



MAY 23, 2005

BROADCASTING & CABLE



\$4.95

Need Business Information.

ADVERTISEMENT

**THE WORLD'S FIRST 24-HOUR NEWS CHANNEL
WAS THERE BEFORE ANYONE KNEW THEY NEEDED IT.
NOW YOU CAN'T IMAGINE A WORLD WITHOUT IT.**



**25 YEARS OF UNPRECEDENTED NEWS COVERAGE.
MILLIONS OF LIVES TOUCHED.
OUR THANKS TO YOU.**

#BXNPHRT ***** SCH 5-DIGIT 46240
#BCB0010367274/0#81 02JAN06REG BCT#002 B0094



For all of your affiliate needs, go to TurnerResources.com.

COUNTRY



GAC

IS ALREADY ON THE MAP

SCRIPPS

NETWORKS

WILL MAKE IT A

DESTINATION



We're bringing our brand building expertise to one of the fastest growing networks in cable - Great American Country. With the broadest range of artists and music, and the legendary *Grand Ole Opry Live* - exclusive to GAC - we've got everything we need to get there.

Come along for the ride - call Great American Country today 1-303-784-8318



WWW.GACTV.COM



World Radio History

Local Cable
Ad Sales
SPECIAL REPORT
PAGE 19



More Than Videos

Music networks find other ways to play the tunes. **Page 20**



31

New fall series planned by the six broadcast networks

MAY 23, 2005

BROADCASTING & CABLE



\$4.95

Reed Business Information

INSIDE

The Ultimate New Series Guide 28

Moonves Zings Zucker 6

Death of News In Prime Time 4

Networks to Studios: No Favorites 8

Q&A

Balancing Act

Corporation for Public Broadcasting Chairman Ken Tomlinson has been attacked by Democrats, media activists and others over his alleged bias. Appointed by President Bush, he has been accused

of purging public broadcasting of news and liberal commentary. Tomlinson spoke last week with *B&C*'s Bill McConnell.



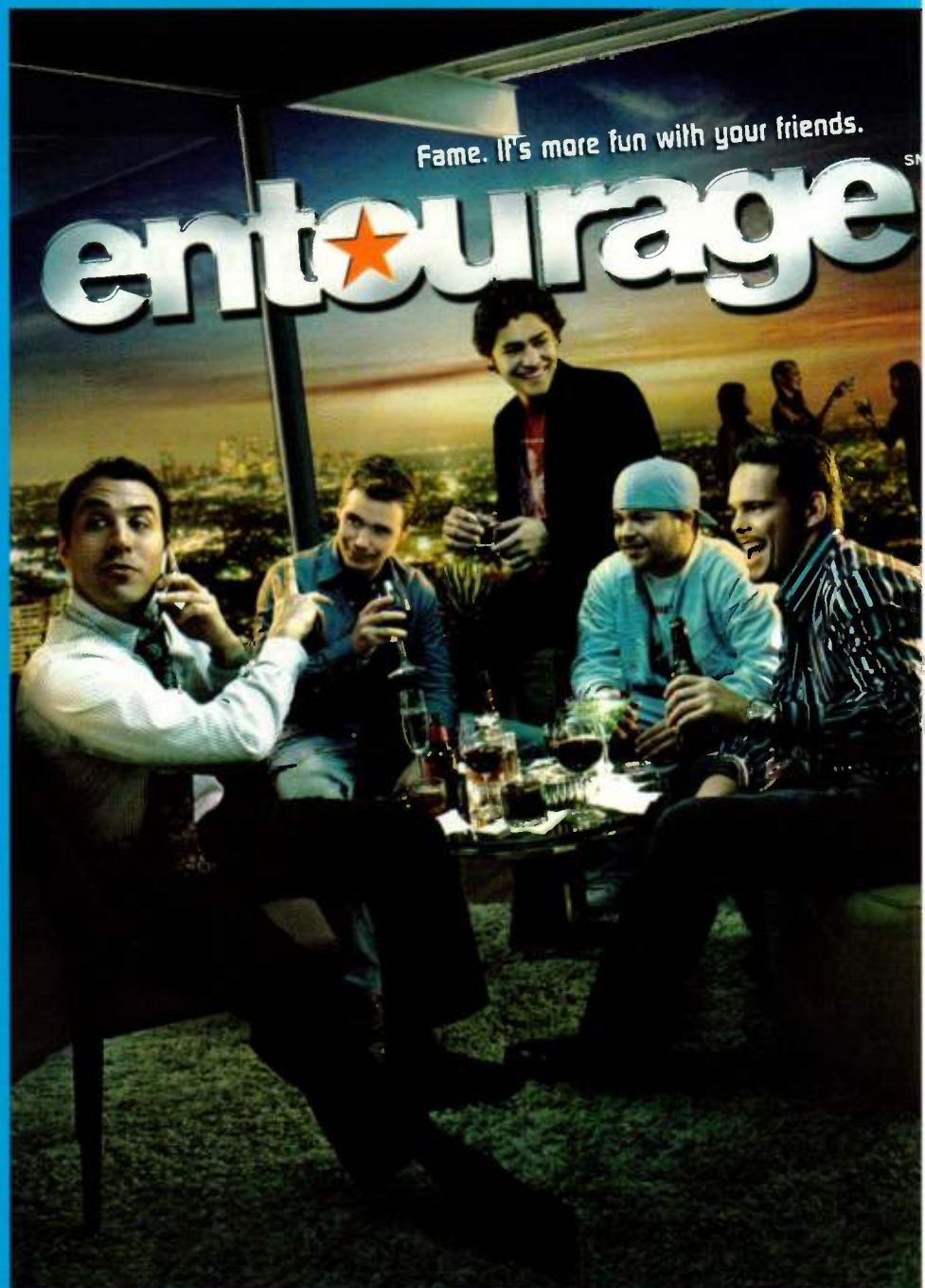
Kenneth Tomlinson **Page 38**

Secrets of The New Fall Season Revealed

By Jim Benson and Allison Romano
Page 27



THE
PERFECT
SUMMER
GETAWAY
IS RIGHT
HERE AT
HOME.



THE COMEDY HIT IS BACK
SUNDAYS AT 9PM/8C
STARTS JUNE 5

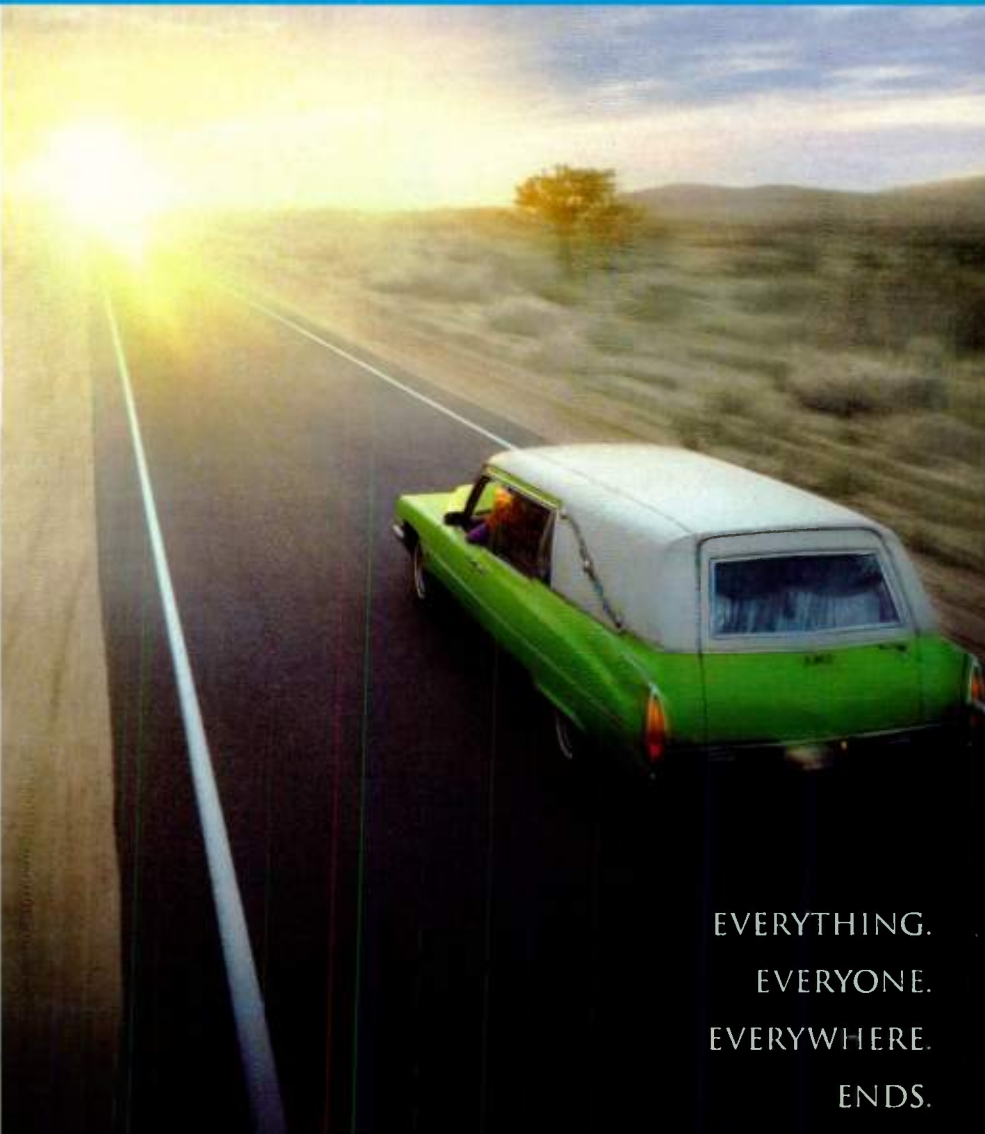


Valerie Cherish
was TV's **IT** Girl.
Now **IT's** a Different Story.

LISA KUDROW

The COMEBACK

TELEVISION. IT'S A GRIND.



EVERYTHING.
EVERYONE.
EVERYWHERE.
ENDS.

SIX FEET UNDER.

A NEW COMEDY SERIES
SUNDAYS AT 9:30PM/8:30C
STARTS JUNE 5

THE FINAL SEASON
MONDAYS AT 9PM/8C
STARTS JUNE 6

HBO®

OR WATCH THEM WHENEVER YOU WANT ON **HBO ON DEMAND®**

©2005 Home Box Office, Inc. All rights reserved. HBO®, HBO On Demand®, Six Feet Under® and Entourage™ are service marks of Home Box Office, Inc.

World Radio History

B&C WEEK

Where to be and what to watch...

Monday, May 23

Quinnipiac University has only handed out 12 Fred Friendly First Amendment Awards, so the list of recipients reads like a news Who's Who (Rather, Jennings, Brokaw, Wallace, et al). It'll be a while before they get around to Sheperd Smith.



Tim Russert

Today, the accolades for FFFAA-winner No. 13 rain down on NBC's Tim Russert—at the Metropolitan Club in New York City, which makes the

RSVPs pop a bit more quickly than a gracious invitation to attend a fete at QU's School of Communications in Hamden, Conn.

Tuesday, May 24

Despite the fact that his show ain't on right now, David Chase has been busily waving the Sopranos flag lately, from the producer's interview on 60 Minutes Wednesday last week to his breakfast debriefing by New Yorker journo Ken Auletta today at the Condé Nast Building in New York (sponsored by Syracuse University's



David Chase

Newhouse School of Public Communications). "One of the things I like about doing this show," Chase said on CBS about his baby, "is that you can kill people off, and it helps with my problem, which is I get bored with things really easily." Which means Auletta better keep the questions fascinating, if he knows what's good for him.



Dave Chappelle

Despite the fact that his show ain't on right now—Part II: The second-season DVD collection of Chappelle's Show on Comedy Central hits the marketplace today. Unlike

The Sopranos, which is scheduled to return to HBO in a year's time, Dave Chappelle isn't even penciled-in at his network anymore. Here's a job for the Newhouse School's cub reporters: Find out if the source

'60 Minutes II': Aged Beef

By J. Max Robins



CNBC's *The Age of Wal-Mart*

Amid all the hoopla surrounding the introductions of the broadcast networks' new fall schedules last week, Leslie Moonves put the bullet in the Wednesday edition of 60 Minutes. The CBS chairman and Viacom co-COO insists it was a decision based solely on ratings. The scandal surrounding dicey documents used in a Dan Rather report on George W. Bush's National Guard service, Moonves protests, had nothing to do with pulling the plug. Instead, it was an age thing. Like *Judging Amy* and *JAG* and other veteran shows, 60 Minutes Wednesday skewed older than everything on the network, including the venerable newsmagazine that spawned it.

Sadly, even without the taint of "memogate," odds are this would have been the last season for 60 Minutes II. Forget that, in its six-year history, the show once derided as "60 Junior" had won a raft of Emmys and often was more compelling than the original. These days, there is little corporate will to promote news of quality and substance in prime time. It has been standard operating procedure for a long-time that the way to garner ratings is to promote the hell out of Paula Abdul's injudicious behavior or the runaway bride's sprint from the altar.

Throughout last week, as the networks worked their hype machines in one splashy new season presentation after another, as interesting as what they promoted was what they left out. At ABC, CBS and NBC, their prime time magazines received nary a mention. The biggest news about any of them was that Ann Curry would co-anchor the Friday edition of *Dateline*. But that's the way it is. Editions of NBC's *Dateline*, ABC's *PrimeTime Live*

and 20/20, as well as CBS' 48 Hours *Mysteries*, seem scheduled almost as afterthoughts in time slots where their respective networks have little hope for ratings growth. As far as content, all of them traffic much more in the sensational than in the substantive. Indeed, 48 Hours *Mysteries* basically sells itself a reality version of *CSI*.

That leaves the original 60 Minutes as the last bastion of old school. It not only practices prime time journalism the old-fashioned way, it also has an ancient audience, something pointedly out of style at CBS these days. Still, when Moonves pulled the plug on 60 Minutes II, he promised "nothing will endanger" the Sunday show.

But from here, 60 Minutes does look like an endangered species. Sure, under executive producer Jeff Fager, the show seems sharper, more focused than it did in the final years of legendary creator Don Hewitt's reign. But the days are long past since it was a Sunday ritual that prompted water-cooler conversation on Monday. That's now the domain of *Desperate Housewives* or the HBO series of the moment.

Last week, just as the networks were unveiling for Madison Avenue, Wall Street and the press the millions of dollars they spent on

new shows, another ritual was happening in New York: the Peabody Awards. Among those receiving that prestigious honor were such worthy documentaries and series as Discovery Channel's *Black Sky: The Race for Space*, CNBC's *The Age of Wal-Mart: Inside America's Most Powerful Company*, The History Channel's *Rwanda—Do Scars Ever Fade?*, Trio's *The N-Word* and Link TV's *Mosaic: World News From the Middle East*. Local-news operations were cited, too, including WITI Milwaukee for a series called *The Bully Project*, WBAL Baltimore for an investigation into Chesapeake Bay pollution, and

WTVF Nashville, Tenn., for its long investigation into government corruption in Tennessee.

The single Peabody awarded to a commercial broadcast network was the one given to 60 Minutes II for its report on the Iraq Abu Ghraib prison scandal. And we all know how much the award for that groundbreaking story meant when it came time to set CBS' new fall schedule.

E-mail comments to bcrobins@reedbusiness.com

THE ROBINS REPORT

These days, there is little corporate will to promote news of substance in prime.

who fed *Newsweek* the bogus Koran-in-the-can story also told *Entertainment Weekly* that Dave was in a South African mental hospital. *Flush!*

Wednesday, May 25



Martha Stewart

CBS was originally going to send its Martha Stewart TV movie, *Martha: Behind Bars*, into battle tonight against the clash-of-the-titans two-hour finales of Fox's *American Idol* and ABC's *Lost* (8 p.m. ET).

But then Les Moonves & Co. must have realized that Cybill Shepherd doing her shtick as the savvy blonde businesswoman in jail just might work nicely in the fall, when Ms. Stewart is launching two TV projects. And so they found a sacrificial lamb for the 9 p.m. slot: Amber Frey: *Witness for the Prosecution*, a TV movie about a not-so-savvy blonde who helped send Scott Peterson to jail but who would certainly never be mistaken for the Martha Stewart of the massage-therapy industry.



Amber Frey

Thursday, May 26

To some folks, "NAB" means an annual Vegas-based schmooze'n'booze-fest, but we are here to tell you that the National Association of Broadcasters is the epitome of the responsible, well-run trade association. Witness its Satellite Uplink Operators Training Seminar, which today winds up a three-day stay in Washington. We're pretty certain that it will be a schmoozeless, boozeless affair. And, besides, it's those NCTA guys who are the real pioneering animals.



Satellite

Friday, May 27

Let's see: Network upfronts over? Check. May sweeps over? Check. Memorial Day weekend here? Checkmate.

—Mark Lasswell

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



PBS

PROUD PAST,



BRIGHT FUTURE

35 YEARS OF PUBLIC
TRUST & PUBLIC VALUE



Look Smart.

*Congratulations
to PBS from your
leading supplier of
automation solutions.*

Choosing Sundance Digital to be your automation provider isn't only good for operations. After all, making the smart decision always makes you look good. Not to mention that the smart call helps you avoid the other call — the one that gets you out of bed in the middle of the night.

Point being, the people at Sundance understand what you expect from an automation company, and they deliver on all counts. Reliability, professionalism, customer service, technical support, flexibility, integrity and rock-solid software. All these advantages make Sundance Digital the world's best automation value — and choosing that value makes you look smart.

Not to mention better rested.

www.sundancedigital.com

972.444.8442

SUNDANCE
DIGITAL

BROADCAST AUTOMATION SOLUTIONS

World Radio History

FAST TRACK

Rainbow Media Teams Up With Weinstens

Rainbow Media will team with Harvey and Bob Weinstein, formerly of Miramax, to build a new film library.

Rainbow, which owns cable nets AMC, IFC, WE: Women's Entertainment and Fuse, has signed a multiyear deal with The Weinstein Co., trading home-video rights to its product in exchange for the company's theatrical expertise.

The two companies will jointly own a film library with titles chosen by the Weinstens and funded by Rainbow. The two will split the distribution profits, with an eye toward TV, home video and international distribution.

Not surprisingly, Rainbow networks will have a first option on the domestic TV rights to the debuts of the films. For its part, The Weinstein Co. now gets exclusive home-video rights to films from Rainbow's IFC Films theatrical production arm (plus international theatrical sales) as well as to all the original series and specials on all its cable nets.—J.E.

CBS Fires Reporter for On-Air F-Word

CBS confirms that WCBS New York reporter Arthur Chi'en was fired Thursday after his f-word response to hecklers made it on to the air during a 6 a.m. broadcast.

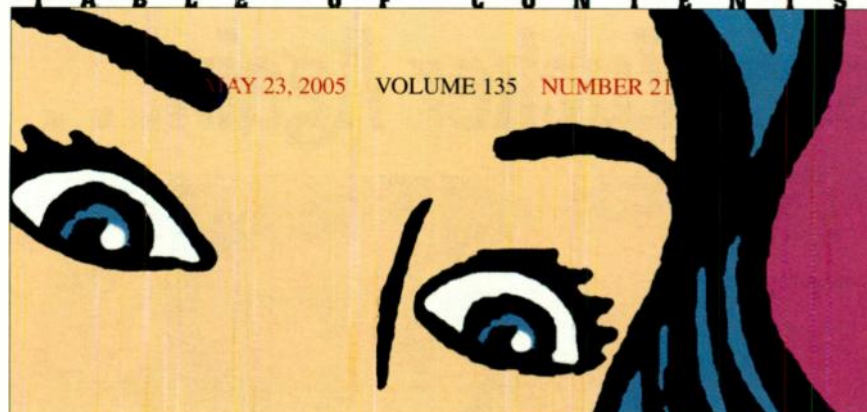
"WCBS-TV apologizes for the use of inappropriate language during our 6 a.m. broadcast. We deeply regret the incident," the station said in a statement.

The company has a zero-tolerance policy on so-called broadcast indecency post Janet Jackson—stations cannot air sexual content or profanity between 6 a.m. and 10 p.m. per FCC rules, but Viacom is one of several companies to also pledge to self-police.

Chi'en was reporting from a subway station when two men began chanting "Opie and Anthony!" and shot the finger to the camera.

Ironically, Opie and Anthony were the shock jocks employed by CBS parent Viacom who were fired for indecency violations after

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



MAY 23, 2005 VOLUME 135 NUMBER 21

COVER STORY:

Five Secrets of the Fall Season Revealed

- Deciphering Prime Time in a Tough Upfront Ad Market **Page 27**
- Network by Network **Page 28**
- The New World Order **Page 29**
- 2005-06 Upfront Parties and Presentations **Page 33**
- Upfront Notebook **Page 36**

NEWS & COMMENT

- The Robins Report **B&C Week Page 4**
- Flash **Page 6**
- Money Talks **The B&C Page 8**

- FCC Tackles Cable Reach **Page 10**
- Washington Watch **Page 10**
- Q&A: Kenneth Tomlinson, Corporation for Public Broadcasting **Page 38**

SPECIAL REPORT: Local Cable Ad Sales

- Operators Need To "Get Close" **Page 14**
- Cable Operators and the Internet Come Together Over Cars **Page 16**
- Mixed Story for Spot **Page 18**
- Under One Roof **Page 18**

SPECIAL REPORT: Music Television

- A New Way of Dancing **Page 20**
- How The WB Makes Pop Stars **Page 24**
- Les Garland's Latest Video Invention **Page 24**
- Gettin' a Kick out of Country Music **Page 26**

SYNDICATION

- Ratings **Cable's Off-Net Bounty Page 9**
- In Focus **Page 9**

MARKET EYE

- At a Glance: Wilkes-Barre-Scranton, Pa. **Page 11**
- WNEP in Charge **Page 11**
- Local TV Still Thrives **Page 11**

TECHNOLOGY

- Raycom's Digital Vision **Page 12**
- Q&A: Cheryl Fair and Bill Burton, KABC Los Angeles **Page 12**
- Media Giants' Big Broadband Push **Page 13**

NIELSEN RATINGS **Page 40**

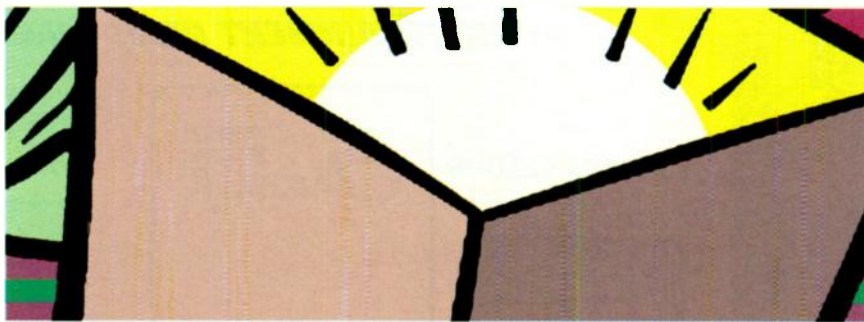
PEOPLE

- Fifth Estater: Steve Doerr, WOIO Cleveland **Page 42**
- Fates & Fortunes **Page 42**

DEALS **Page 46**

OPINION

- Editorial **Page 50**
- Airtime **Page 50**
- Open Mike **Page 50**
- Matt Roush **Page 52**



B&C Broadcasting & Cable (ISSN 1068-6827) (USPS 0098-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Reed Business Information, a division of Reed Elsevier Inc., 380 Park Avenue South, New York, NY 10010-1710. Broadcasting & Cable © 2005 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canadian Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 5655, Harlan, IA 51593-1155. Subscription rates: USA \$189, Canada \$249 (includes GST), Foreign Air \$360. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 5655, Harlan, IA 51593-1155 or call 1-800-554-5729. Outside the U.S. call 1-515-247-2984. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Netherlands) B.V., used under license.

a "Sex in St. Patrick's Cathedral" on-air contest drew flack from Washington and elsewhere.

As his report ended, Chi'en shouted at the men: "What the f--- is your problem?" The comment made it onto the air. Chi'en had been with the station since December 2003, when he joined from WFXT Boston.—J.E.

Cartoon Raises Bar On Kids TV

Cartoon Network will put parent-targeted subtitles, dubbed "Mommy Bars," on its new Tickle U preschool block of shows as part of a media curriculum pitching humor as an aid to childhood development.

Armed with a Harris Poll research finding that the vast majority of parents think humor is essential to their kids' quality of life and development, cable network Cartoon will launch the block Aug. 22; it will air weekdays, 9-11 a.m.



Gerald McBoing Boing

Cartoon bills the subtitles as aids to co-viewing by parents and children, but in addition to providing "research on humor and preschoolers packaged as fun commentary for the adults," the subtitles will also provide information on "cues for

show content and length," so those co-viewing moms will know how much time they have to grab a cup of coffee, put in a load of laundry or do something other than co-view.

A network spokesman said Cartoon will submit the block as meeting FCC standards for kid-friendly (educational/informational) programming. Tickle U shows include *Peppa Pig*, *Yoko! Jakamoko!*, *Toto!* and baby-boomer classic *Gerald McBoing Boing*.—J.E.

Sinclair Divvies Up WENT

Sinclair Broadcast Group said it will sell the broadcast license and physical assets of its WENT in the Virginia/Tennessee Tri-Cities market to two different buyers.

Sinclair bought the station in July 1998 as part of a group deal. BlueStone Television, which already owns Tri-Cities station WCYB, agreed to pay \$5.6 million for the station facilities and the transmitter, but it can't own

Continued on page 49

Moonves Disses Zucker Again... and Again

Before CBS Chairman Les Moonves got around to knocking his arch-rival, NBC Universal Television Group President Jeff Zucker, at CBS' upfront presentation last week, he warmed up at a press breakfast.

In less than an hour, we counted 11 jabs that Moonves took at Zucker, most of them self-serving. Unlike the previous back-and-forth sparring between the two, Zucker—perhaps preoccupied with his network's fourth-place finish in the 18-49 demo—went relatively Moonves-free during his appearances.

A sampling of Moonves zingers:

- "Not to be accused of being cruel, but *Joey* is down 59% from *Friends* in 18-49, because that's all they care about. *Will & Grace* and *The Apprentice* are each down more than 40%, and they renewed this schedule intact."
- On *CSI: Miami*, he said, "Its only competition is *Medium*, which by the way Paramount produces [like CBS, part of Viacom]. We were very glad to give Jeff Zucker his only hit of last year."



Jeff Zucker (left) didn't take Les Moonves' bait. Jimmy Kimmel ribbed ABC. NBC lost *Pride* in '04.

■ "I thought it was interesting that, at the upfront, Jeff Zucker actually said that *Law & Order* performed so well, it actually cut into the *CSI: New York* lead. What he forgot to say was that they were on the air for 15 years, and this was a new show."

■ Moonves, however, did have one bit of praise for NBC, saying they made a smart move buying football for Sunday nights.

FLASH!

Comic Turns

As part of the time-honored tradition of upfront week, TV's big stars skewer their own networks in well-oiled comedy routines. They typically acknowledge what people in the business are saying, but somehow it's funnier coming from a standup comic. Here are some more memorable moments from the upfront circuit last week:

ABC late-night host Jimmy Kimmel, of *Jimmy Kimmel Live*, who ribbed the network at last year's upfront, had some kinder words this time around. "ABC is on a roll," he said. "Now we have to figure out how to screw it up."

Kimmel saved his best jab for the competition: "I told *SuperNanny* I'd be home by midnight. We have to pack everything and get it over to Fox so they can pitch it as their fall schedule."

Comedian Chris Rock, whose childhood in Brooklyn inspired new UPN comedy *Everybody Hates Chris*, poked fun at the network's branding. "UPN is 'where the girls are at and the boys want to be,'" he said. "And it is not a strip club."

Saturday Night Live's Amy Poehler and Tina Fey, in a special edition of "Weekend Update," took swipes at NBC and its rivals. "Buy ad time on NBC," Fey implored advertisers, putting a positive spin on NBC's fall from first place

in the 18-49 demo to fourth. "Out of 100 channels, we're No. 4, and that's pretty good!"

Poehler also played TV critic. "Two and a Half Men—that's how many people it would take to hold me down to watch it," she said of CBS' hit sitcom.

UPFRONT SPECIAL

2004 Hype Revisited

As you digest the hype from last week's network presentations, *B&C* offers reminders from the 2004-05 season that were lauded by network executives last May but never lived up to expectations.

Dr. Vegas, CBS: Les Moonves hyped this Friday-night drama, which featured Rob Lowe as a Las Vegas doctor. "It's a traditional medical show during the day, and during the night, he sleeps with chorus girls and gambles.

What could go wrong with that?" he said. A lot, it turned out. Afflicted by mediocre ratings, *Dr. Vegas* crapped out by November sweeps.

Father of the Pride, NBC: "This is an adult comedy, much on the level of *Shrek*," NBC Universal Television Group President Jeff Zucker said. The animated *Pride* which cost a sky-high \$2 million an episode, tumbled every week and was toast before Election Day.

The Mountain, The WB: The teen drama—think *Dawson's Creek* in Aspen—looked

promising, but viewers didn't make the trip. At The WB's upfront, then-CEO Jordan Levin said, "We believe there is nothing but upside by leading off Thursday night with a show as big and juicy as *The Mountain*." By January 2005, however, *The Mountain* had crumbled.

Tru Calling, Fox: This thriller was paired with sexy soap *The O.C.* on Thursdays and waited for ratings sparks. "We think it will be as successful as when we paired *Beverly Hills: 90210* with *Melrose Place*," then-President of Entertainment Gail Berman said. Not quite. *Tru Calling* never got the right numbers. At least, *The O.C.* still rocks.

AMERICA'S ENTERTAINMENT NEWS LEADER!

#1 ENTERTAINMENT NEWS MAGAZINE IN SEATTLE

<p>+15% VS. ITS ET LEAD-IN</p> <div style="border: 2px solid black; padding: 10px; font-size: 2em; font-weight: bold;">4.8</div> <p>ENT. TONIGHT 7:15 PM</p>	<p>5.5</p> <p>ACCESS HOLLYWOOD 7:30 PM</p>	<p>+28% A.H. GROWTH</p> <div style="border: 2px solid black; padding: 10px; font-size: 2em; font-weight: bold;">4.3</div> <p>ACCESS HOLLYWOOD MAY 2004</p>	<p>5.5</p> <p>ACCESS HOLLYWOOD MAY 2005</p>
---	--	---	---

NBC UNIVERSAL
TELEVISION DISTRIBUTION

SEATTLE
KIRO/C • 7:30 PM

SOURCE: NSI WRAP OVERNIGHTS +, MAY 05 (4/28-5/18/05), OR AS DATED. 7:30 - 8PM, PA. LEAD-IN = ¼ HOUR. ENM = ACCESS HOLLYWOOD, ET, EXTRA, & INSIDER. HH RATINGS.



Surrounding broadcasters with total content delivery solutions.

A world of possibilities is well within reach. From content creation to viewer consumption, surround yourself with Harris' full spectrum of enterprise-wide solutions. Now

deliver the right content to the right person on the right device at the right time. Our latest breakthroughs include the new H-Class™ content delivery platform, 5.1 surround

sound and transmission systems for mobile video. No matter where you turn, Harris' mission-critical solutions and unparalleled customer support have you covered from every angle.

HARRIS

assuredcommunications™

Broadcast • Microwave • RF • Government Systems

www.harris.com



It's Not All In the Family

In-house still rules, but networks look outside their companies, too

It was just a year ago that NBC became the last major broadcast network to marry a big Hollywood studio, buying Universal. Such deals, we assume, assure studios a ready buyer for shows they develop. For networks, having a studio sibling lets them control costs and locks in a piece of the upside if a show becomes a hit in syndication.

Something funny happened on the way to the complete vertical integration of the TV business: The market for TV shows opened up a little bit. Of the six new series NBC is adding to its schedule this year, just two come from NBC Universal Television Studio (affectionately known as "NUTS"). The remaining orders were spread across four rival producers. And of the shows NBC picked up from outsiders, none are co-productions in which the network jointly finances a series and participates in the profits. (Those co-production "partnerships" are often secured by a network's strong-arming the producer: Think of Tony Soprano having an interest in the Bada Bing.)

As all broadcasters unveiled their slates for the upcoming fall season, other networks bought outside their corporate families, too. Disney's Touchstone Television President Mark Pedowitz was celebrating orders from CBS for the first time in years. Warner Bros. Television scored across the board, getting new series on each of the six major networks (of course, that includes corporate sibling The WB network).

NBC Universal Television Group President Jeff Zucker sees a shift across

less leverage over producers.

But the major difference is that the terms of program deals are changing. For years, networks would lock in a price for the first four years of a deal; then, the studio could try to get more money. That's why Warner Bros. Television was able to jack up the fee for *ER* to \$12 million per episode (10 times the original fee) and increase *Friends* to \$10 million. (*ER* has since come down in price.) "We're getting longer deals now," Zucker says. "They're not four years; they're six years or longer. That's what co-productions are really about—protecting yourself years out."

Even the former president of Touchstone Television didn't always stay close to home. Steve McPherson was named president of Disney sibling ABC Entertainment in the middle of last year's development season. "When I first took

from those places, you get second best." He doesn't cite any particular show or studio.

Warner Bros. is the biggest winner this season. The studio remains the leading supplier to broadcast networks, with a total of 32 new and returning series. Warner scored 11 slots on the fall schedules (just four of them on The WB). Those include sci-fi drama *Invasion* and sitcom *Freddie*, both on ABC, and splashy Jerry Bruckheimer-produced Pentagon hour *E-Ring* on NBC.

MONEY TALKS By John M. Higgins

WARNER BROS. RULES

Peter Roth is particularly tickled by his success ratio. Out of the 26 pilots Warner pitched this year, 58% were picked up either for fall or midseason. "Last year, we were 11 out of 32," he says. "This year, we were more targeted specifically at the needs of individual networks."

But the real king of prime time is a producer in Roth's stable: Jerry Bruckheimer. Between existing hits like *CSI* and the pickup of three dramas and a midseason comedy, Bruckheimer could have 10 series on the air. He broke the old record set by Aaron Spelling, who supplied seven shows to ABC during his heyday in the early 1980s.

In second with 25 new and returning series was 20th Century Fox Television. That includes one of the series that's got buzz, NBC's oddball comedy *My Name Is Earl*, about a redneck petty thief's attempt at redemption. It's always hard to judge by the clips the networks show at their upfront presentations, but *Earl* is the pilot I most want to lay my hands on.

Among the smaller shops, Broadway Video Television scored two fall orders plus one likely midseason order; two of the projects are at NBC, the other at ABC. Headed by *Saturday Night Live* producer Lorne Michaels, Broadway Video TV has become more serious about developing sitcoms.

Surveying what was picked up where, NBC Universal TV Division President JoAnn Alfano says she's hopeful that vertical integration will not dominate what makes it into prime time. For her, it's more a creative issue. "Sometimes, you know a writer whose voice would be better at another network, who might be better at Fox," she says. "I think it's a very good thing for the business." ■

E-mail comments to
jhiggins@reedbusiness.com



Peter Roth



Mark Pedowitz

this job, people would worry that I would only buy Touchstone shows," he says. "The minute you get this job, you become completely focused on getting

"The minute you get this job, you become completely focused on getting the best shows."

STEVE MCPHERSON, ABC ENTERTAINMENT

the board at virtually all the networks. "The whole idea of vertical integration and complete reliance on your in-house studio was not the driving force in a lot of pickup decisions," he says.

NEEDS OF THE NETWORK

Part of the issue is the needs of the individual network. NBC is trying to rebuild its schedule following a slide from first place to fourth. So NBC Entertainment President Kevin Reilly especially needs to draw from the widest possible creative pool. At the same time, NBC's slide means it has

the best shows." Half of the new shows ABC ordered are from outsiders.

No one is saying there isn't plenty of in-house dealing in the vertically integrated shops. All of UPN's new series come from sibling Paramount Television, as do two-thirds of CBS' rookie shows. Warner Bros. will supply three-quarters of the new series on The WB.

McPherson worries that, when the studio siblings of rival networks come knocking, he's pitched only the cast-offs. "As a development executive, it definitely makes it tougher," he says. Sometimes you don't get the best stuff

THE B&C

WEEK OF MAY 13-19

THE B&C 10



BROADCAST TV GROUPS



CABLE OPERATORS



RADIO



	CLOSE	WEEK	YTD
Dow Jones	10493.19	3.0%	-2.7%
Nasdaq	2042.58	4.0%	-6.1%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$25.79	-1.1%	3.6%
Clear Channel	\$30.58	1.8%	-8.7%
Comcast Corp.	\$31.41	0.4%	-4.4%
Disney	\$27.94	4.4%	0.5%
EchoStar	\$29.69	6.0%	-10.7%
Hearst-Argyle	\$24.98	0.7%	-5.3%
News Corp.	\$16.00	0.5%	-16.7%
Time Warner	\$17.75	4.2%	-8.7%
Tribune	\$36.88	-1.8%	-12.5%
Viacom	\$34.66	-0.2%	-6.5%

GOOD WEEK

Granite	\$0.21	16.7%	-48.8%
Motorola	\$17.31	9.4%	0.6%
Interactive Corp.	\$24.34	7.0%	-11.9%
Sinclair Bcstg.	\$8.50	6.8%	-7.7%
CSG Systems	\$18.82	6.4%	0.6%

BAD WEEK

Paxson	\$0.68	-11.7%	-50.7%
Gemstar	\$3.24	-8.7%	-45.3%
Gabriel Tech.	\$2.10	-8.7%	-28.8%
Young Bcstg.	\$5.39	-7.9%	-49.0%
Pegasus	\$7.38	-5.3%	-20.2%

YOUNG SUFFERS STILL

-8%

Young Broadcasting has continued to falter since its 1Q earnings report. Revenues slid 9%, and operating losses surged. Some stations saw sales gains of 13%-30%, but they can't overcome problems at KRON San Francisco. Young's stock fell 8% last week and is off 28% since its earnings release.



SYNDICATION

RATINGS 5/2-8/05

Nielsen Media Research

Top 25 Shows
HOUSEHOLDS

PROGRAM	AA	GAA
1 Wheel of Fortune	8.3	NA
2 Oprah Winfrey Show	8.0	8.1
3 Jeopardy!	7.2	NA
4 Everybody Loves Raymond	6.4	7.7
5 Seinfeld	5.6	6.9
6 Dr. Phil	5.5	5.5
7 CSI: Crime Scene Investigation	5.3	8.1
8 Friends	5.2	6.5
9 Entertainment Tonight	5.0	5.2
9 Seinfeld (wknd)	5.0	6.1
11 Judge Judy	4.7	7.3
12 Live With Regis and Kelly	3.6	NA
13 Inside Edition	3.3	3.3
14 Judge Joe Brown	3.2	4.6
14 Who Wants To Be a Millionaire	3.2	3.6
16 Malcolm in the Middle	2.9	3.6
16 That '70s Show	2.9	3.5
16 Will & Grace	2.9	3.6
16 Maury	2.9	3.2
20 Cops	2.8	3.6
20 Entertainment Tonight (wknd)	2.8	2.9
20 The Insider	2.8	2.8
20 King of the Hill	2.8	3.4
24 Divorce Court	2.7	3.7
24 People's Court	2.7	3.0
24 Access Hollywood	2.7	2.7

Top Magazine Shows
HOUSEHOLDS

PROGRAM	AA	GAA
1 Entertainment Tonight	5.0	5.2
2 Inside Edition	3.3	3.3
3 Entertainment Tonight (wknd)	2.8	2.9
3 The Insider	2.8	2.8
5 Access Hollywood	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report May 5-8, 2005

AA = Average Audience Rating

GAA = Gross Average Audience

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

NA = not available

Cable's Off-Net Bounty

Everything from 'Alias' to 'Sopranos' By Anne Becker

The cable world's still going badda-bing over the record \$2.5 million an episode A&E plunked down to pick up *The Sopranos*, slated for fall 2006. But the network has more-immediate plans. Serialized *24*, for which A&E paid a more modest price of around \$250,000 an episode, begins this fall, slated to air in daytime and likely one night a week in prime. These are only two examples of how important quality off-net shows have become as cable networks pump dough into originals.

Paying top dollar for off-nets is "something of an insurance policy" to secure a lead-in for an original that otherwise might go unnoticed, says Bob DeBitetto, newly named executive VP/general manager of A&E. "It's pre-sold viewership. You can predict with a reasonable margin of error what your delivery will be."

A&E's third major recent drama acquisition, *CSI: Miami* (more than \$1 million an episode) begins in the fall of 2006.

Lifetime will also soon boost its off-net schedule; *Will & Grace* starts in September. Already syndication-strong with *Golden Girls* and *The Nanny*, the women's network scooped up the gay comedy for around \$450,000 an episode. It will be stripped weekdays in daytime and in late fringe; on weekends, it will be a lead-in to movies.

With *Frasier* (at a hefty \$600,000 an episode) joining its slate next March, followed by *Reba* in August and *Still Standing* in September, Lifetime could emerge with a comedy block to rival Turner's TBS. It is hunting for dramas as well. "We're in good shape. These comedies will freshen our schedule," says Lifetime's Leslie Glenn-Chesloff, senior VP, planning, scheduling and acquisitions.

And FX has upcoming comedies as well: *That '70s Show* bows in a "high-profile time period" in September, and *Spin City* comes to daytime. Rather than building a comedy block, though, the network focuses acquisition more on movies, says Senior VP of Programming Chuck Saftler.

Proving it has more syndie hits than just *Law & Order*, Turner's TNT debuts *Alias* this fall, having paid what turned out to be a bargain \$200,000 or so an episode given its renewed popularity on ABC.

The drama market is quiet now. Paramount is pushing *Enterprise*, and The WB wants to sell *Everwood*, but no one is bidding. On the comedy side, Buena Vista has received lackluster offers for *Scrubs*. A cable-network source says Fox might soon push *Arrested Development* as a direct-to-cable deal.

Generally, though, this cable pro says, the syndie market is filling with "B-minus programs" but "not brand drivers." ■



Coming soon to a cable channel near you: A&E bows *24* this fall.

IN FOCUS

BAD O'BRIEN IS GOOD O'BRIEN

The return of troubled host Pat O'Brien to syndicated magazine *The Insider* on Thursday, May 5 sent the show's ratings to their highest levels in two months.



Pat O'Brien

Insider, the season's top-rated rookie strip, averaged a 2.8 for the week ended May 8, up 8% from the week before. The program had already been up

13% from the week before that, thanks to interviews with O'Brien in anticipation of his return after rehab for alcohol abuse.

Ratings for most of the other syndicated shows were slightly lower in the first week of the May sweeps, as temperatures moved higher and average HUT (homes using television) levels declined from the prior week by 1.09 million households, or about 3%, as more people got out of their own huts and away from the tube.

For example, only three out of 13 talk shows were up week-to-week: *Live With Regis and Kelly*, *The Ellen DeGeneres Show* and *The Oprah Winfrey Show*.

The top three sitcoms and the rookie off-net strips were all lower. *Everybody Loves Raymond* was down 2% to a 6.4; *Seinfeld* was down 2% to a 5.6, and *Friends* dipped 4% to a 5.2.

Malcolm in the Middle led all first-year off-net shows, with a 2.9, down 9%. Yes, *Dear* was down 11% to a 1.7; *Fear Factor* faded 11% to a 1.6, and *Girlfriends* slipped 13% to a 1.4. On the weekend, *CSI* was up 2% to a 5.3.

The revival of *A Current Affair*, which returned to syndication in March after nine years, continues to underperform its lead-in and year-ago time-period averages. But the show is still in a limited rollout, with a full-blown launch not expected until next year. From March 21 through May 3, *Affair* had a 2.7 rating/5 share weighted average in metered markets.

#1 SITCOM WITH MEN AND TEENS!

Top 10 primetime sitcoms, 4/25 - 5/15/05, Rtg.

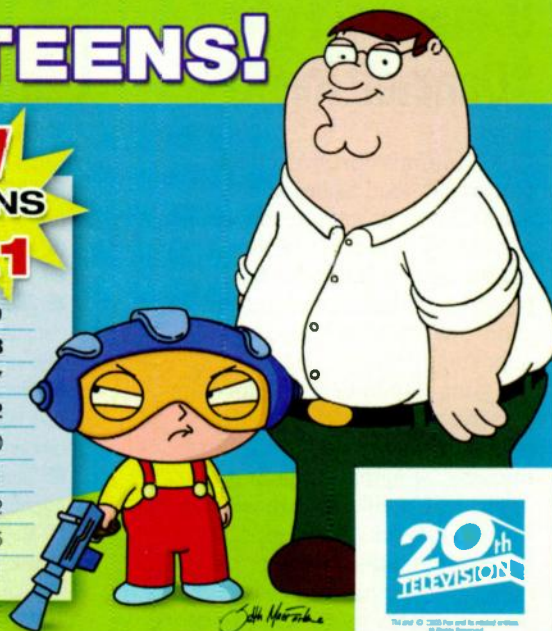


FOX SUNDAY 900PM

#1 M18-34 8.1

#1 TEENS 8.1

Simpsons	FOX Sun 830pm	7.2	7.0
American Dad	FOX Sun 930pm	6.6	6.8
Simpsons	FOX Sun 800pm	5.9	5.7
Stacked	FOX Wed 930pm	3.7	3.2
That '70s Show	FOX Wed 830pm	3.6	3.0
Malcolm In The Middle	FOX Sun 730pm	3.3	3.1
Everybody/Raymond	CBS Mon 900pm	3.0	2.2
That '70s Show	FOX Wed 800pm	3.0	2.5
Two And A Half Men	CBS Mon 930pm	2.9	2.1



Source: NTL, Galaxy Explorer, Top 10 Sitcoms 4/25-5/15/05 - 30 min. TC avg. ranked by M18-34, Rtg. Subject to Qualifications Available Upon Request



WASHINGTON WATCH

TV Could Make VoIP Safer

TV stations could soon help solve one of the biggest drawbacks of new Internet-based cellphones.

Cellphones that rely on voice-over-Internet Protocol (VoIP) can't complete 911 calls when a subscriber travels out of town, because they don't offer a way to identify the caller's location. Thus, a Denver VoIP subscriber making a 911 call in Los Angeles will end up reaching emergency workers back home in Colorado. Fixing VoIP's 911 problems is a top priority for the FCC. Last week, the agency ordered VoIP providers to offer 911 access on residential phones but is still searching for ways to make 911 work when subscribers hit the road.

Rosum, a Redwood, Calif., startup, has developed a technology that, imbedded in Internet-based cellphones, can constantly monitor local TV signals, each of which contains data identifying the geographic location of the transmitter tower. During a 911 call, Rosum's technology would route the call to the closest emergency communications center rather than the caller's hometown.

Rosum CEO **Skip Speaks** says he needs broadcasters in each market to make some minor coordination efforts for the venture to work, and he hopes to convince them that the points they would score with the FCC are reason to participate.

Copps on Ownership Fight: "Damned Right!"

FCC Commissioner **Michael Copps** sounded a clarion call for artists, activists and independent journalists to prevent further media consolidation. He made the plea at a media-reform convention sponsored by Free Press, a group opposing media monopolies. "I ask your help in this all-American crusade to reclaim the people's media for the people," he said at the May 14 gathering in St. Louis.

The FCC will review those rules in coming weeks, but Copps urged the crowd to jump into the fray now. "Don't let the usual suspects inside the Beltway write the rules.

FCC Tackles Cable Reach

Rules could set programming limits, too **By Bill McConnell**

How big is too big? The FCC launched its second major attempt at settling that question for cable operators since 2001, when judges for the federal appeals court in Washington tossed out previous ownership limits. The rulemaking comes on the heels of the April 21 announcement by top system operators Comcast and Time Warner that they plan to divide the assets of bankrupt Adelphia. The deal requires FCC approval.

Last week's notice of rulemaking makes clear the FCC believes that the 1992 Cable Act still gives it authority to limit national reach, although the notice gave no specifics. The FCC is also examining whether to change its vertical limits, including rules barring an operator from devoting more than 40% of its lineup to programming it owns.

Comcast, the largest cable operator, reaches 28.2% of pay-TV homes in the U.S.; if the FCC approves the plan to divvy up Adelphia's assets, Comcast would grow slightly to 28.9% of homes, an addition of 680,000 subscribers. Time Warner, the No. 2 operator, would add 3.5 million subscribers and reach 18% of pay-TV homes.

Because their new ownership totals will remain under the old cable cap, industry analysts predict few problems for the deal, regardless of where the new limit is placed.

MORE CONSOLIDATION

Nevertheless, public-interest law firm Media Access Project has threatened to take the FCC to court if the Adelphia carve-up is approved before a new cable limit is imposed. MAP President Andrew Schwartzman says setting a limit today has increased in impor-

tance because the pay-TV industry is more concentrated than it was in 2001 and the new limit should be even lower than 30%. He doubts that new FCC Chairman Kevin Martin would set a limit that low, however.

A Comcast spokesman declined to comment. But in a joint filing to the FCC, Comcast and Time Warner said the deal will benefit consumers because it will speed the rollout of digital cable, Internet voice and video-on-demand.

"The transactions will ... further accelerate the rollout of advanced services and will create efficiencies and economies of scale and scope that will benefit both existing and newly added subscribers," the

FCC review seeks empirical evidence that will help it set limits that can withstand legal challenge.

companies told the FCC.

The cable operators also warned the FCC that attempts to set a limit below 30% won't hold up in court: "The dramatic competitive changes that have occurred in the marketplace since 2001 make it even more unlikely now that the commission would be able to justify a lower ownership cap."

Under previous FCC Chairman Michael Powell, the agency's Media Bureau drafted a proposal raising the cap to 45% of pay-TV households. That 2002 plan was never submitted to other commissioners for a vote, however, because Powell switched gears and focused instead on rewriting broadcast-ownership limits. The resulting broadcast rules were struck down by the federal appeals court in Philadelphia last summer.

The new cable-ownership review seeks to refresh its record with public comment and empirical evidence that will help the commission set new limits that can withstand legal challenge. Specifically, the FCC wants information on the availability of specific services, competition in markets, and the economic basis for establishing specific limits.

Democratic FCC Commissioners Michael Copps and Jonathan Adelstein, foes of more consolidation, are skeptical that the cable industry would suggest a new limit they could support.

Said the commissioners in a joint statement, "We hope cable operators and other parties do not argue that there should be no numerical limits but instead provide appropriate and necessary information." ■

Jump in with both feet. Involve your friends, your neighbors, anyone you can. Convene meetings. Write letters and articles. Take to



Michael Copps

the Internet. Use every source you can access. Do everything you can—and then do a little bit more!" The normally understated Copps wasn't done with the polemics: "A lot of work to do? Sure. Powerful interests on the other side? You bet. A steep climb? Absolutely. Winnable? I have a two-word answer for that one: Damned right!"

Stevens To Examine Rural Cable's Program Costs

With an eye toward reining in programming costs for small cable operators, Senate Commerce Committee Co-Chairman **Ted Stevens** (R-Alaska) promised to investigate whether retransmission-consent rules give programmers leverage to demand extravagant fees from operators in rural communities. Stevens' comments to the **American Cable Association** were welcome news to the group's members. ACA represents the small and rural operators that don't have the negotiating leverage to bargain for discounts in programming fees. ACA President **Matt Polka** says his members pay 30%-50% more for their programming than big operators like Comcast. Stevens pledged to hold a hearing on retransmission consent this year.

Telemundo: Hispanic Viewers Not Ready for DTV

General managers from NBC-owned **Telemundo** stations warned Congress recently that rushing the switch to all-digital broadcasts puts Hispanic viewers at a disadvantage. They stressed the point to legislators drafting a bill intended to set a firm deadline for shutting off old analog signals, perhaps as early as Dec. 31, 2006. Hispanic viewers would be particularly disadvantaged by a 2006 switch because so few Spanish-speaking homes would own DTV sets, **Araceli De Leon**, general manager of **KWHY** Los Angeles, told *B&C*. Although analog sets hooked to cable or satellite will be able to get TV after analog signals go away, Hispanic viewers are also less likely to subscribe to pay TV as well.

A REGULATORY TIMELINE

- **1992:** Congress directs FCC to limit a cable operator's subscriber reach.
- **1993:** FCC restricts cable operators' reach to 30% of cable subscribers.
- **1999:** FCC raises cap to 30% of cable and satellite subscribers.
- **2000:** Federal appeals judges uphold constitutionality of ownership limits in general.
- **March 2001:** Federal appeals judges rule FCC's 30% cap is arbitrary and orders new limit.
- **September 2001:** FCC launches review of cable ownership rules.
- **May 13, 2005:** FCC reopens ownership review.

SOURCE: FCC



AT A GLANCE

The Market

DMA Rank	53
Population	1,485,000
TV Homes	593,000
Income Per Capita	\$15,692
TV Revenue Rank	73
TV Revenue	\$62,200,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WNEP	16 ABC	New York Times
2	WBRE	28 NBC	Nexstar
3	WYOU	22 CBS	Mission
4	WOLF	56 Fox	Pegasus
5	WSWB	38 WB	Mystic

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

Cable/DBS

Cable subscribers (HH)	456,610
Major cable operators	Adelphia, Service Electric
Cable penetration	77%
ADS subscribers (HH)**	94,880
ADS penetration	16%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Wheel of Fortune (WBRE)	12.7/22
Network Show	
CSI (WYOU)	16.8/25
Evening Newscast	
WNEP	22/40
Late Newscast	
WNEP	14/38

***February 2005, total households

SOURCES: Nielsen Media Research, BIA Research

WNEP in Charge

In Wilkes-Barre-Scranton, a clear leader By Allison Romano

In a fragmented TV environment, one local station grabbing 40% of its market's viewers for a news-cast is almost unimaginable. But in Wilkes-Barre-Scranton, Pa., WNEP does just that.

Since the 1970s, the ABC affiliate, known for a folksy brand of news, has been top rated. Its 6 p.m. news often grabs a 40 share, nearly double its two competitors—and among the highest Nielsen marks in the top 75 markets. WNEP, owned by The New York Times Co., also has the market's only helicopter and live Doppler weather radar.

Even for WNEP, though, the area is challenging. The market saw \$62.2 million in gross revenue last year, up from \$56.8 million in 2004, according to BIA Financial. WNEP led the pack with \$23 million, almost as much as competitors WYOU (the CBS affiliate) and Fox station WOLF combined. But the region grossly underperforms for its market size. The 53rd-largest TV market, Wilkes-Barre-Scranton ranks only 73rd in revenue.

Some market observers say WNEP historically kept its spot prices disproportionately low vis-à-vis its ratings, opting instead to sell a higher volume of ads at cheaper prices. That, in turn, say market executives, suppressed rates for rivals. But WNEP President/GM C. Lou Kirchen says her station's selling strategy has shifted: "We are working hard to sell the tremendous value of our product."

The economy is sluggish, and "this is not an affluent market," says Phil Condron, president of Condron & Co., a local ad agency. "There are few corporate headquarters in northeast Pennsylvania,



WNEP's Marisa Burke and Mike Lewis

and the median age is older." In 2005, a non-election year, revenue is projected by BIA to be off 4%.

Faced with a tough times, broadcasters have found efficiencies. Nexstar's NBC affiliate WBRE runs a "virtual duopoly" with WYOU, owned by Mission Broadcasting. WBRE is the No. 2 station and boasts marquee syndicated shows, including *Oprah*, *Dr. Phil* and *Jeopardy!*. The stations share sales and news operations and simulcast the same morning and noon newscasts.

WNEP's news gets extra exposure, too. The station produces WOLF's 10 p.m. news, with WNEP talent.

Mystic Television recently bought WB affiliate WSWB. There is no UPN station in the market. Service Electric and Adelphia are the major cable operators.

Hyphenated markets can be tricky. To establish a niche in news, WBRE positions itself as the Wilkes-Barre outlet, while WYOU focuses more on the Scranton area. But WNEP seems to appeal to everyone. Says *Scranton Times-Tribune* TV writer Rich Mates, "They are the regional station and regarded as family." ■

NEXT: NEW YORK

Local TV Still Thrives

In Wilkes-Barre-Scranton, Pa., market leader WNEP practices an endangered craft: locally produced programming.

The station produces two shows in-house: *Pennsylvania Outdoor Life* and *Home & Backyard*. Both air several times on the weekends, including in prime access. *Pennsylvania Outdoor Life*, which has been on-air for 20 years, can deliver as high as a 6 rating in the adults 25-54 demographic.

WNEP also holds annual community fairs tied to each show, with demonstrations and competitions. The *Pennsylvania Outdoor Life* expo has drawn up to 200,000 people.

WNEP is also experimenting with news in unexpected dayparts. Two years ago, when *Hollywood Squares* ended its run, the station needed a 7 p.m. program. Rather than adding an unproven syndicated show, WNEP started the market's only 7 p.m. newscast. WBRE's 7 p.m. show, *Wheel of Fortune*, grabs higher ratings, but WNEP President/GM C. Lou Kirchen says the newscast holds its own with around a 7 household rating—and it is improving.

"What makes us No. 1 is having what's important to people," says Kirchen. "It is about news and tourism, hunting and the outdoors."—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	97%	118
Black	2%	13
Hispanic origin	2%	18
Asian	0%	14

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

SOURCE: Scarborough Release 2004 75 Markets Report

HATCHETT RULES BALTIMORE!



JUDGE HATCHETT 2.7
is the #1 strip
on WUTB!

HH
RATING!

+108% OVER
YEAR AGO!

JUDGE
HATCHETT



+23% VS
LEAD-IN!

www.sonypicturestelevision.com

Source: NSI WRAP Overights+, 5/9-5/13/05. HH Rating: M-F 5:30PM. Year ago = May '04 (4/29-5/26/04). TP: Rank = 5AM-5AM (tie, Raymond). Lead-in = 1/2 hr. TP



Raycom's Digital Vision

Panasonic, Avid help improve newsrooms

By Ken Kerschbaumer



Tapeless ENG, thanks to the P2 camera (left) and the P2 store (below), is on the horizon for WXIX and WTVR.

rank them in importance.

This is a valuable tool in news when seconds count. When the file is dumped

into the Avid editing system, the editor can pull up the soundbites in order of importance, assembling them into a story ready for air in mere minutes.

In Richmond, for example, the P2 cards can be plugged directly into laptops; it is even possible to transmit the files back to the station using a cellphone. "Having the capability to send compressed video files over cellphones, if needed, is just one of a variety of ways it will improve things," says Peter Maroney, WTVR VP/general manager.

NOT LIKE TAPES

Technically, the changeover should present few problems for Raycom, which has been using Panasonic's DVCPRO format since 1996; the P2 uses the same DVCPRO compression as the tape format that Raycom stations now use.

Still, "it will take a while to get all of the folks in the news department to really adopt it fully and exploit it so we

Raycom Media, the 17th-largest station group in the U.S., is the latest to overhaul its news operations with new digital hardware.

Joining a handful of others hoping to scoop the competition with technology, Raycom newsrooms will be powered by Panasonic's P2 DVCPRO solid-state-based recording format. A combination of Avid NewsCutter nonlinear editing systems, an Avid Unity video server and Panasonic gear will form the backbone for the 25 Raycom stations that have news departments. WXIX Cincinnati and WTVR Richmond-Petersburg, Va., will be the first to make the conversion this summer.

"The new digital [formats like P2 and Sony's XDCam] only make sense if the station is prepared to move off of traditional tape-editing in the studio," says Dave Folsom, Raycom Media VP of technology. "Otherwise,

"The whole world is switching to IP-based systems."

PETER MARONEY, WTVR

it would be like driving a race car on city streets."

The P2 format will get stories on-air more quickly, in part because P2 records video as files on solid-state memory cards, giving users instant access to any part of a clip. Users can also mark which clips are most important—during recording—and even

aren't doing things the same old way," says Folsom.

Raycom WTVR Director of Engineering and Operations Don Cox, however, says newsroom personnel are enthusiastic about the move. "Any time you move to nonlinear editing, there will be errors and problems, but we'll find solutions," he says. "The

only apprehension with P2 is that it doesn't have an archive capability." Because the memory cards cost about \$1,500 apiece, they can't be stored like tapes.

Folsom doesn't know how much gear Raycom will eventually purchase, as it will be phased in as the older DVCPRO gear wears out. But he says each station typically requires up to 12 cameras and up to seven Avid editing systems, plus numerous producer workstations that allow the producer or reporter to browse video clips and even assemble story packages.

"THE TIME HAS COME"

WXIX and WTVR will add a total of 17 AJ-SPX800 P2 cameras, 17 AJ-PCS060 P2 storage drives and four AG-HVX200 DVCPRO HD P2 camcorders. Later this summer, six or seven Avid NewsCutter editing systems and multiple producer-review workstations will be installed at each station.

"I think the time has come," says Maroney "The whole world is switching to IP-based systems, and as one of the early adapters of DVCPRO, we're right at the point where it's time to replace the gear."

The use of the HD P2 camcorders could boost the strength of Raycom's news teams—and not because they record HD. Folsom says the price point (less than \$10,000 for the unit and two 8-GB recording cards) and form factor (it is a small palmcorder-style unit) could help the group get more reporters in the field because the units don't require a separate cameraperson. "With those units, we can get more cameras on the street," he says. "And we need to, because our stations are doing more hours of news—and that means they need more footage." He says the cameras will also be used to shoot station promos in HD.

The potential for losing a P2 card is big, too. Each memory card is about the size of a credit card—and easy to misplace. Cox says the station doesn't have a policy set up yet to handle the cards.

HARD TO LOSE

But Panasonic has an answer Raycom will put to use: the AJ-PCS060 P2 storage drive, which costs \$1,500 per drive and has 60 GB of storage, enough to store content from 15 P2 cards. The drives, which are about the size of a third of a carton of cigarettes, are much harder to lose than the credit-card-size drives. ■

TECH Q&A

Going Sky-Def

KABC adds HD helicopter



ABC may now have the best view of Los Angeles' traffic snarls and famous car chases. ABC-owned KABC recently launched a high-definition-enabled helicopter, the market's first (Gannett Broadcasting's KUSA Denver is the only other local broadcast station flying an HD chopper).

KABC's President/General Manager Cheryl Fair and VP of Programming, Advertising and Production Bill Burton spoke with B&C's Allison Romano.

High-definition sets are in fewer than 10% of homes. Why introduce an HD chopper before the penetration grows?

Fair: This seemed like a great way to start making our way to all-high-definition for our local news. It is beneficial for people with HD sets and standard-definition sets, too. The camera is so good that it makes the picture look even better in standard-definition.

How are you integrating the new helicopter into news coverage?

Burton: We are known for being the breaking-news station, and we rely on our helicopter to be our first response to stories. Plus, the L.A. market is spread out, so the helicopter is an integral tool to cover news. It seemed like a natural extension to enhance our coverage with the new technology.

Who supplies the chopper?

Burton: We are leasing the helicopter from Helinet Aviation Services. We've been a client for a long time.

How have you introduced Air7HD to viewers?

Burton: We ran a four-day campaign of promotions explaining that something would change and improve our breaking news. Then we introduced the new helicopter with stories in the [early evening] and 11 p.m. news, explaining how it is better for viewers. We also explained HD, how it works, and how people can get it.

Driving Ratings, Driving Revenue

		PROMAX/BDA
	The 50 th Anniversary Conference	
		June 21, 22, 23 New York

THE TELEVISION CONFERENCE WITH ONE GOAL: TO INCREASE YOUR RATINGS AND REVENUE THROUGH BETTER USE OF YOUR PROMOTION, MARKETING AND DESIGN RESOURCES.

The PROMAX/BDA
that will change
the way you think
about PROMAX/BDA

YOUR TEAM WILL LEARN TO DRIVE RATINGS AND REVENUE BY:

MANAGING CHOICE IN A FUTURE BEYOND BRANDS

Your channel is surrounded by channels. Your tagline is surrounded by taglines. Your graphics are surrounded by graphics. Nice. You've taught your audience to recognize a really well-defined brand. Now everybody has one.

Experts say that the next great challenge for promotion will be "managing choice." Keeping viewers will be just as important as recruiting new ones. Face it – your job isn't about to get easier.

- * Advertisers are watching.
- * Management is watching.
- * Government is watching.

In fact, you're being watched by just about everyone, except maybe that target demo that seems to be watching someone else. Hey, could our timing be any better?

You want strategies? Our speakers have them.

You want tactics? Our sessions reveal them.

You want tips, tools and techniques?

Our tricksters know them all.

You want guarantees? Here's one: miss this conference and you'll wish you hadn't.

THE CONFERENCE WITH ONE GOAL:

TO RAISE YOUR RATINGS AND REVENUE THROUGH INTEGRATED MARKETING, PROMOTION AND DESIGN

- An unprecedented 80 sessions, workshops and presentations designed to increase your success this year — from building your “people meter” numbers to building advertiser relationships to longer time spent viewing
- More than 100 distinguished speakers presenting actionable solutions that will affect your success in the next quarter and the next year
- The 2005 PROMAX/BDA Magid Study of promotion effectiveness (free to all attendees)
- Perspectives from masters of their craft who will share insights, advice and secrets of achievement in today’s competitive television environment
- New “super sessions” preparing you for better copywriting and talent-promoting, network-supporting, promo-placing, access-building, revenue-raising, ratings-building and sweeps-stunting success
- Critical new updates on people meter strategies, Video on Demand, HD, cell phone revenue opportunities (locally and nationally), videogames, and “TiVo-proofing your promos”
- The latest in design techniques for television, from using clip-art to creating effective print advertising to outsourcing your next on-air project to China
- Our annual gathering of some of the most influential people in our society, including Dr. Jean Houston, Dr. Deepak Chopra, Ken Burns, Sheila Nevins, Pablo Ferro, Kyle Cooper, Robert F. Kennedy, Jr., Ron Reagan, Pat Mitchell, Bill Moyers and more than 100 more
- A look at 50 years of promos that motivated viewers to tune-in, assembled by TV Land’s Larry Jones

Affiliate Meetings

We are pleased to welcome member organizations which have chosen to host meetings and sessions of their own prior to and during the conference:

- ABC Affiliates • CBS Affiliates • NBC Affiliates • Paramount • Discovery Networks
- Scripps Howard Stations • Clear Channel Television Station Group

SEND YOUR ENTIRE PROMOTIONAL/MARKETING TEAM
www.promax.tv

OPENING GENERAL SESSION

TELEVISION CENTURY AWARD

TUESDAY, JUNE 21, 2005



Opening Keynote: **Anne Sweeney**, Co-Chairman, Media Networks, The Walt Disney Company; President, Disney-ABC Television Group; **George Bodenheimer**, President, ESPN, Inc. and ABC Sports, Co-Chairman, Disney Media Networks, Chairman, ESPN Board of Directors

For our opening session, PROMAX/BDA are privileged to welcome back Anne Sweeney, Co-Chairman, Media Networks, The Walt Disney Company and President, Disney-ABC Television Group.



As the 2003 recipient of the Television Century Award – our highest industry award for excellence in television, given to a peerless brand builder – Ms. Sweeney will address the state of our industry from her unique perspective as the person responsible for all of Disney's non-sports, cable, satellite and broadcast properties globally.

The opening session will also include the presentation of this year's Television Century Award to George Bodenheimer, Ms. Sweeney's counterpart as co-chair of Disney's Media Networks. As President of ESPN, Mr. Bodenheimer leads one of the world's premier brands with more than 50 business entities.



Business Bootcamp (2nd Annual)

Speaker: Michael Levine, Michael Levine Search Consultants

Last year was a sell-out. Back by your request...

Yesterday's business model is dead. Creatives must not only comply, they must navigate the business behind their creative, becoming an impactful player across their company to support corporate goals. This bootcamp is designed in cooperation with senior television executives to grow their creatives into business savvy managers.

Sessions will cover topics critical to growth:

"Battle of the Marketing Superstars"

"Four of a Kind: No-Cost Promotion and Marketing Tricks for Young Channels"

"The HD Marketplace"

"Champagne Spots on a Beer Budget"

"Magid '05" Now a conference core session, Frank Magid & Associates will field a PROMAX/BDA-commissioned study of your viewers' attitudes about your on-air.

New! New York's most significant TV media buyers have been invited to attend this year's conference for free. They'll not only see the best promotional ideas of the year but will be able to mingle and meet TV's best advertiser-savvy promoters.

SEND YOUR ENTIRE PROMOTIONAL/MARKETING TEAM
www.promax.tv



WEDNESDAY, JUNE 22, 2005

OUTLOOK 2005

"If You Are Going To Play To Win, You Need To Know The Playing Field"

An extraordinary group of speakers who are changing the face of television branding, digital technology, consumer behavior and our planet itself will open the conference.



JEFF ZUCKER, President, NBC Universal Television Group

Jeff Zucker is responsible for programming across NBC Universal's extensive television properties, including the company's studio operations and global distribution. A five-time Emmy Award-winner, Zucker has left his imprint on such hits as "Las Vegas," "The Apprentice," and "Law & Order." Under his watch, Bravo became the fastest-growing cable channel in the country and Telemundo revitalized its primetime lineup to significant growth.



WILLIAM H. "BING" GORDON, Chief Creative Officer, EVP & Founder, Electronic Arts

Bing Gordon co-founded EA, the world's leading designer, promoter and marketer of video games in 1982. He now oversees the creative vision of by far the most successful developer of interactive entertainment software, including Xbox, PlayStation 2, Nintendo Game Cube, and Game Boy Advanced.



J ALLARD, Corporate VP and Chief XNA Architect, Microsoft

Routinely named one of the entertainment industry's most influential young creatives, J Allard is a founding member of the Xbox Platform Project. He oversees all design and engineering of the Xbox console, development kit and Xbox Live service for Microsoft. Allard has served on the International Architect Board and is working with industry colleagues to design IPv6, a key protocol for the next generation of the Internet.



CHARLES HIRSCHHORN, Founder and CEO, G4 Media

A veteran Hollywood television and motion picture executive, Charles Hirschhorn is the Founder and CEO of G4 Media—video game television—the first and only 24/7 television network dedicated to all things video games. The channel airs all original programming and reaches 50 million cable and satellite homes.



ROBERT F. KENNEDY, JR.

What can you do to affect your viewers' lives? Just ask Robert F. Kennedy, Jr. – advocate, activist, attorney and author with a passion for the planet and the people who share it. Kennedy was named one of Time Magazine's "Heroes of the Planet" for his success in helping Riverkeeper lead the fight to restore the Hudson River. He has also assisted several indigenous tribes in Latin America and Canada in successfully negotiating treaties protecting traditional homelands. Earlier in his career, Kennedy served as Assistant District Attorney in New York City. His writings have appeared in The New York Times, The Wall Street Journal, Atlantic Monthly, Esquire, Outside and Rolling Stone.



RON REAGAN

Few people have experienced the power that television has to affect the world more intimately than Ron Reagan. A current contributor to MSNBC's "Hardball with Chris Mathews," Ron Reagan has served in a variety of television on-air positions including a special correspondent for ABC's "20/20," "Good Morning America," E! Entertainment Television, as well as on-air host for AMC, Discovery and guest host of "Saturday Night Live." Since the death of his father, Ronald Reagan, from Alzheimer's earlier this year, he has been an outspoken advocate for stem cell research.

SEND YOUR ENTIRE PROMOTIONAL/MARKETING TEAM

www.promax.tv



WEDNESDAY, JUNE 22, 2005



“Sweeps Stunts and Ratings Rewards”

Speaker: Richard Ayoub, Senior Producer, “Extra,” Burbank

Are you “Desperate” and “Lost” during sweeps? Event programming and stunts are making a big comeback in the ratings wars. Richard Ayoub reveals secrets to making your sweeps story not only a ratings blockbuster but one that will also break news. He’ll demonstrate how big stories create unprecedented partnerships online, in print and even on other broadcast media. Ayoub will disclose how local affiliates are benefiting from partnerships with national TV shows, boosting both the local news ratings and access time periods by 15 percent!



“Extreme Promo Makeovers”

**Presenters: Jim Vescera, SVP, On-Air Advertising, The NBC Agency, Burbank;
Stu Weiss, President, Studio City, Burbank**

Between The NBC Agency and Studio City, Jim Vescera and Stu Weiss and their teams produce over 15,000 promos annually for such programs as “The Apprentice,” “ER,” “Will & Grace,” four “Law & Orders,” “Fear Factor,” “Entertainment Tonight,” “Dr. Phil,” “Judge Judy,” “South Park” and “That ’70s Show.” In this fun and educational session, four stations in need get an extreme makeover with the help of industry leaders from the worlds of broadcast graphic design, music, sound design and voiceover.



“Desktop Reality”

Speaker: Jeff Bernstein, President, Digital Desktop Consulting, Los Angeles

Now that computers have become more powerful, we can do a lot more, in a shorter time and at insanely cheap prices. Jeff Bernstein of Digital Desktop Consulting will get at the meat and potatoes. Topics to be covered include: SAN and why you desperately need it; extranets for client approvals; getting from SD to HD without robbing a bank; best of Breed Hardware and Software.

Other sessions:

“Secrets of the Best Sports Promos”

“Weather Forecast From Washington: The Big Chill?”

“Refreshing Brands”

“The Art Explosion Clip Art Competition”

“Making Your Sizzle Tapes Sizzle”

The promo business is hard
enough without someone following
every move you make
(unless of course, it’s your competition.)

SEND YOUR ENTIRE PROMOTIONAL/MARKETING TEAM

www.promax.tv



THURSDAY, JUNE 23, 2005



Broadcast Super Session

Bonnie Barclay, President, The Branding Iron; Marketing Specialist for Scripps Howard Broadcasting; Micki Byrnes, Promotions Director for WKYC-TV, Cleveland; Paul Gaulke, VP Marketing, Media General Broadcasting Group; Paul Greeley, VP Marketing & Promotion, Nexstar Broadcasting; Marshall Hites, Director, Creative Services, Advertising & Marketing, KCBS/KCAL, Los Angeles

This is just one of several super sessions designed to have you returning to your market ready to reach your ratings and revenue objectives. We've developed a special track devoted to topics of interest to marketing and promo professionals from station affiliates.

Prepare yourself for two solid hours of non-stop information from five of television's most-respected promoters and marketers. You'll see research, talent promos, news sweeps, strategies, money-saving ideas, spots that drove ratings, and product placement techniques to keep you ahead of your competition.



"The Jack Myers Report 2005 Emotional Connection Study"

Presenter: Jack Myers, Editor & Publisher, Jack Myers Report and Jack Myers Entertainment Report

Jack Myers gives PROMAX/BDA attendees an exclusive first look at a new tracking study measuring the emotional connection of audiences to TV networks, selected programs, and program genres. Don't miss this session for exclusive insights into the future of media technologies and media research where you will gain new knowledge on how promotion can best reflect network and program brand equity.



"Creating Profit and Success: Mobile Phone Marketing Campaigns"

Presenter: Nihal Mehta, Founder/President, ipsh!, San Francisco

The cell phone has become more than just a communications tool — it's become a lifestyle and an entertainment medium with exciting promotional possibilities. Hear how the entertainment industry is capitalizing on this powerful and personal promotional platform and learn how you can use it to give on-air and on-line promotions mobile reach.



"Best News Promos"

Hosted by Jeff Kreiner, CBS News

Cheap. Expensive. Image. Topical. These spots won ratings.

Also:

"Best of Cable"

"Designing with Purpose: Strategic Tools for the Creative Professional"

"Refreshing Brands"

"Switching to the Digital Market"

"A Writer's Guide to the Universe"

From senior management to
marketing/promotion executives,

THE KEY TO DRIVING REVENUE IS AT



PROMAX/BDA

The 50th Anniversary Conference

June 21, 22, 23 New York

From the creative center of the world
to the creative center of your mind.

PROMAX/BDA 2005

Register now, if not sooner.

WWW.PROMAX.TV

For sponsor information, contact:

Carol at 310-789-1523

PROMAX



9000 W. Sunset Blvd., Suite 900
Los Angeles, CA 90069
310.788.7600 F: 310.788.7616
www.promax.tv www.bda.tv

managing choice in a future beyond brands



Media Giants' Big Broadband Push

Major players "stream" into market with free, expanded services

By Ken Kerschbaumer



ESPN360 is available to Charter and Adelphia broadband subscribers.

Four media giants are rolling out free video- and audio-streaming products for broadband users, signaling a renewed confidence in online advertising.

"The main reason we were able to do this is the resurgence of the online-advertising market," says CNN President Jon Klein of the network's decision to dump the \$4.95 monthly subscription fee that has been in place since 2002. "There have been huge increases in online budgets in the past year."

Streaming-related ad spending will hit \$1 billion this year and grow to \$2.28 billion in 2008, according to eMarketer, a firm that tracks e-business and technologies.

TECH-SAVY SUBSCRIBERS

Advertisers are only now discovering the potential of reaching tech-savvy subscribers through the Internet. eMarketer estimates that U.S. broadband Internet users currently number 86.5 million and will hit 157.3 million—about 56.3% of homes—in 2008. "The broadband audience is reaching critical mass, and online advertisers are beginning to find value for money with rich-media advertising," says Ben Macklin, senior analyst with eMarketer.

It is that growth, which is expected to be consistently around 35% a year, that has ABC News, Scripps Networks and TV Guide rolling out new broadband products, too. This week, ABC News will be the first major-media news organization to embrace one of the industry's biggest trends: podcasting.

Podcasting allows users to download audio files—such as newscasts or even

books—to a PC to be transferred to and played on portable media players. A recent survey by the Pew Internet & American Life Project said 6 million people have downloaded at least one podcast.

Scripps will launch three broadband "channels" this year and, according to Burton Jablin, Scripps Networks executive VP of programming, will have as many as 10 within two years. First up is a channel devoted to kitchen design.

"We'll be growing our staff a bit and shifting some resources to make these channels work," Jablin says. "And we'll be piggybacking the broadband channels on the thousands and thousands of hours of material we produce for the TV networks."

The TV networks aren't the only ones gearing up for the day when broadband customers demand more than just speed. Two years ago, TV Guide saw that more than 80% of the visitors to its site were coming in over broadband connections. Broadband video was quickly added, including extended show previews for series like *Lost*, *24* and *The O.C.*

Now the company is launching TV Guide Spot, an area on its site dedicated to broadband users, with original content called "Spot Catchups" that lets the viewer find out what happened on a program like *Deadwood* without having to watch old episodes. "It helps them understand the premise of the show, and we produce them ourselves," says Dave Bovenschulte, TV Guide online VP.

While ad-supported streaming may be hot at the moment, it doesn't mean subscription models will vanish. Klein says premium subscription products will return to CNN.com sometime this fall. "The onus will be on the service to provide the kind of material you can't get for free, and that's what our guys are working on right now," he says. The pay service will be offered as a more in-depth alternative to the free content.

"One of the big 'aha!' moments at a focus group we recently did was how superb they all thought the video quality was." TANYA VAN COURT, ESPN

ABCNews.com, for example, still keeps all of its video content behind a pay wall. ABC News Now was created specifically for broadband users. "We were the first and only to create that type of product," says Bernie Gershon,

ABC News Digital Media Group senior VP/general manager. "And as we move forward, you'll need more broadband-only content with special talent and interactivity."

HYBRID MODELS

Most media companies have mulled hybrid models: a mix of advertising and subscription revenues. Cable operators could also

pick up the subscription tab for such video streaming for the consumer and use the service as a way to outsell satellite competitors. Comcast and SB-

Yahoo, a DSL service, offer subscribers ABC News, for example, while a group of cable operators, including Charter and Adelphia, offer ESPN360, a broadband-only product that gives users a chance to check out exclusive interviews, previews of events and other content. Simple broadband access isn't enough for sports fans, says Tanya van Court, ESPN Broadband and Interactive Television VP/general manager.

GROWING COMPETITION

Van Court doesn't think relying on consumers to pay for content can be supported long term: "There are a lot of paid services, but there is only so much share of the wallet consumers can give up." And that is just on the Internet. There is also growing competition from mobile-phone pay services—including ESPN's own branded cellphone service, which is expected to hit the market later this year.

Both van Court and Klein mention another factor that is opening up opportunities: As compression technology evolves, the quality of the video-streaming experience continues to improve, making it more attractive to subscribers and advertisers.

"One of the big 'aha!' moments at a focus group we recently did was how superb they all thought the video quality was," says van Court. "We're putting a lot of effort into making

sure the stream isn't fuzzy."

Klein says the technology is easier to use, too: "All of the main obstacles have been eliminated. It's the content creators who are now free to let their minds wander and capture the imagination."

The trick now for media companies is gauging when to jump in. A premature commitment could mean millions of dollars in wasted money.

"The hard part for me is predicting the pace of change," says Disney Internet Group President Steve Wadsworth, who is constantly evaluating interactive TV, broadband services and mobile-phone opportunities.

"I believe all these things will radically change how we engage in entertainment. But the timing is the tough one," Wadsworth says. "Will it change radically in five years? I don't know. But our goal is to be ready to move very quickly as we see consumer adoption and demand for these services grow." ■



CNN's Jon Klein

Operators Need To "Get Close"

CAB chief stresses value of tight customer bonds
By Kevin Downey

Former advertising executive Sean Cunningham had a vision for boosting local cable's ad revenue when he joined the Cable-television Advertising Bureau as its president/CEO nearly two years ago. That vision is taking center stage at the annual Cable Sales Management Conference in Chicago this week.

"One of the differentiators of cable television is the strength and connection to customers, consumers, viewers, as evidenced by the perpetual migration to cable and the dual destination of branded networks and great programming," Cunningham says. "It's personal, it's passionate, and it's about viewers' pursuits."

Dubbed "Get Close," Cunningham's theme has become central to all of CAB's activities, including its day-to-day operations and the sales conference. He is also pushing the idea that viewers don't distinguish between broadcasting and cable, which is one of the reasons CAB's Web site is www.onetvworld.org.

Each day, CAB sales teams tout the cable story—including its 54% share of the television audience—in meetings with media planners, buyers and advertisers.

"When I laid out a five-year vision for the CAB," Cunningham says, "I thought it was critical that you change minds, make an impression and start a real dialogue in groups of 10, 15, 20 people."

MEETING FACE TO FACE

Kevin Dowell, senior VP of Insight Media and a CAB board member, says meeting face to face with advertisers and agencies is critical for local cable to grow ad revenue. "Decisions are made at the advertiser level," he says. "So for us to continually talk to the agencies and continually talk to the trade publications and to multisystem operators, and get in a car or in an airplane and talk to people on their turf about their business and issues, is invaluable."

The Get Close theme has also worked its way onto the Web site, which essentially brings a library of cable facts to media planners and buyers.

And Get Close, as Cunningham notes, is an underlying theme at the CAB sales conference. More than 900 cable executives are attending, along with dozens of agency people. Keynote speakers include Tim Brosnan, Major League Baseball's executive VP of business.

With the Get Close concept, the CAB is reiter-

ating cable's strengths directly to decision-makers who place billions of ad dollars into local television.

Cunningham estimates local cable ad sales will top out at nearly \$6 billion this year. But that is just over a quarter of the \$22 billion local broadcast stations pulled in last year, according to Nielsen Monitor-Plus. And that is the problem—and the opportunity—for the CAB and Cunningham. It is a big pie, and cable is now getting bigger pieces.

Despite local cable's growth, there remain chal-



"One of the differentiators of cable television is the strength and connection to customers, consumers, viewers."

SEAN CUNNINGHAM, CABLETELEVISION ADVERTISING BUREAU

lenges for it to generate more ad revenue. Perhaps the biggest among these is the dearth of Nielsen ratings for cable networks in local markets.

That has recently begun to change, with Nielsen Media Research's electronic measurement system, the local people meter (LPM), rolled out in top markets, including New York, Los Angeles and Chicago. In markets where it is up and running, the LPM replaced the paper diaries that are still used in most other markets to collect demographic ratings.

LPM BETTER THAN DIARIES

For measuring the cable audience, the LPM typically does a better job than the diaries, in which survey respondents keep logs of TV viewing. In fact, last July, Nielsen found that the LPM in New York picked up 23% more channels than were measured by the diary. In Los

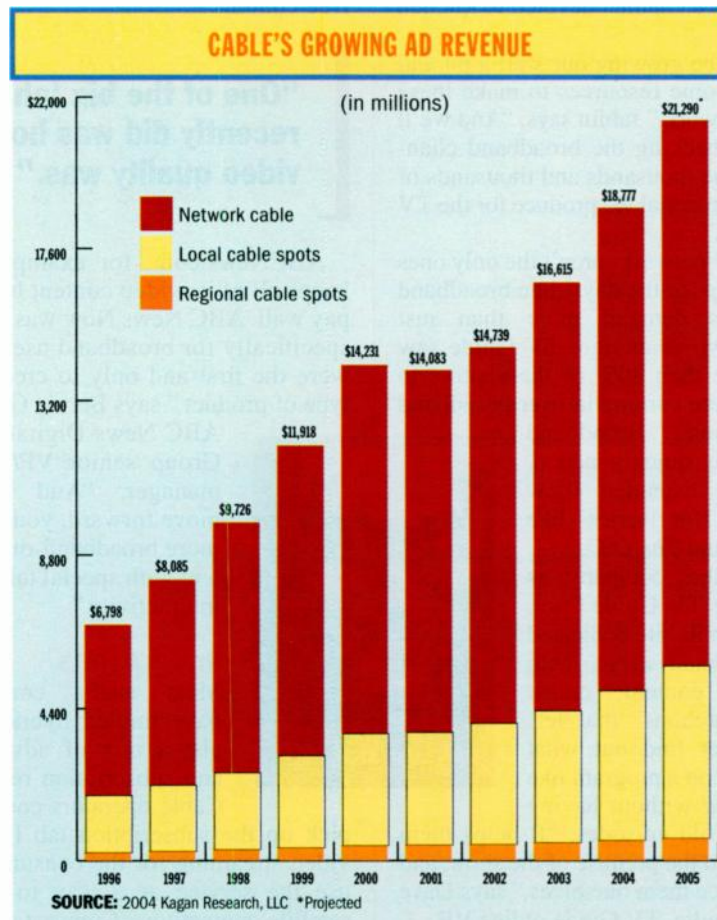
Angeles, the number of channels went up 21%; in Chicago, 18%; and in San Francisco, they were up 46%.

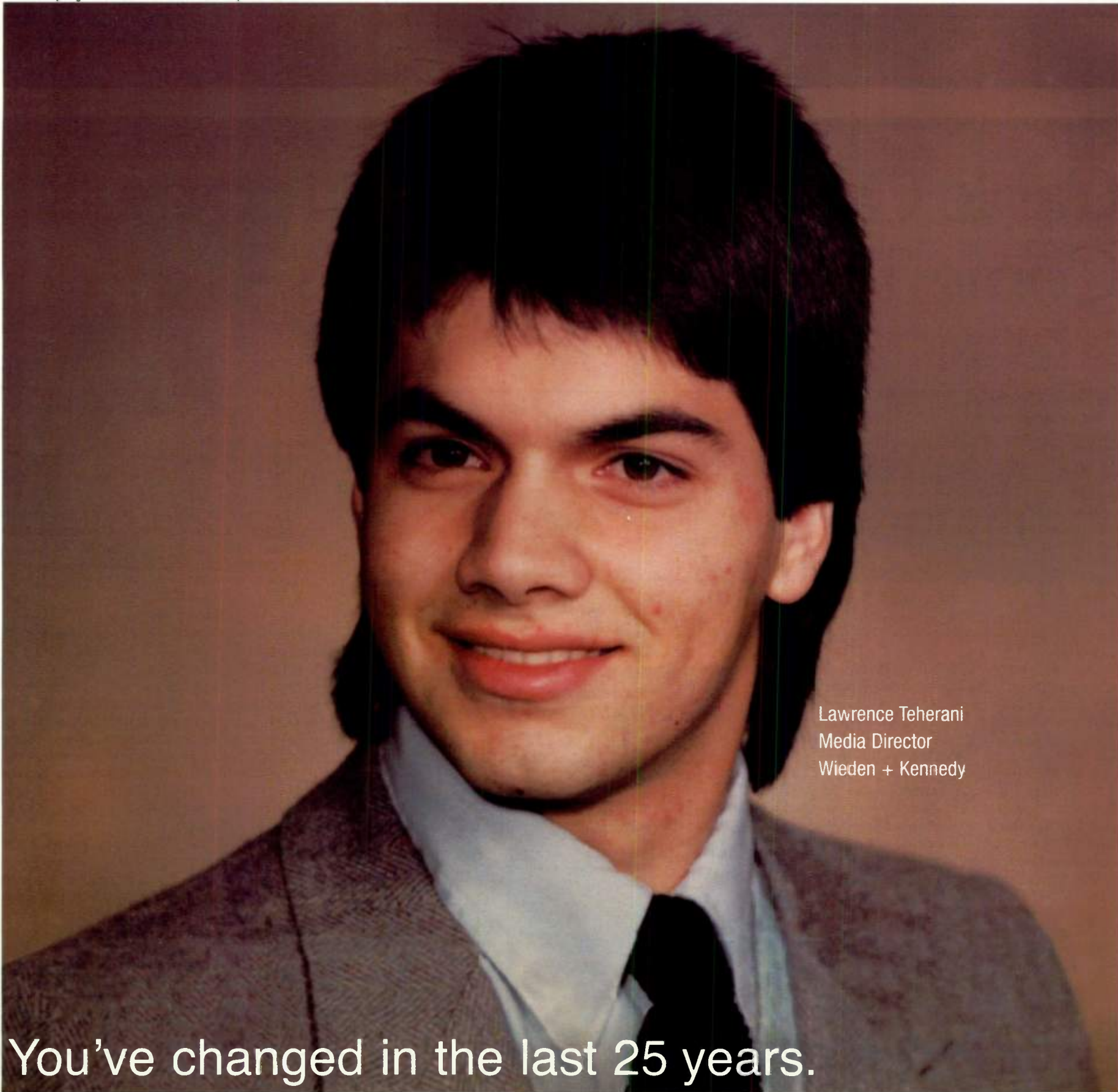
Cunningham says the LPM is more accurate than the diaries, but he adds that Nielsen's measurement of local cable still has at least one major shortcoming: "What Nielsen [measures] least well, as articulated by the Media Rating Council, is local cable. Thankfully," he adds, "the local people meter is a great answer [to that]. But we're deployed in only a handful of markets."

Another challenge facing local cable is the continued growth of direct-broadcast-satellite services. DBS is now in nearly 20% of homes, and it is growing. It doesn't carry local advertising, so it doesn't compete with cable for local ad dollars. It does, however, compete for subscribers. Its continued growth is largely the cause of cable penetration's leveling off at about 66%. And with Rupert Murdoch's control of DBS leader DirecTV, many observers believe the cable-DBS war has yet to begin.

Despite that, cable's audience is growing as viewers migrate away from broadcast TV, says Cunningham. And, he adds, cable interconnects, which group distinct cable systems into one media buy, are making it easier for advertisers to place market-wide campaigns.

"We're looking at a medium inside television that is looking at year-over-year double-digit growth in ad sales because it is getting ever more audience, which makes cash registers ring and generates sales and floor traffic—whether it's at auto dealerships or retailers," he says. "The overall theme is: getting closer to the consumer, closer to the customer and closer to the sale. It's about the undeniable, fundamental, DNA elements of cable television." ■





Lawrence Teherani
Media Director
Wieden + Kennedy

You've changed in the last 25 years.

So has spot cable.

Like you, spot cable has grown up. It's matured. Developed. And become a serious alternative to broadcast. But that's not the end of the story. Because Comcast Spotlight is continuously improving spot cable. With products like Adtag™ and Adcopy™ that help you better target your audience. And with new technologies, like VOD, that are creating exciting opportunities for advertisers. For more information, call 866.871.8601. You'll be amazed at how much spot cable has grown.

Spot cable finally delivers.



Cable Operators and the Internet Come Together Over Cars

Vehix becomes an ad-friendly way to kick the tires

By Kevin Downey

When it comes to competing for ad dollars from such categories as automobile dealers, the Internet has been a looming threat to media outlets like local cable television. But the Web is emerging as a powerful partner for cable operators to secure a piece of the nearly \$7.5 billion that automobile dealers and dealership associations spend each year.

Such is the case with Vehix.com, a Salt Lake City-based company that is owned by cable company Comcast and Utah dealer owner Garff Enterprises.

"Our whole purpose in existing is to help cable companies increase their automotive revenues," says Vehix CEO Derek Mattsson. "Cable on a local level typically only gets about 6% of dollars being spent. Our objective is to change that and help them steal share away from newspapers."

Of the \$7.5 billion spent in 2004 by car, truck, and van dealers and dealership associations, 55% went to newspapers, and another 38% went to spot TV, according to Nielsen Monitor-Plus. Ad-tracking firms like Nielsen do not measure spending on local cable, but Mattsson isn't kidding: Not much goes to local cable.

To help local cable increase automotive advertising, Vehix serves primarily as a lead generator for dealers. Here is how it works.

Access to Vehix is offered by cable account executives to dealers as an added-value component in a media buy. The amount of advertising needed to get the addition of Vehix varies by cable system, but the concept is consistent around the country. A dealer places a certain amount of advertising on local cable, and that dealer's inventory is put onto the Vehix Web site. Consumers searching the site are then directed to cars for sale in their neighborhood.

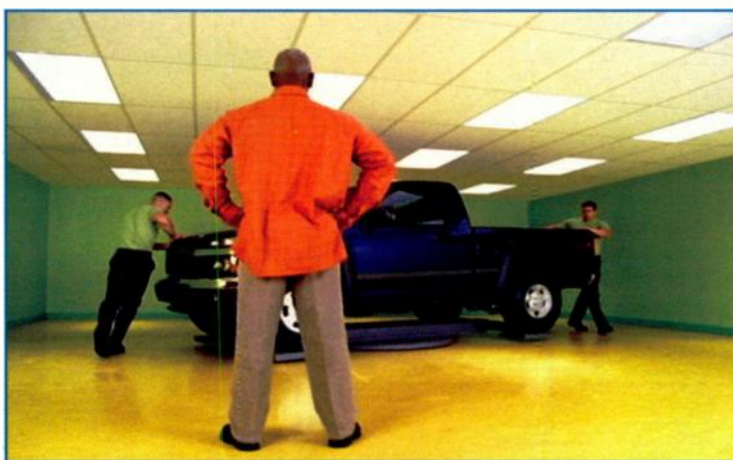
1,500 DEALERS OPT IN

Vehix estimates that, in 2004, it brought 695,000 prospective buyers to automobile dealers, which it says resulted in \$1.2 billion in sales. Moreover, Vehix estimates that it helped local cable operators generate \$80 million in dealership expenditures.

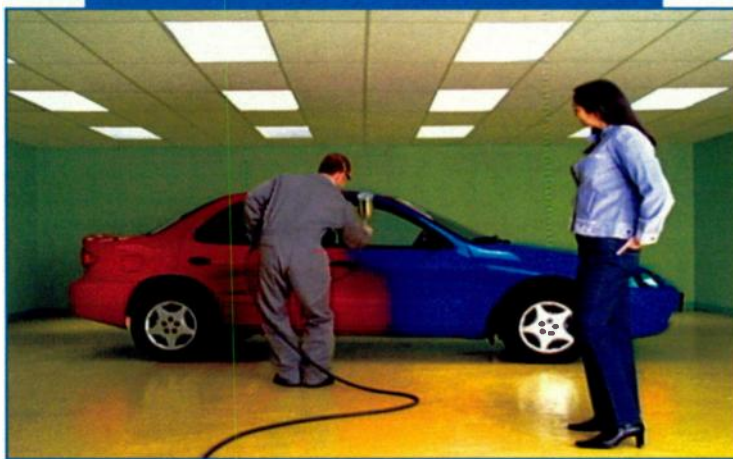
The company gets most of its revenue by taking a cut of the ad dollars secured by its cable partners.

"We deal with over 1,500 dealers across the country, and, typically, when they're on this program, they see a minimum of a two-to-one return on their investment," says Mattsson. "This gives cable companies a tangible way to show they're impacting a dealer's sales."

The combination of the Internet and local cable makes sense to Jason Reitelback, Internet sales manager at Scott Honda in Philadelphia. The dealership uses several Web-based lead providers besides Vehix:



Vehix' commercials make it seem that moving or changing cars is as simple as a mouse click.



"The Web provides detail, and television provides the motivation to get people to come to the Internet to get that detail."

LARRY CUENO, CARSOUP



Vehix's Web site simplifies the buying process.

Autobytel.com, AutoTrader.com and others.

"Based on my experience," says Reitelback, "I'd say close to 50% of people who are buying have seen our ads on the Internet."

That sounds about 100% right. According to J.D. Powers & Associates, which compiles auto research, about half of all new vehicle buyers say their purchase was influenced by information found on the Internet. Moreover, a bit more than one out of five survey respondents say searching the Web influenced which dealership they chose.

"QUALITY AND VOLUME"

Perhaps the greatest draw of local cable and the Internet to dealerships is its combined focus on small geographic regions.

Says Reitelback: "Being able to tweak your radius parameters, in addition to the heavy [Vehix] advertising in our market and the enhancements they've made to their Web site, has brought Vehix right up to the same level as some of the more established Internet lead providers. I'm not getting tons and tons of low-quality leads, but I'd rather have a happy medium where there is quality and volume."

Vehix isn't the only Web site Scott Honda and other dealers are using, but it is essentially the only site working specifically in partnership with local cable. That has been the case almost since the company was founded in 1996 by President John Garff.

"At the time, I was working in the cable industry for TCI," says Mattsson. "We were looking for a mechanism to grow advertising revenue."

He says he partnered with Garff and originally sold cable systems in Salt Lake City on the Vehix concept: "We grew our auto revenue over 50% the first year."

In 1998, cable operator TCI bought half the company. Since then, TCI was acquired by AT&T, whose systems were subsequently acquired by Comcast.

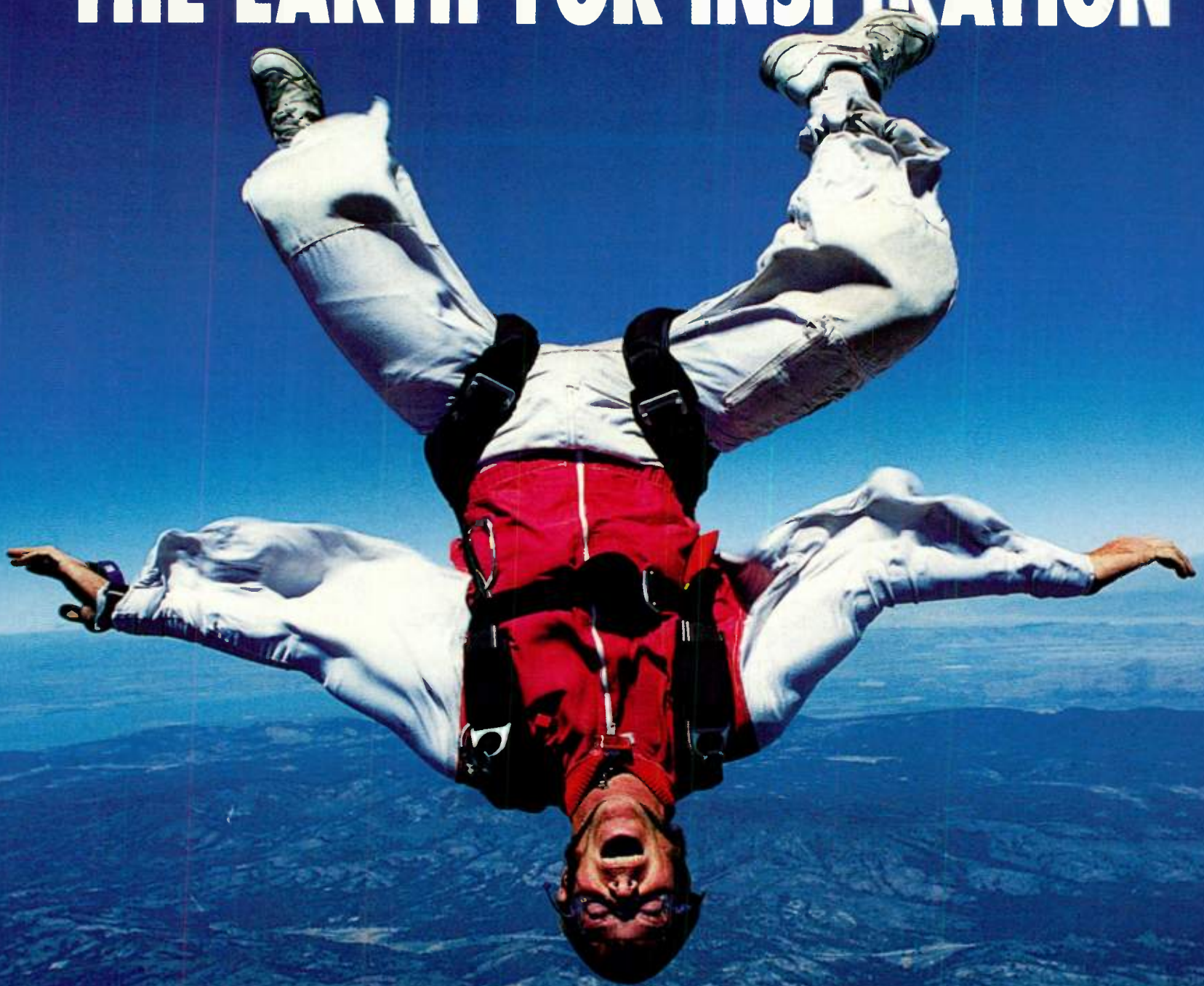
GO TO THE WEB FOR DETAILS

Vehix seems to be catching on big time. "In the past six months, we've increased our dealer count from 900 to over 1,500," Mattsson says. "We're working with eight multisystem operators and expanding with all of them."

Other lead-generating Web sites emerged around the same time. Currently, Cars.com is owned by, and partners primarily with, newspaper groups like Tribune Co. The independently owned CarSoup.com works with local television and radio stations, including some owned by Clear Channel.

"Television could never give dealers exposure for their inventory," say CarSoup President Larry Cueno. "Now what happens is, the Web provides detail, and television provides the motivation to get people to come to the Internet to get that detail." ■

**SOME PEOPLE GO TO THE ENDS OF
THE EARTH FOR INSPIRATION**



OTHERS SIMPLY SELL AVAILS ON INSP



Only network in category with Local Ad Avails

- Reach New Advertisers • High-quality, educational programs for kids
- Extreme sports, music and talk shows for teens • Music and entertainment every Saturday night

Add inspiration to your lineup! G1R, T-17 or OlympuSAT's "Faith and Families" Pack
800.725.4677 • www.inspnets.com

Mixed Story for Spot

Good and bad news for cable advertising By Jean Bergantini Grillo

Unlike broadcast spot, which is flat to down this year, local cable advertising continues to see double-digit growth in 2005. Or so the cable companies say.

Indeed, Comcast, Cox and National Cable Communications all deny reports of some "softening" of sales of local spot advertising to national sponsors. Bob Coen, Universal McCann senior VP, director of broadcasting, disagrees.

Local cable advertising is either sold to local merchants or, more likely, as national or regional spot buys purchased by ad agencies for their multi-market clients.

Research guru Coen projects national spot cable will see only single-digit growth in 2005 (7%), which is a decided drop from years of high double-digit increases. Coen's prediction is on the low end of other financial forecasts.

The problem is that there is no way to verify anyone's numbers. Neither CMR nor Nielsen Monitor-Plus tracks national cable spot. And the Cabletelevision Advertising Bureau, although printing charts and graphs, says it is not in the business of tracking revenue projections. This leaves only NCC—the giant cable rep firm—and individual cable operators to speak for themselves.

They say the news is good—sort of.

Andrew Capone, NCC senior VP for new business, noted a couple of months ago that, while national spot was seeing "good, solid, organic growth," the midsize markets were performing better than the large markets.

"New York and L.A. are a touch soft nationally," he said then.

SOME CAVEATS

But according to NCC President Greg Schaefer, Capone's concerns are no longer valid. He says national spot saw "double-digit growth for the first six months" and "more advertisers are coming to spot cable because they value that they can reach their customers in a more targeted fashion."

Dianne Early, VP, national sales, for Cox Media, agrees. Citing double-digit growth for her company's national spot sales, Early describes automotive as up 40%, retail up 25% and financial "with a better percentage of growth than even automotive."

A Comcast Spotlight source insists its national spot is outpacing its local cable advertising revenues, noting that, while Comcast local advertising grew 9.1% in first quarter 2005, regional/national advertising was up a whopping 15.4%.

But Jean Pool, executive VP/COO, Universal McCann, is more skeptical.

"I question that [spot] cable is outpacing broadcast television," she says. "Now, having said that, I must say that Comcast Spotlight has done an excellent job of marketing their systems. They have also been the leader in rolling out VOD. I would expect them to have garnered a better share of the market."

What troubles her, she says, is the high cost of buying spot cable. "Cable owners [need to be] cognizant of the marketplace pricing and compete," Pool warns. "Today, there are many markets we cannot buy due to pricing problems."

Universal McCann considers broadcast and cable to be the same medium. "To that end," Pool explains, "we negotiate with cable as we do with broadcast on an equal footing." Cable, she suggests, "could grow share by looking market to market and understanding they are television and that is the budget they are chasing."

Cox's Early gets the message but offers a caveat of her own: "I think cable can be competitive. But it is challenging sometimes for those buys that only want to look at the top three or four cable networks and not consider all the other cable options. Instead of just wanting Lifetime to reach women, a buyer should also consider Oxygen, WE, VH1, Food or HGTV."

That is what NCC's Schaefer says, too. "Broadcast appeals to the mass market," he explains. "Cable can be just as efficient if it's purchased the way we suggest: 15 cable networks deep, every couple of hours each day, thus building up a media mutual fund. Too often, people try to buy just the top five, which accounts for our inefficiency. We have 50% of the audience, fractioning 50 different ways." ■



Jean Pool

Under One Roof

Rainbow Media expects new local sales division to raise its national stature

By George Winslow

Yes, local cable advertising continues to grow at a nice clip. But the number of ad-supported networks competing for the attention of advertisers and affiliates is also rapidly increasing.

To stand out from the pack, Rainbow Media has taken an unusual step for a national programmer: to establish a local ad sales operation that will work with system operators to expand local ad sales for its AMC movie channel and WE: Women's Entertainment network.

Local cable ad sales jumped from \$1.7 billion in 1996 to \$4.3 billion in 2004 and are set to jump by 15% this year to nearly \$5.0 billion, Kagan Media and the CAB estimate. But the business is highly complex, and few national programmers have tried to move into the labor-intensive local sales sector—so Rainbow is trying to introduce them.

Kurt Greves, VP of affiliate advertising at Rainbow Network Sales, who will spearhead the programmer's new effort, launched a pioneering local ad sales operation in the early 2000s

while he was working for Comedy Central. But that operation folded in 2003 when Viacom consolidated its network operations and laid off a number of employees.

"Most networks just don't have the time to devote to this," Greves admits. "It is a lot of work, but the potential payoff is huge."

BETTER PACKAGES

Part of that payoff will be better relations with local operators and advertisers. "I see my role as taking the networks out of the clutter of the local sales environment," Greves explains. "With all the networks, you have to give account executives some good reasons to select your network."

Greves believes that, by working with cable companies, Rainbow's national sales staff and rep firm National Cable Communications, Rainbow can assemble packages to help affiliates increase their local ad sales revenue.

Although the affiliates will keep the local ad revenue, the alliances will allow AMC and WE to offer advertisers more-attractive

packages, thus boosting their sales efforts. Better relations with both affiliates and advertisers creates new opportunities to "enhance the visibility of our brands at a local level" with customized promotions and marketing campaigns, Greves says.

Kathy Newberger, director of affiliate advertising, will report to Greves at the new division.

The move into local sales is part of a larger reorganization and expansion of Rainbow Media's affiliate relations and sales efforts, says Todd Green, who is Greves' boss and the VP of affiliate marketing at Rainbow Network Sales.

"LOGICAL STEP"

Earlier this year, all the affiliate and ad sales operations for Rainbow's AMC, WE, the Independent Film Channel and video-on-demand operations were consolidated into one operation headed by Gregg Hill, president, distribution, Rainbow Network Sales.

"Having the affiliates and sales operations under one roof has made it much easier for us to serve the operator's needs," says Green. Given the increased importance of the growing local cable ad business for the operators, "adding local ad sales was the logical next step for us."

The new division is just beginning to talk to affiliates and therefore has yet to announce any deals with advertisers.

Green says Rainbow will also be working closely with affiliates to provide them with customized packages to better promote such upcoming programming as AMC's *Monsterfest* and WE's *McLeod's Daughters*.

He adds, "The new infrastructure gives us an additional mechanism for local outreach." ■



Todd Green



Kurt Greves

BEER-SWILLING.
PLAID-WEARING.
GUN-TOTING.

And they're just the women.

"How refreshing...
female characters that are actually smart,
savvy self-sufficient survivors, instead of
'desperate housewives' who can't support
themselves... unless they leech off men."

NEW YORK POST

McLEOD'S DAUGHTERS

So gripping. So Australian. So bloody addictive.

All New Season of the WE Series McLeod's Daughters
Saturdays at 10pm et/7pm pt.

For more information on WE distribution, contact Gregg Hill at 516-803-4637 or go to www.we.tv/affiliates

We

women's entertainment

www.we.tv



Mariah Carey promoted her new album at the *Save the Music* benefit concert, which aired on VH1.

A New Way of Dancing

Music channels still rock while adding original fare

By Anne Becker

WH1 viewers could not miss the network's April *Save the Music* benefit concert, headlined by pop princess Mariah Carey, who was promoting her new CD, *The Emancipation of Mimi*. The music network publicized the heck out of the concert: On-air countdown bugs appeared during all network programs on the week of the show; info tickers ran on any programming featuring the concert's performers; *Save the Music's* own section of the VH1 Web site featured downloadable mobile ringtones, computer wallpaper and online artist trading cards; and a half-hour red-carpet pre-show counted down the minutes until the concert's premiere.

VH1's flexing of its marketing muscle for the special represents part of an evolution in the way it and other mainstream music networks air music programming: more focus on specials that get ratings,

less on music videos that don't.

"We use every tool we have on the channel to get acts out there," says Rick Krim, VH1's executive VP, music and talent relations. "Music videos are important as they've ever been, but we want to maintain a balance." He says the number of music-video hours has been "pretty consistent" during his nearly five years at the Viacom-owned network. (VH1 can't exactly quantify that, however.)

But the music programming that supplements those hours has changed—and Krim isn't talking about the network's foray into "celebrity" originals.

"Music videos are important as they've ever been, but we want to maintain a balance."

RICK KRIM, VH1



Like its sister network MTV, VH1 increasingly covers artists by featuring them on specials like the soon-to-return *Storytellers*; using them as commentators on

pop-culture programming like the *I Love the '80s* series; squeezing in their videos during show credits; and creating stand-alone prime time promotions and news packages branded with various franchise blocks that viewers recognize.

"The whole music business is fracturing and fragmenting and iPoding into something for which there are so many venues that it's not really music. It's kind of video entertainment now," says TV historian Tim Brooks, head of research at Lifetime. And although the audience with an appetite for music videos is enthusiastic, it is also limited. "Sitting in front of the TV set and watching music videos is like something your dorky older brother would do," Brooks says.

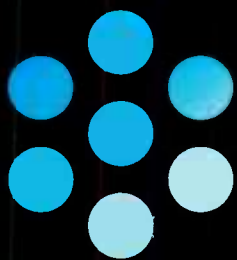
Last week, mobile-content aggregator SmartVideo announced it will launch the first free, ad-supported music-video network for cellphones in June. Unlike its main mobile television service, which charges \$12.95 a month for content from MSNBC, Weather Channel and others, SmartVideo's Digital Music Video Network will let cell users with Web access and a media player stream free music from
Continued on page 22

THE TUBE MUSIC NETWORK IS CLEARED IN 100% OF RAYCOM MEDIA MARKETS

“THE TUBE is exactly what broadcasters
need to take them into the digital universe”

- PAUL McTEAR CEO RAYCOM MEDIA

THINK OF IT AS MUSIC TELEVISION
ONLY WITH MUSIC



THETUBE
MUSIC NETWORK

www.thetubetv.com

**NOW IS THE TIME TO ADD
THE TUBE MUSIC NETWORK
AND TURN YOUR UNUSED DIGITAL BANDWIDTH
INTO REVENUE WITH MUSIC**

Contact: Michael Ruggiero | 954.653.2400 ext.263 | mruggiero@thetubetv.com

For Marketing, Promotions & Sponsorships

Contact: Jon Baum | 954.653.2400 ext.260 | jbaum@thetubetv.com

A New Way of Dancing

Continued from page 20

its library of more than 40,000 videos.

The way young people consume music has changed so much that videos are no longer a novelty, and supporting a music-based network is more difficult today than it was 20 years ago, Brooks says. Videos are perceived as passé by the young demo that music networks target, and other music programming, such as VH1's specials, gets higher absolute ratings.

PUSHING NICHE MUSIC NETWORKS

And how about those "celebrality" shows (see page 52)? They do even better. *The Surreal Life*, which found a home for its third season on VH1 after The WB cancelled it, boosted the music network's viewership in the time slot to 1.4 million—a 138% jump from the prior year. Now the network is set to follow up with a fifth installment this summer, along with reality shows from Jerry Hall (*Kept*), Hulk Hogan (*Hogan Knows Best*) and Gene Simmons (*Rock School*), in addition to the second round of *Celebrity Fit Club*.

MTV had two of the top five new cable originals last year with reality series *Til Death Do Us Part* and *The Ashlee Simpson Show*, averaging 1.92 million and 1.83 million viewers, respectively. In 2004, its *Video Music Awards* show was the third-highest-rated ad-supported cable program, with 10.3 million total viewers.

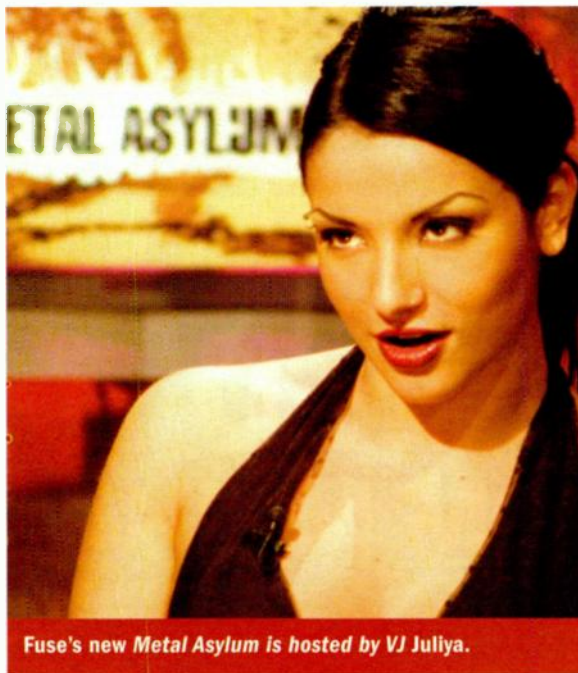
MTV has been savvy with its handful of digital networks as well, using them as outlets for the true-blue fans of various music genres, while the mothership transitions to lifestyle shows. The channels include MTV2, which re-branded with an edgier young-male-skewing look in February; pop-focused MTV Hits (17.3 million subscribers); hip-hop/R&B network MTV Jams (12.5 million); and contemporary Latin MTV Español (16.1 million).

VH1 has its own digital nets: VH1 Classic, in 40 million homes, is branching out from mainly videos to long-form concerts, and VH1 Soul—an urban-music channel in 13 million homes—will be a major focus this year. Fellow Viacom-owned network BET heavily rotates music videos into its programming mix, too.

FUSE MORE "MUSIC-CENTRIC"

Then there is Fuse, the Cablevision-owned network launched as a reincarnation of the Muchmusic cable network in May 2003, billing itself as an antidote to Viacom's music monopoly—and the cure for the "gaping hole" left by the dearth of music videos in the TV landscape.

There is also The Tube, the new multicast effort (see page 24). Fuse is now under Rob Weiss, the head of entertainment, who joined the network after heading East Coast development at VH1. And Fuse has branched out. From April 2004 to this past January, when his title was head of programming, Weiss added five shows. After he became the



Fuse's new *Metal Asylum* is hosted by VJ Juliya.

entertainment chief, he added nine more shows, and recently added another two. They include *Celebrity Tastemaker*, which features stars gabbing about their music passions; rock-and-roll advice show *Slave to the Metal*; and this summer's *Ultimate Gig: The Fuse VJ Search*.

Weiss insists that the programming is more music-centric than the competition's and that, with half its schedule devoted to videos, Fuse has more music-video hours than any of the other music networks.

"It's been my driving mission to figure out how to make sure Fuse maintains a music focus while still remaining a viable channel."

ROB WEISS, FUSE NETWORK

"It's been my driving mission to figure out how to make sure Fuse maintains a music focus and celebrates videos while still remaining a viable channel," Weiss says. "Fuse will never have more non-video shows than video shows. That's what makes us distinctive."

Not necessarily so, says new MTV President Christina Norman. "Music and music videos are at the core of everything we do," she says. "They impact the way our shows are conceived, and the way television and advertising is experienced by our audience."

Norman, who pulled VH1 out of a ratings slump in

2002 with a host of pop-culture-nostalgia clip shows, says that, across the MTV channels, there are more music videos on the air today than ever before. The network's focus, however, is broader; it is forging deep fan connections with services like the new broadband site MTV Overdrive, aimed at those who surf the Web as much as they tune into TV.

"It's gotta be more than about just playing the videos," Norman says. "Videos are great, and it's one way in, but what MTV's done so well is to expand that experience. The most exciting thing about being back at a brand like MTV is all the ways to use every single platform to use music to reach into audiences' lives."

The way to keep fans tuning in to videos, says Weiss, is to "context" them with clever packaging or lead-ins from the network's growing fleet of recognizable VJs.

MTV NETWORKS STILL RULE

Fuse recently added *Metal Asylum*, featuring heavy-metal videos introduced by VJ Juliya, and *Hip-hop Confidential*, a video-flow show in which VJ Marianela dishes dirt on hip-hop stars' personal lives in between videos. These join *Steven's Untitled Rock Show*, in which VJ Steven Smith showcases new indie and punk music, and cornerstone series *Daily Download*, featuring live performances with free downloadable songs.

Like MTV Networks, Fuse also pushes interactivity, allowing viewers to download free music, text-message song dedications and solve puzzles on the Web.

Still, the network has yet to really gain traction against the juggernaut that is MTV; Fuse is available in 38 million homes compared with MTV's 88.5 million, MTV2's more than 57.5 million and VH1's 87 million.

If Fuse can build to at least 60 million subscribers, Brooks says, it will likely try to maximize revenue with broad-appealing lifestyle programming, rather than relying on a music mix.

But music fans thirsting for videos should not fear. Assuming distribution can be eked out with space-strapped cable operators, starting a music-video network is an inexpensive endeavor: Programming costs are low because record companies supply videos cheaply, writing them off as a promotional cost.

So if Fuse also evolves to encompass broader-skewing originals and ease off the videos, someone will pick up the slack. New market entrant Gospel Music Channel, which launched in October, is programming to the genre and hopes to be in 4.5 million homes by year's end.

"As they move away from videos, the smaller fish come up behind them to get a foothold doing what they used to do," says Brooks. "It's the trickle-down effect of cable programming. There's always someone out there who wants to fill the niche." ■



From left: Rob Weiss of Fuse Network; Justin Timberlake with Quddus on MTV's *Total Request Live*; Overdrive, MTV's new broadband service





Master of Ceremonies and Honoree Bob Costas



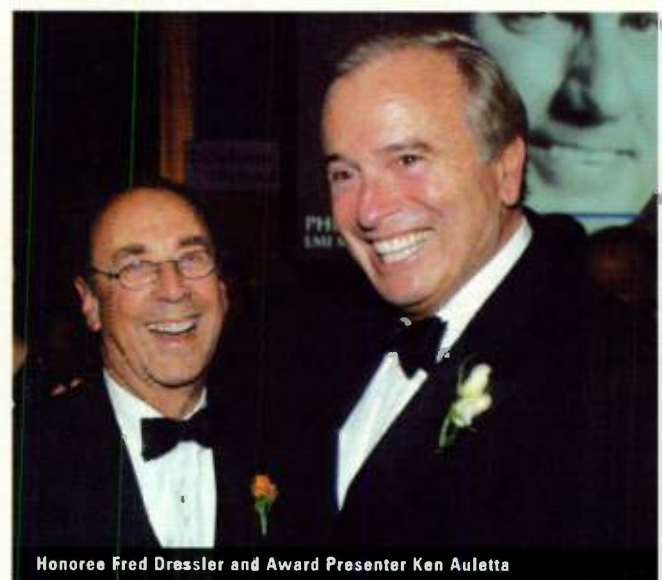
Sean Penn, Honoree John Sykes and John Mellencamp



Former President Bill Clinton presented award to Honoree John Sykes



Lorna Michaels presented award to Honoree Steve Kroft

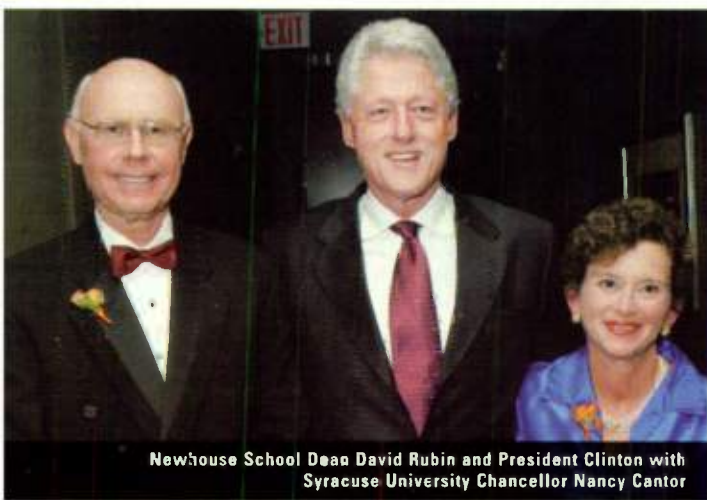


Honoree Fred Dressler and Award Presenter Ken Auletta

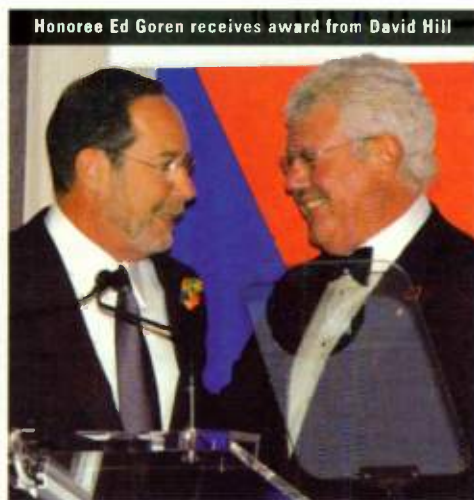
MASTER OF CEREMONIES Honoree Bob Costas, NBC & HBO Sports

SPECIAL TRIBUTE HONOREES Fred M. Dressler, Time Warner Cable Ed Goren, Fox Sports Deborah Henretta, The Procter & Gamble Company Steve Kroft, CBS News John Sykes, MTV Networks

HONOR ROLL Patrice Adcroft, *Marie Claire* Marv Albert, TNT Sports & YES Network Barry Baker, Boston Ventures Edward Bleier, Warner Bros. (Ret) / RealNetworks / CKX Inc. Angela Bundrant, Sony Pictures Television Maureen Cavanagh, *Sports Illustrated* Alan Frank, Post-Newsweek Stations, Inc. Eric Frankel, Warner Bros. Domestic Cable Distribution Brian Frons, ABC Daytime Gary Grates, General Motors Corporation Robert Halmi, Hallmark Entertainment Holdings, Inc. Steven Herson, TeleRep Irma and Austin Kalish, Television Writers & Producers Larry Kramer, CBS Digital Media Robert Light, Creative Artists Agency Arthur Liu, Multicultural Radio Broadcasting Inc. Paula Madison, KNBC and NBC/Telemundo Anthony "Tony" Malara, Malara Broadcast Group Joe McNally, Photographer/Photojournalist Jim Morris, Pixar Animation Studios Eric Mower, Eric Mower and Associates Jack Myers, Jack Myers Report Lowell Paxson, Paxson Communications Corporation Philip Quarataro, EMI Music North America Lakshmi Singh, National Public Radio Richard Stockton, NFL on FOX Mark Tinker, Television Director & Producer Mike Tirico, ESPN & ABC Sports Robin Toner, *The New York Times* Diane Weathers, *ESSENCE* John Wildhack, ESPN Howard Woolfey, Verizon Communications **IN MEMORIAM** Val Pinchbeck & Alan Rafkin



Newhouse School Dean David Rubin and President Clinton with Syracuse University Chancellor Nancy Cantor



Honoree Ed Goren receives award from David Hill



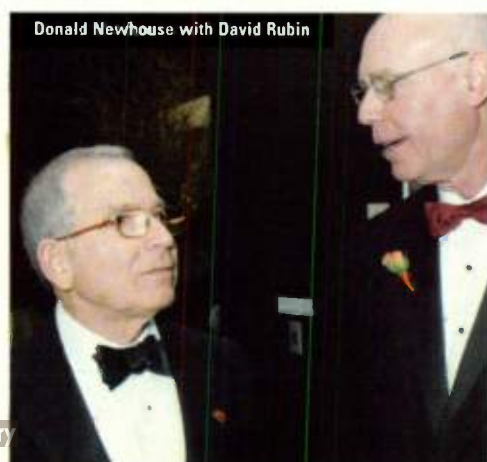
Dinner co-Chairs Bob Miron and Dick Parsons with Susan Newhouse



Joe Buck and Troy Aikman

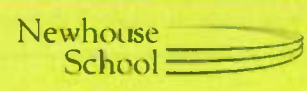


Honoree Deborah Henretta



Donald Newhouse with David Rubin

"A free press must be fortified with greater knowledge of the world and skill in the art of expression."
-Samuel I. Newhouse



How The WB Makes Pop Stars

On the right show, network exposure pays big dividends

By Paige Albiniak



The strategy of The WB's Lew Goldstein (left) gave a lift to the career of rock star Gavin DeGraw.

Before Gavin DeGraw's album *Chariot* was released to the general public, Joe Davola, *One Tree Hill*'s executive producer, was persuaded to hear it by Lindsey Wolfington and Madonna Wade-Reed, who place pop songs on TV shows. They had successfully landed artists' songs on The WB's *Smallville* and *Felicity* in the past and wanted to push DeGraw's debut.

Davola didn't like the song they picked, but he told the women "This guy sounds like *One Tree Hill*," Wade-

Wanna Be" hit No. 1 on the pop charts.

In its 10 years on the air, The WB—always aimed squarely at the 18-34 demographic—has included the latest music in its shows.

"TV is the new radio," says Mark Schwahn, *One Tree Hill*'s creator and executive producer. "The WB is so smart to acknowledge that most kids have a soundtrack to their lives."

One of the young network's first hits, *Dawson's Creek*, incorporated songs into every episode. "When

Reed recalls. "He told us to get him the record, even though it wasn't released yet. And that's how 'I Don't Wanna Be' became the theme song."

One Tree Hill premiered on The WB in September 2003 and was not expected to be an instant hit.

But somehow, the show and its sizzling cast caught on. And with it, DeGraw's song gained popularity. This spring—a year and a half later—"I Don't

we used music, it enhanced the emotion, the power, and—in many cases—the vulnerability and angst of all the characters," says Paul Stupin, executive producer of *Dawson's Creek*. "The success we had kept pushing us to try even harder in terms of our music selections."

Spelling Television producers learned with *Beverly Hills 90210* that a hot soundtrack adds youth appeal. "We put Christina Aguilera on *90210*," says Ken Miller, senior VP at Spelling. "I heard 'Genie in a Bottle,' and I knew that it was a hit."

Spelling did the same with WB dramas *Charmed*, *7th Heaven* and *Summerland*. Each show had its own musical tone, from *Charmed*'s live performances to *Summerland*'s surfer-town tunes.

The network drives viewers to its Web site at TheWB.com, where they can purchase the CDs. Lew Goldstein, the network's co-president of marketing, proposed running a promotional mention at the end of every episode. Song licensing and publishing can run up to \$80,000 for a megastar's music; the ad cards keep costs down, allowing producers to pack their shows with even more music. And The WB seeks out new artists, because their songs are less expensive and can help build The WB's reputation.

"If a show's producer can get a break on the cost of the music, then we'll allow a card," says Goldstein. "Producers will bring their shows in shorter [length] to accommodate that." ■

Les Garland's Latest Video Invention

He discusses *The Tube*, his multicasting music experiment

Les Garland lives and breathes music television. After years as one of the nation's top rock-radio programmers, he became an executive at Atlantic Records, a gig he left to join his friend Bob Pittman in co-founding MTV and then VH1. In the 1990s, Garland helped launch *The Box*, a music-video channel that has since been swallowed by MTV2.

Now Garland is back, this time with *The Tube*, a music-video network that is squeezing itself onto the extra space in the digital spectrum typically used just for secondary high-def options. *The Tube* launches in June on 30 Raycom-owned stations; the largest market is Cleveland. Garland talked with Stuart Miller about the music-on-TV business.

What brings you back to television again?

I was flipping around, and I said to a friend, "Is it me, or are you noticing a shortage of music on television?" The percentage of the 168 hours in a week where networks like MTV and VH1 were really playing music was minimal. I'm not slamming my alma mater, because they're terrific at what they do, but there wasn't much in terms of pure music videos.

How did you develop the concept for *The Tube*?

Actually, my first thought was to go after 12- to 25-year-olds, because I thought there was maybe a slot

there. But I saw it as a traditional cable channel, and the real obstacle, which got bigger and bigger, was distribution.

That's the ultimate cable conundrum. How did you surmount it?

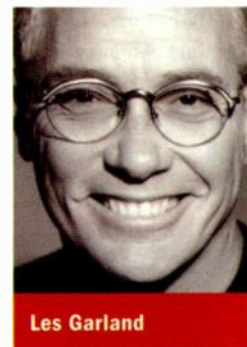
A long-time friend recommended that I meet Mike Ruggiero [CEO of ATV Broadcast Consulting]. He unveils this thing called multicasting, and he's going on about it, and it's all technical, and finally I say, "What are you talking about?" I made him start all over again, and I said, "This time, draw me some pictures." Once I got it, I said, "I think you're sitting on the biggest secret in show business."

But *The Tube* is not going to be for teens.

Well, we went on a fishing expedition with distributors, and their first question was about content. The videos aimed at that demographic are often not compatible with where we'd be slotted in. It freaks people out. Now, I remember from my radio days getting in trouble for playing Jimi Hendrix's long version of "The Star Spangled Banner." I'm done pushing that envelope. This wasn't so appealing to me, so I went back to the drawing board.

What did you find there?

Well, *The Fuse* is really taking on MTV and the 12-



Les Garland

25 demo. And VH1 Classic shows a lot of music, but it's only classics, and there's a question of its relevance to today. People over 35 are buying music, but they have fewer options. There are a lot of factors like the consolidation of radio, which has made it more difficult for companies to break new acts in.

Well, I listen to Coldplay, and my kids listen to *The Beatles* and *The Who*, and their teenage babysitter likes Jimi Hendrix.

Exactly. So I thought about a foundation of classic rock but not just old videos. We're playing new music by superstars like U2 and Bruce Springsteen, and we're also playing bands like Coldplay. I'm a passionate music guy, and this is an extension of me and my personality.

Will you expand the programming later on?

No. It's pure. There are going to be no long-form reality shows, no game shows. That's how we differentiate ourselves. Our slogan is: "Think of it as Music Television. Only with music."

So how can you next marry art and technology?

We'll be launching a commerce connection for *The Tube*—a "see it, hear it, buy it" concept—in the next 90 days. But we won't sell on TV. We'll protect the integrity of *The Tube* at all costs. All the entertainment will be on the TV screen. If we keep clutter off the channel, we can play more music and stay credible. We don't want to be in your face, going, "Buy, buy, buy." ■

*Leading
Through
Service*

*Join us for the Seventh Annual
Service to America
Celebration*

*Honoring the public service
commitment of radio and
television broadcasters and their
community partners.*

Monday June 13, 2005

*Ronald Reagan Building
and International Trade Center
Washington, DC*

With Special Recognition to:

Dennis J. FitzSimons

Chairman, President and CEO, Tribune Company

Frances W. Preston

Retired President and CEO, BMI

NABEF

For information, www.nabef.org
or (202) 429-5424. Sponsorship and
ticket opportunities, (202) 429-5426.

National Association of
NAB
BROADCASTERS



BONNEVILLE
INTERNATIONAL

*This event is made possible by the
generous support of the Bonneville
International Corporation and the
National Association of Broadcasters.*

This story would not make a good country song. There is none of the heart-break, there are no hard times, and it is lacking a “this town ain’t big enough for the two of us” shootout. Although Viacom’s Country Music Television (CMT) and Scripps Networks’ newly acquired Great American Country (GAC) are definitely competitors—in Nashville, on Madison Avenue—the flourishing of the genre means they both win.

“Sure we’re competing for some of the same audience,” says Ed Hardy, Scripps’ senior VP, who oversees GAC, “but country music, with all its ebbs and flows always settles at a higher point, so there’s always room for more than one network.”

CMT General Manager Brian Phillips concurs: “Country music has never been healthier.”

Indeed, country-music sales—sparked by the likes of Kenny Chesney, Gretchen Wilson and Tim McGraw—climbed 11.2% in 2004, while the airing of

“I keep bumping into development people for other broadcast and cable networks in Nashville looking for specials and country-related programs,” Phillips says. “It’s like a gold-rush town. Everybody wants a piece of the action.”

So two country networks is no problem. That said, the edge these days definitely belongs to Viacom’s CMT. It got into the game first; Scripps just jumped in last fall, buying GAC from Jones Media Networks for \$140 million.

GAC is on a remarkable growth spurt. Because of a deal with DirecTV, the network added more than 10 million households in 2004, bringing the tally to just 36.8 million. That is where CMT was when Viacom took over, but now the network has just passed the 77 million household mark.

“GAC is in its Avis phase right now where, as the clear-cut No. 2, they have to try much, much harder. CMT is way ahead right now,” says Shari Anne Brill, director of programming at ad-buying firm Carat USA.

entertainment options on television, not just GAC, Phillips says: “I don’t see us being pulled into any kind of face-off with Great American Country.” He emphasizes that, while CMT has all Viacom’s strong resources, the network has its own independent identity. “We’re not MTV South or VH1 with a twang.”

Actually, CMT is following the standard Viacom playbook fairly closely, but StarLink’s Coleman points out that it should work as it has in the past with both audiences and media buyers. “CMT is becoming younger, and it has a more contemporary feel,” she says. “And it’s stepping away from pure music into original properties.”

Upcoming series *Trick My Truck* is essentially MTV’s *Pimp My Ride* with a country twang. *Man Vs. Vegas* (about a man who lost a lot of money there and seeks revenge), *American Soldier* (about a small-town National Guard brigade) and a two-hour special on girls trying to be Dallas Cowboy cheerleaders don’t necessarily have anything to do with country music but fit well with the male 18-34 demo.

GAC TAKES THE OPRY

And CMT has succeeded at broadening the focus of country, while staying true to the musical mission. For example, *Crossroads* pairs country artists like Hank Williams Jr. with musicians from other genres, such as Kid Rock. *MuzikMafia TV* goes behind the scenes on a national tour with stars like Gretchen Wilson (but also features blues musicians, a cowboy rapper and visual artists). CMT also featured a series, *Home Blitz*, teaming country stars with a Habitat for Humanity project. The upcoming *Unsung Stories* gets songwriters to create tunes from real stories ripped from the headlines.

“Country radio is quite conservative and more passive, and we want to redefine country music and help set the new direction,” says Phillips. “We are pushing this community to take creative chances. We are actually the single strongest presence.”

As part of CMT’s new direction, however, it cut ties with the venerable but old-fashioned *Grand Ole Opry*, which GAC quickly snapped up. Hardy says grabbing *Opry* “definitely added millions and millions of subs. It was a big, big statement to the MSO community.”

Hardy says Scripps bought the network knowing it was “underdeveloped” and even in the wrong city. It was based in Denver, where Jones Media was headquartered. It moved to Nashville, Tenn.

Although GAC is different in subject matter from other Scripps networks, Hardy says, with its female 25-54 skew and wholesome atmosphere, it is a “natural fit” in terms of ad and affiliate sales. There are a few synergies. GAC ran a special on musician Buddy Jewell promoting a subsequent appearance on the company’s Shop At Home network, where Jewell pushed a new album. The network is working on “cooking-with-country-stars” projects with the Food Network. “We want to build relationships with the artists and the labels and the viewers,” Hardy says.

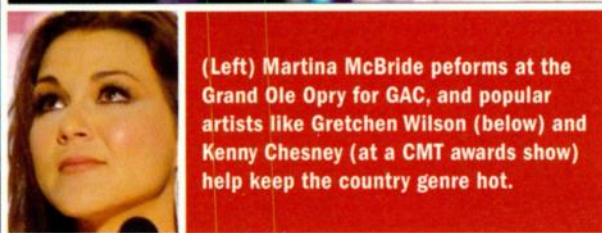
While the network relies heavily on music videos (which is an inexpensive form of programming ideal for a smaller network) to build its true-to-the-music brand, it is also aggressively pursuing other options, says Sarah Trahern, VP of programming.

GAC will be partnering with the Academy of Country Music on projects and is already working with the Country Music Association at its festival, creating *Celebrity Close-Up*, an *Inside the Actors Studio*-like show for country, which the network hopes to expand upon. Like CMT, GAC sees this program as integral to revealing deeper truths than a video can convey. Says Trahern, “We want to directly connect the fans to the artists,” wherever in the U.S. country-music lovers are. That, as it turns out, is just about everywhere. ■

Gettin’ a Kick out of Country Music

Viacom’s CMT and Scripps’ GAC ride a hot trend

By Stuart Miller



(Left) Martina McBride performs at the Grand Ole Opry for GAC, and popular artists like Gretchen Wilson (below) and Kenny Chesney (at a CMT awards show) help keep the country genre hot.

the Country Music Awards made the top 10, faring so well with young audiences (CBS’ best teen demo in five years for any night) that ABC recently outspent CBS to win future rights to the program.

Country has shed its old hayseed image, thanks in part to the crossover appeal of stars like the Dixie Chicks. Country music plays to the same crowd that keeps NASCAR popular, and the post-9/11 patriotic fervor plays well as a country-music theme.

“Our clients are not looking for a rural target but for a certain programming environment, and these networks can provide it,” says Karen Coleman, broadcast investment director for StarLink.

“There are more country stars doing endorsements these days than musicians from any other genre,” says Hardy, also pointing to how New York—yes, that New York, the seeming antithesis of all things country music—wooded the CMA Awards to win the right to host the show. “I think those things show strong confidence in the appeal of country music.” (The New York radio market doesn’t even have a country station.)

If you have less than 50% penetration like GAC, it’s very tough to get the buyer’s attention: “It depends on how they price themselves. You have to give very attractive deals, although Scripps can package it with their other channels,” Brill says, referring to Food Network, HGTV, DIY and Fine Living.

NOT “MTV SOUTH”

And being the second one in is challenging these days when channel space is precious, Brill says, explaining that the network must convince operators that there is a country audience not being served by CMT. While digital obviously has more room, she points out, it isn’t making big inroads into many of the more rural markets where country music is particularly strong.

And, she adds, while Scripps does a good job, when it comes to building a brand, “Viacom is the powerhouse. It’s a really strong marketing machine, and they’re making CMT more contemporary and more upscale.”

CMT is striving to differentiate itself from all other



Five Secrets of the New Fall Season Revealed

DECIPHERING PRIME TIME IN A TOUGH UPFRONT AD MARKET

By Jim Benson and Allison Romano

Sometime between Jamie Foxx's crooning "America the Beautiful" for NBC's Winter Olympics coverage and UPN President Dawn Ostroff's sashaying onstage at the Theater at Madison Square Garden with a boa—constrictor—around her neck, the 2005-06 television season started to take shape.

After a week of pomp and pageantry, the broadcast networks' upfront week concluded with heavy doses of justification of the choices for the coming season. Facing a flat year with more than \$9 billion in upfront ad commitments, the networks are taking some leaps of faith with some shows while relying on trusted formulas with others.

Some networks are making daring scheduling moves, pitting unknown shows against bona fide hits in the hope that audiences are ready for fresh material. Thursday nights, in particular, are no longer sacred. Sitcoms are all but dead to the networks, with a paucity of potential A-list sitcoms coming out of this season's crop. And wish-fulfillment shows—those formulaic tear-jerkers in which network producers make a game of helping the needy—are filling the gaps.

As network execs try to predict what shows will fly, veterans will decide with their remotes. Already, several veteran shows, such as CBS' *Judging Amy*, have been whacked. To better decipher what the networks have to offer, consider five essential trends unfolding this fall.

ROOKIES VS. VETERANS

Some unknown new series are going up against heavyweights. CBS, for instance, will air its new 10 p.m. Tuesday-night drama *Close to Home* against *Law & Order: SVU* on NBC and *Boston Legal* on ABC.

CBS' 9 p.m. Wednesday procedural drama *Criminal Minds* faces the monster ABC hit *Lost* and Bruckheimer's new buzz-worthy NBC military drama *E-Ring*.

In fact, all the networks face some tough sledding at certain times, says Bill Carroll, VP of programming for station rep firm Katz and a 20-year veteran of network upfronts. "New shows on all the networks are going against really established shows."

On Thursday nights—considered TV's biggest night because it accounts for 40% of all network

advertising revenue—networks have traditionally rolled over, fearful about going up against, at first, NBC's *Friends* and, then, CBS' *Survivor*.

"Hundreds and hundreds of millions of dollars are at stake" on Thursday, says Viacom Co-President/Co-COO and CBS Chairman Les Moonves. He was the first to take on NBC, which had long owned the night. With *Friends* gone, though, CBS' challenge turned into a romp on the strength of *Survivor*, *CSI* and *Without a Trace*. Now others want a piece of the Thursday-night action.

The WB will air its hits *Smallville* and *Everwood* on Thursday night, while Fox is keeping *The O.C.* in its 8 p.m. perch and adding *The Reunion*, about six high school friends. ABC has sent super-spy Sydney Bristow (Jennifer Garner) on what could be a suicide mission, with *Alias* moving to 8 p.m. Thursdays. It will lead into a new version of *The Night Stalker*, whose mission will be to help prop up *Primetime Live* at 10. ABC Entertainment President Stephen McPherson calls the move "scary and exciting."

Fox audaciously scheduled critically acclaimed *Arrested Development*, which was in danger of being cancelled, at 8 p.m. Monday. Others weren't so lucky. NBC whacked *Law & Order: Trial by Jury*. CBS jettisoned its oldest-skewing shows, *Joan of Arcadia* and *Judging Amy*. And ABC bid farewell to the comedies *My Wife & Kids* and *8 Simple Rules*.

I WANT MY B(RUCKHEIMER)-TV

Jerry Bruckheimer, the creator/executive producer of *CSI* is the king of network-television production these days. Next season, he will be broadcast TV's most influential and prolific producer, generating 9½ hours of programming, including four new series, the most of any producer. In contrast, his crime rival, *Law & Order's* Dick Wolf, will have three hours now that NBC cancelled spin-off *Law & Order: Trial by Jury*.

JERRY BRUCKHEIMER WILL BE BROADCAST TELEVISION'S MOST PROLIFIC PRODUCER, GENERATING 9½ HOURS OF PROGRAMMING.

The Jerry Bruckheimer TV machine already churns out TV's most-watched drama *CSI* and spin-offs *CSI: Miami* and *CSI: New York*, as well as dependable dramas *Without a Trace* and *Cold Case* and the Emmy-winning reality hit *The Amazing Race*. Now Bruckheimer is branching out.

With The WB's upcoming *Just Legal*, he injects a lighter, comedic tone, pairing *Miami Vice* alum Don Johnson, a down-on-his-luck lawyer with an idealistic teenage partner. CBS' upcoming *Close to Home* is centered on a beautiful young prosecutor tackling dark crimes in her seemingly peaceful community.

Having conquered crime shows, Bruckheimer is now attempting a sitcom. Sometime midseason, The WB will debut his *Modern Men*, but the show already needs some tweaking. The pilot stars *Just Shoot Me's* Wendie Malick as a life coach trying to teach three twentysomething guys to relate to women. When ABC surprisingly renewed ratings-starved comedy *Jake in Progress*, which co-stars Malick, it meant her role in *Modern Men* must be recast.

NBC, struggling to find new hit dramas, is hoping for a little Bruckheimer magic with the upcoming drama *E-Ring*, about the inner-workings of the Pentagon. In usual Bruckheimer fashion, it boasts big-name actors in Dennis Hopper and Benjamin Bratt. NBC is so bullish on *E-Ring* that it pushed *The West Wing* out of its 9 p.m. Wednesday berth to make room for this hopeful.

With 10 shows on his slate, is Bruckheimer spread too thin? Says The WB President of Entertainment David Janollari, "Jerry has never failed to put his hands all over every single show he does. I'm not expecting him to start now."

LIGHT ON LAUGHTER

Comedies, once a staple of prime time on the networks, stayed scarce again. For fall, only two comedies appear on the ABC schedule, two each at CBS, Fox, and UPN and one, for the moment, at The WB.

Of the sitcoms showcased last week, only two created enough real buzz to potentially make the A-list: NBC's single-camera comedy *My Name Is Earl*, about a low-rent crook, airing at 9 p.m. Tuesdays, and UPN's *Everyone Hates Chris*, narrated and co-executive-produced by comic Chris Rock, at 8 p.m. Thursdays (though being on a mini-network and having a tough time slot could hurt its chances).

CBS' *Two and a Half Men* proved to be strong with *Everybody Loves Raymond* as a lead-in; now the sitcom takes the 9 p.m. *Raymond* slot and becomes the anchor of CBS' Monday comedy franchise. Critics say it must prove itself there to be a stand-alone hit.

At CBS, the 8:30 Monday sitcom *How I Met Your Mother* has picked up some buzz;

Continued on page 28



Five Secrets of the Fall Season Revealed

Continued from page 27

ABC has *Crumbs*, a dysfunctional family in a midseason comedy starring *The Wonder Years*' kid-turned-adult Fred Savage, from Disney's Touchstone Television.

But judging a sitcom's chances is tough at this point, since few in the industry have seen full pilots, only cut-downs. Often, ad buyers are persuaded by a combination of factors: the clips used, how well the network articulates its strategy, and where networks put the shows.

For example, CBS put the high-concept sitcom *Out of Practice* at 9:30 Monday in probably the best hammock on TV, between *Two and a Half Men* and *CSI: Miami*. The network is likely betting that it can easily promote stars like Henry Winkler and Stockard Channing, as well as the concept of a dysfunctional family of doctors.

CBS, meanwhile, has moved *King of Queens* back to Monday nights at 8 from Wednesday at 9, which may help make *Mother* into a franchise show. *Queens* star Kevin James has signed for one more year at a reported \$500,000-plus per episode. That fee could drastically climb next year if James decides to leave to pursue a full-time movie career and CBS has nothing strong enough to lead off the night.

MORE EPISODES TO THE RESCUE

Vowing to attract viewer loyalty, the networks made a promise to viewers: More episodes are on the way.

Many believe ABC risked alienating its audience

with a long midseason hiatus for *Desperate Housewives*, but viewers were patient. Even so, the networks—like The WB, which ordered 26 episodes of returning drama *One Tree Hill*—promised to go into next season with larger episode orders.

Other motives besides public service are at work, however. During the network run of shows, the studios deficit-finance them. Their goal is to get to 100 episodes, then sell the programs in syndication for a hefty profit.

When the shows were under separate ownership, the networks had no vested interest in seeing them succeed. Now, with vertical integration putting all the networks under the same roof as the production units, it is in the networks' best interest to rack up the episodes as fast as possible. They can get there in four years with 26 episodes versus five years with 22 episodes.

Having more episodes is important for another key reason. With ratings races tighter now than ever and ad dollars harder for the networks to come by, it's important for them to come to the upfronts and claim victory in any ratings category.

The only way to accomplish that is to have more episodes ordered, so they can go into the May sweeps with their best shows and fewer reruns. "It's all about bragging rights," one industry observer noted.

TEAR-JERKERS

Worried that the reality craze is slowing down? It's not. It's just morphing. The networks sprinkled unscripted tear-jerkers liberally around their fall

lineups. Can anyone unseat reigning champ *Extreme Makeover: Home Edition* in the race to make women sob and men get called SOB's for being so insensitive? The early money might actually be on Ashton Kutcher's *Beauty and the Geek* (debuting June 1 on The WB), which had people talking well after the network presented it to advertisers. The show is about a bunch of geeky men pairing up with a bevy of intellectually challenged babes, with the idea that the couples teach each other to be better people—and hope not to be eliminated each week.

Competition for the Tear-Jerker Tiara will also come this fall from NBC's *Three Wishes*, in which former country star Amy Grant saunters into a small town with her crew and makes the wishes of three needy residents come true. From a little girl who gets a much needed operation to a young boy getting adopted by his beloved stepfather, prepare for an all-out and shameless assault on your heartstrings.

And while neither *Beauty* nor *Three Wishes* showed much in the way of product placement in the clips, these shows are obviously prime vehicles to sell, well, anything. If reality shows have taught us anything, it is that our emotions are for sale. Although ABC has only the one hour of *Home Edition* slated for fall (gone are the original *Extreme Makeover* and *Extreme Makeover: How'd They Do That?*), other shows returning from the feel-good movement include NBC's *The Biggest Loser* and ABC's *Wife Swap*. ■

Additional reporting by Ben Grossman



Turn Up the Heat

Not desperate or lost anymore, McPherson adds a dozen new series **By Jim Benson**

The ovation greeting Marc Cherry at ABC's upfront presentation could have been to acknowledge the executive producer of mega-hit *Desperate Housewives*. But the Madison Avenue crowd was, at that moment, more impressed with the multi-talented Cherry's Busby Berkeley-like song-and-dance number, as well as his top hat and tails (see page 33).

For ABC, the loud cheers stood in stark contrast to past presentations, when the network tried its best to divert attention from its prime time problems.

Not so this year. With laser-like focus, the presentation really was, as ABC Entertainment President Stephen McPherson said, "all about the shows." He refused to get swept up by the hyperbole typical of upfront week, despite the barn-burning success ABC has enjoyed this past season with rookies *Desperate Housewives*,

Grey's Anatomy and *Lost*. But McPherson has applied that same aggressive philosophy to next season's schedule: The newly energized network has something new almost every night this fall, and a bundle of midseason replacements. ABC looks hot again.

WHAT'S NEXT:

EMILY'S REASONS WHY NOT (comedy, Mondays at 9, midseason): Heather Graham's sitcom is stirring positive buzz and will counter male-leaning CBS powerhouse *Two and a Half Men*. From Sony Television, Pariah
WHAT ABOUT BRIAN (drama, Mondays at 10, midseason): J.J. Abrams (*Alias*, *Lost*) will try to fend off CBS' *CSI: Miami* and NBC's *Medium* as part of the team producing this tale of a single guy coping with life and love. From Touchstone Television, Bad Robot
COMMANDER-IN-CHIEF (drama, Tuesdays at 9): Geena

Davis is a wife, mom and leader of the free world. From Touchstone Television, Battle Plan Television
FREDDIE (comedy, Wednesdays, 8:30): Freddie Prinze Jr. plays a single guy living with a houseful of female relatives. A preview drew lukewarm response. From Warner Bros., Mohawk Productions and The Firm

INVASION (drama, Wednesdays at 10): Sci-fi thriller will do battle with NBC's mothership *Law & Order* and CBS's *CSI: New York*. From Warner Bros., Shaun Cassidy Productions

THE NIGHT STALKER (drama, Thursdays at 9): Revival of the dark '70s classic has a reporter battling fear—and the original *CSI* on CBS and Donald Trump's hair on NBC. From Touchstone Television

HOT PROPERTIES (comedy, Fridays, 9:30): Four very different female realtors cope with their own personal predicaments. Produced by Interbang, with Warner Bros. Television



Commander-In-Chief

ABC's new Tuesday drama *Commander-In-Chief* features Geena Davis as the first female president and Donald Sutherland as Speaker of the House.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	WIFE SWAP						
8:30	THE BACHELOR	ACCORDING TO JIM	GEORGE LOPEZ				
		RODNEY	FREDDIE	ALIAS	SUPERNANNY		EXTREME MAKEOVER: HOME EDITION
9:00	MONDAY NIGHT FOOTBALL	EMILY'S REASONS WHY NOT	COMMANDER-IN-CHIEF	THE NIGHT STALKER	HOPE & FAITH	ABC MOVIE OF THE WEEK	DESPERATE HOUSEWIVES
9:30		JAKE IN PROGRESS	LOST		HOT PROPERTIES		GREY'S ANATOMY
10:00		WHAT ABOUT BRIAN	BOSTON LEGAL	INVASION	PRIMETIME LIVE		



"Are we pleased? Absolutely? Are we content? Not at all. This is a comeback in progress."
STEPHEN MCPHERSON ON HIS NETWORK'S REEMERGENCE

RETURNING SERIES (BLACK)

NEW TIME ANN/OR DAY (BLUE)

NEW SERIES (RED)

* DEBUT AFTER MONDAY NIGHT FOOTBALL

(R) ENCORE OF PREVIOUS EPISODE

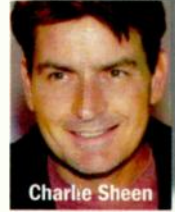
NEW FALL SEASON

The New World Order

Night by night, how the broadcast networks stack up for fall 2005



ABC's monster hit *Lost* changes time period and the whole complexion of the 9-10 hour on Wednesday, when three other networks will compete with new, highly touted dramas. This could be prime time's most competitive hour. Get your TiVo ready.



Man enough? CBS is giving *Two and a Half Men* its 9 p.m. Monday slot, which gives that sitcom the responsibility and burden of being compared to the show it replaces: *Everybody Loves Raymond*. CBS also has to score with two other new comedies that night. It could be a gamble.

MONDAY						
8:00	WIFE SWAP	THE BACHELOR*	THE KING OF QUEENS	ARRESTED DEVELOPMENT	ONE ON ONE	
8:30			HOW I MET YOUR MOTHER	KITCHEN CONFIDENTIAL	FATHOM	7TH HEAVEN
9:00	MONDAY NIGHT FOOTBALL	EMILY'S REASONS WHY NOT*	TWO AND A HALF MEN	PRISON BREAK	GIRLFRIENDS	JUST LEGAL
9:30		JAKE*	OUT OF PRACTICE		HALF & HALF	
10:00		WHAT ABOUT BRIN**	CSI: MIAMI		MEDIUM	

TUESDAY						
8:00	ACCORDING TO JIM					
8:30	RODNEY	NCIS	BONES	THE BIGGEST LOSER	NEXT TOP MODEL (R)	GILMORE GIRLS
9:00	COMMANDER-IN-CHIEF	THE AMAZING RACE	HOUSE	MY NAME IS EARL	SEX, LIES & SECRETS	SUPERNATURAL
9:30				THE OFFICE		
10:00	BOSTON LEGAL	CLOSE TO HOME		LAW & ORDER: SPECIAL VICTIMS UNIT		

WEDNESDAY						
8:00	GEORGE LOPEZ	STILL STANDING	THAT '70S SHOW	THE APPRENTICE: MARTHA STEWART	AMERICA'S NEXT TOP MODEL	ONE TREE HILL
8:30	FREDDIE	YES, DEAR	STACKED			
9:00	LOST	CRIMINAL MINDS	HEAD CASES	E-RING	VERONICA MARS	RELATED
10:00	INVASION	CSI: NY		LAW & ORDER		

THURSDAY						
8:00	ALIAS	SURVIVOR: GUATEMALA	THE OC	JOEY	EVERYBODY HATES CHRIS	SMALLVILLE
8:30				WILL & GRACE	EVE	
9:00	THE NIGHT STALKER	CSI: CRIME SCENE INVESTIGATION	REUNION	THE APPRENTICE	CUTS LOVE, INC.	EVERWOOD
10:00	PRIMETIME LIVE	WITHOUT A TRACE		ER		

FRIDAY						
8:00	SUPERNANNY	GHOST WHISPERER	THE BERNIE MAC SHOW	THREE WISHES	WWE SMACKDOWN!	WHAT I LIKE ABOUT YOU
8:30			MALCOM IN THE MIDDLE			TWINS
9:00	HOPE & FAITH	THRESHOLD	THE GATE	DATELINE NBC		REBA
9:30	HOT PROPERTIES					LIVING WITH FRAN
10:00	20/20	NUMB3RS		INCONCEIVABLE		

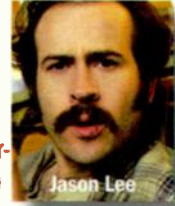
SATURDAY						
8:00		CRIMETIME SATURDAY	COPS			
8:30			COPS			
9:00	ABC MOVIE OF THE WEEK	CRIMETIME SATURDAY	AMERICA'S MOST WANTED	NBC SATURDAY NIGHT MOVIE		
9:30						
10:00		48 HOURS MYSTERY				

SUNDAY						
7:00			ANIMATED ENCORES			
7:30	AMERICA'S FUNNIEST VIDEOS	60 MINUTES	KING OF THE HILL	DATELINE NBC		
8:00						
8:30	EXTREME MAKEOVER: HOME EDITION	COLD CASE	THE SIMPSONS	THE WEST WING		CHARMED
9:00			THE WAR AT HOME			
9:30	DESPERATE HOUSEWIVES		FAMILY GUY	LAW & ORDER: CRIMINAL INTENT		BLUE COLLAR TV
10:00		CBS SUNDAY MOVIE	AMERICAN DAD			
	GREY'S ANATOMY			CROSSING JORDAN		BLUE COLLAR TV



He is a Night Stalker. All the networks aim to make in-roads on Thursday, TV's most lucrative night. NBC could be most vulnerable.

My Name Is Earl: An intelligent comedy about a redneck? Industry insiders are betting that NBC will score big with this sitcom starring Jason Lee as *Earl*, a guy about as far removed from NBC's former Tuesday 9 p.m. occupant, *Frasier*, as you can imagine.



Last season's *Joan of Arcadia* talked with God. This year on CBS's Friday nights, star Jennifer Love Hewitt talks to ghosts in *Ghost Whisperer*. An hour later, *Threshold* stays otherworldly when the Navy finds an extraterrestrial craft floating in the Atlantic.



Top Les

Younger, hipper and with more Bruckheimer (but no *Raymond*) **By Allison Romano**

CBS may be on a roll, but network brass says they won't coast. This season, the network is tops in total viewers and adults 25-54 and within striking distance of 18-49 leader Fox. Still, CBS is marching on with the mission Viacom Co-President and Co-COO Leslie Moonves started in 1996 to win every demo and get younger. "Our plan was to do it brick by brick, show by show, night by night," Moonves said at CBS' May 18 upfront presentation. "Next year, we'll be even stronger." (Also a little strong, in the minds of some onlookers at the upfronts, were the barbs directed at NBC's Jeff Zucker, which veered from funny to nasty.)

To increase its heft, CBS is adding six series for fall. In CBS fashion, all looked solid and safe. As expected, upstart sitcom *Two and a Half Men* takes the mantle from

Everybody Loves Raymond, moving to Mondays at 9 p.m. *King of Queens* switches from Wednesdays to lead off Mondays at 8 p.m., and two new comedies, *Out of Practice* and *How I Met Your Mother*, round out the night.

WHAT'S NEXT:

CLOSE TO HOME (drama, Tuesdays, 10): A suburban district attorney (*Bold and the Beautiful* star Jennifer Finnigan) prosecutes violent crimes that rock her own tranquil town. From Jerry Bruckheimer Television and Warner Bros. Television
CRIMINAL MINDS (drama, Wednesdays, 9): Three FBI profilers (Mandy Patinkin, Thomas Gibson and Shemar Moore) try to get inside the heads of criminals. From Touchstone Television and Paramount Network Television.
EVERYTHING I KNOW ABOUT MEN (comedy, midseason):

Dharma & Greg's Jenna Elfman is a sexy secretary looking for love and trying to understand the opposite sex. From Touchstone Television and Paramount Network Television
GHOST WHISPERER (drama, Fridays, 8): *Party of Five* alum Jennifer Love Hewitt is a young newlywed who communes with ghosts. The psychic drama takes *Juan of Arcadia*'s former slot. Moonves theorizes the audience for a young woman talking to ghosts will skew younger than for one who talked to God. From Touchstone Television and Paramount

HOW I MET YOUR MOTHER (comedy, Mondays, 8:30): A father (voiced by Bob Saget) flashes back to present day to explain to his children how he went from bachelorhood to, well, meeting their mother. From 20th Century Fox Television
OUT OF PRACTICE (comedy, Mondays, 9:30): A family of doctors tries to diagnose the problems afflicting their own dysfunctional brood. Starring Stockard Channing and Henry Winkler. From Paramount

THRESHOLD (drama, Fridays, 9): A Navy unit finds a UFO in the Atlantic Ocean and prepares for an invasion. From Paramount
THE UNIT (drama, midseason): Action-drama with a twist: It shows a crack special forces team on covert missions and also their families left behind at home. From Twentieth Century Fox Television

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	THE KING OF QUEENS		STILL STANDING	SURVIVOR: CUATEMALA	GHOST WHISPERER	CRIMETIME SATURDAY	COLD CASE
8:30	HOW I MET YOUR MOTHER	NCIS	YES, DEAR				
9:00	TWO AND A HALF MEN	THE AMAZING RACE	CRIMINAL MINDS	CSI: CRIME SCENE INVESTIGATION	THRESHOLD	CRIMETIME SATURDAY	CBS SUNDAY MOVIE
9:30	OUT OF PRACTICE			WITHOUT A TRACE	NUMB3RS	48 HOURS MYSTERY	
10:00	CSI: MIAMI	CLOSE TO HOME	CSI: NY				



Threshold

Threshold is one of CBS' supernatural Friday-night dramas, about an alien invasion. Carla Gugino and Brian Van Holt star.



"It wasn't so long ago that we were the punching bag for other people. They called us the 'Geezer Network.'"

LES MOONVES



Peter's Principle

Liguori saves *Arrested*, and skeds a dozen comedies

By Ben Grossman

Coming off its first year on top of the ratings race in 18-49s, Fox will look to defend its title with a comedy-heavy fall schedule that also features five new dramas and two new sitcoms, but not a single new unscripted series.

The fall lineup boasts 12 comedies (none of the other Big Four networks have more than six), with the venerable Saturday-night block of *Cops* and *America's Most Wanted* representing the staple reality offerings.

As usual, Fox's fall schedule is a tap dance around baseball playoffs; it then reshapes itself when anchors *American Idol* and *24* return in January.

Obviously, one of the most talked-about moves is the return of *Arrested Development*, leading off Mondays at

8. "The decision was based on this: quality, quality, quality. I recognize that putting it on at 8:00 is pretty much a bold, audacious move," says Fox Entertainment President Peter Liguori. *Arrested* gives way in January when returning *House* moves there.

WHAT'S NEXT:

PRISON BREAK (drama, Mondays at 9): A man gets himself incarcerated to help break his death-row inmate brother out of jail. Slotted to run until the rejuvenated *24* resurfaces in January. From 20th Century Fox, Adelstein-Parouse Productions, Original Television
BONES (drama, Tuesdays, 8): Drama based on a real-life forensic anthropologist who studies victims' remains to solve crimes. From 20th Century Fox

HEAD CASES (drama, Wednesdays at 9): Starring Chris O'Donnell as a hot Los Angeles lawyer trying to put his personal and professional life back together. From 20th Century Fox

REUNION (drama, Thursdays at 9): Follows *The O.C.* Mystery about a high school class: each episode reveals one year. From Warner Bros. and Class IV Productions.

THE GATE (drama, Fridays at 9): San Francisco gumshoe, from *CSI* alum Josh Berman. From Regency Television

THE WAR AT HOME (comedy, Sundays at 8:30): A couple crazed from raising teen kids. From Acme Productions and Warner Bros. Television

KITCHEN CONFIDENTIAL (comedy, Monday, 8:30): A New York chef rebuilds his career. From 20th Century Fox, New Line, and Darren Star Productions Inc.



Prison Break

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	ARRESTED DEVELOPMENT		THAT '70S SHOW		THE BERNIE MAC SHOW	COPS	THE SIMPSONS
8:30	KITCHEN CONFIDENTIAL	BONES	STACKED	THE OC	MALCOLM IN THE MIDDLE	COPS	THE WAR AT HOME
9:00							FAMILY GUY
9:30	PRISON BREAK	HOUSE	HEAD CASES	REUNION		AMERICA'S MOST WANTED	AMERICAN DAD
10:00							

A brother (Wentworth Miller, standing top left) gets sent to prison to save his brother (Dominic Purcell seated at left) from death row in Fox's new *Prison Break*.

"We have no doubt there is a big target on our back."

PETER LIGUORI, ON DEFENDING FOX'S FIRST-EVER RATINGS WIN IN ADULTS 18-49 THIS SEASON.





Network Makeover

NBC keeps foundation, but needs to remodel **By Jim Benson**

As the virtually undisputed leader of the network pack for years, NBC is accustomed to leading off the annual advertiser upfront presentations, as it did last week. Only this time, network brass Jeff Zucker and Kevin Reilly find themselves in the uncomfortable position of finishing the season in fourth place in NBC's exulted 18-49 demo.

Going first put the network at a big disadvantage, not knowing what the other guys would do—and could force it to alter its fall lineup over the next few weeks. But Thursday is staying as is, for now.

Its biggest moves include switching *The West Wing* from Wednesdays at 9 to Sundays at 8, in what may be its last season, and bringing back midseason entry *The Office*, which has gotten more critical praise than viewer eyeballs so far.

What's Next:

FATHOM (drama, Mondays at 8): Aliens from the sea? Sci-fi series made the buzz list among the upfront attendees. From NBC Universal.

MY NAME IS EARL (comedy, Tuesdays, 9): This single-camera show earned the most enthusiastic applause of any of NBC's new sitcoms. The promo clip reflected a funny, intelligently written, well-acted comedy about a dull-witted guy who is trying not to act like a Jerry Springer guest. From 20th Century Fox

THE APPRENTICE: MARTHA STEWART (unscripted, Wednesdays at 8): If she does what The Donald did, it would be a good thing for NBC. From Mark Burnett

E-RING (drama, Wednesdays, 9): The Pentagon-based series boasts Jerry Bruckheimer as executive producer, director-pro-

ducer Taylor Hackford, and stars Benjamin Bratt and Dennis Hopper. One of the most talked-about shows of the new season. With *e-Ring* goes head-to-head against ABC's *Lost*.

THREE WISHES (unscripted, Fridays at 8): Singer Amy Grant leads a team of experts to a small town to grant wishes to deserving people.

INCONCEIVABLE (drama, Fridays at 10): Drama about doctors at a family fertility clinic. Will advertisers buy it? Produced by NBC Universal and Glassman Media.

FOUR KINGS (comedy, midseason): Lifelong friends on the cusp of adulthood. By the creators of *Will & Grace*. A preview drew some healthy upfront laughs. From Warner Bros.

THICK AND THIN (comedy, midseason): Overweight woman (Jessica Capshaw) loses weight but gets no respect. From NBC Universal and Broadway Video.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	FATHOM	THE BIGGEST LOSER	THE APPRENTICE: MARTHA STEWART	JOEY	THREE WISHES		THE WEST WING
8:30				WILL & GRACE			
9:00	LAS VEGAS	MY NAME IS EARL	E-RING	THE APPRENTICE	DATELINE NBC	NBC SATURDAY NIGHT MOVIE	LAW & ORDER: CRIMINAL INTENT
9:30		THE OFFICE					
10:00	MEDIUM	LAW & ORDER: SPECIAL VICTIMS UNIT	LAW & ORDER	ER	INCONCEIVABLE		CROSSING JORDAN

NBC has high hopes for Jerry Bruckheimer's new Pentagon drama *E-Ring* starring Benjamin Bratt and Dennis Hopper.



Benjamin Bratt

"Get out of the gate at 8. Add shows that rate. Stay strong late."

JEFF ZUCKER ON NBC'S THREE GOALS FOR THE SEASON



The WB Matures

It expands appeal to older (but still young) adults **By Allison Romano**

Another network with its eyes on Thursdays, The WB is sacrificing proven hits *Smallville* and *Everwood* there to tussle with the big networks. It's a risky move.

Upstart teen ensemble drama *One Tree Hill* moves from Tuesdays to Wednesdays at 8, leading in to new arrival *Related*. On Mondays at 8, long-running family drama *7th Heaven* opens up for crime show *Just Legal* and, on Tuesdays at 8, *Gilmore Girls* leads in to new thriller *Supernatural*.

Across its schedule, The WB now aspires to a slightly older, particularly to the 25- to 34-year-old set. "We've battled the perception that we were [only] a teenage destination," says David Janollari, The WB Entertainment president. New and returning shows, he says, offer characters for a variety of age groups.

What's Next:

JUST LEGAL (drama, Mondays at 9): Don Johnson plays a washed-up lawyer with an 18-year-old whiz kid partner from Jerry Bruckheimer Television and Warner Bros.

SUPERNATURAL (drama, Tuesdays at 9): Brothers hunt odd evil in small towns. From Warner Bros. and Wonderland Sound and Vision

RELATED (drama, Wednesdays at 9): From *Friends* producer Marta Kauffman and *Sex and the City* writer Liz Tuccillo, a story of four very different adult sisters. From Warner Bros. and Class IV Productions

TWINS (comedy, Fridays at 8:30): Melanie Griffith is the mother of polar-opposite twins (Sara Gilbert and newcomer Molly Stanton) who run the family lingerie biz. From KoMut Entertainment and Warner Bros.

PEPPER DENNIS (midseason): Rebecca Romijn plays a Chicago TV reporter with a needy sister and rival anchor as a possible love interest. From 20th Century Fox.

THE BEDFORD DIARIES (midseason): Six New York City college students live and learn. Executive producers include *Oz* creator Tom Fontana and movie mogul Barry Levinson. From HBO Independent Productions, Warner Bros. and The Levinson/Fontana Co.

MISCONCEPTIONS (midseason): A teenage girl wants to meet her sperm-donor father, who is not exactly the Ivy League-educated surgeon her mother thought. From Imagine Television and Twentieth Century Fox.

MODERN MEN (midseason): Three childhood chums who have difficulty dealing with women seek help of a life coach. From Jerry Bruckheimer and Warner Bros.



Just Legal

Don Johnson (right) plays a washed-up lawyer with an 18-year-old partner (Jay Baruchel) in The WB's new drama *Just Legal*.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	7TH HEAVEN	GILMORE GIRLS	ONE TREE HILL	SMALLVILLE	WHAT I LIKE ABOUT YOU		CHARMED
8:30					TWINS		
9:00	JUST LEGAL	SUPERNATURAL	RELATED	EVERWOOD	REBA		BLUE COLLAR TV
9:30					LIVING WITH FRAN		
10:00							



"There is a great opportunity on Thursday, and it is best taken advantage of with our signature hits." DAVID JANOLLARI



UPN Rocks On

Chris Rock's new sitcom could be a Thursday surprise. **By Allison Romano**

Chris Rock wants to be UPN's secret weapon for Thursday nights. For fall, the network is adding *Everybody Hates Chris*, a sitcom loosely based on Rock's childhood that he'll narrate, scheduling it on Thursdays at 8 p.m. Competition is fierce in that slot: NBC's *Joey*, Fox's *The O.C.*, The WB's *Smallville*, ABC's *Alias* and, oh yeah, *Survivor* on sister network CBS.

"There hasn't been something this funny on Thursday nights in a long time," UPN President Dawn Ostroff said at the upfront presentation. "Unless you count The Donald's hair," a swipe at Donald Trump of NBC's *The Apprentice*.

To make room for other comedies, UPN is shuffling WWE's *Smackdown!* to Friday nights, where it

replaces cancelled *Enterprise*. Another Thursday-night newcomer is *Love, Inc.*, about a group of professional matchmakers.

At last year's upfront, UPN told advertisers it would chase women 18-34. Ostroff claims that UPN is closing in, but The WB still pulls in more young femmes.

UPN's other big move: Sophomore drama *Veronica Mars* is moving to Wednesday, replacing *Kevin Hill*. *Veronica Mars* will get a strong lead-in from UPN's *America's Next Top Model*.

What's Next:

SEX, LIES & SECRETS (drama, Tuesdays at 9): Denise Richards stars in ensemble drama about sexy L.A. twentysome-

things. From Axelrod/Edwards Company and Paramount.

EVERYBODY HATES CHRIS (comedy, Thursdays at 8): Loosely based on Rock's childhood in a tough Brooklyn Italian neighborhood (his character attends Corleone Junior High). A brief preview had the crowd roaring. Rock co-wrote and executive-produced pilot. From Chris Rock Enterprises and Paramount

LOVE, INC. (comedy, Thursdays, 9:30): Shannen Doherty and Holly Robinson Peete are matchmakers seeking love in their own lives, too. Up against *CSI* and *The Apprentice* they could be very lonely. From Chase TV, The Littlefield Co. Burg/Koules and Paramount

SOUTH BEACH (drama, midseason): Three New Yorkers move to steamy South Beach. Jennifer Lopez is executive producer. From Nuyorican, Flame and Paramount.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	ONE ON ONE			EVERYBODY HATES CHRIS			
8:30	ALL OF US	AMERICA'S NEXT TOP MODEL (R)	AMERICA'S NEXT TOP MODEL	EVE			
9:00	GIRLFRIENDS			CUTS	WWE SMACKDOWN!		
9:30	HALF & HALF	SEX, LIES & SECRETS	VERONICA MARS	LOVE, INC.			
10:00							



Everybody Hates Chris



"We believe we have a real opportunity to beat The WB in women. We are inches away." **DAWN OSTROFF**

Everybody Hates Chris, a new UPN sitcom loosely based on comedian Chris Rock's childhood, anchors a new Thursday comedy block.

Spanish-Language Expansion

New broadcast shows include *novelas*, dramas, sports and news **By Anne Becker**

An unfortunately timed contractual spat with Univision's content provider Grupo Televisa loomed over the Hispanic upfronts, with the market giant swearing the fight would not affect its new programming. Meanwhile, scrappy rival Telemundo used Univision's problems to tout its strategy: relying on homegrown shows.

Univision, which last year took in 70% of the upfront's overall \$1.1 billion, hopes to keep its stronghold on the Hispanic market this year, pushing its exclusive Spanish-language broadcast of the 2006 World Cup, the Latin Grammy Awards, five new *novelas* and new, in-house-produced late-night and weekend shows. More than 80% of its prime time content still comes from Mexico's Televisa, under a 1992 sales agreement through 2017, but Televisa this month sued for \$1.5 million in back royalties, and its chair Emilio



One of Telemundo's sexy *novelas* is *El Amor No Tiene Precio*

Azcárraga Jean resigned from the Univision board. Univision, which says it overpaid Televisa \$5.2 million in royalties, said the scuffle would not impact its programming—all five new *novelas* for next season come from Televisa.

"When you make an agreement that lasts 25 years, the lawyers structure it in a way that takes a catastrophic event to break—and that will never happen," said Ray Rodriguez, Univision's recently appointed president and COO.

But the network faces competition from NBC Universal-owned Telemundo, which pitched its mostly original slate under the tagline "*hecho para ti*"—"made for you."

Telemundo unveiled four new young-skewing *novelas* for prime and its first-ever hour-long dramas in addition to new reality, sports and news shows.

But the network has lost ground recently, reporting a 17% share of Spanish-language viewers 18-49, compared with some 25% in first quarter 2004. But executives stress a slow and steady growth.

Telemundo upped its investment in *novelas* alone to some \$55 million last year and has been recruiting producers, writers and talent for the past 20 months, says new President Don Browne, but he adds, "It's not like flipping a light switch. Watching Univision is a very ingrained habit, established over years, and it takes a while for viewers to break that habit."

Some ad buyers liked what they saw. "I was very impressed," said Lisa Contreras-Torres, VP/multicultural

director, Carat USA. "They have plenty in their slate that could challenge Univision, and people might give it more share on faith."

Hispanics account for more than 13% of the U.S. population and are expected to grow 2%-3% each year through 2010. Upfront spending on Spanish-language network TV is expected to grow to \$1.23 billion this year, according to Merrill Lynch estimates—nearly 8% of the approximately \$15.5 billion in revenues English-language broadcast networks generate.

"Those who are spending are spending more, and those who haven't allocated money are doing so," says Brad Adgate, senior VP and director of research for Horzion Media.

For all its contractual woes, Univision is clearly still dominant. The network says its 18-49 viewership grew 25% this year to an average 2.2 million in prime and it beat the Big Four in 18-34 ratings on 146 out of the 231 nights so far this season. "They're not broken, so there isn't a lot of tweaking Univision needs to do," Contreras says. It expects 50% more viewers for the World Cup this year, up from 35 million for the last tournament four years ago. It will air more than 300 hours of coverage including highlights, news and live broadcasts of all 64 matches of the June event. Live, hour-long show *¡Ay Que Noche!* is slated for Monday through Friday at midnight, and news show *Punto de Encuentro con Jorge Ramos* for Sundays at 10 a.m.—giving advertisers two new platforms for brand integration they do not get on the foreign-produced *novelas*.



5/23/05

VISIT THE BLOG OF TV: BCBEAT.COM

NEWS & COMMENT

2005-06 Upfront Parties...

Broadcast networks held their annual pitch-fest before advertisers in New York last week. During champagne-infused celebrations at hotspots across

the city, ABC, CBS, NBC, Fox, UPN, The WB and the Spanish-language networks trotted out their top talent to hawk next season's shows



1. From left: *Desperate Housewives*' Teri Hatcher, Marcia Cross, Brenda Strong, Marc Cherry, Felicity Huffman, Nicolette Sheridan and Eva Longoria at the ABC upfront.
2. Vanessa Minnillo of MTV at the William Morris Agency party at the Four Seasons.
3. Viacom Co-President/Co-CEO and CBS Chairman Leslie Moonves, with producers Robert Altman and Jerry Bruckheimer.
4. Donald Trump and Melania Knauss at the NBC upfront.
5. Executive VP of Programming and Production Ramon Escobar at the Telemundo presentation at Lincoln Center.
6. *The Amazing Race* winners Joyce and Uchenna Agu at the CBS upfront at Carnegie Hall.
7. CBS News' Julie Chen and Sony's Howard Stringer and Steve Mosko at the William Morris Agency party.
8. Fox President of Entertainment Peter Liguori at the network's upfront presentation.

For more pictures, turn to page 34

Photos: 1. Steve Ferrin, 2&3. Don Pollard, 4. Kevin Mazur, 5. Day Tamarra, 6. John Paul Flac, 7. Alex Berliner



Upfront Notebook

No, Really. We're No. 1!

An essential element of any upfront presentation is reminding advertisers you are first—in something. At last week's schmoozefests in New York, each broadcast network found a Nielsen stat that shows it coming out on top.

NBC, having tumbled from first place to fourth in the 18-49 demographic, now hyped its status as the top-rated broadcaster with young viewers making more than \$75,000.

CBS could top that one. It boasted that it leads in total viewers and adults 25-54 making more than \$100,000. It was even first in 18-49s—if you drop out the Super Bowl that tipped that stat to Fox.

Sometimes it was what the networks

Melanie, Watch Animal Planet



Twins creators and cast

Will & Grace creators David Kohan and Max Mutchnick, who have new comedy *Twins* on The WB next fall, suspect the network recruited them for another job: to make the WB a little "gayer." At The WB's upfront last week in New York, the duo offered up a few suggestions: Among their ideas:

Change the network mascot from a frog to a lesbian

Next fall on The WB: Ryan Seacrest and Clay Aiken are the *Gilmore Girls*.

Jack and Bobby: A love story.

Take sitcoms *Reba* and *Living With Fran* and combine them into *Reba's Living With Fran*.

Mutchnick quipped: "Smallville?" I don't think so. How about *Hung-like-a-Horseville*?"

That last one grabbed *Twins* star Melanie Griffith's attention. When Griffith drifted on stage to plug her sitcom, she giggled, "I would totally watch *Hung-like-a-Horseville*."

didn't tell you. Fox didn't point out that, despite the Super Bowl, it ranked fourth in 18-49s until *American Idol* returned in January.

Though rejuvenated, ABC was still running third in 18-49s, and that doesn't sound too tempting to advertisers. So instead, ABC execs trumpeted Nielsen marks for their dramas, crowing that freshman sensations *Lost*, *Grey's Anatomy* and *Desperate Housewives* are the most watched new dramas. (Of course, a little show called *CSI*, which draws about 26 million viewers weekly, is TV's most-watched drama.)

Even The WB and UPN got in on the act. The WB reminded advertisers it is the home for viewers 12 to 34 years old. But UPN says it is catching up and surpassing The WB; it says it is the top destination for women 18-34 on Wednesday night at 8. Well, on some weeks, UPN execs admit, it is No. 2, behind *Lost*, but that still beats The WB.

PBS didn't present, but we're pretty sure but it still leads in programs that are underwritten by "viewers like you."

Applause-o-Meter

Who earned the loudest applause at last week's upfront festivities? We didn't have a decibel meter handy, but a few performances shook the rooms. CBS, after stressing it keeps getting younger and younger, treated advertisers to a live performance of ageless Aretha Franklin. She earned loud cheers, as did as did Jamie Foxx, who in his best Ray Charles style, sang "America the Beautiful" at NBC's presentation.

Who got the loudest upfront welcome? It must have been Uchenna and Joyce, the affable winners of the last edition of *The Amazing Race* on CBS, who came out to cheers just seconds after the introduction of *Race* runners-up Amber and Rob drew a relatively muted welcome.



Chris Rock

First runner-up was comedian Chris Rock. His childhood in Brooklyn is the inspiration for a new UPN comedy, *Everybody Hates Chris*. Rock told advertisers to note the timing of his sitcom: "Everybody Loves

Raymond and *Everybody Hates Chris*. White man out—black man in."

The week's only standing ovation went to *Desperate Housewives* creator Marc Cherry. Decked out in tails and a top hat, Cherry serenaded advertisers with "Beautiful Girls" as

They Said It

"We might not be the coolest kid in the classroom, but we're trying."
—Anne Sweeney, co-chairman, Media Networks, The Walt Disney Co., on ABC's turnaround.



"Remember: Jokes about Jeff Zucker are always funny. So a priest, a rabbi and Zucker walk into a bathroom..."
—CBS President Nina Tassler, on the advice her boss Les Moonves supplied for her first upfront presentation.

"We learned the Olympics are a good launching pad. All the shows [last fall] launched. They just weren't very good."

—NBC Universal Television Group President Jeff Zucker, on the promotional value of the Olympics. During last fall's Athens Olympics, NBC tirelessly plugged new shows *Father of the Pride*, *LAX* and *Hawaii*. All flopped.



"The days of this network suffering from multiple-personality disorder are over."
—UPN President Dawn Ostroff, on her network's attempts to deliver compatible programming across its schedule.

the ladies of *Desperate Housewives* glided across the stage in evening gowns and furs (see photo, page 33). ABC felt the need to share Cherry's act with the rest of the country. The next day, *Good Morning America* aired clips from the upfront presentation, taking self-promotion to an entirely new level.

In a different venue, the most heartfelt standing ovation of the week went to former MTM and NBC chief Grant Tinker, who received a special Peabody Award at a three-hour luncheon also held last week.

Standing By

Two shows that you won't see on any 2005-06 network schedule now but that still stand good chances of receiving series orders are *The Book of Daniel* at NBC and the sitcom *Old Christine* on CBS. *Book of Daniel* centers on a minister who gets help from a "cool, contemporary Jesus," per NBC's description, as he navigates the challenges of life.



Julia Louis-Dreyfus

CBS' comedy is Julia Louis-Dreyfus' latest stab at a return to network TV. She plays a divorced mom who owns a health club. Network executives say both shows are still in contention.

Latin Without the Flavor

Univision's upfront was noticeably less *caliente* this year without appearances by *novela* actors who star in shows from its Mexican program supplier Grupo Televisa. Were they forbidden to attend or disinvented?

The spicy stars have always been a presence at Univision's show but were rumored to be a no-show this year due to the recent legal squabbling between the network and Televisa, which provides Univision about 85% of its prime time content.

Insiders say Televisa instructed its stars to boycott the upfront, prompting Univision to retract its invitation for them to join. They were ... missed.

Counter-programming 'Housewives'

If you can't beat them, at least attempt to be No. 2 in the time slot. That is the attitude toward broadcast TV's two hottest shows, ABC's *Desperate Housewives* and Fox's *American Idol*, which have stumped rival network schedulers desperately searching for ways to counteract the monster hits.

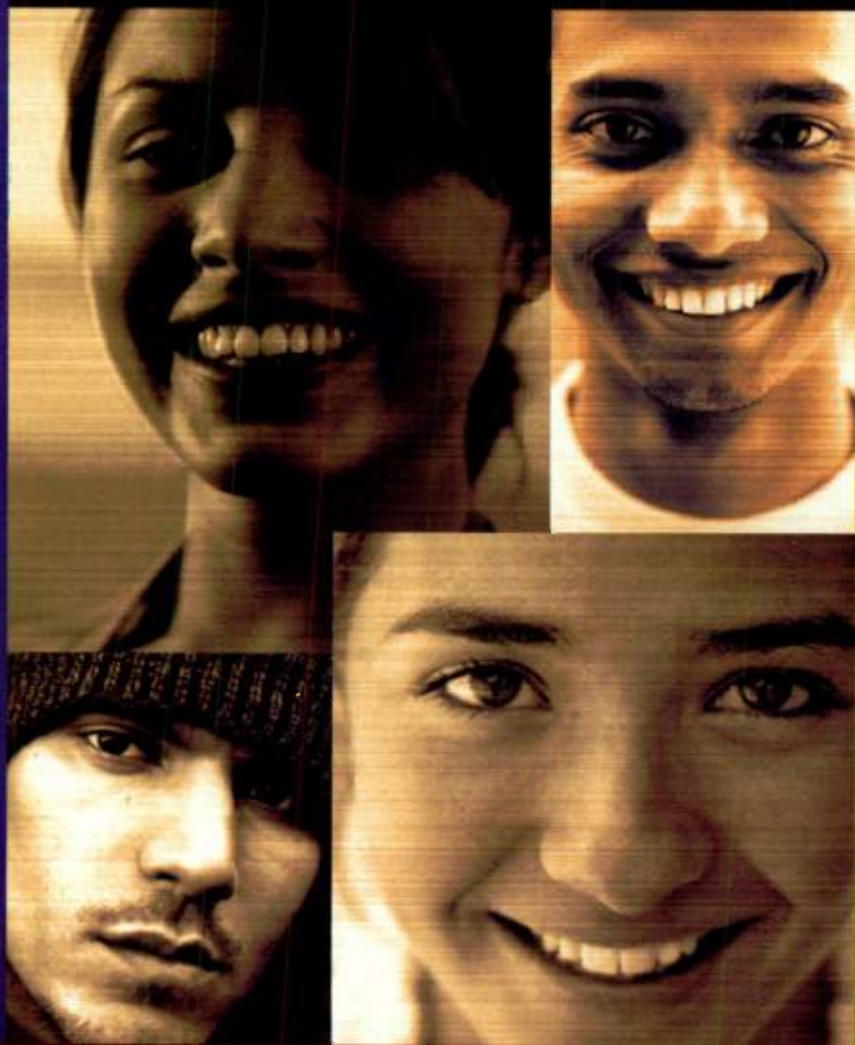
Next season, they'll try again. Trying to offset *Desperate Housewives*, The WB is installing its bawdy male comedy *Blue Collar TV* at 9 p.m. Sunday. "It is the quintessential counterprogramming," said The WB President of Entertainment David Janollari. The ladies of Wisteria Lane have forced CBS to abandon its usual Sunday-night women-in-peril movies. Instead, CBS is focusing on movies with more male appeal, in the vein of recent *Locust* and anything starring Tom Selleck. NBC, meanwhile, is preoccupied with Fox's midseason monster *American Idol*. On Tuesday nights at 8, NBC plans to run weight-loss competition *The Biggest Loser* and, later in the year, bring in gross-out reality competition *Fear Factor*.

Contributions by Allison Romano, Jim Benson, Anne Becker, John M. Higgins and Ben Grossman

Hispanic Television Speaks To More 18-34 Year Olds.

Now advertisers are starting to speak their language.

Hispanic Television SPECIAL REPORT



ON JUNE 6TH, *Broadcasting & Cable* examines in a Special Report why more and more 18-34 year olds are tuning into Hispanic television. Our editors look at everything from the networks to the programs that have made them very desirable amongst this highly targeted demographic. *B&C* also looks at how advertisers and agencies are responding to the popularity of Hispanic television.

To reach over 20,000 top level television executives, please contact your B&C sales representative today.

SPECIAL REPORT: HISPANIC TELEVISION

LARRY DUNN: 646.746.6572 ldunn@reedbusiness.com
PAUL MAURIELLO: 646.746.6960 pmauriello@reedbusiness.com
CHERYL MAHON: 646.746.6528 cmahon@reedbusiness.com
JASON GREENBLATT: 646.746.6413 jason.greenblatt@reedbusiness.com
TERRY CITY: 323.549.4114 tcity@reedbusiness.com
SAMMY PATEL: 646.746.6933 sammy.patel@reedbusiness.com

TECHNOLOGY ADVERTISING:

LOUIS HILLELSON: 646.746.6910 louis.hillelson@reedbusiness.com

CLASSIFIED ADVERTISING:

YUKI ATSUMI: 646.746.6949 yatsumi@reedbusiness.com

www.broadcastingcable.com

ISSUE DATE:
June 6, 2005

SPACE CLOSE:
May 27, 2005

MATERIALS CLOSE:
May 31, 2005

THE BUSINESS OF TELEVISION



BROADCASTING & CABLE

World Radio History

Tough Road for Public TV

New chairman maps out his plan to improve CPB

Kenneth Tomlinson, chairman of the Corporation for Public Broadcasting, walked into a firestorm of controversy sparked by the resignation of CPB President Kathleen Cox last month. A string of stories in the national media have portrayed him as leading a Bush administration plan to install Republicans in senior CPB posts and purge liberal views from public broadcasting, prompting some Democrats to demand an investigation.

Tomlinson will preside over a struggling organization, with cuts in corporate donations and dues from member stations stagnating. Budget pressures prevent state and federal governments from making up the difference.

Last week, Tomlinson, a former editor in chief of *Reader's Digest*, spoke with *B&C* Senior Writer Bill McConnell about his push for more political "balance" in the PBC lineup and the more sweeping overhaul of public broadcasting.

What is the biggest problem facing public broadcasting today?

The economic model for public television is broken. We see dark clouds on the horizon that we need to somehow dissipate. We've got to find new sources of support for public television—or we can't continue. That's why CPB is focusing on cracking major donors.

You've said public TV must broaden its audience base by appeal to a broader political spectrum, meaning by including more conservative perspectives. Critics say this is simply a Bush administration plan to squelch independent news coverage. Bill Moyers, former host of PBS' NOW, claims attacks from the right led him to leave PBS. What is your aim?

My urging of leadership to be more concerned about balance is sound. It's advice that will result in wider and more diverse support for public broadcasting.



Kenneth Tomlinson

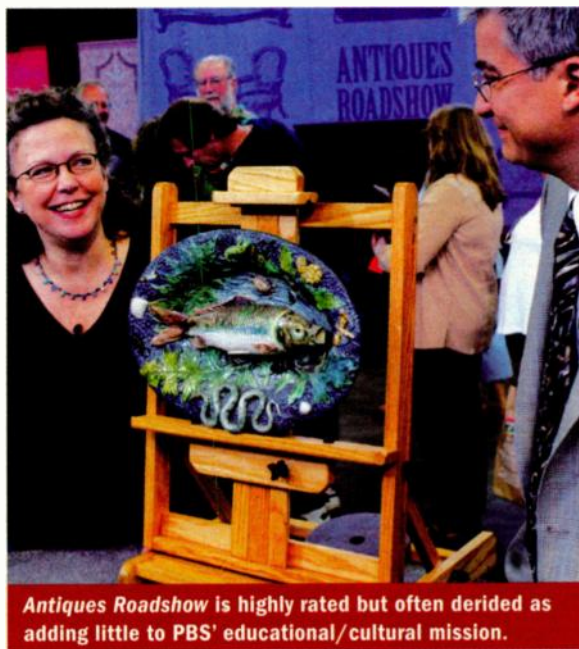
For the first 18 months of my chairmanship, I worked very quietly within the public-broadcasting community to sell people on the importance of diversity of voices. Somehow in recent weeks, my activities became a threat to someone, and *The New York Times* article was a result. But once you come out with a congressional call for an inspector general's investigation based on inaccurate press accounts, I have to get out the truth.

Calls for "balance" set off alarm bells among journalists, who are already accused of liberal bias. Does that concern you?

It shouldn't [set off alarm bells]. I've never advocated taking any show off public television. I don't want public television to be any less attractive to our liberal viewers, who are an important part of the support base.

But if we have liberal advocacy shows on public TV, then we should also have conservative advocacy shows, because the law requires us to be balanced.

This isn't rocket science. It only requires fairness and a willingness to face up to the realities of the political spectrum.



Antiques Roadshow is highly rated but often derided as adding little to PBS' educational/cultural mission.

Critics say that, besides Reader's Digest, you spent part of your career working for the propaganda arm of the U.S. government, the Voice of America [whose governing board he still chairs]. Have those influences clouded your decisions at CPB?

It's not a propaganda arm; it's not by law. When VOA went on the air during World War II, VOA said the news may be good from the standpoint of the U.S., or bad—but you'll hear the truth here. How anyone could criticize my background with *Reader's Digest* and involvement with Voice of America is beyond me.

Your recent call to preserve classical music on public radio was interpreted in some public-radio circles as being an attack on news, because news is now the prevalent format on public-radio stations. How important is news to CPB's mission?

The cultural component is important. I want to preserve as much classical radio programming as I can. My favorite radio station is WKCR in New York, the Columbia University station with a proud tradition of jazz, bluegrass and gospel.

We'll continue funding national news talk, but encouraging local-news coverage is one of the most important things we can do. Because of media consolidation, we don't have those 5,000-watt AM stations covering high school sports or local boards

and commissions. The focus on local is an important part of the future, but it's all going to be done in a balanced way.

What's wrong with children's programming?

We need to re-emphasize the educational component. This is where the public should really see the difference between commercial and public television. People need to see that public television is an answer to problems in educational achievement. We want them to see that kids really learn to read after watching public children's programming, that kids become interested in math and science.

What's your opinion of Teletubbies and Boobah, which critics say are less for educating kids and more for selling stuffed toys?

I don't want to be critical of any one thing, but the general public-television community sees a need to re-emphasize the educational base. Our consumers are the parents of this country, and they need to associate public television's children's programming with education.

Another tricky balance for PBS is getting ratings while preserving its integrity. How do you assess highly rated shows such as Antiques Roadshow, which is often derided for contributing little to the educational/cultural mission?

We don't have public broadcasting for *Antiques Roadshow*, but it's part of the mix. You're talking to the former editor in chief of *Reader's Digest*. If *Reader's Digest* didn't have the best jokes, we would not have attracted as many readers to our serious articles. You have to build an audience.

Aside from more balance, how can public broadcasting build audience and attract big donors?

Public television is largely lost today in satellite systems and is sometimes difficult to find even in cable lineups. Twenty-five to 30 years ago, my wife and I would set our clocks by the *MacNeil/Lehrer Newshour* and by *Fawcett Towers* at 10:00 on Sunday nights. We had four or five choices. Today at my farm in Middleburg, Va., I have 300 choices by satellite.

We need to give people more of a reason to support public broadcasting. We need to upgrade the educational base of our children's programming so that the educational component is seen as something very, very important to the future of the nation. We need to support cultural programs. We need programs Americans want to support because they enrich their lives.

How do you find more donors like McDonald's heiress Joan Kroc, who wrote a \$200 million check to NPR?

We must do a better job of selling corporations on the importance of being associated with the standard of public broadcasting and civic responsibility. You can't tell me Mobil didn't greatly benefit from its association with *Masterpiece Theatre*.

Won't big donors end up with outsized influence?

That's always a risk. It's something we must guard against. If we get in a situation where we must placate certain interests to get donations, we will be threatened with the same threats facing commercial broadcasting. We have to be vigilant.

In Congress, some Republicans, like former Sen. Larry Pressler (R-S.D.), once called for ending federal support entirely. Is that threat still alive?

Congressional support is as strong as it's ever been. The role public broadcasting plays in local coverage of events is outstanding of congressional support. In South Dakota, the main coverage of local sports is provided by public broadcasting. It's no wonder Larry Pressler didn't find a willing constituency. ■

in the public interest

TV and the people



Broadcast and cable networks, broadcast groups and cable operators use their powerful media platforms to serve the public interest in extraordinary ways - both on the local and national level.

In our June 27th issue, *Broadcasting & Cable* will explore in a Special Report how TV helps by taking a close look at the challenges and successes of the campaigns and promotions aired by the television industry to serve viewers.

Bonus Distribution: B&C will provide special bonus distribution to the regulatory community in Washington D.C. with issues distributed to the U.S. House of Representatives, the U.S. Senate and the FCC.

To reach over 20,000 top level television executives, call your B&C sales representative and reserve your space today.

SPECIAL REPORT: IN THE PUBLIC INTEREST - TV AND THE PEOPLE

LARRY DUNN: 646.746.6572 ldunn@reedbusiness.com
PAUL MAURIELLO: 646.746.6960 pmauriello@reedbusiness.com
CHERYL MAHON: 646.746.6528 cmahon@reedbusiness.com
JASON GREENBLATT: 646.746.6413 jason.greenblatt@reedbusiness.com
TERRY CITY: 323.549.4114 tcity@reedbusiness.com
SAMMY PATEL: 646.746.6933 sammy.patel@reedbusiness.com

TECHNOLOGY ADVERTISING:

LOUIS HILLELSON: 646.746.6910 louis.hillelson@reedbusiness.com

CLASSIFIED ADVERTISING:

YUKI ATSUMI: 646.746.6949 yatsumi@reedbusiness.com

www.broadcastingcable.com

ISSUE DATE:
June 27, 2005

SPACE CLOSE:
June 17, 2005

MATERIALS CLOSE:
June 21, 2005

THE BUSINESS OF TELEVISION



BROADCASTING & CABLE



NIELSEN MAY 9 - 15 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

May 9-15

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NASCAR Nextel Cup	5/14	F/X	3.8
2. WWE Raw 9p	5/9	SPIK	3.4
2. WWE Raw 10p	5/9	SPIK	3.4
4. NBA: Suns vs. Mavericks	5/15	TNT	3.3
4. Fairly OddParents 10a	5/15	NICK	3.3
6. SpongeBob SquarePants 9:30a	5/15	NICK	3.2
7. SpongeBob SquarePants 9:30a	5/14	NICK	3.1
7. NBA: Mavericks vs. Suns	5/11	TNT	3.1
9. Fairly OddParents 10:30a	5/14	NICK	3.0
10. Fairly OddParents 10a	5/14	NICK	2.9
10. Fairly OddParents 10:30a	5/15	NICK	2.9
10. SpongeBob SquarePants 9a	5/14	NICK	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. NASCAR Nextel Cup	5/14	F/X	2.7
2. WWE Raw 9p	5/9	SPIK	2.4
2. WWE Raw 10p	5/9	SPIK	2.4
2. RW/RR Challenge Inferno	5/9	MTV	2.4
2. NBA: Suns vs. Mavericks	5/15	TNT	2.4
6. NBA: Mavericks vs. Suns	5/9	TNT	2.2
6. NBA: Mavericks vs. Suns	5/11	TNT	2.2
8. NBA: Spurs vs. SuperSonics	5/15	TNT	2.0
8. NBA: Pacers vs. Pistons	5/9	TNT	2.0
8. NBA: Pacers vs. Pistons	5/9	TNT	2.0
10. Sex and the City 9:30p	5/9	TBS	1.9
10. NBA: Pacers vs. Pistons	5/11	TNT	1.9

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 9-15

Total Households (in millions)

	WEEK	STD
1. CBS	10.2	9.2
2. NBC	6.8	7.2
3. ABC	6.6	7.1
4. FOX	6.3	6.6
5. UPN	2.7	2.5
6. WB	2.5	2.4
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	6.3	5.2
2. FOX	5.2	5.3
3. ABC	4.5	4.9
4. NBC	4.1	4.6
5. UPN	2.1	1.8
6. WB	1.8	1.8
7. PAX	0.1	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	17.8
2. Desperate Housewives	ABC	17.3
3. American Idol Wed	FOX	17.0
4. American Idol Tue	FOX	16.0
5. CSI: Miami	CBS	14.3
6. Everybody Loves Raymond	CBS	14.0
7. Without a Trace	CBS	13.3
8. Survivor: Palau Thu	CBS	12.9
9. Grey's Anatomy	ABC	12.7
10. Two and a Half Men	CBS	12.6

Adults 18-49 (in millions)

	WEEK	
1. American Idol Wed	FOX	14.9
2. Desperate Housewives	ABC	14.3
3. American Idol Tue	FOX	13.3
4. CSI	CBS	11.8
5. Grey's Anatomy	ABC	10.4
5. ER	NBC	10.4
7. Survivor: Palau Sun	CBS	10.2
8. House	FOX	9.6
9. Survivor: Palau Thu	CBS	9.3
10. CSI: Miami	CBS	9.0

SOURCE: Nielsen Media Research

Week	abc		CBS		NBC		FOX		PAX		UPN		WB	
	6/7	10 9/17	7.1/11	5.8/9	0.4/1	2.2/3	3.2/5	MONDAY						
8:00	61. Extreme Makeover Home Ed: How'd They Do That? 4.6/7	33. King of Queens 6.8/12	46. Fear Factor 5.3/9	50. Nanny 911 5.0/8	126. Extreme Fakeovers 0.2/1	98. One on One 2.0/3	78. 7th Heaven 3.4/5							
8:30		24. Erybody Lvs Raymnd 8.3/13				98. Cuts 2.0/3								
9:00	48. The Bachelor 5.2/8	6. Erybody Lvs Raymnd 12.7/19	28. Las Vegas 7.4/11	35. 24 6.7/10	116. Monday Mystery Movie—Mary Higgins Clark: Try To Remember 0.5/1	88. Girlfriends 2.5/4	80. Everwood 3.1/5							
9:30		10. Two and a Half Men 11.5/17				91. Half and Half 2.4/3								
10:00	65. Extreme Makeover: Wedding Edition 4.1/6	5. CSI: Miami 13.1/21	22. Medium 8.5/13											
10:30	TUESDAY													
	4.5/7		9.3/15		5.9/9		1.0/20		0.2/1		1.9/3		3.0/5	
8:00	75. My Wife and Kids 3.6/6	21. NCIS 8.8/14	71. Most Outrageous Moments: Live TV 3.7/6	4. American Idol 14.6/24	128. Lie Detector 0.1/1	109. All of Us 1.5/2	77. Gilmore Girls 3.5/6							
8:30	75. George Lopez 3.6/6					105. Eve 1.7/3								
9:00	48. According to Jim 5.2/8		65. Scrubs 4.1/6	13. House 11.3/17	128. Cold Turkey 0.1/1	94. Veronica Mars 2.2/3	88. One Tree Hill 2.5/4							
9:30	46. According to Jim 5.3/8	19. The Amazing Race 9.6/15	68. Will & Grace 3.9/6											
10:00	61. Blind Justice 4.6/7		15. Law & Order: Special Victims Unit 10.1/16			121. Diagnosis Murder 0.3/1								
10:30	WEDNESDAY													
	7.1/11		7.9/13		6.3/10		7.9/12		0.4/1		2.1/4		2.0/3	
8:00	14. Lost 10.6/17	31. CBS Wednesday Movie—Elvis, Part 2 7.0/11	54. Dateline NBC 4.9/8	67. That '70s Show 4.0/7	115. Doc 0.5/1	71. America's Next Top Model 3.7/6	87. Smallville 2.6/4							
8:30				50. That '70s Show 5.0/8										
9:00	36. Alias 6.3/10		43. Revelations 5.6/8	3. American Idol 15.5/23	117. Breaking the da Vinci Code 0.4/1	102. Kevin Hill 1.9/3	109. Jack & Bobby 1.5/2							
9:30				33. Stacked 6.8/10										
10:00	64. Supermanny: Family Update 4.2/7	17. CSI: NY 9.7/16	24. Law & Order 8.3/14			117. Diagnosis Murder 0.4/1								
10:30	THURSDAY													
	4.8/8		13.4/22		9.0/14		3.7/6		0.3/1		3.1/5		1.9/3	
8:00	55. ABC Thursday Movie of the Week—My Big Fat Greek Wedding 4.8/8	8. Survivor: Palau 11.7/19	40. Joey 5.9/10	63. The O.C. 4.4/7	121. Young Blades 0.3/1	98. Blue Collar TV 2.0/3								
8:30						97. Blue Collar TV 2.1/3								
9:00		1. CSI 16.2/25	17. The Apprentice 9.7/15	80. The Simple Life 3.1/5		103. Blue Collar TV 1.8/3								
9:30				86. The Simple Life 2.8/4		108. Blue Collar TV 1.6/2								
10:00	55. Primetime Live 4.8/8	7. Without a Trace 12.1/20	11. ER 11.4/19		121. Diagnosis Murder 0.3/1									
10:30	FRIDAY													
	5.5/10		7.9/15		5.0/9		2.4/5		0.3/1		2.2/4		1.8/3	
8:00	58. America's Funniest Home Videos 4.7/9	26. Elvis, by the Presleys 8.1/15	58. Dateline NBC 4.7/9	91. Fox Movie Friday—X-Men 2.4/5	117. America's Most Talented Kids 0.4/1	80. WWE Smackdown! 3.1/5	111. What I Like About You 1.4/3							
8:30						97. Blue Collar TV 2.1/3								
9:00						103. Blue Collar TV 1.8/3								
9:30						108. Blue Collar TV 1.6/2								
10:00	31. 20/20 7.0/13	28. Numb3rs 7.4/13	44. Law & Order: Trial by Jury 5.4/10		121. Diagnosis Murder 0.3/1									
10:30	SATURDAY													
	2.8/6		5.7/11		4.2/8		3.6/7		0.3/1					
8:00		50. Cold Case 5.0/10	88. Crossing Jordan 2.5/5	80. Cops 3.1/6	121. Universal Family Movie—Circle of Friends 0.3/1									
8:30				71. Cops 3.7/7										
9:00	84. NBA Playoffs—Miami Heat vs. Washington Wizards 3.0/6	36. Crimetime Saturday 6.3/12	68. Law & Order: Special Victims Unit 3.9/7	70. America's Most Wanted: America Fights Back 3.8/7										
9:30														
10:00		42. 48 Hours Mystery 5.7/11	39. Law & Order 6.2/11			126. Faith Under Fire 0.2/1								
10:30	SUNDAY													
	11.0/18		10.1/16		6.0/10		4.5/7		0.6/1				1.8/3	
7:00	36. Extreme Makeover: Home Edition 6.3/12	26. 60 Minutes 8.1/15	55. Dateline NBC 4.8/9	85. King of the Hill 2.9/6	117. America's Most Talented Kids 0.4/1									
7:30				79. Malcolm in the Middle 3.3/6										
8:00	15. Extreme Makeover: Home Edition 10.1/16		71. The Contender 3.7/6	50. The Simpsons 5.0/8	114. Doc 0.6/1									
8:30				41. The Simpsons 5.8/9										
9:00	2. Desperate Housewives 15.8/23	11. Survivor: Palau 11.4/17	30. Law & Order: Criminal Intent 7.2/10	44. Family Guy 5.4/8	113. Sue Thomas, F.B. Eye 1.0/1									
9:30				58. American Dad 4.7/7										
10:00	9. Grey's Anatomy 11.6/19	20. Survivor: Palau Reunion 9.1/15	22. Crossing Jordan 8.5/14		114. Diagnosis Murder 0.6/1									
10:30	Averages													
Week	6.0/10	9.3/16	6.2/10	5.8/10	0.4/1	2.2/4	2.2/4							
S-T-D	6.5/11	8.3/14	6.5/11	6.1/10	0.4/1	2.3/4	2.2/4							

KEY: Each box in grid shows rank, program, total-household rating/share • Blue bar shows total-household rating/share for the day • Top 10 shows of the week are numbered in red • TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes • Tan tint indicates 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

SAVE THE DATE

SEPTEMBER 7-8, 2005

ATTENDANCE AND ACCOMODATIONS ARE FREE TO LOCAL CABLE AD SALES EXECUTIVES



Multichannel^{NEWS}

LOCAL CABLE ADSALES SUMMIT 2005

STRATEGIES & IDEAS FOR GROWING REVENUES

BLUE CHIP PANELS AND
KEYNOTES FOCUSING
ON NEW LOCAL SALES
OPPORTUNITIES FROM:

- On Demand Advertising
- Non-traditional revenue sources
- Network promotions
- New targeting techniques
- Market analysis and research tools
- Hot advertising categories

... and more!

Please join Broadcasting & Cable and Multichannel News on September 7th and 8th, as we host our 1st Annual Local Cable Ad Sales Summit. This high-level networking event is designed to uncover and discuss the successes, challenges and future opportunities that face Local Cable Ad Sales executives and their markets.

Network in an intimate setting with senior executives who are responsible for advertising sales management at the major MSOs and local systems. Such titles include: CEO, VP of Sales, General Manager, Director of Sales, General Sales Manager, Regional Sales Manager, Ad Director, Director of Promotions and Marketing.

SAVE THE DATE: SEPTEMBER 7-8, 2005 | DETROIT, MI

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

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

FOR SPONSORSHIP OPPORTUNITIES, CONTACT

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



P E O P L E

Fates & Fortunes

Continued from page 42
VP, domestic television product status, promoted to senior VP; **SCOTT JOHNSON**, manager, upped to executive director.

JOURNALISM

DESIREE HORTON, pilot/reporter, Helinet Aviation, Los Angeles television stations, joins KTLA Los Angeles as pilot/reporter, *KTLA Morning News*.

JOHNNY MOUNTAIN, weather-

caster, KABC Los Angeles, joins KCBS Los Angeles, as weekday 5, 6, and 11 p.m. weathercaster.

RADIO

HESTER FURMAN, music director,

WNYC(FM) New York, to music director, WQXR New York.

At Eastman Radio: **MARK MAYFIELD**, VP/sales manager, Christal Radio, Atlanta, named VP/sales manager, Atlanta; **DAN BERSHAD**,

manager, Katz Radio, Philadelphia, named VP, sales, New York; **MARK DECLOUX**, VP/director, sales, McGavren Guild Radio, San Francisco, named sales manager, San Francisco.

JIMMY FEICK, senior account executive, Interep, Los Angeles, named senior account executive, Clear Channel Radio Sales, Los Angeles.

local
cable ad
sales | e-newsletter

YOUR SOURCE FOR
WINNING SOLUTIONS

Multichannel[®]

BROADCASTING & CABLE PRESENTS:

The Twice-Monthly Electronic Newsletter focused on the business of Local Cable Ad Sales. Delivered to your desktop, our Local Cable Ad Sales E-newsletter will cover the burgeoning business of local cable ad sales - it is the fuel driving the bottom line of Cable MSO's and proving to be a consistently strong competitor to sellers of local broadcast time.

EVERY OTHER WEEK WE WILL SUPPLY:

- ▶ News and industry updates
- ▶ Case studies
- ▶ A Q&A with executives making a difference in local cable ad sales
- ▶ The people behind local cable ad sales
- ▶ Audience data
- ▶ Career movement and classified opportunities

For Cable Systems and MSO's, Cable Networks, Advertisers and Agencies - you'll want to receive this semi monthly definitive source for local cable ad sales, news, data, successes and the sales executives that drive this business.

To subscribe, go to:
www.broadcastingcable.com/newsletters

For sponsorship information:
Larry Dunn
646.746.6572
ldunn@reedbusiness.com



Laurie Goldberg
CNN

RON KOPNICK, senior account executive, WNIC Dearborn, Ill., becomes account executive, WKBD Detroit.

TED ALEXANDER, on-air personality, Entercom, Norfolk, Va., named morning-show co-host, WWDE (FM) Hampton, Va.

ADVERTISING/MARKETING/PR

HEATHER ROSS, senior account executive, Goodman Media International, New York, trade publicist, corporate communications, Rainbow Media Holdings, New York.

STEVE MULLEN, account executive, Los Angeles Dodgers team, Blair Television, Los Angeles, named group sales man-



Ariel Carpenter
mPRm

ager, Los Angeles Kings team.

At mPRm, Los Angeles: **ARIEL CARPENTER**, independent public relations



PEOPLE

consultant, SatellitePR, Los Angeles, re-joins as VP, emerging media and technology (EMT) practice; **JENNIFER LOPEZ**, account executive, The Angellotti Co., Studio City, Calif., returns as senior account executive, film practice; **ELANA ALTSHULER**, account executive, EMT practice, promoted to senior account executive; **TOM CHEN**, account executive, home entertainment and television, promoted to senior account executive; **KATIE SANSEVERINO**, account executive, promoted to senior account executive; **LAURA HOWELL**, account coordinator, upped to account executive, film; **KATIE WATSON**, account coordinator, upped to account executive, general entertainment; **AVN ALLEN**, public relations assistant, promoted to account coordinator, EMT; **TRACY FORRESTER**, public relations assistant, promoted to account coordinator,

TECHNOLOGY

BRIAN MCCONNELL, Western regional sales manager, Sierra Automated Systems, Burbank, Calif., rejoins Harris Corp., Henderson, Nev., as district sales manager, Western

region, radio broadcast systems.

ALLIED FIELDS

At BMI: **CATHERINE BREWTON**, assistant VP, promoted to VP, writer/publisher relations,

Atlanta; **DAVID F. BILLS**, director, online communications and Webmaster, New York, promoted to senior director; **DARLENE ROSADO**, manager, marketing, media licensing group, New York, promoted to director.

WHAT'S YOUR FATE?

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



William Weil
National Geographic

general entertainment; **KATE HUBIN**, public relations assistant, promoted to account coordinator, film.

DENISE GUNDZIK, closing/escrow agent, Metropolitan Title Co., Milwaukee, joins Bader Rutter & Associates, Milwaukee, as assistant media planner/buyer, media group.

At Trylon Communications, New York: **RONNI M. FAUST**, marketing/communications consultant, Syndicated Network Television Association, New York, named senior VP/managing director; **BLANCHE FRANKEL**, executive VP/general manager, Assouline, Paris, named VP, strategy and planning; **REBECA SCHILLER**, VP, consumer and technology groups, Child's Play Communications, New York, appointed VP, client services.

register by June 3 and save

"Broadband Progress As Big As Texas"

Find the most up-to-date cable engineering information at SCTE's Cable-Tec Expo[®]. Featuring more than 20 educational workshops on today's critical technology issues.

Commercial Services • Customer Premises Environment •
Digital Networks • Home Networking • IP Implementations •
Network Security • Preventive Maintenance – Best Practices •
VoIP and PacketCable™ • Wireless Technology

Plus,

experience first-hand the latest in cable telecommunications technology in the Cable-Tec Expo exhibit hall where more than 400 exhibitors will be showcasing their top products and services.



Society of Cable
Telecommunications
Engineers

www.scte.org



D E A L S

TVs

WENT (TV)
GREENEVILLE, TENN.

PRICE: \$7 million

BUYER: BlueStone TV Holdings Inc. (Sandy DiPasquale, CEO)
SELLER: Sinclair Broadcast Group Inc. (David D. Smith, CEO)
FACILITIES: Ch. 39, 3,020 kW, ant. 2,609 ft.

AFFILIATION: Fox
BROKER: Kalil & Co.

KTAV(LP) LANCASTER, CALIF.

PRICE: \$2.5 million

BUYER: AlmaVision Hispanic Network (Juan Bruno Caamano, president)
SELLER: EICB-TV LLC (Randall Weiss, member)
FACILITIES: Ch. 24, 9.50 kW
AFFILIATION: Ind.

KTWO(TV) CASPER, WYO.

PRICE: \$1.7 million
BUYER: Silverton Broadcasting Co. LLC (Barry Silverton, president)
SELLER: Equity Broadcasting Corp. (Greg W. Fess, executive VP)
FACILITIES: Ch. 2, 100 kW, ant. 2,001 ft.

AFFILIATION: ABC
COMMENT: K-TWO TV of Wyoming Inc. is assigning its rights and obligations under a deal to acquire KTWO(TV) from Equity Broadcasting Corp's Wyoming Channel 2 Inc. to Silverton Broadcasting Co. LLC for purchase price plus assumption of a debt secured by a mortgage in an amount no greater than \$500,000.

W64CZ CLARKSBURG, W.VA.

PRICE: \$5,100
BUYER: TKMI Broadcasting (Rev. Nicholas T. Lalli, president)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 64, 20 kW

K43IK CEDAR CITY, UTAH

PRICE: \$5,000
BUYER: TR30 Corp. (Rubin Rodriguez Jr., president)
SELLER: Michael Mintz (Michael Mintz, owner)
FACILITIES: Ch. 43, 0.20 kW

COMBOS

WILI(AM) AND WILI(FM)
WILLIMANTIC, CONN.

PRICE: \$1.8 million
BUYER: Hall Communications Inc. (Bonnie Hall Rowbotham, chairman); owns 17 other stations, none in this market
SELLER: Nutmeg Broadcasting Co. (Michael C. Rice, CEO)
FACILITIES: WILI(AM): 1400 kHz, 1 kW; WILI(FM): 98.3 MHz, 1 kW, ant. 525 ft.
FORMAT: WILI(AM): AC; WILI(FM): CHR
COMMENT: Hall will also make a \$100,000 consulting payment (payable over 5 years) each to Michael Rice, Colin Rice and Elizabeth Rice.

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

★ **WORLD CABLE-HEAVYWEIGHT CONFERENCE** ★

PHILADELPHIA, PA

THE 'THRILLA' IN PHILA'

JULY 24-26

KEYNOTE SPEAKERS

SHELLY LAZARUS

CHAIRMAN & CHIEF EXECUTIVE OFFICER

OGILVY & MATHER WORLDWIDE

AND

BRIAN L. ROBERTS

CHAIRMAN & CEO

COMCAST CORPORATION

CTAM SUMMIT 05

★ **ROCKIN' PHILLY** ★

RESERVE YOUR TICKETS TODAY

AT CTAMCONFERENCES.COM ★ (703) 549-4200

CTAM Summit 05 is rapidly approaching and promises to once again deliver on its reputation as the undisputed heavyweight champion conference of the cable industry. As the industry continues to evolve, so will the Summit. This year's event will be the first to showcase the cagy skills of the Digital & Broadband Conference. The Summit will deliver a classic one-two combo punch, focusing on the development and marketing of advanced services. As usual, the conference will feature nationally-ranked speakers, as well as strategic presentations from industry superstars. Summit athletes will be eligible to participate in five learning tracks: Advanced Video Services, Broadband and Telephone, Cable Sales, Competitive Cable Marketing, and Network Marketing. Reserve your ringside seat now at CTAM Summit 05. Those registering by June 10, 2005, will receive a \$75 discount. It's going to deliver one hell of a punch!

★ **PENNSYLVANIA CONVENTION CENTER** ★



CAREERS

TELEVISION

VARIOUS CAREERS

Tired of being one of the pack?
Work for the industry leader.

SBG
SINCLAIR BROADCAST GROUP

CHECK OUT OUR CAREERS AT WWW.SBG.NET

SUMMER RELIEF

Northeast television station is looking for summer relief photojournalists and technicians. Duties include shooting and editing videotape for newscasts, operating microwave live trucks and operation of audio, videotape and master control equipment. At least one year experience preferred. Send tapes and resumes to Box BC523, c/o B&C, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi. EOE

KDVR FOX 31 the FOX O&O in Denver, CO has openings for:

**VP GENERAL SALES MANAGER
RESEARCH DIRECTOR
GRAPHICS DESIGNER
PRODUCER
PHOTOJOURNALIST
ACCOUNT EXECUTIVE
SPORTS PRODUCER**

Send resume and tape, if applicable, to: KDVR FOX 31/HR, 100 E Speer Blvd, Denver, CO 80203. Fax 303-566-2902. Email hr@kdvr.com. Please see detailed postings at www.fox31.com EEO/M/F/D/V

CREATIVE CAREERS

CREATIVE SERVICE DIRECTOR

WDSI FOX61 seeks a creative, hands on professional to help brand and position an aggressive FOX station with top-notch syndicated product and a prime-time news at 10p. Experience with Final Cut Pro, Adobe and After-Effects preferred. Seeking candidates with experience producing live events and working with media buyers to maximize local media placement. Must be able to produce, write, shoot and edit. Send resume, non-returnable VHS reel to FOX61 WDSI-TV, Attention: Human Resources, 1101 E. Main St, Chattanooga, TN 37408. NO PHONE CALLS PLEASE! Fax: 423/265-3636 or e-mail wdsijobs@pgtv.com WDSI is drug free and an Equal Opportunity Employer.

NEWS CAREERS

METEOROLOGIST

UPN 29, Minneapolis. Part-time, on-air, weekend weather position. We want your forecasts from May 11-13 and your explanation of how it relates to the actual weather from those days. Send it along with your resume, tape and references to: KMSP/WFTC-TV, Attn: Human Resources, 11358 Viking Drive, Eden Prairie, MN 55433. EOE/M/F/D/V. No calls please.

WEATHER ANCHOR/METEOROLOGIST

For an award winning Midwest station. Anchor and produce weather in one of the nation's leading small market television and radio station. A community leader with committed local ownership and a great reputation. Previous on-air and weather reporting experience necessary. Ability to meet with the public in personal appearances a must. Applications will be accepted immediately through Friday, June 3, 2005. EOE M/F. Send tapes and resumes to Box BC523B, c/o B&C, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi.

PRODUCER CAREERS

EXECUTIVE PRODUCER

FOX 9/UPN 29, Minneapolis. The winner of 3 Best Newscast awards is looking for a Nightside EP. Applicant will be a great writer, have solid news judgement, abide by high ethical standards, produce special coverage from the control room, motivate and elevate an already excellent staff. Must have solid track record with 3 years news management experience. Send your news philosophy, references and a newscast detailing specific elements you invented and implemented, to: KMSP/WFTC-TV, Attn: Human Resources, 11358 Viking Drive, Eden Prairie, MN 55433. EOE/M/F/D/V. No calls please.

NEWS PRODUCER

WRGB "CBS 6" in Albany, NY is looking for an experienced news producer to join our news team. Must be a good writer who can react quickly to breaking news. At least two years of line producing experience preferred. EOE. Please send resume and tape to: Beau Duffy, News Director, WRGB/CBS 6, 1400 Balltown Rd., Schenectady, NY 12309.

EXECUTIVE PRODUCER

Leadership. Energy. Imagination. Attention to Detail. Those are some of the qualities we're looking for in a news Executive Producer. Do the other producers in your shop turn to you for answers? Are you ready to move on to the management track? If so, enclose a recent show tape with your resume to Box BC523A, c/o B&C, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi.

SALES CAREERS

DIRECTOR OF SPECIAL REVENUE SALES

One of America's premier broadcasting companies is looking for a talented, creative person to spearhead corporate advertising sales of special projects, promotions and unwired sales across multiple properties and platforms, to national advertisers. The ideal candidate will have a minimum of 5-7 years experience selling advertising programs directly to advertisers. This individual will be an enthusiastic, persistent, detailed person and must be able to recognize and seize the opportunities presented by rapidly changing technology. This position reports to the corporate vice president of sales. Interested individuals should send a cover letter, resume and financial requirements to: Box BC523C, c/o B&C, 360 Park Avenue South, New York, NY 10010, Attn: Yuki Atsumi. EOE

MediaRecruiter.com

"We're looking for you!"

We're in touch with over 67,000 media professionals each week.

Currently 225+ Jobs - Nationwide
Managers - Sales Pros - Marketing & Research

LEASE TIME

**RADIO, TV, SATELLITE & INTERNET
LEASE TIME FT/PT
NY & NATIONWIDE
Ethnic, religious accepted
NY LPTV & RADIO LMA AVAILABLE
212-769-1925
866-MY TV SHOW tcntalk@aol.com**

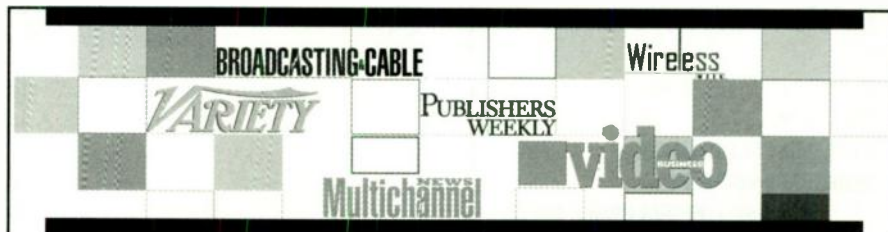
NYC LPTV for Lease

- NYC Metro Coverage -
(347) 582-0979

dokny@aol.com

When responding to an ad
let them know
you saw it in
Broadcasting & Cable!

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.

The successful individual will market and sell the Reed Television Group suite of products to television and cable industry customers. This is a regional sales management opportunity best suited for candidates that can expand market presence and develop him/herself and staff for advancement within the company. Candidates must demonstrate a strong history in:

- Providing superior business solutions in the marketplace.
- Revenue growth for online, print, events, sponsorships and custom publishing
- Experience in making sales calls and closing business is a MUST

The sales executive must be a team player and be seen as a mentor within the sales team. Excellent communication skills and ability to multi-task is required. BS/BA degree in Communications or Marketing is preferred. 5+ years of advertising sales experience in television/publishing/media industry is required.

To apply for this position, send resumes to: www.reedbusiness.apply2jobs.com and include the job title "Regional Sales Mgr" in the subject line.

As an equal opportunity employer, Reed provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

Reed Business Information..

BE INFORMED!

Get the latest industry news at: www.broadcastingcable.com

Sign up for our daily e-newsletter at:
www.broadcastingcable.com/subscribe.asp



CAREERS

ALLIED FIELDS

SALES CAREERS

DIRECTOR, ENTERPRISE SALES

LOCATION: Tyson's Corner, VA. REPORTS TO: Vice President, Broadband Services. The Director, Enterprise Sales, is responsible for leading and managing the Enterprise Sales team. This position will be responsible for closing key strategic deals to Enterprise Sales customers in such industries as: Oil & Gas, Mining, Automotive, Financial Services, Manufacturing and Call Centers. EXPERIENCE/QUALIFICATIONS: *5+ years selling VSAT or other satellite or telecommunications related products with successful results, as well as experience negotiating and closing high value services agreements with Fortune 1000 type customers *Demonstrated knowledge of satellite, VSAT and DVB-S technology and working knowledge of fiber technologies *Bachelors degree required; MBA preferred *Experience leading & coaching teams *Effective negotiation, communication and leadership skills *Ability to handle multiple tasks, prioritize and work to deadlines *Six Sigma Training/Certification a plus. ESSENTIAL JOB FUNCTIONS: *Direct the Enterprise Sales Team according to a business plan developed to achieve desired strategy for revenue attainment, customer satisfaction, growth, profit and return on invested capital *Assume responsibility for closing key strategic deals *Ensure departmental expenses are within annual budget goals *Ensure the structure of the sales organization and staff skill sets are properly aligned to achieve organizational results *Ensure a proper flow of internal communication between different departments, and ensure that the necessary actions are followed up *Present to customers and the senior leadership team *Frequent travel required. EOE/AA RESUMES ACCEPTED VIA EMAIL ONLY. PLEASE EMAIL RESUME TO: hr.americom@ses-americom.com. SUBJECT LINE SHOULD STATE YOUR LAST NAME AND JOB # 05-12.

PROFESSIONAL CARDS & SERVICES

du Treil, Lundin & Rackley, Inc.

CONSULTING ENGINEERS



201 Fletcher Avenue
Sarasota, Florida 34237
(941) 329-6000
www.DLR.com

Member AFCEE



Mullaney Engineering, Inc.

Member AFCEE

Serving Broadcasters Since 1948

9049 Shady Grove Court
Gaithersburg, MD 20877
(301) 921-0115
Fax (301) 590-9757
mullaney@mullengr.com

24/7 Teleport Facility with Ku and C band
Network Origination
Transmission Services



1-800-605-3590

www.NorthStarStudios.tv

CARL T. JONES

CORPORATION

CONSULTING ENGINEERS

7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417

MEMBER AFCEE

www.ctjc.com

HATFIELD & DAWSON

Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
www.hatdaw.com

MEMBER AFCEE

CARL E. SMITH CONSULTING ENGINEERS

AM FM TV Engineering Consultants
Complete Tower and Rigging Services

"Serving the broadcast industry
for over 60 years"

Box 807 Bath, Ohio 44210
(330) 659-4440

Munn-Reese, Inc.

Broadcast Engineering Consultants

P.O. Box 220
Coldwater, Michigan 49036

Phone: 517-278-7339

Fax: 517-278-6973

www.munn-reese.com



Broadcast and Communications Consulting Engineers

7839 Ashton Avenue
Manassas, VA 20109
703-392-9090

www.CMDconsulting.com
www.FCCinfo.com

Member AFCEE

HAMMETT & EDISON, INC.

CONSULTING ENGINEERS

Box 280068
San Francisco, California 94128



707/996-5200
202/396-5200

www.h-e.com

MSW

Meintel, Sgrignoli, & Wallace

• Digital & Analog Broadcasting • Technical Software
• Consumer & Professional Electronics

William Meintel: (540) 428-2308
Gary Sgrignoli: (847) 259-3352
Dennis Wallace: (202) 251-7589
www.MSWDTV.com

Professional Cards & Services 2005 rates

SINGLE BOX SIZE

(2 1/4" wide x 1 3/8" high)

Cost:
12x \$218 B&W
26x \$164 B&W
52x \$82 B&W

DOUBLE BOX SIZE

(2 1/4" wide x 2 3/4" high)

Cost:
12x \$327 B&W
26x \$240 B&W
52x \$131 B&W

Costs are net and per insertion

Contact: Yuki Atsumi at 646-746-6949
or email yatsumi@reedbusiness.com



Broadcasting & Cable
2005 Classified
Advertising Rates

CLASSIFIED LINE AD (TEXT ONLY)
\$4.03 PER WORD, MIN. 20 WORDS

CLASSIFIED DISPLAY AD
(BOXED W/LOGO)

\$342 PER COLUMN INCH,
MINIMUM 1 COL X 1"

*ASK FOR OUR CABLE RATES

COLUMN WIDTHS

1 COLUMN: 2-1/4"
2 COLUMNS: 4-5/8"

OTHER

ONLINE POSTING: PRINT + \$205
BLIND BOX: PRINT + \$55

PERTINENT INFORMATION

TO GUARANTEE YOUR SPACE, ADS ARE
DUE AT 5:00 P.M. EST ON MONDAYS
PRIOR TO THE PUBLISHING DATE.

ARTWORK SHOULD BE IN EPS, PDF OR
TIFF FORMAT WITH A MINIMUM DPI OF
300; CMYK INSTEAD OF RGB.

CONTACT INFORMATION

CONTACT: YUKI ATSUMI
PHONE: 646-746-6949
FAX: 646-746-6954
EMAIL: YATSUMI@REEDBUSINESS.COM

VARIETY CAREERS
THE MEDIA & ENTERTAINMENT JOB SITE

LOOKING FOR
A JOB?
CHECK OUT:
www.varietycareers.com

POWERED BY:
BROADCASTING-CABLE Multichannel
VARIETY VB

**Turnkey TV Systems
Custom Integration**

RF Transmission
MPEG Encoding
Studios
Master Control Rooms

www.burstvideo.com
Contact Kirk for info
888-472-2820

YOUR AD HERE

For details call Yuki at 646-746-6949
or email yatsumi@reedbusiness.com

A source says the commission has yet to hear back from OMB, which, thanks to the **Paperwork Reduction Act**, must approve any new regs qualifying as an information-collection obligation.—*J.E.*

A&E Taps New GM

A&E upped **Bob DeBitetto** to executive VP/GM, A&E Network, filling a position vacated by former A&E president **Abbe Raven**. She took over **Nick Davatzes'** slot as president/CEO, A&E Television Networks, last month. He is now CEO emeritus.

DeBitetto has worked at the network since Jan. 2003, first as SVP and then executive VP of programming. Prior to joining the network, DeBitetto worked at Turner for seven years in a variety of roles, including TNT president of original programming.—*A.B.*

ESPN Deportes Unveils New Moves

Spanish-language sports network **ESPN Deportes** announced three initiatives at its upfront: new show **El Reportero**, monthly magazine **La Revista** and the launch of a full-time national radio network.

El Reportero, a Spanish-language version of **Dream Job**, will visit **Los Angeles, Miami, New York, Dallas** and **Chicago** for one lucky winner who



Mary Mapes

Da Vinci's Inquest

Frank Gorshin

will report on **SportsCenter** and **World Cup** games in **Germany** in 2006. **ESPN Deportes: La Revista**, published and distributed in association with **ESPN Inc.** and publishing company **Televisa Editorial**, features original material in Spanish and translated information from its English-language counterpart. **ABC Radio Networks** and **Lotus Communications** will join to launch **ESPN Deportes Radio** full-time in September, with **KWKW(AM)** Los Angeles as the flagship. Content includes Mexican soccer and Spanish-language broadcasts of **Major League Baseball's** All-Star Game, **League Championship Series** and **World Series**. Affiliates are secured in **Las Vegas** and **Reno; Tucson, Ariz.; and Fresno, Bakersfield, and Pomona, Calif.**, with more to be announced later.—*M.M.C.*

Sony Sells Da Vinci

Sony Pictures Television will sell the national-ad time in syndicated drama **Da Vinci's Inquest**. The Canadian procedural crime drama is being distributed

by **Program Partners**.

According to **Sony**, the show has been sold on a barter basis (stations pay for it in ad inventory) for fall 2005 in over 80% of the U.S., including **CBS** O&Os in top markets **New York, Los Angeles, Philadelphia, San Francisco, Boston, Detroit** and **Miami**.

The show would seem a natural fit for **CBS**, where the granddaddy of procedural crime dramas, **CSI**, has been fruitful and multiplied. **Da Vinci's Inquest**, in its seventh year, is about "charismatic, controversial and mercurial coroner" **Dominic Da Vinci**.—*J.E.*

Frank Gorshin Dies

Frank Gorshin, 72, best known as the Riddler on the TV series **Batman**, died of cancer May 17 at **Saint Joseph Medical Center** in **Burbank, Calif.**

Gorshin, an actor, singer and impressionist whose credits included TV, films and Broadway, left an indelible impression as the cackling, body-suited villain in the popular **ABC** series of the mid 1960s. He was in heady company,

under draft legislation that House Commerce Committee Chairman **Joe Barton** plans to unveil Monday. Some key details leaked Friday to industry lobbyists following the Barton's negotiations with other lawmakers.

The **Texas** Republican had previously insisted that he favored sticking to the original Dec. 31, 2006, target deadline set by Congress in 1997, but that date was widely regarded as difficult to meet.

Barton would like to have as wide a consensus as possible over the bill. The thorniest problem for Barton is getting agreement on the size of a government subsidy that would defray costs for consumers who buy converter boxes to keep their analog sets working; the draft contains no provision for a subsidy. The **Commerce Committee** plans a hearing on the draft Thursday.—*B.M.*

Clarification

In this week's syndication story ("Cable's Off-Net Bounty," page 9), **B&C** reports sources said Buena Vista has received "lackluster offers" for **Scrubs**. A Buena Vista representative says this is incorrect and reports the syndicator has received multiple offers on **Scrubs**.



O P I N I O N

They Deserve Each Other

Suppose they gave a TV wedding and nobody came?

Let us hope that is the case May 24 when, on the penultimate evening of the official TV season, CBS cheapens two hours of prime time real estate by broadcasting the nuptials of Rob and Amber, the current low-rent royal couple of reality TV.

Rob Mariano and Amber Brkich became America's loving and scheming sweethearts on the all-star version of CBS' *Survivor*. More recently, they used their cunning and charisma to come awfully close to winning the latest running of what heretofore had been TV's best and least compromised reality game, CBS' *The Amazing Race*.

Rob and Amber are the beaming, burnished, tele-genic poster kids for what has become an insidious new twist on the fame game. It is the wacky world of *celebrity-reality*, a ghoulish catch-all for those people who become famous for being on a reality show.

Andy Warhol died too soon. He would have relished this spectacle of instant TV exposure, which transforms everyday folk into disposable water-cooler chum. We're on a first-name basis with these folks—for as long as we remember them.

But Warhol would have had to adjust his famous "15 minutes of fame" theory upwards. Nowadays, the fame can last 15 weeks, depending on the show. For those who act out on camera so they can break out—think of the villainess Omarosa Manigault-Stallworth from *The Apprentice*—the impulse is to keep trying to milk it, even if it means showing up in bottom-feeding all-star editions of *Fear Factor*.

These days, the serious reality buffs are still obsessing over *Survivor*: *Palau* contestant Stephenie, the spunky last-person standing from the hapless Ulong tribe, who eked out a few extra rounds with the victorious Koror castaways until she was finally voted out. Spending a final dark night fending for herself at Ulong, tearfully pleading her case at Koror tribal councils, Stephenie made for great TV, which the best of the reality shows often can be. But did I watch her obligatory *CBS Early Show* appearance the morning after her expulsion? No, thank you.

But ditto for the traditional reunion show that followed last Sunday's *Survivor* finale. Enough is enough, and I don't want to hear that Stephenie has somehow landed a cameo on *Lost* for next season. I doubt that will happen, though I wouldn't put it past an industry that has elevated another *Survivor* also-ran (Elizabeth Filarski Hasselbeck) into a co-host of ABC daytime's happy henfest *The View*.

Celebrity works another, possibly even scarier way, when it applies to creepy has-beens from the world of entertainment who find their way back in front of the camera by going on a reality show.

This permutation is exemplified by *The Surreal Life*, a *Real World* for D-list fossils that started on The WB (which has yet, God bless them, to land a true reality hit) and migrated to VH1, where it quickly became more smarmily sensational and notoriously degrading and, naturally, was then embraced by pop-culture vultures who relished the beyond-guilty pleasure of watching Brigitte Nielsen hook up with Flavor Flav and, most indelibly, the sight of Verne "Mini-Me" Troyer drunkenly urinating on camera.

Even the formerly high-minded TV Land, one of VH1's corporate cable cousins, got into the shameless act recently with the squirm-inducing *Chasing Farrah*, which was about as subtle as its title as cameras pursued the desperately insecure former *Charlie's Angel* Farrah Fawcett in apparent hope of catching her in full mental free fall.

Makes me think Norma "I'm ready for my close-up" Desmond of *Sunset Boulevard* had it right by entirely losing her mind before descending that staircase. There is more dignity in insanity.

HBO will attempt to satirize this puerile phenomenon in next month's *The Comeback*, a comedic collaboration between *Sex and the City* executive producer Michael Patrick King and versatile Lisa Kudrow, late of *Friends*. She plays a clueless hack actress (hack-tress?), the long-ago "It Girl" of a thankfully forgotten cheeseball sitcom from the *Facts of Life* era, whose non-awaited return to TV in a pandering youth sitcom is chronicled by intrusive reality cameras. They capture every humiliation she endures, and there are many. But could there be any easier targets than reality TV and crappy sitcoms?

Nothing in *The Comeback* is especially revelatory. The show can't tell us anything we don't already suspect about the methods and motives of reality TV—and we're all too aware of how sorry the state of the current sitcom is. So why exactly should we care?

Meanwhile, this summer is promising, or threatening, to be a bonanza for the denizens of celebrity reality. ABC is resurrecting former *Bachelorette* (and, at least for now,

still happily married) Trista Sutton as one of the celebrity contestants in a dance competition somewhat generously titled *Dancing With the Stars*. And Bravo continues its descent into the bowels of reality with *Battle of the Network Reality Stars*, which updates the corny old '70s formula with the new millennium's tired idea of stardom. Formerly ubiquitous Richard Hatch (*Survivor*; remember?) and the seemingly unstoppable Omarosa have been mentioned.

I'll know this trend will have gone too far the day MTV's heinous *I Want a Famous Face* features some pathetic teen who goes under the knife to look like her favorite celebrity. No, not Britney, not Cameron, and not Mary-Kate or Ashley. But Amber. ■

MATT ROUSH



Rob and Amber: With this ring...

Andy Warhol died too soon. He would have relished this spectacle of instant TV exposure, which transforms everyday folk into disposable water-cooler chum.

B & C

Editor in Chief
J. Max Robins

Executive Editors
Mark Robins [News] **P.J. Bednarski** [Specials]

Art Director **Kent M.C. Lau**
Editor at Large **Mark Lasswell**
Washington Bureau Chief **John S. Eggerton**
Los Angeles Bureau Chief **Jim Benson**
Business Editor **John M. Higgins**
Managing Editor **Susan Qualtrough**

Senior Writers
Bill McConnell [Washington]
Deborah Starr Seibel [Los Angeles]

Staff Writers
Anne Becker **Ken Kerschbaumer** [Technology] **Allison Romano**

Assistant Art Director **Forest Evashevski**
Assistant Editor **Joel Meyer**
Editorial Assistant **Melanie M. Clarke**

Contributing Editors
Paige Albiniak, **Larry Honig**, **Brian Lowry**, **Joe Mandese**,
Howard Rosenberg, **Matt Roush**, **Andrew Tyndal**

Creative Consultant **JC Suarez**
Internet [New York] **Dave Levin**

Group Publisher
Chuck Bolkcom 646-746-6544

Advertising [New York]
Publishing Director **Larry Dunn** 646-746-6572
Marketing Services Manager **Michael Farina** 646-746-7231
Regional Sales Manager **Cheryl Mahon** 646-746-6528
Regional Sales Manager **Jason Greenblatt** 646-746-6413
Regional Sales Manager **Paul Mauriello** 646-746-6960
Regional Sales Manager **Sammy Patel** 646-746-6933
Director, Technology Advertising **Louis Hillelson** 646-746-6910
Art Director-Creative Services **Todd Berkowitz** 646-746-7064
Advertising Coordinator **Elaine Sturgis** 646-746-6541
Executive Assistant **Elana Denis** 646-746-6741

Advertising [Los Angeles]
Regional Sales Manager **Terry City** 323-549-4114
Regional Sales Manager **Carl Strecker** 323-965-2016
Sales Coordinator **Eric Low** 323-549-4113

Classified Advertising [New York]
Yuki Atsumi Account Executive yatsumi@reedbusiness.com
Direct: 646-746-6949 Toll Free: 866-258-1075
360 Park Ave. South, New York, NY 10010
Fax: 646-746-6954

Summits/Events
Director, Special Projects **Sandy Friedman** 646-746-6740

Production [New York]
Production Manager **Farrah Aponte** 646-746-6524
Production Coordinator **Medwin Pang** 646-746-6566

Circulation [New York]
Circulation Director **John LaMarca** 646-746-7080
Circulation Manager **Karen Looby** 646-746-7081

Subscriptions [Delivery]
Broadcasting & Cable: 800-554-5729
Outside U.S., call: 515-247-2984
Customer Service E-mail: ECBcserv@reedbusiness.com
Main E-mail: bnletters@reedbusiness.com
Broadcasting & Cable Yearbook: 800-521-8110

Lists [Reprints]
Julie Cronin List Rental 800-323-4958 ext. 8348
jcronin@dm2lists.com
Reprints 800-217-7874 rbreprints@rsicopyright.com

Offices
[New York]: 360 Park Avenue South, New York, NY 10010
646-746-6480
Edit Fax: 646-746-7028; Ad Fax: 646-746-6948
[Washington]: 1701 K Street NW, Suite 510, 20006
202-659-3852; Edit Fax: 202-659-2235
[Los Angeles]: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100
Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

The Reed Television Group
Executive Vice President **Charlie Keones** 323-965-4441
Group Publisher **Chuck Bolkcom** 646-746-6544
Vice President, Editorial Developments **Marianne Paskowski**
646-746-6581
Group Deputy Editorial Director **Carol Jordan** 646-746-6582
Associate Publisher, Marketing **Madelyn Hammond** 323-965-4439
Senior Director of Finance **Jim Guttridge** 646-746-6861
Director of Finance **Rawley Moore** 646-746-6445

Reed Business Information
Chief Executive Officer **Jim Casella**
President, Media Division **Tad Smith**
Vice President, Finance **Dan Hart**
Founder and Editor (1904-1982) **Sol Talshoff**

B&C LIST

The Next Wave of Women

The B&C List is a recurring series of special reports spotlighting the best the television industry has to offer—the hottest programs, the most important people or the most exciting emerging technologies. We debut The B&C List in our **May 30th issue** with The Next Wave of Women, a look at 12 executives who are making their mark in a media world where doors are still sometimes closed to females.

KATHLEEN FINCH

Senior Vice President
Prime Time Development
The Food Network

GINA MAZZAFERRI

Vice President Strategy
and Administration
Tribune Broadcasting

TOBY GRAF

Vice President Public Affairs
Lifetime Television

TYRA BANKS

Host of Syndicated Talk Show
and Host and Executive
America's Top Model on UPN

LISA HACKNER

SVP of Development
Telepictures

SHONDA RHIMES

Creator and Executive Producer
ABC's Grey's Anatomy

CHRISTY KWON KREISBERG

Vice President
TBS Original Programming

LIZ CRAFT & SARAH FAIN

Co-Producers/writers
The Shield

LARA LOGAN

Correspondent
60 Minutes Wednesday

SAMI KIM

Vice President Comedy Development
FOX

ANNE ZEHREN

President of Sales
and Marketing
of the Current Channel

To reach over 20,000 top level television executives, please contact your B&C sales representative today.

SPECIAL REPORT: B&C LIST - THE NEXT WAVE OF WOMEN

LARRY DUNN: 646.746.6572 ldunn@reedbusiness.com
PAUL MAURIELLO: 646.746.6960 pmauriello@reedbusiness.com
CHERYL MAHON: 646.746.6528 cmahon@reedbusiness.com
JASON GREENBLATT: 646.746.6413 jason.greenblatt@reedbusiness.com
TERRY CITY: 323.549.4114 tcity@reedbusiness.com
SAMMY PATEL: 646.746.6933 sammy.patel@reedbusiness.com

TECHNOLOGY ADVERTISING:
LOUIS HILLELSON: 646.746.6910 louis.hillelson@reedbusiness.com

CLASSIFIED ADVERTISING:
YUKI ATSUMI: 646.746.6949 yatsumi@reedbusiness.com

www.broadcastingcable.com

ISSUE DATE:
May 30, 2005

SPACE CLOSE:
May 23, 2005

MATERIALS CLOSE:
May 25, 2005

World Radio History

THE BUSINESS OF TELEVISION



BROADCASTING & CABLE

You don't get a second shot
at being first on the air.



JVC's Dual Media GY-DV5100U ENG Camera*

Give your news crew the competitive edge with JVC's new Direct-to-Edit ENG camera.

When the clock's ticking, nobody helps you get your story to air faster than JVC. Not Sony. Not Panasonic. Nobody. JVC's dual media, Direct-to-Edit camera lets you record high-quality footage to hard disk and tape...simultaneously. It records directly in your native NLE format, so there's no waiting for file transfers or conversions. That means you can begin editing immediately, putting real distance between you and the competition. Check out these additional benefits:

- New ultra-low-noise DSP delivers top picture quality under the most adverse lighting conditions, as well as 16:9 capability
- Records simultaneously to hot-swappable hard disk modules and inexpensive digital tape, for instant archiving
- Rugged design with die-cast metal body, built for demanding ENG shooters and backed by a two-year warranty
- Complete JVC DTE package for less than half the cost of other manufacturers' solutions

Let JVC help you win the news race today.

To take our new camera out for a Test Drive and get a FREE brochure, call us at 800.582.5825

or visit www.jvc.com/pro



* Camera shown with optional lens, viewfinder, microphone and DTE module.

JVC

The Perfect Experience

www.jvc.com/pro