along with CBS is owned by Viacom. This Viacom *ménage à trois* spilled onto

the next day, moreover, when O'Brien appeared on the daytime *Dr. Phil* before rejoining *The Insider* that night after being away for alcohol rehab.

There's an upside here. Until enlightenment intervened late last century, the funny drunk was one of entertainment TV's most reliable punch lines, from boozy Crazy Guggenheim crooning to Jackie Gleason's Joe the Bartender to a barstool's becoming a permanent appendage to Norm Peterson in *Cheers*. No one wondered how good old Norm was able to get home with all those beers in his tank.

So it's healthy when a recovering alcoholic like O'Brien publicly seeks redemption, on TV no less, without trivializing his addiction or going for laughs.

Not that it will necessarily end here. I sniff a book, too, with O'Brien perhaps extending his synergistic odyssey

across a memoir, courtesy of another Viacom subsidiary, Simon & Schuster. And then, the CBS movie.

Regardless of their billing, O'Brien and McGraw are essentially entertainers. Even more egregious are journalists who cross-promote, exposing their tawdry ethics like flashers.

An example? Barbara Walters, her credibility in free fall despite being universally bronzed as the Mother Teresa of News, somehow found the words to ruminate on ABC's *The View* about that evening's overcooked *Primetime Live* exposé of an alleged scandal on Fox's *American Idol*.

Elsewhere in prime time, *Everyone Loves Raymond* is a hugely popular CBS comedy whose exit has drawn wide coverage. So *60 Minutes* may earn the benefit of the doubt regarding its big splash on star Ray Romano and his show two Sundays before its finale. But you have to be suspicious.

Network morning shows practice this incestuous hype relentlessly despite operating under the aegis of their respective news divisions. On ABC's *Good Morning America*, co-host Charles Gibson—his own credibility now overlapping that of *World News Tonight*, where he is one of those subbing for ailing anchor Peter Jennings—was at his stoniest while interviewing women from *Love Behind Bars*. It aired that night on cable's E! network, a big chunk of which is which is owned by ABC corporate parent Disney.

Meanwhile, bounced *Survivor* contestants remain a staple of mummified CBS' *The Early Show*, which naturally covered O'Brien/Dr. Phil as epic news, too. That included Julie Chen's advance chat with McGraw ("Did you tiptoe around some of your questions?") and an exclusive morning quickie with O'Brien.

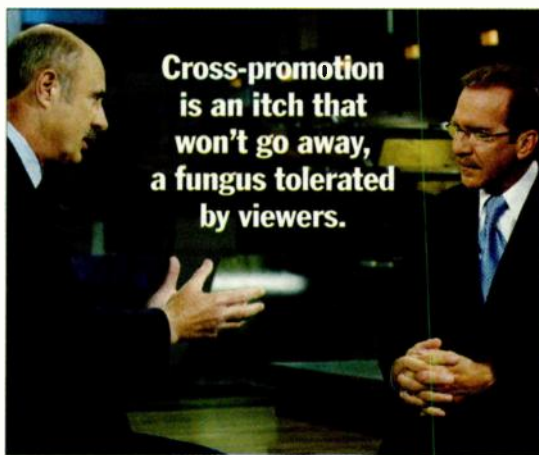
Co-host Harry Smith was memorable the same morning, hand stroking chin while impersonating a thoughtful questioner ("What did you in?") when debriefing two competitors ousted from the network's *Amazing Race*. Smith knows the series intimately: He and *Early Show* weatherman Dave Price were contestants on it last year.

Toady interviews that serve the network are a dirty job, but they don't pay Smith the big bucks for nothing, evidenced by his mastery in 2003 when grilling his boss, CBS Chairman Les Moonves in advance of the network's 75th anniversary special. Brutally pressed by Smith, Moonves confessed that, yes, he had, indeed, returned "luster" to CBS.

Local newscasters are especially prone to cross-promotion. KCBS Los Angeles ran a promo with Paul Magers, its top news anchor, touting the network's *Elvis* miniseries. Then, on the evening it premiered, came this teaser from Magers, tying *Elvis* to the station's 11 p.m. newscast: "The story you'll see only here: I'll take you to Elvis Presley's favorite hangouts in Los Angeles." And they call this news?

I'd call it deceptive cross-promotion. ■

HOWARD ROSENBERG



Cross-promotion is an itch that won't go away, a fungus tolerated by viewers.

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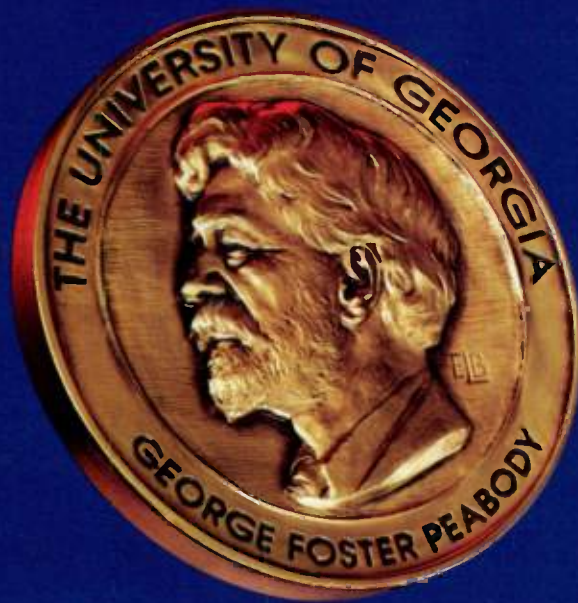
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