



1.2
Million

Number of DVDs of season two of *Chappelle's Show* sold in first week of release

Holy smoke! Two miniseries in the works on the life of John Paul II. **Page 9**



Pope vs. Pope

JUNE 6, 2005

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MONEY TALKS

NBC: The Biggest Loser In the Upfront Market

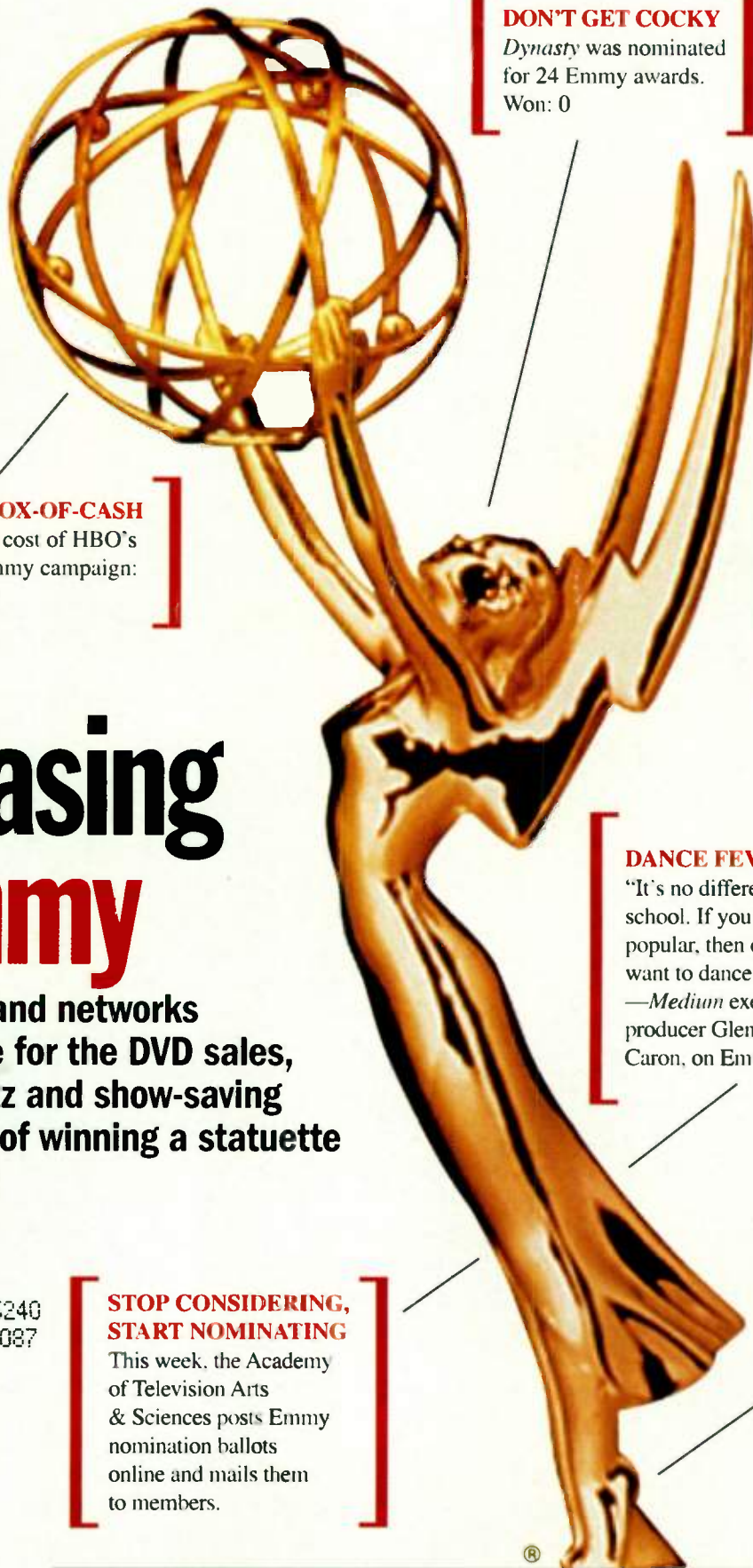


NBC's Jeff Zucker

ABC, CBS and Fox scored with ad buyers, but, for NBC and cable networks, it's a slow selling season. John M. Higgins has the story. **Page 8**

Chasing Emmy

Studios and networks scramble for the DVD sales, good buzz and show-saving benefits of winning a statuette **Page 16**



DON'T GET COCKY

Dynasty was nominated for 24 Emmy awards. Won: 0

HOME BOX-OF-CASH

Estimated cost of HBO's annual Emmy campaign: \$3 million

MASTER'S CHOICE

"This packaging thing helps so much, you have no idea."
—Emmy campaigner extraordinaire Richard Licata, who's going with a cranberry motif for Showtime's DVD mailer

DANCE FEVER

"It's no different than high school. If you are most popular, then other people want to dance with you."
—*Medium* executive producer Glen Gordon Caron, on Emmy's influence

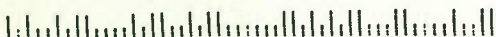
DISNEY MAGIC?

"I think the Emmy this year should shape up as a really big night for ABC."
—Hal Boedeker, *Orlando Sentinel*

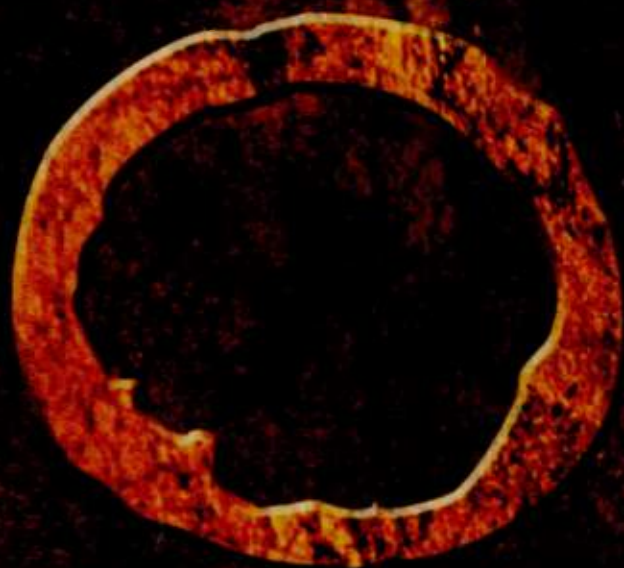
STOP CONSIDERING, START NOMINATING

This week, the Academy of Television Arts & Sciences posts Emmy nomination ballots online and mails them to members.

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World Radio History

B&C WEEK

Where to be and what to watch...

Monday, June 6

Summer's here, and the time is right for...two reality series about going to college? ABC's *The Scholar* (premiere, 8 p.m. ET), which dangles a full scholarship at a top-rated school in front



of 10 high school brainiacs, "will be the first show ever to celebrate higher education as the ultimate American prize," according to the flackography. The six-part show is not to be confused with NBC's

Tommy Lee Goes Back to College, which premieres in August and is the first show ever to celebrate higher education as the ultimate American playground for an ex-con *Mötley Crüe* drummer. *Not that spoilsports like you were planning on attending*, but the **Association for International Broadcasting's** two-day Global Media Business Conference in **Montreal**, scheduled to begin today, ain't happening. The event "has not attracted sufficient delegates," said the weepy announcement.



Tommy Lee

Tuesday, June 7

Attention, attendees of the **Supercomm** convention in **Chicago**: Please take a bathroom break before this afternoon's keynote speech and bring a snack: **FCC Chairman Kevin Martin** addresses the throng at **McCormick Place** at 3:15, and, if his debut performance at the **National Cable & Telecommunications Association** convention in April



FCC's Kevin Martin

was any indication, this stem-winder could easily last until nearly half past three. Since it's only day two of the four-day telecommunal gathering, there

will be lots of time to chew over Martin's remarks. Tonight: The premiere (9 p.m. ET) of a **CBS** hidden-cam reality series about newly hired employees trying to get themselves canned, called *Fire Me...Please!*—which, oddly enough, was the working title of **Mary Mapes'** project on **President Bush's** National Guard service.

No More Deep Throats?

By J. Max Robins

By outing himself as Watergate's Deep Throat last week, W. Mark Felt reminded everyone in the media business how crucial anonymous sources can be in curbing the abuse of power. When Felt, then the FBI's No. 2, provided crucial guidance to Bob Woodward and Carl Bernstein about the rampant lawlessness of the Nixon White House, he did so with the reasonable assumption that a pact existed between source and reporter: Confidences are never revealed.

Without that security, potential whistleblowers would likely remain silent, and those in positions of power—whether in government or the corporate world—would rightly be emboldened to think that they were untouchable.

But today that bond between reporter and source is under attack. A raft of news organizations, including ABC, CBS and the Associated Press, have recently faced subpoenas to reveal confidential sources.

Then, of course, there was Jim Taricani of WJAR-TV Providence, R.I. Remember, he's the investigative reporter who was freed in mid April after four months of home confinement, his punishment for refusing to reveal who gave him a videotape that showed a local politician taking a bribe in an FBI sting operation.

Currently, there are "shield laws" in place in 31 states that prevent the kind of legal actions that have put so many news organizations under siege. Some in Washington are hoping that the unmasking of Deep Throat will lend steam to a bipartisan effort to pass a national shield law so journalists don't end up in jail for doing their jobs. Among those involved in the Senate are Richard Lugar (R-Ind.) and Christopher Dodd (D-Conn.) and in the House Richard Boucher (D-Va.).

At the forefront of the effort is Mike Pence, a Republican Congressman from Indiana. The former conservative talk-show host's *The Mike Pence Show* ran on radio from 1992 to 1999 and spawned a TV version that aired on a string of UPN stations

for four years; he was elected to Congress in 2000.

Hoping to build support for a national shield law, Pence issued a timely statement amid the Deep Throat hoopla. The lawmaker expressed his doubts that, given the "litany of federal prosecutions" attempting to force reporters to reveal sources, it's doubtful that a latter-day Mark Felt would be helping out a wannabe Bob Woodward in an underground parking garage. Pence is hoping to get a hearing by the Judiciary Committee on the bill he's co-sponsoring, dubbed the

"Free Flow of Information Act," by the end of the July. The day when it's likely to come to a vote, however, is a long way off.

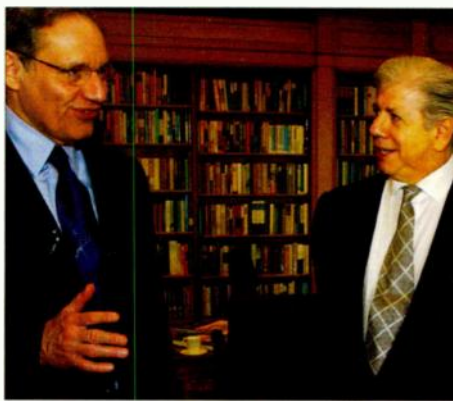
Pence probably won't get any support from the White House in his efforts. Coincidentally, on June 2, a day after the Deep Throat story broke, George W. Bush met with the Radio-Television News Directors Association. Though saying he is a

"First Amendment guy," the president told the RTDNA he wasn't familiar with the specifics of the Free Flow of Information Act, so he couldn't say whether he supported it. However, in talking about a current case in which Judith Miller of the *New York Times* and Matt Cooper of *Time* magazine have been held in contempt of court for refusing to divulge who their sources of information regarding the identity of CIA agent Valerie Plame, the president indicated that he approved of the court's effort to force journalists to out their sources. "We're constantly trying to find the [unidentified] source in the White House," he said. "Seems to me the balance is just right, when you think about it."

No, it's not. The balance is out of whack. Pence is right. It's unlikely in the current climate that Mark Felt would have come forward. And if he did, the only thing protecting him would have been Woodward and Bernstein's willingness to do jail time. We need a national shield law. ■

E-mail comments to bcrobins@reedbusiness.com

THE ROBINS REPORT



Bob Woodward and Carl Bernstein

Wednesday, June 8

TBS thought it would be "Very Funny," as the network's deadly slogan goes, to do a sort of *Survivor* parody last winter called *The Real Gilligan's Island*,



1960s Mary Ann

casting two competing teams of people who "personify," or at least dress like, characters from the 1960s comedy. The show performed very

nicely—averaging 1.98 million in adults 18-49—so TBS is launching a second round of *Real Gilligan's Island* (9 p.m. ET). We hear that one of the faux **Mary Anns** will become involved in a love triangle. Here's hoping that, if Tommy

Lee gets his degree from the **University of Nebraska** (for that's where NBC is sending him) and does some post-grad work, maybe one day he'll play *The Professor* on *The Real Gilligan's Island VII* or *VIII* and shoot a home movie with one of the **Gingers**.



A 2005 Mary Ann

Thursday, June 9

Reality television is awash in product placement, but we've always thought it was a terrible oversight not to give a show to someone who actually moves a lot of product. *Solved!* Tonight, CBS launches the designer-elimination reality series *The Cut* (8 ET), hosted by **Tommy Hilfiger**. Or "iconic design mogul Tommy Hilfiger," in network-flack parlance.



Tommy Hilfiger

Friday, June 10

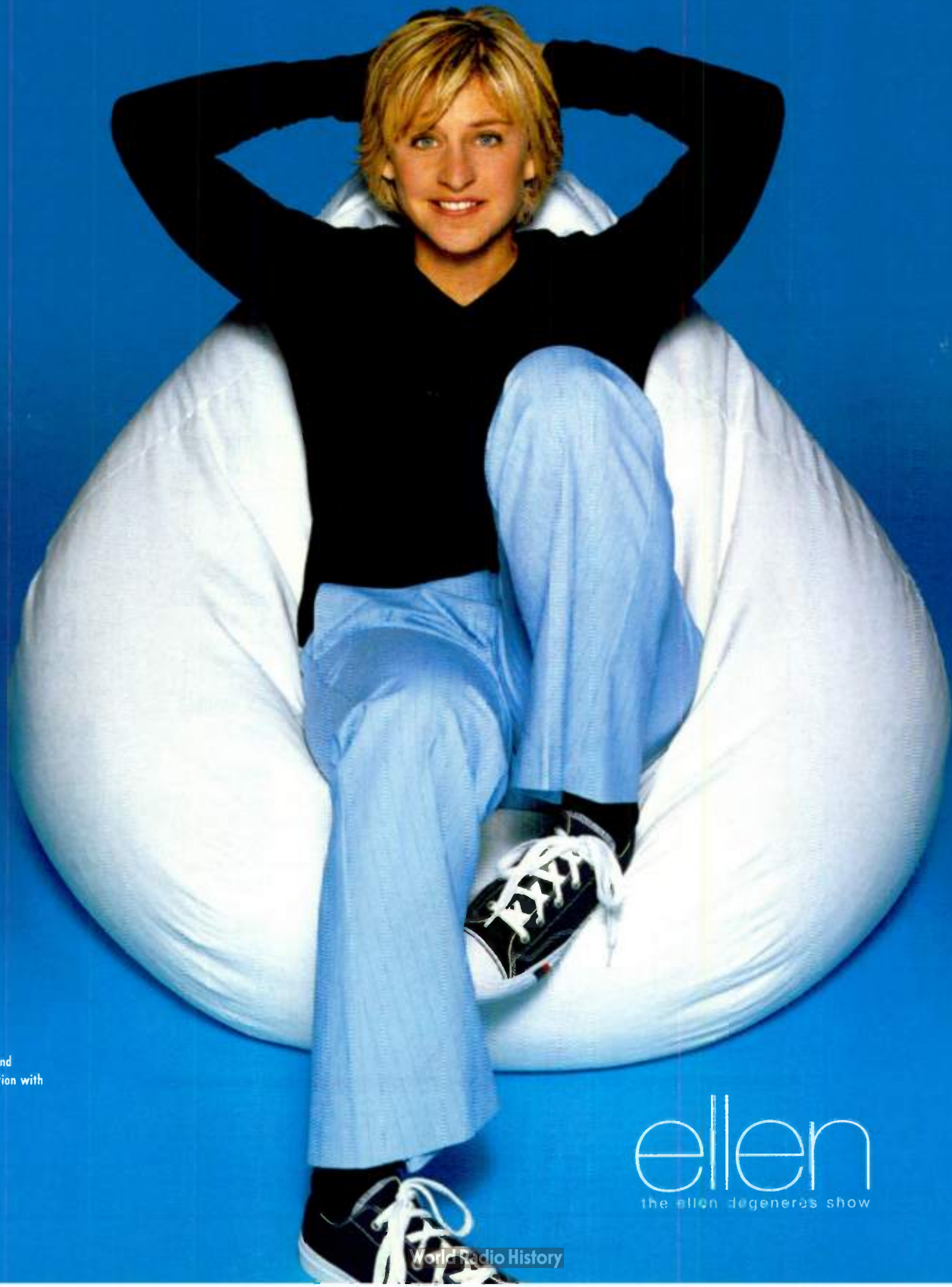
On Monday, TNT hosted a screening party at the **American Museum of Natural History** in New York; tonight, those deprived of New York media-fete invitations get a look at *Into the West* (premiere, 8 p.m. ET), a 12-hour miniseries about the opening of the American frontier, executive-produced by **Steven Spielberg** for **DreamWorks Television**. We'd recommend the series to college student Tommy Lee as a primer in U.S. history, but Lee already has a tutor. NBC describes her as "hot."

—Mark Lasswell

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

IT DOESN'T GET ANY BETTER THAN THIS!

SINCE 1995, 70 TALK SHOWS HAVE BEEN LAUNCHED IN SYNDICATION. ONLY THREE HAVE BECOME HITS. ONLY ONE HAS WON BACK-TO-BACK EMMY AWARDS FOR **OUTSTANDING TALK SHOW** IN ITS FIRST TWO SEASONS. NOW, THAT'S SOMETHING TO TALK ABOUT.



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World Radio History

FAST TRACK

Lee To Succeed Johnson at BET

BET founder Robert L. Johnson has relinquished his post as CEO of the black-targeted network, making way for longtime No. 2

Debra Lee to succeed him.

Johnson will remain chairman of the Viacom division until he retires in January. Lee will then become both chairman and CEO.



Debra Lee

The network, which turned 25 in January, has begun a search for a new head of programming.

Lee says her focus will be producing more originals—the mix of music, entertainment and comedy shows and specials that currently does the heavy lifting for the network. She will also focus on BET's ancillary businesses, aiming to grow distribution for 10-year-old **BET Jazz** as well as increase **BET.com's** presence. "BET is such a great brand, it makes sense to keep expanding," she says.

Lee, 50, joined BET as VP/general counsel in 1986. She later served as president of its publishing division and was named president/COO in 1996. Viacom bought BET for \$2.5 billion in 2001 but has kept it a separate division rather than folding it into **MTV Networks**. Further realignment of the company's divisions is expected within the next month or so.—*J.M.H./A.B.*

Cha Cha Goes Ka-ching! for ABC

ABC's fancy footwork may have translated into network broadcasting's first off-season hit.

Its debut of reality show *Dancing With the Stars* drew a 4.2 rating/12 share, its biggest Nielsen overnight rating in the 18-49 demo since the season ended a week ago and enough to push it to a nightly win June 1 in the demo with a 3.3/10.

The show, which would tend to skew older since it was ballroom dancing, had a big household number, averaging more than 13 million viewers.

In *Dancing With the Stars*, celebrities—including boxer Evander Holyfield and actor John O'Hurley

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

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(J. Peterman on *Seinfeld*)—are teamed with professional ballroom dancers in an audience vote-off contest to see which team can trip the light most fantastically.—*J.E.*

Death of Bill In Texas Boosts TW, EchoStar

Time Warner Cable and EchoStar Communications are the likely beneficiaries of the death of a Texas bill that would have made it easier for telephone companies to get into the video business.

Telcos **SBC Communications** and **Verizon** had lobbied Texas legislators to let them offer video services without acquiring cable franchises in every town, an argument telcos are making on the national front as well (see related story, page 12).

Both companies are extensively rebuilding their phone systems to deliver cable and phone services over the same wire.

The process of negotiating with cities for franchises could delay the telcos' rollout for years.

Sanford Bernstein & Co. cable analyst **Craig Moffett** says that would benefit Time Warner, which serves Texas' biggest cities, Houston and Dallas.

It could also boost EchoStar, whose **Dish Network** is currently resold by SBC. Those sales have slowed as SBC prepared to launch cable service, but if SBC is delayed, the telco could keep pushing EchoStar harder than expected.—*J.M.H.*

Chappelle Reaps More DVDends



Dave Chappelle

The early returns are in, and comedian **Dave Chappelle** continues to display the biggest backend in the business.

Chappelle's Show: Season 2

Uncensored, released May 31 on DVD, broke first-day and seven-day sales records for TV shows on DVD, selling nearly 500,000 units the day it was released and more than 1.2 million units the first seven days. That makes it the fastest-selling "TV on DVD" title in history, according to **Comedy Central**.

The DVD's release, postponed from February, was supposed to coincide with last week's sched-

Continued on page 32

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Corporate VP and Chief XNA Architect, Microsoft



George Bodenheimer
President of ESPN, Co-Chair of Disney's Media Networks



Ken Burns
Filmmaker



Deepak Chopra, M.D.
Physician/Author



Pablo Ferro
Filmmaker/Graphic Artist



William H. "Bing" Gordon
Chief Creative Officer, EVP & Founder, Electronic Arts



Charles Hirschhorn
Founder and CEO G4 Media



Dr. Jean Houston
Author



Robert F. Kennedy, Jr.
Attorney/Activist



Ted Koppel
Anchor, "Nightline"



Daniel Libeskind
Architect/Master Planner New World Trade Center Site



Pat Mitchell
President & Chief Executive Officer, PBS



Bill Moyers
Broadcast Journalist/Author



Sheila Nevins
Head of Documentary and Family Programming, HBO



Ron Reagan
Host, "Connected: Coast to Coast with Ron Reagan and Monica Crowley," MSNBC



David Rockwell
Architect/Set Designer



Anne Sweeney
Co-Chairman, Media Networks, The Walt Disney Company & President, Disney-ABC Television Group Networks



Jeff Zucker
President, NBC Universal Television Group

...AND OVER 100 MORE.

Rollback at NBC

Once-proud peacock settles for less in upfront market

Sales executives at rival networks were celebrating as the upfront ad market started "breaking" last week, but the mood at 30 Rock was much different. A dark word suddenly entered the lexicon at NBC: *rollback*.

After years of dominating the television business, NBC was cutting prices last week to secure commitments from major advertisers for the fall season. Rival broadcast networks are securing increases of around 5% in CPMs, the cost per thousand viewers. But buyers and analysts say that NBC's prices are falling, by at least 2% and in some cases more.

NBC executives were still writing deals at deadline Friday. But the slide marks a dramatic shift in the fortunes of the television business and foreshadows a tough climb ahead for NBC. Combine the price drop with the network's plunging ratings, and it seems that advertisers will steer \$500 million to \$700 million away from NBC this season, cutting its take perhaps to \$2.2 billion.

The big question among buyers and rivals: Will NBC hold back commercials from the upfront and pray for rain, hoping that prices will be better in the "scatter" market next fall and winter?

NBC Universal Television Group President Jeff Zucker is the man most accountable for the health of NBC. He was at the helm as the network headed for a clear ratings iceberg that had been looming for years: the end of *Friends*. He didn't have the right shows in place to offset the impact and failed to launch

new ones last fall. Moreover, he made few dramatic changes on the coming fall schedule that would suggest that an ABC-esque turnaround is in the air.

The beneficiaries? ABC and CBS. The champagne corks were popping at ABC as the network was the first to plunge into the upfront, writing \$2.1 billion worth of prime time business. That's up

around 30% from the roughly \$1.6 billion the network wrote last year, with average CPMs increasing 5% and the network guaranteeing that its audience will increase 25%. That's a big risk, betting that ABC's audience will rise even more than the 17% it generated last season.

"We are really building this network," says Mike Shaw, president of ABC's ad sales. "There's no network that's ever gone up 17% in one season."

CBS was crowing because it's now the biggest player in the upfront. President of Ad Sales Joann Ross estimates that the network's final prime time tally will run between \$2.5 billion and \$2.6 billion, displacing NBC. "We'll beat NBC in volume," she says. "We exceeded our expectations on volume."

Fox also wrapped last week, booking \$1.6 billion in upfront sales with 4%-6% CPM increases.

CABLE MOVES SLOWLY

Cable executives were nervously awaiting their turn. Discovery, MTV Networks, Lifetime and A&E had

written practically no business by last Thursday. USA Network cut a lot of two-year deals last year, so it has more of its inventory committed. The president of one ad-sales group said mid-week that only 30% of his clients had even registered budgets, the first stage of the negotiating process.

"It is slow, slow, slow," says the president of another cable-network sales group.

The market is particularly hard on NBC, which has long been accustomed to

squeezing ad buyers for CPMs at least 5% more than rival networks could secure. As the network slipped in the ratings, Zucker, NBC Universal Television Networks Group President Randy Falco and friends started touting how upscale its viewers are, scoring high in households with incomes more than \$75,000 or \$100,000. That's why ad buyers would still be willing to pay a premium.

At one point, NBC executives boasted about the network's dominance in upscale 18-34s. Uh, aren't most of those simply still living with Mom and Dad? "The only upscale 18-34 people I know are my children," highly paid CBS Chairman Les Moonves quipped during a recent meeting.

Just before the Memorial Day weekend, NBC was talking to some advertisers about a 4% drop in CPMs. As the network started actually writing business last Wednesday, prices were coming in a bit higher, but they were still rolled back from last year's prices.

THE SCATTER GAMBLE

NBC's standing now jeopardizes its longtime lead in the most important measure, the amount of revenue that networks generate from each prime time commercial. Last year, NBC was in the lead, around \$147,000 compared with CBS' \$110,000, according to data published by Morgan Stanley media analyst Richard Bilotti last week.

NBC's revenue per spot could fall to around \$123,000, while CBS' may jump to \$126,000.

The bet is that the economy and NBC's ratings will strengthen in the fall and the network can get better prices in the "scatter" market than it can in the upfront. That's a major gamble given how badly NBC's new fall shows performed last season. ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS
By John M. Higgins



Jeff Zucker

The big question: Will NBC hold back commercials from the upfront and pray for rain?

THE EARLY TALLY

	2005-06	2004-05	CHANGE
ABC	\$2.1B	\$1.6B	31%
CBS	\$2.5B-\$2.6B	\$2.3B	9% to 13%
Fox	\$1.6B	\$1.5B	7%
NBC	\$2.2B-\$2.4B	\$2.9B	-18% to -25%

SOURCE: Company reports; B&C estimates

THE B&C

WEEK OF MAY 27-JUNE 2

THE B&C 10

WEEK YTD



BROADCAST TV GROUPS

WEEK YTD



CABLE OPERATORS

WEEK YTD



RADIO

WEEK YTD



	CLOSE	WEEK	YTD
Dow Jones	10553.49	0.2%	-2.1%
Nasdaq	2097.80	1.3%	-3.6%

THE B&C 10

CLOSE WEEK YTD

Cablevision	\$26.07	1.6%	4.7%
Clear Channel	\$29.49	-2.2%	-11.9%
Comcast Corp.	\$31.33	0.0%	-4.6%
Disney	\$27.44	-1.3%	-1.3%
EchoStar	\$29.95	2.9%	-9.9%
Hearst-Argyle	\$24.98	0.0%	-5.3%
News Corp.	\$16.66	0.0%	-13.2%
Time Warner	\$17.26	-1.8%	-11.2%
Tribune	\$36.12	-0.9%	-14.3%
Viacom (Cl. A)	\$34.38	-2.7%	-7.3%

GOOD WEEK

Spanish Bcstg.	\$9.19	9.7%	-13.0%
XM Satellite	\$34.02	7.5%	-9.6%
Interp	\$0.50	6.4%	-33.3%
Paxson	\$0.78	5.4%	-43.5%
Radio One	\$13.21	5.3%	-18.0%

BAD WEEK

Granite	\$0.17	-10.5%	-58.5%
Pegasus	\$5.88	-6.7%	-36.4%
Young Bcstg.	\$5.66	-5.6%	-46.4%
Viacom (Cl. B)	\$34.12	-3.1%	-6.2%
SeaChange	\$7.59	-2.8%	-56.5%

XM DROPS

-10%

Satellite-radio stocks aren't living up to their hype. For all the shouting about how Howard Stern and other programming deals will drive sales, the stocks of Sirius and XM Satellite aren't doing well. Sirius is up just 2% year-to-date; XM has dropped 10%. Maybe they'll pop as Stern's 2006 debut on Sirius approaches.



ABC vs. CBS in John Paul II Miniseries Race

Edited by Mark Lasswell

CBS appeared to have the field to itself when the network leaped into developing a miniseries about the life of the late John Paul II within days of his funeral this spring. But given the extraordinary appeal of the Pope's story, maybe the latest news on the papal miniseries front was inevitable: Now ABC is rushing a rival production into the works. And it appears that the network has already made up the ground it lost by letting CBS make the first move. ABC already has a script ready to go and is set to start shooting later this month. That could mean the finished project would be ready to air as early as the November sweeps. CBS, which has not scheduled a start date for its production, will have to hustle to keep up.

The friction involved in competing projects extends beyond the network level: Key members in both production teams once worked together on the miniseries



CBS once owned the market for a Pope John Paul II miniseries, but now there's competition from ABC.



FCC Commissioner Michael Copps



American Idol creator Simon Fuller may branch out.

Jesus, which aired on CBS in 2000. **Ettore Bernabei**, president of Italian production company **Lux Vide**, is driving the CBS Pope project, while *Jesus* executive producers **Lorenzo Minoli** and **Judd Parkin** are working with ABC.

Unlike the scene at the Vatican a few weeks ago, the smoke rising

from this competition won't have anyone cheering.

FLASH!

Copps' Plea: Lobby FCC

Michael Copps would like to land another five-year term as an FCC commissioner after his tenure formally expires June 30. The Democrat requires renomination by **President Bush** and confirmation by the Sen-

ate if he's going to remain at the FCC—and given that the president hasn't announced his intentions, you'd think Copps would observe the Washington tradition of keeping his head down to avoid ticking off anyone who might be able to poison his chances. But Copps has never been known as a shy and unassuming commissioner, and apparently he doesn't intend to become one now.

In a speech before anti-media consolidation activists at the **National Conference for Media Reform** in St. Louis in mid May, Copps urged them to mount a grassroots campaign when the FCC tries to rewrite broadcast-ownership deregulation thrown out by federal judges last summer.

"Those awful rules that an FCC majority passed two years ago to loosen our media protections have been sent back to us by the courts.

That's the good news," Copps told the crowd. "The bad news is, they were sent back to whom? To the very same folks who dreamed them up in the first place. They screwed it up once. Believe me, they're 100% capable of screwing it up again."

Do these "folks" include FCC Chairman **Kevin Martin**? The same Kevin Martin who was a Bush campaign aide and who remains tight with the **White House** that holds Copps' renomination in its hands?

Er, apparently not. We asked Copps' office for a clarification and were told that the boss was "referring to the FCC as an institution and certainly not to the chairman." Then, as aides will, they told us the "real story" to report is "the close working relationship between the chairman"—Martin—"and the senior FCC Democrat"—Copps—"for the first time in years."

'Idol' Maker's Comedy Itch

The man behind *American Idol*, TV's most popular unscripted show, says comedy and variety are the genres to watch in 2006. And *Idol* creator **Simon Fuller** says he's anxious to get in on the action.

"Absolutely," he says. "The opportunity is there for someone to re-figure out prime time comedy. If I can find the right way to do it, I'm right there."

Fuller also says he thinks that the variety show is poised for a comeback and could be "the new thing in 2006." But, he says, there is a caveat. "You need a big star pegged to it. Actually, to really work, it needs to be multiple stars. And that's the biggest dilemma. You really must have big stars attached to it from the start, because that's what the networks need, since they are so insecure right now."

Not that he's chucking in the whole *Idol* business to start recruiting stars for a variety show or hiring sitcom writers. The dance version of *Idol* on Fox, called *So You Think You Can Dance*, premieres July 20.

We're counting the minutes until the first craven contestant sucks up to the judges by doing an interpretive fox trot.



THE KING OF DAYTIME!

THE EARLY FRINGE SOLUTION

+32%
VS. LEAD-IN

2.5

4:45 PM
LEAD-IN

3.3

maury

5:00 PM

+18%
VS. HISTORY

2.8

MAURY
MAY 2004

3.3

maury

MAY 2005

NBC UNIVERSAL

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WASHINGTON WATCH

Bells Eye D.C. After Texas Loss

SBC and Verizon are turning to Washington as their best hope for getting into the TV business after Texas legislators killed their bid to get a statewide cable franchise. The two phone companies want to avoid the standard but cumbersome process of applying for a cable franchise in every city in America. They had hoped Texas would be the first of many statewide franchises, but Texas cable lobbyists convinced Lone Star state lawmakers that phone companies would abuse the license by serving only higher-income communities and neglecting less-profitable poorer neighborhoods.

The Texas defeat dampens chances that other states will eliminate the need for local-franchise requirements. Kyle McClarrow, president of the National Cable & Telecommunications Association, is glad to see the battle moving from statehouses to Capitol Hill. "It is not appropriate for any one state to unilaterally revise a federal statute with such broad implications in a piecemeal fashion in order merely to serve the business interests of one or two companies," he says.

Now the phone companies are asking Congress and the FCC to set a national policy for granting permits to companies that will bring broadband and pay-TV competition to cable. The Bells' aim is to establish nationwide standards for franchise fees and service obligations that would apply to every market while eliminating lengthy negotiations with local governments.

Media Is Soft on Bush, Conyers Says

Rep. John Conyers, the ranking Democrat on the House Judiciary Committee, charges that big media, especially cable news channels, are giving the Bush administration a free pass by focusing on celebrity news and other "trivial matters" rather than examining White House policies.

Conyers bases his assertion on a new Congressional Research Service (CRS) survey of cable news' treatment of important or high-profile stories. CRS gathers data at lawmakers' request to help them write bills or prepare

More Than Meets the Eye

Advocates for deaf seek better captioning **By Bill McConnell**

While visiting Omaha, Neb., for a convention last year, Cheryl Heppner stopped on her way to a lunch meeting to check out an emergency weather report airing on the restaurant TV. Tornadoes had been sighted in the area, according to an on-screen headline.

Were any twisters sighted nearby, she wondered. Unfortunately for Heppner, who is deaf, specifics of the report were provided in voice only, without closed captioning or any other helpful graphic.

"We knew we were in Omaha but had no idea in which county Omaha was located," says Heppner, vice chair for the Deaf and Hard of Hearing Consumer Advocacy Network. She and other advocates for the deaf are hoping to pressure broadcasters into providing more-frequent and more-accurate captioning, not just for emergencies but for entertainment programming as well.

Because of complaints by deaf viewers, the FCC since February has fined six stations for failing to provide required captioning during wildfires and tornado alerts in the past two years. But it's not just the need to protect lives that is motivating the group. Captioning of entertainment is also an important item on their agenda, they say, because the ability to fully enjoy TV—one of America's most pervasive culture forces—is critical to ensuring deaf people take part in the country's social life.

However, captioning of entertainment shows is often filled with typos, they say. Deaf viewers recently peppered TV chat rooms with complaints about Fox's May 10 episode of *American Idol*, in which closed captions provided wrong phone numbers for casting votes. Another frequent problem: Captioners make non sequiturs in dialogue by mistakenly typing a word that sounds like the one intended for viewers.

"Broadcasters have done poorly in complying with requirements that ensure that all citizens have access to the same level of information," says Kelby Brick, director, law and advocacy, National Association of the Deaf. "The [*American Idol*] episode exemplifies a more widespread problem in captioning accuracy."

A HANDFUL OF ERRORS?

TV stations and cable and satellite operators have been required to provide



American Idol's closed captioning gave viewers the wrong phone numbers.

closed captioning since 1998, when the FCC began phasing in an ever increasing quota on captioned programming. Currently, stations must provide 1,350 hours of captioned programming each quarter, roughly 16 hours a day. By Jan. 1, 100% of all new programming must be captioned.

Captioning of pre-recorded shows runs between \$400 and \$1,000 per half-hour. For live programming, costs can run five times as much.

Because of the extra cost of employing typists to capture live dialogue, the FCC gives stations and pay-cable operators a break on real-time captions. For news reports, programmers can run text of prepared news scripts in the captioning rather than what is actually said live. For emergency weather reports, stations may rely on other on-screen visuals such as

Groups want the FCC to toss out exemptions for real-time captions in news and emergency weather reports.

charts and maps rather than closed captioning, which can be seen only if a viewer activates the feature on a set.

Advocates for the deaf are urging the FCC to do away with those exemptions.

Broadcasters and cable operators say they've done a good job complying with captioning requirements and say the community is jumping on a handful of errors to kill a few exemptions that do little to diminish deaf viewers' access to TV while greatly alleviating programmers' burdens.

"Captioning complaints appear to be rare and are corrected as quickly as possible," the National Cable & Telecommunications Association told the FCC in comments filed last fall.

"We do a lot of things visually to assist the hard of hearing," says Jerald Fritz, vice president of Allbritton Communications, owner of WJLA Washington, which was fined \$8,000 for a captioning error during tornado-alert coverage last year. "We were disappointed the commission went after that one isolated statement. Broadcasters have taken extraordinary steps to comply with the rules." ■

for hearings. Conyers used the sampling to show that cable news outlets gave big play to some inconsequential stories while largely ignoring a lot of news casting Bush administration policies in a bad light.

For instance, says CRS, April 28 revelations of a British government memo indicating that intelligence services had concluded prior to the start of the Iraq war that Saddam Hussein had no weapons of mass destruction were ignored by CNN's *Wolf Blitzer Reports* and *Anderson Cooper 360*, MSNBC's *Countdown With Keith Olbermann* and Fox's *Big Story*. Days later, those same shows were leading or devoting a lot of time to the saga of the runaway bride.

"All you need to do is turn on the television, open up the paper, or listen to the radio to appreciate the



Rep. John Conyers

extent our so-called 'fourth estate' has fallen," Conyers complained at a forum attended by only a few Judiciary Committee Democrats.

FCC To Nix TV-Set Maker's Pleas

At its June 9 meeting, the FCC is expected to dismiss TV-set manufacturers' pleas to delay a July 1 government deadline for building digital tuners into half of their most popular models.

The Consumer Electronics Association asked the FCC to delay the 50% quota for TVs with 25- to 36-inch screens, arguing that consumer demand for that many digital sets hasn't arrived yet. As an enticement to dropping the 50% deadline, the trade group offered to move up the deadline for building tuners into 100% of sets that size to March 1, 2006.

Broadcasters, which want large numbers of digital-ready sets on the market as quickly as possible, sparked a war of words with CEA, whose members are mostly Asia-based electronics companies, by urging the FCC to reject delay on behalf of a bunch of "offshore receiver manufacturers."

The expected FCC defeat surprises CEA spokesman Jeff Joseph, but he says the TV manufacturers have begun shipping DTV-ready sets in numbers large enough to meet the July 1 deadline.

RATINGS 5/16-22/05

Nielsen Media Research

**Top 25 Shows
ADULT 18-49**

PROGRAM	AA	GAA
1 Seinfeld	3.9	4.7
2 Everybody Loves Raymond	3.6	4.5
3 Seinfeld (wknd)	3.5	4.2
4 Friends	3.3	4.1
5 Oprah Winfrey Show	3.1	3.1
6 CSI: Crime Scene Investigation	2.6	3.0
7 Dr. Phil	2.2	2.2
7 List of a Lifetime 5	2.2	2.3
7 That '70s Show	2.2	2.7
7 Wheel of Fortune	2.2	NA
11 Entertainment Tonight	2.1	2.1
11 Everybody Loves Raymond (wknd)	2.1	2.1
11 Jeopardy!	2.1	NA
14 King of the Hill	2.0	2.3
15 Judge Judy	1.9	2.7
16 Malcolm in the Middle	1.8	2.1
16 Maury	1.8	2.0
18 King of Queens	1.7	2.1
18 Will & Grace	1.7	2.0
20 Cops	1.5	1.9
21 Home Improvement	1.4	1.8
21 That '70s Show (wknd)	1.4	1.7
23 Divorce Court	1.3	1.7
23 Entertainment Tonight (wknd)	1.3	1.3
23 Inside Edition	1.3	1.3
23 Jerry Springer	1.3	1.5
23 Judge Joe Brown	1.3	1.6
23 Judge Mathis	1.3	1.4
23 King of Queens (wknd)	1.3	1.6
23 Live With Regis and Kelly	1.3	NA

**Top Action Hours
ADULT 18-49**

PROGRAM	AA	GAA
1 Cops	1.5	1.9
2 Stargate SG-1	1.0	1.1
3 Maximum Exposure	0.8	0.8
4 Andromeda	0.7	0.8
4 Mutant X	0.7	0.7
4 She Spies	0.7	0.7

According to Nielsen Media Research Syndication Service Ranking Report June 16-22, 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

Laughs Untracked

Seen any good new sitcoms lately? **By Jim Benson**

This year's network up-front presentations sometimes resembled an episode of *Cold Case*. The victim: the half-hour sitcom. Just looking at the cold, hard facts can be chilling for station programmers and syndicators.

A new research report lays out the gory details—gloomy enough that the studio behind the report requested to go unnamed. The study points out that the Big Four broadcast networks as a group introduced nine top-tier sitcoms in the 1970s and 1980s, only five in the 1990s and, strikingly, none by the midpoint of this decade.

Since 2000, the broadcast networks have collectively rolled out 228 comedies. While the report fails to mention it, only one of those, Warner Bros.' *Two and a Half Men*, now stands a chance to be a breakout success based on its network-ratings performance. That has left only "B" and "C" sitcom product available to stations and cable; these sitcoms get "little to no license fees and inferior time periods that ultimately hurt barter,"



Two and a Half Men will get to prove its manliness this fall.

according to the report.

So stations have been forced to pay top dollar for renewals of the four aging top off-network sitcoms: *Friends*, *Everybody Loves Raymond*, *The Simpsons* and *Seinfeld*. The fab four have occupied the top tier for the past four years and have been hit the hardest by ratings erosion in local markets.

Complicating the unfunny matters, over the past decade, networks have sacrificed sitcoms more than any other program genre to make room for a rising number of reality shows. As non-scripted fare climbed from a handful, network sitcoms collapsed from a high of 87 in 1997 to 36 in 2004. That rises slightly to 40 next season, because Fox has a dozen sitcoms on its schedule.

With fewer off-net sitcoms available to stations (three this past season, four in 2005-06) and those now airing getting lower ratings, interest in new product has decreased. That forces syndicators to stall sales or enter into concurrent cable deals to make up the lost fees.

Help could be on the way with *Men*, however. Warner Bros. is betting big that the comedy will prove its manliness this fall at 9 p.m. without lead-in help it once got from *Raymond*. That would qualify it as an "A"-list sitcom that can generate billions in its syndication and DVD after-life. The studio wouldn't likely launch it off-net prior to 2007-08.

On May 23, CBS aired a new episode of *Men* in the old 9 p.m. *Raymond* slot and a repeat episode a half-hour later, in its old time slot. The rerun at 9:30 did better than the original at 9, but the sitcoms ruled the hour with 14.6 million viewers. So *Men* may have nice legs. ■

IN FOCUS

MULLALLY READY TO CHAT IT UP

Will & Grace star Megan Mullally, who plays the besotted and horny socialite Karen Walker with a sort of Gracie Allen-like naiveté on the NBC sitcom, will become the host of a daytime talk show for NBC Universal, set to debut in fall 2006. (NBC has said *Will & Grace* itself will take its final bow next spring.)

The syndicator that struck out with Jane Pauley's talk show last year and returns to the market with Martha Stewart's new show this fall announced the Mullally talk show without any station deals in hand.

That includes the NBC station group itself, which gave Pauley's show an instant launching pad. A spokesman says NBC Universal will start selling Mullally's show this summer.



Megan Mullally

Mullally started thinking about talk shows several years ago after subbing for David Letterman when he had shingles. "I had such a good time, I thought, 'Gosh, that is a job that you can have.'"

King World approached her first, but Mullally says her relationship with the network and NBC Universal Television Group President Jeff Zucker's "enthusiasm for the project" won the day. She admits that he had "not been amused" she had talked to King World.

Zucker's initial lack of amusement notwithstanding, NBC U benefited from the King World warm-up, since, Mullally says, by the time she agreed to do the show, she had a better idea of what she wants to do.

What will she do with it? Mullally says she wants to involve more non-celebrities, including the audience.

She will interview celebrities, but in her own style. "Cocktails and a back rub?" she suggests.—J.E./P.J.B.

SMASH SEASON FINALE!

Shoots to #1

MON, 5/23/05, 9-10PM, RTG

FOX		A18-34	A18-49	A25-54
		4.4	5.5	6.5
ABC	Nick & Jessica Tour	2.6	2.4	2.5
CBS	Two-Half Men Finale/Special	3.4	4.7	5.7
NBC	Las Vegas Finale	4.1	4.0	4.8
UPN	Girlfriends/Half & Half	1.9	1.8	1.7
WB	Everwood	1.7	1.7	1.9



Source: NTL Galaxy Explorer, 5/23/05, 9-10pm TP, Rtg. Subject to Qualifications Available Upon Request.

STATION TO STATION

Local Meters Delayed in D.C. and Philly

By Allison Romano

After intense pressure from local broadcasters, Nielsen Media Research is delaying the launch of its local-people-meter (LPM) ratings system in Washington, D.C., and Philadelphia until the end of the month. It's a small victory for broadcasters, but their larger concerns over LPMs still remain.

Washington and Philadelphia were slated to become the sixth and seventh LPM markets on June 2. Nielsen says the month-long stay will give it more time to study the impact of the new technology.

But that postponement came days after 17 station groups banded together and called for a break in further launches until the LPMs receive full approval from the Media Ratings Council (MRC), which is the official auditor overseeing ratings systems. So far, the MRC has granted full accreditation to only two LPM markets—Boston and San Francisco—with New York, Chicago and Los Angeles yet to receive full approval. Atlanta, Dallas and Detroit are scheduled to get LPMs next.

Station execs say LPM ratings for minorities and young viewers have dipped and fault rates (viewers not responding at all) have increased.

In a letter to Nielsen Chief Executive Susan Whiting, Tribune Broadcasting President Pat Mullen, acting as spokesperson for the group, appealed to the ratings giant to adhere to the MRC's own recommendation that it wait for accreditation before implementing new LPMs. "Accurate and reliable viewing data are the bedrock of the television agency," Mullen wrote.

Nielsen did not directly respond to that request, but the delay was obviously a gesture acknowledging the stations' concern.

Mullen is pleased with the delays but says the big issues remain. "We all understand the impact of new methodology. We've been asking Nielsen to fix the problems. If they can show me several months of improved sample and declining fault rates, then I will be a supporter."

Tom Herwitz, president of station operations for Fox Television Stations, concurs. "The interests of our viewers and our advertisers

Ogden in Charge

Incoming Gannett stations chief experiments with new ideas

By Allison Romano

After running KUSA Denver and four other Gannett-owned TV stations for six years, local-TV veteran Roger Ogden is being given oversight of the company's entire fleet. When current station-group chief Craig Dubow moves up to become Gannett's president/CEO next month (replacing Doug McCorkindale, who will remain as chairman), Ogden will become president/CEO of the 21-station Gannett Broadcasting Division. He spoke with *B&C's* Allison Romano about his plans to expand the company's existing TV business and cultivate new revenue streams.

With a soft national spot market, how are Gannett stations trying to stimulate ad sales?

You don't give up on national advertisers, but developing local businesses who are not traditional TV advertisers is critical. For example, you can aggregate potential advertisers. We have a multiplatform program with 30 to 50 dentists. It gets people thinking about dentistry, and then they choose the dentist.

We have also started daytime programs in several markets, including Denver, Sacramento, Calif., Phoenix and Atlanta that are advertising-driven. It is not the answer, but it is one more product we can offer. And the Internet has opened up a new category. We get viewers' attention with a spot on TV, but the real payoff is to send them to the Web to get more detail.

Stations are testing new services with video-on-demand, cellphone services, broadband and multicasting. Where

will you focus Gannett's resources?

We have strong, established brands for local news and information, and now we have to develop those brands across the emerging platforms everyone is talking about.

We'll do a little bit of everything. I am really engaged in the interactive world and the Internet and broadband delivery. In the past, what we produce has largely been limited because

we've only had a single or maybe two distribution channels. But in tomorrow's world, those constraints will no longer be there. We could target information geographically or by demographic. The important thing is to continue to experiment in our markets, figure out what holds the most promise and then make those bets.

How are your stations developing their digital broadcasting capabilities?

All 10 of our NBC stations are committed to Weather Plus, and we like what we see. Our Knoxville, Tenn., station has had a second channel for several years with a little original programming and some repurposed product.

Other non-NBC stations, like Grand Rapids, are doing hybrid weather and local news. The whole idea is to experiment, figure out what has a marketplace and what the viewer interest is, and then take what we learn and export it to other markets.

You are experimenting with local programming at a few of your stations. Will you develop it throughout the group?

Locally produced programs are a big part of our future. Access magazine shows are coming back en vogue, and we have daytime programs in four markets that are largely commercially driven. But I don't know that we can carry the concept too far. It is one more piece of the puzzle in attracting people who have ad dollars to spend.



Roger Ogden

"We'll do a little bit of everything. I am really engaged in the interactive world and the Internet and broadband delivery."

What new product are you itching to try?

I am a big fan of local magazine shows. My first GM job [at KCNC Denver] came in the early stages of *PM Magazine*. I always thought there was a lot of wisdom in the format. You make

them locally, and you could make them efficiently.

But access was the only daypart available. Now we have secondary channels, duopolies and the Internet. There are no longer the same constraints as before. What were the reasons you couldn't maintain it? It had a lot to do with distribution. What was not entirely doable 15-20 years ago, we have to revisit. ■

are best-served by having ratings that accurately reflect actual viewership." Fox has been one of the most vocal opponents of LPMs.

But several of the station groups protesting—among them LIN Television, Post-Newsweek and Emmis Communications—don't have outlets in LPM markets. Alan Frank, CEO of Post-Newsweek, says he champions a fair system: "It is absolutely essential that our rating services be as accurate as can be. This is not something you can fix as you go along. There is too much at stake."

Signs of Life At L.A.'s KCBS

In the midst of a three-year overhaul, Viacom-owned KCBS Los Angeles is moving up. In May, the CBS station, for years a local-news laggard, edged out KABC for second place in weekday late news in households and adults 25-54. KCBS averaged a 2.3 rating/8 share in households and a 2.2/9 in 25-54s, versus KABC's 2.1/7 and 1.9/8, respectively.

KABC got help from Sunday-night powerhouse *Desperate Housewives*. With weekend newscasts factored in, KABC edged out KCBS in households (2.3/8 to 2.2/8). The two still tied in the demo ratings with a 2.1/9.

KNBC, the late-news leader, maintained its top position in May with a 2.9/12 in households and 3.2/12 in the 25-54 demo in week-night Nielsens.

KCBS recently added former KABC weatherman Johnny Mountain to its late-news team, with sports anchor Jim Hill and news anchors Paul Magers and Laura Diaz. The station also gets help from co-owned independent KCAL. KCBS should get stronger this fall: To help set up its news, KCBS poached *Dr. Phil* from KNBC. And the station has ratcheted up promotion throughout the day. Says President/GM Don Corsini, "We've made some crucial investments, and we are beginning to see the returns."



KCBS team (from left): Jim Hill, Paul Magers, Laura Diaz and Johnny Mountain

AT A GLANCE

The Market

DMA rank	1
Population	20,668,000
TV homes	7,356,000
Income per capita	\$22,015
TV revenue rank	2
TV revenue	\$1,669,000,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WABC	7 ABC	ABC/Disney
2	WNBC	4 NBC	NBC
3	WCBS	2 CBS	CBS/Viacom
4	WPIX	11 WB	Tribune
5	WNYW	5 Fox	Fox
6	WXTV	41 Uni	Univision
7	WWOR	9 UPN	Fox
8	WNJU	47 Tele	NBC
9	WFUT	68 TLF	Univision

*May 2005, Total Households, 6 a.m. - 2 a.m., Mon-Sun

Cable/DBS

Cable subscribers (HH)	5,958,360
Major cable operators	Time Warner, Cablevision
Cable penetration	81%
ADS subscribers (HH)**	882,720
ADS penetration	12%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Jeopardy! (WABC)	10.6/20
Network Show	
Desperate Housewives (WABC)	21.5/29
Evening Newscast	
WABC	6.4/15
Late Newscast	
WNBC	7.3/13

***May 2005, total households

SOURCES: Nielsen Media Research, BIA Research

If You Can Make It There

New York is a market of challenges **By Allison Romano**

In New York City, the country's largest TV market, no one station gets all of the Big Apple. WABC reigns as most-watched sign-on to sign-off. Thanks partly to powerhouse lead-in *The Oprah Winfrey Show*, it also claims best early-evening-news ratings. Later on, though, NBC flagship WNBC takes over, leading rivals in late news in households and the key 25-54 demo. WNBC and WABC are neck and neck in morning news, tying in May.



Anchor team Chuck Scarborough and Sue Simmons help WNBC lead in late news.

And none of these leadership positions are safe. WABC is nipping at WNBC's lead at 11 p.m., and No. 3 WCBS is rebuilding its late news and improving. Of the 10 p.m. newscasts, Fox station WNYW is tops, followed by sister UPN affiliate WWOR and The WB station WPIX.

Univision-owned WXTV and WFUT and NBC's WNJU cater to the market's 18% Hispanic population. Cablevision and Time Warner are the major cable operators, and each operates a regional cable news network.

Amidst the competition, New York

stations are still learning to cope with Nielsen's new local-people-meter ratings system, which hit New York in April 2004 (see related story, opposite page).

To increase market share, some stations are turning to other platforms. "If we continue to rely on traditional business, there is no growth in our business," says WNBC President/GM Frank Comerford. "We have to do different things." His station offers 24/7 service Weather Plus as a secondary, digital channel and is plotting another digital outlet. WABC will relaunch ABC's 24/7 channel ABC News Now on its digital platform this summer. Rival WCBS is trying to hook viewers during the workday with a new custom newscast for its Web site.

The market's stations took in \$1.669 billion in gross revenue last year, according to BIA Financial, behind Los Angeles, with \$1.71 billion. In 2004, WNBC was the most profitable TV station in the U.S., with \$345.9 million in revenue.

But all of them are battling a weakened advertising market. In the first quarter, ad revenue was off in the high single digits from a year ago. Banking is a bright spot, with market newcomers jockeying to get their brands out. Another bright spot is political. Mayor Michael Bloomberg kicked off his reelection efforts with a \$1 million campaign, and New Jersey gubernatorial candidate Doug Forrester is spending, too. "That helps tighten inventory," says WCBS President/General Manager Lew Leone.

It's aggressive, for sure. The fact is, New York is New York. "This is a diverse market and an important market," says WPIX VP/GM Betty Ellen Berlamino. "It will always be healthy." ■

NEXT: TAMPA-ST. PETERSBURG-SARASOTA, FLA.

Making a News Empire

How do you make your news stand out in the Big Apple? New York stations are trying different tactics. Late-news leader WNBC preaches consistency. Anchor team Sue Simmons and Chuck Scarborough just celebrated their 25th anniversary. Longtime reporter Perri Peltz is rejoining to co-anchor 5 p.m. news with Simmons.

In contrast, WCBS has been changing nearly every face and poaching talent from rivals. On June 1, ex-WNBC anchor Jim Rosenfield joins anchor Roz Abrams (formerly of WABC) on the evening-news desk. Maurice DuBois, the 6 p.m. anchor, also arrived via WNBC. WNYW has done some raiding, too: Former WCBS anchor Ernie Anastos joins the Fox station this summer to anchor evening news. WPIX plans a revamped set and new graphics, including traffic maps in 2D and 3D.

Siblings WNYW and WWOR go head to head in 10 p.m. news but, says VP/General Manager Jim Clayton, share video and newsgathering: "It gives us the ability to cover more news."—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	76%	92
Black	17%	137
Hispanic	18%	134
Asian	4%	154

*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 NORFOLK!

Judge Hatchett delivers strong ratings for **WVBT!**

JUDGE HATCHETT

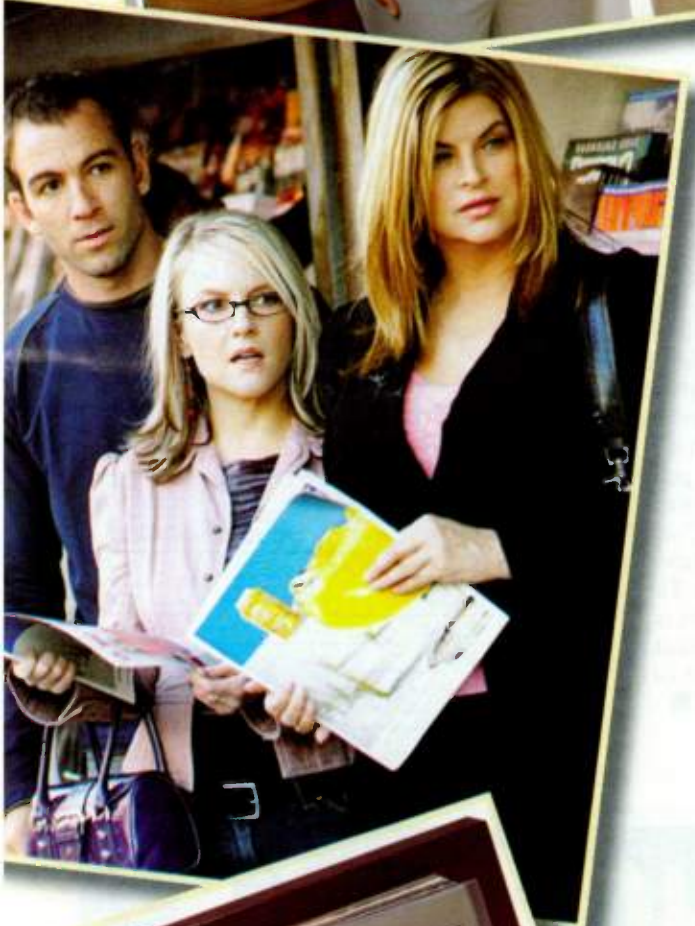
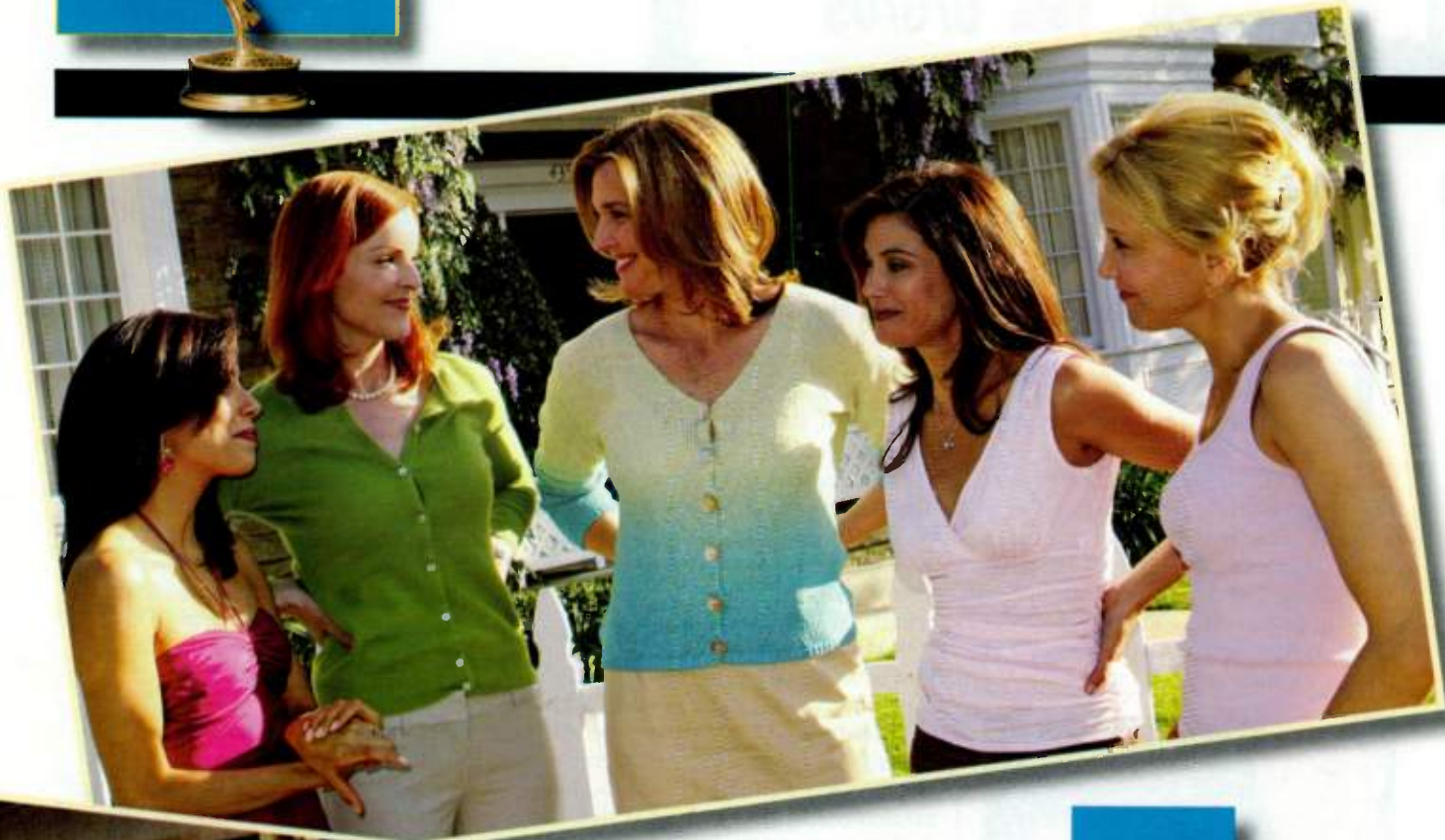
+120% OVER YEAR AGO!

+38% OVER LEAD-IN!

+16% WEEK TO WEEK!

www.sonypicturestelevision.com

Source: NSI, WRAP Overnights+, 5/23 - 5/27/05. HH Rating. M-F 3:30PM. Year ago = May '04 (4/29 - 5/26/04). 1/2 hr. lead-in = TP. Prior week = w/o 5/16/05.



The Emmy

Studios and networks scramble for the DVD sales, good buzz of winning a statuette. With nomination ballots in the mail this week,

When Fox's *Arrested Development* won the Emmy last year for Outstanding Comedy Program, it took Steven Melnick, Twentieth Century Fox Television's senior VP, marketing, about one minute to call an executive at Fox Home Entertainment and tell him to "add the sticker."

Just in case *Arrested Development* pulled off the upset win, Fox had printed the Emmy-touting stickers in advance. "If you can sticker a DVD with 'Winner of Five Emmy Awards,' that is meaningful at retail," says Melnick.

As *B&C* reported in September, winning an Emmy does not mean a financial windfall by the usual barometers—ad sales, price for a renewed contract, or how much the show can demand for syndication—but the award can be invaluable in other ways, from sweetening DVD sales to staving off cancellation. And the Emmy can dramatically affect perceptions in Hollywood, inside networks and among viewers.

Arrested Development is clearly a beneficiary of the Emmy effect. In between the show's winning the award on Sept. 19 and the premiere of the second season on Nov. 7, the sticker-equipped first-season DVD hit stores on Oct. 19 and has sold a healthy 400,000 copies to date. Ratings remained underwhelming in the second season, and its prospects for renewal looked especially bleak in March when one of its champions at the network, Fox Entertainment President Gail Berman, left to become president of Paramount Pictures. But last month, Fox

announced that *Arrested Development* will return in the fall on Monday nights.

"*Arrested Development* wouldn't be back next year if it wasn't for the Emmy," says an executive from a competing TV network, who declined to be identified because no one in Hollywood wants to be seen handing out free PR to a rival. "I don't think there's a better 'save our show' campaign than winning an Emmy."

Arrested Development's survival carried on a tradition of critically acclaimed, ratings-challenged young shows that appeared to have been rescued by a timely Emmy win. The list includes such eventual TV classics as *Cheers* and *All in the Family*. Indeed, a simple Emmy win has been known to buoy an entire network: Michael Chiklis' Best Actor win in

2002 for FX's *The Shield* and Tony Shalhoub's the following year for USA's *Monk* facilitated dramatic repositionings of those networks from rerun havens to destinations for quality original programming.

A network on an Emmy roll can find itself suddenly much more popular with high-end actors, directors, writers and producers eager to work with a network they previously would not have considered.

"Everyone wants to be honored. It's no different than high school. You want to be most dramatic, best looking, most popular. And if you are most popular, then other people want to dance with you," says Glenn Gordon Caron, executive producer and creator of *Medium* and other shows, including six-time Emmy winner *Moonlighting*.

From top:
Desperate Housewives,
Fat Actress, Showtime
Emmy-campaign box,
The Shield, (opposite)
Arrested Development



But as Fox's Melnick says, "beyond the traditional reasons" that the awards are coveted, "there can be clear financial benefits to success at the Emmys."

While Emmy marketers say a show has to have the creative goods to even be considered for an award, getting the attention of the Academy of Television Arts & Sciences' (ATAS) nearly 12,000 members is crucial in a crowded marketplace. Many Emmy winners might not have even been noticed but for the campaigning. With ATAS sending out nomination ballots this week and posting them online, the campaigning right now is at its most frantic.

Getting the word out—from gilded mailers to high-profile Hollywood screenings to elaborate trade-magazine advertising campaigns—is increasingly beginning to resemble movie studios' all-out Academy Awards quest.

To many in Hollywood, the master of the Emmy campaign is Richard Licata, who started his marketing and publicity career at HBO when no one was watching premium cable. HBO figured out long before anyone else that ratcheting up Emmy nominations and wins was the easiest way for it to brand itself as the place to go for quality television.

In 2002, as head of the TV division of PR shop Rogers & Cowan, Licata stole a page from HBO's

network sent out both DVDs and VHS tapes promoting 10 programs. (Showtime and HBO each went to DVD-only mailers for the first time this year).

"We've always been really competitive," says Michael Feeney, VP of communications, A&E Television Networks. "The Emmys have a big impact for us. They're a huge indication to the advertising and creative community of the quality we're trying to maintain."

But the Emmy-campaigning champ remains HBO. Marketers estimate that the network spends at least \$3 million annually on its Emmy effort: \$1.5 million in trade advertising alone and another \$1 million to \$2 million on mailers.

The investment certainly paid off last year, when HBO—powered by *The Sopranos* and *Sex and the City*—took home 32 Emmy awards. The parade of HBO stars that dominated the night amounted to an hours-long infomercial on ABC. It was exposure the premium cable channel could not have bought at any price. (The broadcast moves to CBS this year, airing Sept. 18.)

"IT'S HUGE AND IMPOSING"

"We believe the programs win the awards, not the campaigns," says an HBO spokesman.

That doesn't mean the network leaves anything to chance. HBO has redefined what it means to win an Emmy, and it has been the engine driving the marketing game. The network's Emmy mailers for this season—chock full of DVDs for such HBO fare as *Deadwood*, *The Wire*, *Entourage*, *Unscripted*, *Empire Falls* and

Da Ali G Show—went out two weeks ago. Academy members describe them as enormous gold boxes that look like a mini entertainment center.

"You end up with 30 or 40 episodes of programming with this thing," says one Academy member. "It's huge and imposing."

FX is taking a more understated approach this year. The network has three shows in Emmy contention: *The Shield*, which featured a much-talked-about performance by film actress Glenn Close in season four; Denis Leary's *Rescue Me*, and Ryan Murphy's plastic-surgery soap *Nip/Tuck*. But with a tight budget and several new shows launching around Emmy time, FX is not trumpeting its programming as loudly as in past seasons, just sending out DVDs of episodes for each show, with no fancy packaging.

"I think all campaigns are fairly traditional anyhow," says John Solberg, head of public relations for FX. "There's no way to reinvent the process. The primary thing you need for an Emmy campaign is a great show and great performances. The focal point of Emmy campaigns are advertising in the trades, in addition to sending out episodes to Academy members that you think are the best episodes."

That less-than-anxious attitude might be atypical for a network on cable, where the campaigning can be fiercest, but it is more or less the rule at larger studios and big broadcast networks.

Paramount Network Television, for instance, is keeping its campaign relatively low-key, sending out less than luxurious mailers. But that does not mean that the company is uninterested in winning. "My goal at Paramount is to get exceptional work recognized," says President David Stapf, who works closely on the company's Emmy effort with John Wentworth, executive VP of communications. "If an Emmy brings new

viewers or eyeballs to those shows, then it's worth it, and it's of benefit. For me, it's always about, How does an Emmy or a nomination translate into awareness and new viewers?"

Part of the answer to that question for this year's programming will become clear after July 14, when Emmy nominations are announced in Hollywood's pre-dawn hours. Campaigning is particularly intense right now because the selection of nominations is determined by the entire voting body of the Academy. This is a policy that draws criticism because of the possibility that the nominations can be skewed toward companies with larger blocs of voters: More people work for NBC than say, FX, A&E or Court TV. On the other hand, many cable networks are owned by much larger media companies, so perhaps Fox employees vote for shows on the Fox-owned FX and NBC Universal employees vote for programs on Bravo or USA.

"No doubt there is some of that, but there is precious little we can do about it," says ATAS President Todd Leavitt. "We qualify people through their credentials, and then their vote is their business."

SELECT THE RIGHT EPISODES

While the voting for nominations could be a little lopsided, that possibility ends once the nominees are announced. Then the voting process moves on to Academy volunteers—a total of about 6,000—with each member usually voting in only one or two categories after having been screened for potential conflicts of interest. They watch screener DVDs and tapes at home and swear in affidavits that they watched every submission before voting. Once the nominations have been announced, the focus of the campaigning is redirected to selecting the right episodes of a show for the panel to see (up to six for Outstanding Comedy or Outstanding Drama, fewer for other categories).



Choosing which episodes voters see can spell the difference between a win and a loss.

"Emmy is the only award that guarantees that people's work will be seen by every voter once they are nominated," says Tom O'Neil, who runs GoldDerby.com, a Web site that covers entertainment-industry awards. "I don't believe you can really affect voting at all by campaigning once the nominations are out. Those judges vote on the tapes submitted."

"Still, in show business, you can't be shy," O'Neil adds. "If you want something, you've got to ask for it." ■

Additional reporting by Anne Becker

Rewards

A pink-slip-prevention benefits race intensifies By Paige Albinak

playbook and ran a groundbreaking Emmy campaign for FX's *The Shield*. That year, FX won basic cable's first major Emmy, suddenly making Chiklis a star.

The next year, Licata spearheaded USA's campaign for *Monk*, and its star, Shalhoub, was the surprise winner of both a Golden Globe and an Emmy. Today, Licata is running publicity and marketing for Showtime, which would love to steal some of HBO's gold.

"What do Emmys translate into? For me, it's brand-building," Licata says. A crucial step in securing a nomination, he believes, is sending out bundles of sample programming in luscious packaging. Hollywood, after all, is not immune to surface appeal.

"I started this whole packaging thing, and it helps so much, you have no idea," Licata says. "My whole office is lined with mailers. One pile is stuff I'm going to watch because it's pretty, and the other stuff I don't care about."

SHOWTIME'S CAMPAIGN: \$2 MILLION

This year, Showtime's mailer is an 18-inch by 6-inch cranberry-colored box. Inside is a bound booklet that promotes Showtime's offerings: series *Fat Actress*, *Huff* and *The L Word*; movies *Our Fathers* and *Reefer Madness*; and specials *Dave Chappelle: For What It's Worth* and *Usher Live*. Each page includes a pocket with a DVD of the show.

"I just wanted something very simple, elegant and user-friendly," Licata says.

And expensive. Observers estimate that Showtime is spending as much as \$2 million this year on Emmy marketing. A&E spent a fair chunk as well, since the

The Envelope, Please

Historically, the TV awards show has had some strange blind spots **By George Winslow**

In 1951, when Red Skelton accepted an Emmy for best comedian, he blinked with surprise and said, "I think this should have gone to Lucille Ball."

No one would have questioned Skelton's qualifications for the award, but there is also little doubt that many viewers and critics had been captivated by the rookie season of *I Love Lucy*, which would go on to become one of the most beloved shows in the history of American television.

So there was no surprise in 1952 when the Academy gave Lucille Ball her award and an Emmy to the show as the outstanding situation comedy.

I Love Lucy provides an example of how hard it is to handicap the Emmy Awards. In a medium that thrives on predictability and long-running popular series, the odds always seem to favor the most popular, critically acclaimed shows.

But like *I Love Lucy*, a number of hot new shows have had to wait until their sophomore seasons before winning the award for outstanding drama or comedy series.

EMMY'S BIG WINNERS

- 1 *Frasier* (37)
- 2 *The Mary Tyler Moore Show* (29)
- 3 *Cheers* (28)
- 4 *Hill Street Blues* (26)
- 5 *The Simpsons* (26)
- 6 *The Carol Burnett Show* (25)
- 7 *The West Wing* (24)
- 8 *All in the Family* (22)
- 9 *ER* (21)
- 10 *NYPD Blue* (20)



Frasier, Mary Tyler Moore Show, Cheers



Even though rookie cop drama *NYPD Blue* got a record 26 nominations in 1994, it lost out to *Picket Fences* for the top drama honor. The next year, *NYPD Blue* won the award by beating another hot rookie drama,

ER, which had 23 nominations. *ER*, of course, got its revenge in 1996, when it walked away with the outstanding-drama-series award.

Other hot shows that were snubbed in their first year but won outstanding-series awards in their second include *Seinfeld*, *Northern Exposure*, *Murphy Brown* and *Ally McBeal*. *The Sopranos*, that HBO sensation, got 16 nominations after its first season in 1999 and was the talk of the industry but didn't win the outstanding-drama-series award until 2004.

So that means we should forget about new shows' copping the top honors, right? Well, not exactly. Several series shows—notably *Cheers*, *The Cosby Show*, *L.A. Law*, *Frazier* and *Hill Street Blues*—won top honors in their first seasons. For *Cheers* and *Hill Street Blues*, the awards turned both of those series—each of which had very low first-year ratings—into hits that formed the nucleus of what would become the first of NBC's Must See Thursday lineups, a night NBC owned for the next two decades. NBC's entertainment chief, the legendary Brandon Tartikoff, publicly credited the Emmy Awards and the drumbeat of TV critics for saving those series.

EMMY CAN BE FICKLE

Here is another side to the Emmy statue: You would have thought that Jackie Gleason would have won an Emmy Award for *The Honeymooners* or his later variety show, but he was snubbed. Gleason never won any Emmys, but his co-star, Art Carney, won five.

As a matter of fact, *The Honeymooners*, which some TV historians put right up there with *I Love Lucy*, was never the Emmy choice for outstanding comedy series, either.

And while Lucille Ball won a number of Emmys, her on and off-screen husband Desi Arnaz never won one for his acting, a fate that has befallen some of television's most notable actors and shows. Andy Griffith never won, but his sidekick on *The Andy Griffith Show*, Don Knotts, was nominated for five Emmys and won every time—a record. *The Andy Griffith Show*, beloved as it is today, wasn't loved by Emmy.

Sometimes Emmy didn't visit because the stars goofed, not the voters, says Tom O'Neil, whose Web

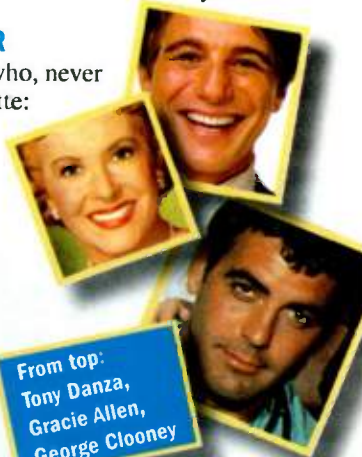
site, goldderby.com contains a wealth of information about the Emmys and other awards shows. He contends that George Clooney and John Goodman never won because they chose the wrong episodes. "Sarah Jessica Parker lost out for many years because she made dumb choices," he says. "Last year, she finally got it right" and was named Outstanding Actress in a Comedy Series.

CLOSE BUT NO CIGAR

But here's a list of stars who, never went home with a statuette:

Jack Paar
Gracie Allen
Arthur Godfrey
Buddy Ebsen
Paul Reiser
Tony Danza
Jason Alexander
George Clooney
Callista Flockhart
John Goodman
Cybill Shepherd
Martin Landau

From top:
Tony Danza,
Gracie Allen,
George Clooney



The most consistent loser has been Angela Lansbury. Despite 16 nominations, she has yet to take home an Emmy.

FAVORITES DON'T COUNT

Some of TV's most popular series never won top honors in their genres. Among them:

The Beverly Hillbillies
Father Knows Best
The Odd Couple
Bewitched
Bonanza
The Twilight Zone
Perry Mason
Marcus Welby, M.D.
St. Elsewhere
Twin Peaks
Kojak
Dallas
Roseanne
Star Trek

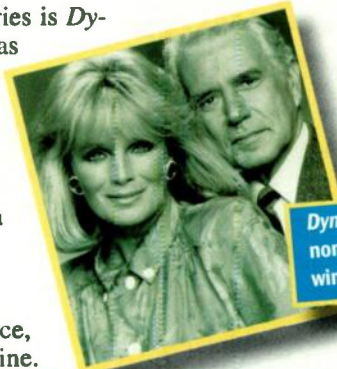


From top:
St. Elsewhere,
Dallas,
The Odd Couple





The Susan Lucci equivalent for TV series is *Dynasty*. Similar to that soap star, who was nominated 19 times for outstanding actress on *All My Children* before finally taking home the prize, the campy ABC prime time soap, which ran from 1981 to 1989, was nominated for 24 Emmys over the years without winning a single one—a record.



Dynasty had 24 nominations and no win—a record.

Cagney & Lacey was cancelled after its second season, but CBS revived the show a few months later when Tyne Daly won an Emmy in 1983 for her performance. That allowed the show to go on to win the top drama award in both 1984 and 1985, years when Daly won two more Emmys.

But the impact of the Emmy can be overstated. *All in the Family*,

Cheers and *Hill Street Blues* were blessed by having network bosses who believed in them, and they were lucky enough to begin in an era when broadcast networks were usually more patient with new shows.

Ultimately, an Emmy can carry a show only so far, as *Arrested Development* discovered this year. Fox's hopes for the show rose after it won outstanding comedy series in 2004. But it has just struggled through another season of high praise and low ratings; Fox generously renewed it for fall 2005, which surprised some observers—because most of the time, networks honor Nielsen, not Emmy. ■

THE EMMY AS SAVIOR

For shows struggling to find an audience, an Emmy can provide a welcome lifeline.

Broadcast TV is back. For the past several years, the prime time Emmys have grown more and more lopsided in favor of cable powerhouse HBO, which has routinely swept the ceremony with such series as *Sex and the City* and *The Sopranos* and made-for-TV movies or miniseries—an almost extinct category on the broadcast networks—such as *Angels in America*.

Last year, HBO copped 32 prime time Emmys, leaving the broadcast networks in the dust. Fox came in a very distant second with 10 statues. Combined, the Big Four won 27 awards, five fewer than the premium-cable giant.

It should be a better night for broadcasters this year when the Emmy Awards are telecast Sept. 18 on CBS. Nominations are announced July 14, and critics say series like ABC's *Desperate Housewives* and *Lost* and Fox's *House* should be contenders. "People are probably really happy to be able to vote for network shows again," says Rick Kushman, TV critic for the *Sacramento Bee*.

But this year's Emmy Awards might be a quirky disappointment. ABC will enter *Desperate Housewives* and its

Big 4: A Big Deal

Critics bet HBO won't dominate Emmys, for a change

By Paige Albinak

the nail-bitingest episode of all) that follows 40 people stranded on a desert island.

In fact, "I think the Emmys this year should shape up as a really big night for ABC," says *Sentinel's* Boedecker. "ABC took the chances. The industry should be saying, 'Look at what these people have done.'"

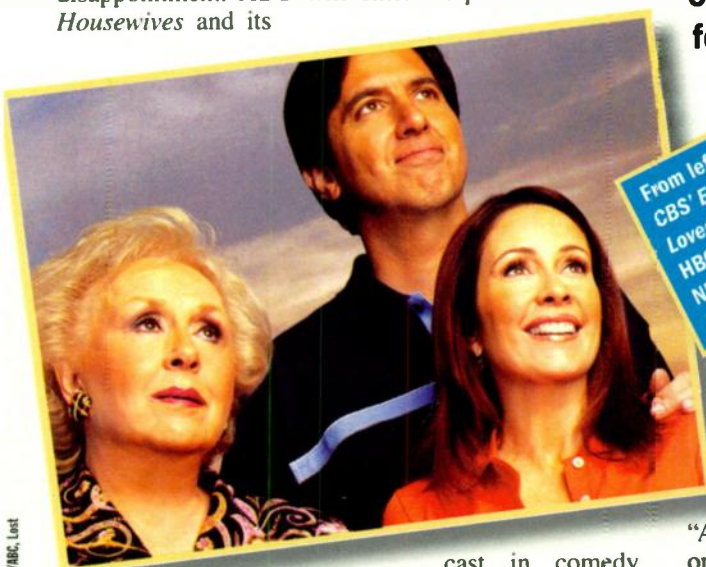
The little-cable-network-that-could, FX, alone has three series that critics consider top-notch: *The Shield*, *Rescue Me* and *Nip/Tuck*. While shock-fest *Nip/Tuck* gets the most press, *The Shield* is the show many critics consider to be of highest quality. *Rescue Me* also gets nods. "I almost want to say it's obvious writing," Kushman says, about *Rescue Me*. "And I don't mean obvious as anything other than almost a compliment, but it doesn't surprise me quite as much as *The Shield* does."

The Shield also has star power with the addition of film actor Glenn Close in a supporting role this season, possibly giving it extra left for Emmy voters. Still, even with all its good work, FX isn't guaranteed a slot.

"The probability of FX getting three shows on the list, or even one, is slim," McCollum says. "But if anything makes it, it's probably going to be *Nip/Tuck*."

HBO should be on the list with two series, say critics: *Deadwood* and *The Wire*. But while David Milch's foul-mouthed but Shakespearean *Deadwood* is likely a lock, *The Wire* is a long shot that has never grabbed the broader public the way other HBO hits do.

From left: CBS' *Everybody Loves Raymond*, HBO's *Deadwood*, NBC's *Medium*, ABC's *Lost*



lando *Sentinel's* Hal Boedecker.

"And the final episode of that show was one of the finest episodes I had ever seen. The show always operated at a really high level."

So did television in this past season, some critics think. "It was a rock 'em sock 'em TV season, no doubt about it," says Matt Roush, columnist for *TV Guide* and *B&C*. "When you've got strong new contenders, it's up to the Emmy voters to acknowledge that fact. If the new hits of this season are missing-in-action this year, it will make the Emmys look ridiculous—more than they normally do anyway."

Besides the *Desperate Housewives-Raymond* matchup, the real rocking and socking in TV this year took place among the dramas. "I could make an argument for at least 20 series that are worthy of consideration," says McCollum. Critics' top contender for the drama prize is ABC's *Lost*, a nail-biter (with a season finale that was



"*The Wire* is so mesmerizing, so real to life, so beautifully written," Kushman says. "It's a great, great, great show."

Newcomers *House* on Fox and *Medium* on NBC probably won't make the final five, but look for their stars—Hugh Laurie and Patricia Arquette—to show up on the outstanding-actor and -actress lists, respectively.

Fox real-time thriller *24* also should get a berth as a reward for getting better and better, critics say. And CBS' *CSI*, though typically ignored as an awards contender, will likely get nominated just for being TV's top show.

"There's a reason *CSI* is the highest-rated show on television," Kushman says. "And that Quentin Tarantino directed the season finale didn't hurt." ■

Photo: Wendy Pritchard/CBS; Raymond: Gabe Miller/HBO; Universal; Medium: Raging and Taylor/ABC; Lost

REALITY HELPS: TV TURNS TO LIFE-CHANGING SHOWS

BY ANNE BECKER Some of A&E's biggest stars next season will likely be alcoholics, junkies and other addicts. + The network will run a second season of reality show *Intervention*, thanks to the notable success of its first season, with 13 episodes slated for fourth quarter. Since its launch in March, the heart-wrenching series has averaged 1.3 million total viewers—making it A&E's second-highest-rated program, behind *Dog the Bounty Hunter*. + *Intervention* presents straightforward portraits of addicts of various substances and practices who have agreed to film a documentary about addiction, then surprises them with an intervention attended by family members and friends. + The show and a bevy of new ones like

document the vulnerable moments of a person's life, then purport to heal the subjects they profile. Possibly a reaction to mean-spirited, elimination-based competitions, the life-changing series have earned ratings and accolades for the networks. HBO is still airing 85-minute documentary *Rehab*, and ABC (*The Miracle Workers*) and NBC (*Three Wishes*) are looking to pull in viewers with upcoming life-changing reality series. + But the emerging genre raises questions of how responsible the networks are to the people they profile. Critics ask how ethical it is to be playing out someone's personal struggles on TV. "Shows like *Intervention* trivialize the disease and how serious it is," says John Schwarzlose, president/CEO of the Betty Ford Center. "Why does this need to be on TV? This is a private thing. I don't see what good it does, I just don't. Have a documentary and show the value of interventions, but don't go into the middle of families." + Intervention-themed shows made the rounds for years, with skittish executives at other networks passing on its controversial subject matter. "The real question was, were we going to be able to do this?" says Nancy Dubuc, A&E senior VP, non-fiction and alternative programming. "You're essentially helping get people to rehab if they so choose." A&E executives eventually gave the show the nod to go to series after an emotional pilot impressed them. + *Intervention* presents its subjects' entire progression into the grips of dependence. Episodes begin with family members, and often the addicts themselves, wistfully describing the subjects' pre-addiction lives. Jeff VanVonderen, the show's Dr. Phil-like star, says that interventions are a shock to the recipient. "You can't send somebody a Hallmark card and say, we're inviting you to your intervention next Saturday." + The show follows its subjects right up to rehab and usually provides a brief update on how they are doing later. To Dubuc, this sets *Intervention* apart from other addiction reality shows. "We're not there to exploit people and show them at rock bottom and walk away," she says. "That's going too far." + Furthermore, A&E says, it has teamed with Partnership for a Drug-Free America to co-produce town-hall meetings with Time Warner affiliates in Houston and Cincinnati later this month as part of a public-outreach campaign. Producers will film government officials and community members affected by addictions for a classroom special. + Programming execs have long seen storytelling value in the life-change theme. MTV's *Made*, a "lifestyle-makeover series" that coaches young people in pursuit of a transformation, starts

its sixth season June 15. + This summer, ABC will bring back *Brat Camp*, in which six families send their wayward teens to behavior camp. Come midseason, it will follow up with *The Miracle Workers*, which features a dream team of doctors who grant patients life-changing treatment they otherwise couldn't access or afford. + NBC this fall will debut *Three Wishes*, an hour-long reality show in which born-again country singer Amy Grant leads a team to small towns across America to "transform hopes into a life-changing reality," says the network. NBC started pursuing life-change reality shows a year ago when it greenlighted the pilot for this season's weight-loss challenge, *The Biggest Loser*. After the show improved ratings in its time period by 116%, NBC shot several life-changing reality pilots this year and put *Three Wishes* to series. + "It was as much to be different as to be positive," says NBC Executive VP Jeff Gaspin, who gave *Three Wishes* its go-ahead. "How many more 16-contestant, two-team vote-off shows can you have?" ■

CBS Is Glad All Over

Upbeat affiliates meeting includes multicasting plans **By Jim Benson**

CBS affiliates heard plans for the network's new multicasting channel at their annual meeting last week and batted around a few sore subjects with the network brass. But pumped-up affiliates and network executives mainly gloated about the network's strong first-place finish in all the major ratings categories this past season.

That includes its convincing Thursday-night victory over the once-dominant NBC and winning the coveted adults 18-49 banner for its regular entertainment programming (Fox took the overall crown with championship baseball and the Super Bowl thrown into the mix).

CBS Chairman Leslie Moonves told the 520 attendees, including affiliate general managers and sales executives, "We have some celebrating to do." He traced how, since his arrival in 1996 when CBS was in disarray and its demographics hopelessly old, that CBS turned itself around. "It seems like only yesterday that Angela Lansbury was the hottest woman on CBS," Moonves quipped, referring to the star of the old CBS hit series *Murder, She Wrote*.

The new motto "You get it all at CBS" could also be applied to the network's annual general affiliates meeting—it's the only one of the Big Four that still holds such confabs—last week in Las Vegas.

But there were a few tense moments.

During a closed-door meeting, affiliates expressed frustration because, they said, CBS wants some of the cash proceeds that they could reap from playing hardball with cable operators during upcoming retransmission-consent negotiations. The affiliates intend to piggyback on the all-cash retrans deals that CBS has been seeking from cable operators, thanks to its strong competitive position.

In exchange for getting a piece of the action, affiliate board members say CBS has indicated that it would be willing to support them by not shifting affiliation agreements to other stations in their markets.

But CBS said the affiliates weren't getting the right

message. "That is a misunderstanding," said CBS-TV Executive Vice President Martin D. Franks, who oversees the network's spectrum, legislative and content areas. "Our clear intention is to support our affiliates in the hope that they will have successful retransmission negotiations, not to hinder them in any way."

And privately, CBS insiders termed the affiliates' fears a "red herring." They say the network only wants financial assurances that it would be reimbursed if a cable operator in limited circumstances pulled an affiliate off its systems during a protracted retrans fight.

Franks, meanwhile, sought affiliate support for the launch of a "high-quality" digital entertainment channel CBS hopes to beam into 20 million homes within the next six months. The channel Franks envisions would comprise primarily "making-of" footage, essentially the sort of movie or TV promotional pieces providing "behind-the-scenes" glimpses of series, TV stars and athletes. It would compete with NBC's weather and ABC News' multi-platform offerings.

An affiliate board member, calling the establishment of a digital channel the affiliates' "No. 1 issue," claimed CBS had been "dragging its feet" on the issue, speculating that the network was going slowly until (and if) parent Viacom splits itself into two companies, as Viacom CEO Sumner Redstone has proposed. (Under that plan, CBS would be separated from Viacom's cable networks.)

"That way, they no longer have to worry about protecting or aiding their cable brethren" during retrans negotiations, an affiliate board member reasons.

But Franks strongly denied the allegation. "This has absolutely zero to do with our cable cousins," he said.

He also heatedly disputed the contention that CBS has been slow with its multicasting efforts, saying it's a top priority for the network. In fact, Franks says, CBS has been working closely with many affiliates over the past months on formulating alternative spectrum proposals.



Martin Franks



Affiliates are happy new *Close to Home* is from Jerry Bruckheimer.

He thinks the startup channel would be inexpensive and would be more enticing to cable operators and many affiliates than a second weather or news station in a market. The CBS channel, he says, could give CBS O&Os and affiliates a toe in the cable door, even if the networks fail in their efforts to get mandatory digital coverage for broadcasters.

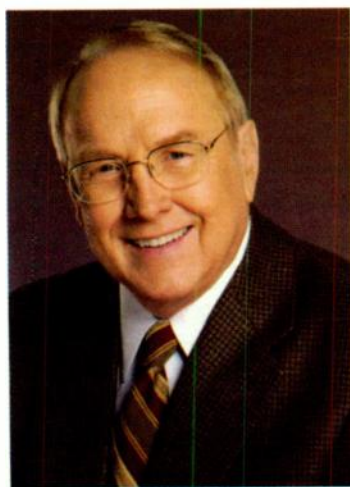
Affiliates praised CBS for providing solid 10 p.m. dramas that deliver a sizeable audience to their newscasts and were encouraged that new Tuesday-night drama *Close to Home* comes from executive producer Jerry Bruckheimer, whose crime procedurals (including all the *CSI* series) helped transform the network—and boost affiliates' newscasts.

But affiliates argue there is too much ad "clutter" in the two-minute block leading into their late news, fearing that the ad and promo inventory puts them at a competitive disadvantage with ABC and NBC.

Preston Farr, CBS senior VP of affiliate relations, disagreed—to a point. He said that, although the network found that there is virtually no clutter on ABC, NBC has more commercial clutter than CBS in the last five minutes of its prime time programming.

Despite the differences, he said, CBS found no discrepancies in audience retention among the three networks. As the largest station operator, he said, CBS definitely would reduce clutter if it would help.

The meeting was not without its lighter moments. CBS PR czar Gil Schwartz parodied Johnny Cash and folk singers. To Bob Dylan's "Blowin' in the Wind," he sang, "How many days must Bob Schieffer be on, before we can make up our mind?" He lampooned the *60 Minutes II* National Guard flub, the end of *Everybody Loves Raymond*—and the trade press. ■



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(719) 531-3371 or delgatcr@fotf.org

For radio, contact ABC Radio Networks at (212) 735-1700

Battle of the Broadbands

SBC's price cut on DSL may pressure cable to follow **By Ken Kerschbaumer**

Phone giant SBC Communications' plan to slash the price of its SBC Yahoo! Express DSL (digital subscriber line) service to \$14.95 a month could signal new price wars for cable operators and other providers of high-speed Internet service, giving consumers limitless options on price and speed.

"This definitely puts pressure on the cable operators to lower their prices," says Patrick Mahoney, senior analyst for Yankee Group Research Inc. He estimates that more than 52 million homes will be using high-speed access by 2008.

San Antonio-based SBC believes the lower price will help it snag cable broadband subscribers who are paying higher fees for faster access speeds. Moreover, it hopes to draw in some of the 77 million Internet users that rely on the slower dial-up services that can cost more. "Based on our experience," says Becky De La Cruz, SBC executive director for retail DSL, "lowering the price is the single most effective way to drive broadband adoption."

HIGH SPEED

Already the leading national DSL provider, with more than 5.6 million subscribers, SBC will deliver 1.5 megabits per second (Mbps) of data for \$14.95 a month and 3.0 Mbps for \$24.99 a

month. SBC Yahoo! Express currently passes 39 million homes, a major reason De La Cruz thinks the new pricing structure has potential.

THREAT TO CABLE REVENUE

It could also whack data revenue for cable operators. Cable's average revenue per high-speed customer runs about \$41 monthly, approximately 11% higher than telcos' average. UBS media analyst

month for high-speed service or that, like AOL, charge \$23.95 a month for dial-up access are seen as vulnerable to SBC Yahoo!. AOL, which refused to comment on SBC's plans, currently has 21.7 million dial-up subscribers in the U.S. About 16.8 million pay more than \$15 per month, and another 4.8 million pay less than \$15 a month.

De La Cruz also thinks many dial-up users will find DSL's 1.5 Mbps of band-

"In about four years, the market will still be dominated by cable broadband, but DSL and telcos will have about 50% of the market."

PATRICK MAHONEY, YANKEE GROUP RESEARCH INC.

Aryeh Bourkoff expects cable's price to drop modestly over the next year, to a \$40 average. But DSL is expected to drop dramatically to \$33.50. SBC's recent announcement could accelerate that price competition.

Heavy discounting has helped telcos add high-speed-data subscribers faster than cable. During first quarter 2005, telcos secured 1.4 million new DSL customers, while cable added just 1.2 million. But the overall market is still growing so fast that cable's high prices indicate operators are seeing much stronger profits than telcos are.

But the heavy discounting offered by SBC doesn't come without some catches. Subscribers need to commit to the service for one year, as well as subscribing to SBC phone service and buying the modem. (SBC offers a \$99 rebate on the \$99 modem.)

After the first year, the monthly rate rises to the normal fee: \$49.95 per month for 1.5 Mbps or \$59.99 per month for 3.0 Mbps. Customers will be able to sign up for longer-term service contracts at cheaper rates, according to SBC spokesman Andy Shaw.

By taking cable's data subscribers, SBC hopes to offset some of the voice-sub losses (Time Warner Cable continues to sign up 15,000 new voice subscribers a week) in the dial-up market. Companies that, like NetZero Inc., have a fee of \$14.95 a

width to be plenty. The 3.0-Mbps service will be attractive to those who download a lot of content or play online games.

Cable operators, so far, are unconcerned. "You always have to read the fine print of [SBC's] offers," says Time Warner Cable spokesman Keith Cocozza. He points to a number of hidden fees and taxes, plus the need to be an SBC phone customer, as just some of the ways the \$14.95 price point quickly climbs out of the teens.

"When customers do the math," he says, "they'll realize they're paying more than they think they are and getting far less capacity than we offer for a little bit more money." Time Warner Cable's Roadrunner service offers 4.5 Mbps at \$44.95 per month and 9 Mbps for \$80 as stand-alone service (both are cheaper when bundled with video and/or voice service).

CABLE WATCHING PRICE

Comcast Corp. spokeswoman Jeanne Russo sees little similarity between telco DSL and cable broadband. With 7.4 million broadband subscribers, her company isn't concerned, especially because the telcos cut their rates in 2003 and Comcast continued to see year-over-year growth; last year, it added 1.7 million subscribers.

Cable operators are watching the pricing strategy closely. "This is definitely a direct attack on the cable operators," says Yankee Group's Mahoney. "In about four years, the market will still be dominated by cable broadband, but DSL and telcos will have about 50% of the market."

SBC, it appears, will do what it can to make Mahoney's prediction come true. "We're going to get DSL into as many homes as we can," says De La Cruz. "And by doing things like making this only available online, we can be more aggressive and lower the cost because we don't need sales reps." ■

TECH BRIEFS

ADELPHIA GOES TO VOD

Adelphia, the nation's fifth-largest cable operator, is deploying Gotuit Media's VOD navigation technology (Gotuit On Demand) as well as the company's music, news and sports VOD products. David Daniels, director of product management for the operator's Northeast region, says Adelphia believes the products will drive both revenue and subscriber loyalty. The music service offers videos, while the news service provides more than one hour of indexed news content each day from Reuters, Associated Press and local sources. The sports service includes college sports, wrestling and instructional videos.

VIACOM TAPS PESA



PESA Cheetah digital router

Viacom has added a Pesa Cheetah digital router to WFOR Miami's production and playout facility. The facility handles operations for WFOR and four other Florida broadcasters: WBFS Miami and WTVX, WTCN, and WWHB, all in West Palm Beach. The new router has 512 inputs and outputs, with 256x192 being SD and 128x128 being HD/SD multiple bit rate.

FLIPPING FOR XDCAM

Telestream's Flip4Mac (Material Exchange Format) import system is now available for Apple's Mac OS X platform. Apple Final Cut Pro 5 users will be able to use it to take MXF-based XDCAM content directly into the editing system without having to uncompress it. David Heppel, Telestream senior VP of sales and marketing, says the move addresses the needs of a growing number of Apple Final Cut Pro users in the broadcast industry.

GERMANY TO GET HDTV

German pay-TV operator Premier AG will begin delivering three channels of DTV content via satellite to Germany with the help of the Digital Playout Centre (DPC) near Munich. Premier AG is a client of the DPC (which is owned by satellite-services provider SES Astra), which will use Tandberg's EN5990 HD MPEG-4 AVC video encoding and distribution for HD-signal delivery. Jens Leidenberger, DPC director, consumer projects, says the past six months have seen a significant shift in Europe's HDTV landscape as major broadcasters in France, Germany and the UK have unveiled HD plans.

Giant telephone companies and cable operators are battling to win broadband subscribers.



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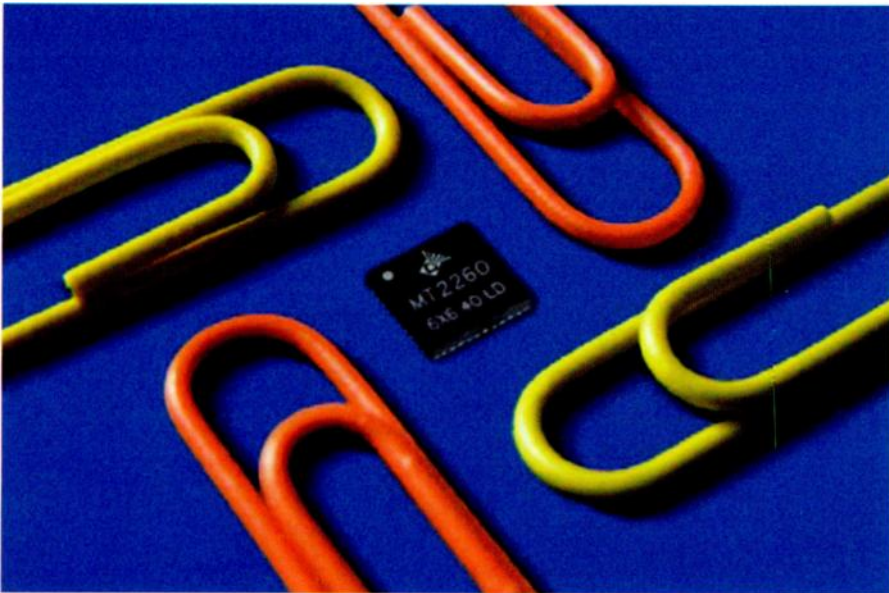
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Microtune Gets Video Moving

Cellphone broadcast-TV chip to debut this year **By Ken Kerschbaumer**



Microtune's new chip will contain ClearTune filtering technology to reduce interference.

Microtune Inc. moves the industry one step closer to delivering live over-the-air TV to cellphones by introducing the first digital video broadcast cellular chip this week.

"All of the ingredients are now in place to implement this service in cellphones today," says Microtune COO Albert "Bud" Taddiken.

The chip is compatible with DVB-H (the H stands for handheld), the European transmission standard designed to deliver live TV signals to cellphones.

Crown Castle USA, a division of UK-based Crown Castle International, acquired spectrum from the government to launch a DVB-H service. The company, which maintains and leases more than 11,000 cell towers to companies like Verizon Wireless, Cingular and T-Mobile, plans to bring the terrestrial broadcast model to cellphones, using its towers and transmitters to send TV signals to millions of cellphones simultaneously. The company is conducting trials in Pittsburgh.

LIVE TV SIGNALS

While current cellular video services like MobiTV and SmartVideo can deliver live TV, separate streams are required for each user, and cellular networks would quickly run out of capacity if there were millions of users.

If it can produce the chip as planned, Microtune, a publicly traded chip maker based in Plano, Texas, will get the jump on in-state rival Texas Instruments, which plans commercial deployment of a DVB-H chip in 2007.

Although technical issues still remain,

marketing such a product at the right price may prove to be the greatest challenge. For instance, Verizon subscribers with the Vcast video service currently pay \$15 a month to download clips from CNN, Fox Sports, ESPN and others.

But those subscribers, who will most likely be interested in adding live TV signals to their phones, may hesitate to pay additional charges for more video services. A \$60 voice service plus \$20 for data and another \$30 for clip downloads and live-video services (for a total of \$110 per month) would

"All of the ingredients are now in place to implement this service in cellphones today."

ALBERT "BUD" TADDIKEN, MICROTUNE

be enough to make even the earliest adopter think twice.

The DVB-H signal will deliver about 10 megabits per second (Mbps) of data—enough to transmit 27 video channels (each takes about 380 kilobits per second to deliver video at 30 frames per second).

Microtune's approach to the chip design will have some immediate benefits for the user and cellphone manufacturers, Taddiken says. Mobile phones face many more interference obstacles than typical TV signals because radio signals, microwave ovens and security systems can wreak havoc. Those problems are some of the reasons Microtune developed ClearTune, a patent-pending filtering technology that reduces interference to the receiver.

The biggest interference threat could

be the phone itself. Cellphones have power amplifiers that transmit and receive voice signals to and from cellular towers. Those amplifiers, when activated, will interfere with DVB-H reception unless the phone has filters. Although it's doubtful someone would receive a voice call while watching TV on the phone, Taddiken says, cellphones do occasionally fire up the power amplifier to let local cell towers know where the phone is located. If that happens while the viewer is watching TV content, the video signal could be disrupted.

POWER-SAVING

Another feature of the chipset is that it delivers channels as successive packet bursts on a signal "carousel." The receiver chip, Taddiken says, is turned on only when it needs to receive the new packet for the channel being watched, saving the user about 90% of the power that would be required if it were turned on all the time.

The cost to add DVB-H tuner chips and the other technology needed to receive TV signals (such as the de-modulator and MPEG4 decoder) is around \$10 per phone, with that cost expected to drop to about \$5 in a couple of years. "The most expensive part of the technology, the processor, is actually already found in phones today," says Taddiken.

Video services for cellphones have become a priority for TV and cellphone companies. VOD-style content is now

available from such services as Verizon's Vcast, MobiTV and SmartVideo, and next-generation video services from Crown Castle and Qualcomm's MediaFLO promise to deliver up to 27 live video channels and even audio channels.

While companies like Crown Castle, Microtune and content providers are bullish on live video, Neil Strother, senior analyst with In-Stat (a B&C Reed Business Information sibling), is skeptical. He recently completed a study that found that only 11% of early adopters are very interested in broadcast-TV functionality on cellphones.

"The hype and investments in technology are here today," he says, "but subscribers still aren't comfortable with cellphone video services." ■



The DVB-H transmission standard is designed to deliver live TV signals to cellphones and devices like this Siemens video player.

TECH Q&A

Media Giant's High-Def Truck Hits the Road

There's a new HD-truck vendor on the streets: Clear Channel Entertainment. The company's 32-foot production truck, complete with Sony HD cameras, Ross Video production switchers and even Sony HDCAM decks, has about 30 events on tap this year, ranging from firework displays to concerts to *The Tom Joyner Show*. W.M. Mitchell, HDVT Truck general manager, Clear Channel Television (the truck is maintained by the TV-station group's engineers), discussed the vehicle with B&C's Ken Kerschbaumer.

The truck is a little smaller than the typical HD production truck. Why?

Have you ever tried to pull a 53-foot expandable truck down an alley? It's rough. But the straight-body, 32-foot truck lets us go with ease in and out of Manhattan and Los Angeles and to the venues Clear Channel owns without having to shut down streets.

National Mobile Television has also rolled out smaller production trucks. Do you think the smaller HD truck will become a trend?

There's still a huge need for 53-foot trucks, but technology is such that almost everything is based in a computer system. It's not like in the analog days, where everything you had was an individual component.

So can Clear Channel's TV stations sign up to use the truck for local events?

Yes. With the stations being mandated to move to HDTV, we can not only service the Entertainment division of Clear Channel but also the station group. We have an on-line calendar that's available over our Intranet.

Any advice for someone planning on building an HD truck?

Sure. Take your costs and double them, and then take your timetable and double it. We've found that way much more of our time is consumed with scheduling the truck. Once we get there, the setup is a breeze, and the technology is great. But getting the truck from point A to point B will make an old man out of you. But it's still fun.



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NIELSEN MAY 23 - 29 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

May 23-29

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NBA: Pistons vs. Heat	5/25	TNT	4.2
2. NBA: Pistons vs. Heat	5/23	TNT	4.1
3. NBA: Heat vs. Pistons	5/29	TNT	3.8
3. NBA: Spurs vs. Suns	5/24	ESPN	3.8
5. WWE Raw 10p	5/23	SPIK	3.5
6. Law & Order: SVU 11p	5/29	USA	2.9
6. WWE Raw 9p	5/23	SPIK	2.9
6. SpongeBob SquarePants 9:30a	5/28	NICK	2.9
6. NBA: Suns vs. Spurs	5/28	ESPN	2.9
6. Law & Order: SVU 10p	5/29	USA	2.9

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. NBA: Pistons vs. Heat	5/25	TNT	3.1
2. NBA: Pistons vs. Heat	5/23	TNT	2.9
3. NBA: Heat vs. Pistons	5/29	TNT	2.8
4. WWE Raw 10p	5/23	SPIK	2.7
4. NBA: Spurs vs. Suns	5/24	ESPN	2.7
6. WWE Raw 9p	5/23	SPIK	2.2
6. RW/RR Challenge Inferno	5/23	MTV	2.2
8. The Shield	5/24	F/X	2.1
8. NBA: Suns vs. Spurs	5/28	ESPN	2.1
10. Law & Order: SVU 11p	5/29	USA	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

May 23-29

Total Households (in millions)

	WEEK	STD
1. FOX	8.2	6.7
2. CBS	7.0	9.1
3. NBC	5.7	7.1
4. ABC	5.2	7.1
5. UPN	2.1	2.5
6. WB	1.9	2.4
7. PAX	0.4	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	6.6	5.3
2. NBC	3.6	4.6
3. CBS	3.4	5.2
3. ABC	3.4	4.8
5. UPN	1.5	1.8
6. WB	1.3	1.8
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. American Idol Wed	FOX	19.2
2. American Idol Tue	FOX	17.8
3. CSI: Miami	CBS	14.8
4. Lost	ABC	13.2
5. House	FOX	13.0
6. CSI	CBS	12.0
7. Law & Order: Special Victims Unit	NBC	11.9
8. Law & Order: Criminal Intent	NBC	10.9
9. Two and a Half Men	CBS	10.7
10. NCIS	CBS	10.4

Adults 18-49 (in millions)

	WEEK	
1. American Idol Wed	FOX	16.3
2. American Idol Tue	FOX	15.0
3. Lost Thu	ABC	10.1
4. House	FOX	9.9
5. CSI: Miami	CBS	9.5
6. Law & Order: Special Victims Unit	NBC	7.7
7. 24	FOX	6.7
8. Law & Order: Criminal Intent	NBC	6.5
9. Two and a Half Men 9:30p	CBS	6.3
10. CSI	CBS	6.1

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
MONDAY	4.4/7	9.6/15	6.8/11	7.2/11	0.4/1	2.5/4	3.4/5
8:00	34. Extr Makeover Home Edition: How'd They Do That? 4.6/7	26. Still Standing 5.5/9	29. Fear Factor 5.2/8		108. Extreme Fakeovers 0.2/1	76. One on One 2.1/4	53. 7th Heaven 3.7/6
8:30		18. Still Standing 6.2/10		15. 24 7.2/11		73. Cuts 2.3/4	
9:00		11. Two and a Half Men 9.2/14	14. Las Vegas 7.3/11			59. Girlfriends 3.0/5	58. Everwood 3.1/5
9:30	43. Nick & Jessica Tour of Duty 4.3/7	9. Two and a Half Men 9.7/15			97. Monday Mystery Movie—Mary Higgins Clark: You Belong to Me 0.5/1	66. Half and Half 2.7/4	
10:00		3. CSI: Miami 13.5/22	13. Medium 7.9/13				
10:30							
TUESDAY	4.0/6	7.6/12	6.8/11	14.0/22	0.3/1	1.7/3	2.4/4
8:00	43. Lost 4.3/7	10. NCIS 9.5/15	33. The Contender 4.8/7	2. American Idol 16.2/25	108. Lie Detector 0.2/1	79. All of Us 1.8/3	71. One Tree Hill 2.4/4
8:30				5. House 11.9/18	108. Cold Turkey 0.2/1	77. Eve 2.0/3	
9:00		17. Rob & Amber Get Married 6.7/11	6. Law & Order: Special Victims Unit 10.9/18			78. Britney/Kevin: Chaotic 1.9/3	
9:30	50. ABC Premiere Event—Trump Unauthorized 3.9/6					85. Bad Girls Guide 1.3/2	
10:00					99. Diagnosis Murder 0.4/1		
10:30							
WEDNESDAY	10.1/16	5.1/8	6.7/10	17.5/27	0.4/1	1.4/2	1.0/2
8:00	4. Lost 12.0/18	40. 60 Minutes Wednesday 4.4/7	38. Law & Order 4.5/7	1. American Idol 17.5/27	99. Doc 0.4/1	84. UPN Movie Wednesday—Swordfish 1.4/2	89. One Tree Hill 1.0/2
8:30		26. CBS Wednesday Movie Special—Amber Frey: Witness for the Prosecution 5.5/8	26. Law & Order: Trial by Jury 5.5/8		99. Sue Thomas, F.B. Eye 0.4/1		
9:00			8. Law & Order: Criminal Intent 9.9/16		99. Diagnosis Murder 0.4/1		
9:30	18. Alias 6.2/10						
10:00							
10:30							
THURSDAY	4.1/7	9.0/16	4.4/8	2.3/4	0.3/1	3.0/5	1.6/3
8:00	51. ABC Thursday Movie of the Week—The Waterboy 3.8/7	16. Cold Case 6.9/13	47. Joey 4.1/8	75. The O.C. 2.2/4	108. Young Blades 0.2/1	83. Blue Collar TV 1.5/3	82. Blue Collar TV 1.6/3
8:30		6. CSI 10.9/19	46. Joey 4.2/8			59. WWE Smackdown! 3.0/5	80. Mobile Home Disaster 1.7/3
9:00			43. Will & Grace 4.3/7	73. The O.C. 2.3/4			
9:30			40. Will & Grace 4.4/7		99. 2005 Mrs. World Pageant 0.4/1		
10:00	34. Primetime Live 4.6/8	11. Without a Trace 9.2/16	34. ER 4.6/8				
10:30							
FRIDAY	3.6/7	3.5/7	5.6/11	2.8/6	0.4/1	0.8/2	1.3/3
8:00	63. 8 Simple Rules 2.8/6	66. Joan of Arcadia 2.7/6	21. Dateline NBC 6.0/12	63. Fox Movie Friday—Me, Myself and Irene 2.8/6	99. America's Most Talented Kids 0.4/1	91. Enterprise 0.9/2	89. What I Like About You 1.0/2
8:30	71. Complete Savages 2.4/5						87. What I Like About You 1.1/2
9:00	69. Hope & Faith 2.6/5	57. JAG 3.2/6			99. MGM Night at the Movies—The Man in the Iron Mask 0.4/1	93. Enterprise 0.7/1	80. Reba 1.7/3
9:30	69. Less Than Perfect 2.6/5						85. Living With Fran 1.3/2
10:00	23. 20/20 5.6/11	34. Numb3rs 4.6/9	31. Law & Order: Trial by Jury 4.9/9				
10:30							
SATURDAY	2.8/6	4.6/9	2.8/6	3.2/7	0.4/1		
8:00		51. NCIS 3.8/8	63. NBC Saturday Night Movies—The Patriot 2.8/6	62. Cops 2.9/6	97. Universal Family Movie—Batteries Not Included 0.5/1		
8:30	66. Lost 2.7/6			56. Cops 3.3/7			
9:00		38. Crimetime Saturday 4.5/9		54. America's Most Wanted: America Fights Back 3.4/7			
9:30							
10:00	59. Desperate Housewives 3.0/6	23. 48 Hours Mystery 5.6/11					
10:30							
SUNDAY	4.2/8	5.7/11	4.0/8	6.4/12	0.5/1		0.9/2
7:00	54. America's Funniest Home Videos 3.4/7	23. 60 Minutes 5.6/12			107. America's Most Talented Kids 0.3/1		93. One Tree Hill 0.7/2
7:30		29. Cold Case 5.2/10	47. NBC Movie of the Week—Titanic 4.1/8	20. NASCAR Nextel Cup—Coca Cola 6.1/13	99. Doc 0.4/1		91. Charmed 0.9/2
8:00	40. Extreme Makeover: Home Edition 4.4/8				95. Sue Thomas, F.B. Eye 0.6/1		87. Steve Harvey Big Time 1.1/2
8:30					95. Diagnosis Murder 0.6/1		
9:00	31. Desperate Housewives 4.9/9	22. CBS Sunday Movie—Double Jeopardy 5.9/11					
9:30							
10:00	49. Grey's Anatomy 4.0/7						
10:30							
Averages							
Week	4.7/8	6.4/11	5.2/9	7.5/13	0.4/1	1.9/3	1.7/3
S-T-D	6.4/10	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-T-D = Season to date SOURCES: Nielsen Media Research, CBS Research • Compiled By Kenneth Ray

"We support open standards. Our customers need to be able to pick best-of-breed products."



SIMON DERRY, SNELL & WILCOX

P E O P L E

Derry's Repositioning Is Paying Off

Snell & Wilcox chief stalks the big Kahuna: quality and value **By Ken Kerschbaumer**

For years, British electronics-equipment maker Snell & Wilcox enjoyed a well-polished reputation for the design and manufacture of high-end video products. But the logic of maintaining that rarefied perch—alongside another U.K. company, Quantel, with similarly exacting standards—proved tricky in the wake of the economic downturn of 2001. Post-production and broadcast customers endured belt-tightening that, in turn, pinched suppliers like Snell & Wilcox.

Sensing a need to adjust course, the company in 2002 recruited a new chief executive: Simon Derry, who at the time headed Vitec Group's Broadcast Systems Division.

Derry quickly introduced a campaign to change the company's profile, from manufacturer of luxurious video gear to a maker of top-quality equipment that delivers value. The effort appears to be working: Snell & Wilcox is now experiencing double-digit annual growth, with U.S. revenue up 20% in 2004.

Derry has been considerably aided by the opportunity to take advantage of evolving chip and processing technologies that keep performance high at reduced expense. The company's modular products (space-saving PC-card-type equipment typically used for signal processing, upconversion, etc.) are proving popular in this country; Turner Broadcasting uses more than 5,000 of them in its Atlanta facility. And Snell & Wilcox's Kahuna production switcher—which handles high-definition and standard-definition signals simultaneously as well as offering a cost-saving internal upconversion capability—is also finding fans, even at smaller U.S. stations that usually turn to less pricey equipment from Sony, Ross Video and Grass Valley for production-switcher needs.

NURTURING A PERCEPTION

Liberty Corp. has about 100 Snell & Wilcox IQ modular frames and 1,000 modular cards in its 15 stations, according to Eric Bergman, chief engineer of WTOL Toledo, Ohio. "You may pay a little more upfront, but it provides value because it works well and can grow with our company."

That sort of perception is precisely what Derry has been trying to nurture. "It takes time to change," he says. "We're getting that message out to a broader audience."

Helping get the message out: the company's championing of the Material Exchange Format (MXF). MXF allows the seamless transfer of video and audio files between equipment from

different vendors, a customer-friendly technology that Snell & Wilcox has embraced, from offering a free DVD explaining MXF on the company's Web site (www.snellwilcox.com) to providing a free download of MXF software last year, in an effort to encourage other equipment makers to adopt the format.

"We support open standards," says Derry. "Our customers need to be able to pick best-of-breed products."

Of course, goodwill aside, Derry is confident that, as open technologies spread, customers seeking such products will choose Snell & Wilcox gear. He recognizes that this approach will test the company, but he considers it a healthy development: "One of the great challenges is how to pioneer and make

technology relevant to the changing business needs of customers."

After graduating with an electrical-engineering degree in 1982, Derry worked at British telecommunications company GEC Plessey (which became Marconi), then after seven years moved

to Nokia Telecommunications as general manager of its switching systems business in the UK.

At the time, the early 1990s, Nokia was anything but a thriving technology leader. "My boss at Plessey told me Nokia would never go anywhere," Derry recalls. Nokia was indeed struggling with its consumer-electronics business, but Derry was excited about the technology he found in use. "All the dynamics were right for a new, young challenger in the market."

A USEFUL SKILL SET

By 1996, Derry was VP, sales and marketing, responsible for annual sales totaling £100 million in 12 countries. Three years later, he jumped from telecommunications to the video-equipment industry, joining the Vitec Group as managing director of Vinten Broadcast, a supplier of tripods and camera-support gear.

His skill set proved useful as he restructured Vinten's customer relationships and manufacturing processes—and Derry was rewarded by being put in charge of four other Vitec companies: Sachtler, ClearCom, Drake and Anton Bauer. "That was interesting," he says, "because they were all successful but needed to figure out how to maintain that success."

His performance at Vitec caught the attention of Snell & Wilcox founder Roderick Snell, who hired him away three years ago. Snell is pleased with the results so far: "The company's performance under Simon's wing has been remarkable. Kahuna has been extremely well-received, and we're making good progress with other product lines."

Derry found many similarities between Snell & Wilcox and the Nokia of a dozen years ago. "Great technology, the marketplace was changing dramatically, and I felt that the business, with the right orientation, could be extremely successful," he says. "It was very appealing."

Also appealing to Derry has been the chance during his career to balance the commercial side of businesses with his interest in engineering. But as time progressed, he says, the scales have increasingly tipped toward commerce. Derry sheepishly admits, "I was never a great engineer."

Luckily, he's in a position to hire as many as he needs. ■

FIFTH ESTATER



SIMON DERRY
Chief Executive, Snell & Wilcox

B. Feb. 12, 1961, Kendal, UK

EDUCATION

B.S., electrical-engineering science, Salford University, 1982

EMPLOYMENT

Sales and project management, GEC Plessey Telecommunications, 1983-90; general manager, 1991-95; VP, sales and marketing, Nokia Telecommunications switching systems; managing director, Architectural Products, 1998; managing director, Vinten Broadcast, 1999; chief executive, Vitec Group Broadcast Systems Division, 2000-02; current position since November 2002

PERSONAL

Married, three children

FATES & FORTUNES

BROADCAST TV

At KPIX San Francisco, *Eyewitness News*: **DON SHARP**, news operations manager, KRON San Francisco, joins in the same capacity; **JOHN COLLINS**, director, KRON, named staff director/production supervisor.

CABLE TV

At Cox Media, Atlanta: **JOHN CIVILETTO**, director, operations, promoted to VP, technical operations; **BETTY JO ROBERTS**, manager, marketing communications, Hampton Roads, Va., upped to director, marketing, Cox business services.

WILLIAM C. JUNGERMANN, VP, sales and marketing, Charter Communications, Western division, Los Angeles, joins Time Warner Cable, Southwest division, as VP, sales and marketing, Flower Mound, Texas.

PROGRAMMING

MATTHEW WHITE, VP, film library, National Geographic television & film, Washington, named executive VP, digital markets, National Geographic digital media.

At TLC, Silver Spring, Md.: **SEAN GALLAGHER**, VP, development, promoted to senior VP, production and development; **MICHAEL KLEIN**, interim VP, promoted to VP, production.

SAM CHADHA, director, integrated marketing, global, Jose Cuervo International Inc., New York, named VP, advertising and brand strategy, AMC, New York.

JASON MILLER, VP, advertising sales, Eastern region, Outdoor Life Network, Stamford, Conn., named VP, advertising sales, Fuse, New York.

ERIC HANDLER, director, corporate communications, CSTV Network, New York, named director, communications, YES Network, New York.

STUART M. SIDEN, general sales manager, FNX Radio Network, Boston, named VP/general sales manager, FSN New England, Boston.

GEORGE LIMA, marketing consultant, George Lima Marketing Services, Washington, named director, field marketing, TV One, Silver Spring, Md.

JOURNALISM

JEFF FITZGERALD, assistant director, ABC News Radio, New York, operations, promoted to director, operations.

FRANK BUCKLEY, national correspondent, CNN, Los Angeles, named co-anchor, Saturday and Sunday editions, *KTLA Prime News*, Los Angeles.

CAT GREENLEAF, reporter, RNN

Continued on page 28



PEOPLE

Fates & Fortunes

Continued from page 27
New York, joins NYC-TV
New York with segment
*On the Prowl With Cat
Greenleaf.*

COLLEEN HALPIN, supervis-

ing senior producer, *The Jane
Pauley Show*, named senior
producer, *Today*, NBC News,
New York.

DEAN WRIGHT, editor-in-
chief/managing editor, news,
MSNBC.com, Seattle, ap-

pointed senior VP/managing
editor, consumer services,
Reuters, New York.

At WGN Chicago: **TOM
NEGOVAN**, weekend anchor/
reporter and investigative
reporter, KYW Philadelphia,

joins as noon co-anchor:

VALERIE JACKSON-WARNER,
evening anchor/reporter, WEYI
Saginaw, Mich., joins in early
July as 5 a.m. news anchor and
WGN Morning News traffic
reporter.

RADIO

MATTHEW BAILEY, account
executive, Susquehanna
Radio, Interep, Los
Angeles, named senior
account executive, Clear
Channel Radio Sales,
New York.

ADVERTISING/MARKETING/PR

BRIAN KELLY, consultant,



Matthew Chisum
Shift Communications LLC

Kelly Consulting,
Barrington, Ill., named
executive VP, retail
marketing, Initiative
North America, Atlanta.

MATTHEW CHISUM,
account coordinator,
Shift Communications
LLC, San Francisco,
named account executive,
Schwartzman &
Associates Inc., Los
Angeles.

TECHNOLOGY

SHUM MUKHERJEE,
executive VP/CFO,



Stuart M. Siden
FNN Radio Network

Genus Inc., Sunnyvale,
Calif., joins Open TV,
San Francisco, as
executive VP/CFO.

WHAT'S YOUR FATE?

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

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CHERYL MAHON: 646.746.6528 cmahon@reedbusiness.com
JASON GREENBLATT: 646.746.6413 jason.greenblatt@reedbusiness.com
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THE BUSINESS OF TELEVISION



BROADCASTING & CABLE



DEALS

TVs

W19CV KEY WEST, FLA.

PRICE: \$25,000, payable within 10 days of the assignment application grant by the FCC
BUYER: Universal Media Holdings Inc. (Andrew Cambron, president)
SELLER: Brad Simon (Brad Simon, owner)
FACILITIES: Ch. 19, 2 kW

K53IX BIG SPRING, TEXAS

PRICE: \$7,000
BUYER: Big Wheel Television Network Inc. (Timothy McGee, president)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 53, 7.9 kW

W28CP SUMMERLAND KEY, FLA.

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)
FACILITIES: Ch. 28, 60 kW

KRYM(LP) RAYMONDVILLE, TEXAS

PRICE: Donation
BUYER: Aracelis Ortiz Corp. (Aracelis Ortiz, owner)
SELLER: Alma L. Rodriguez (Alma L. Rodriguez, owner)
FACILITIES: Ch. 55, 0.15 kW

WKOB(LP) NEW YORK

PRICE: Undisclosed
BUYER: Nave Communications LLC (Avinash Ahuja, member)
SELLER: WKOB Communications Inc. (Andrew Ohm, president)
FACILITIES: Ch. 53, 6.52 kW
AFFILIATION: Ind.

K67HO LAUGHLIN, NEV.

PRICE: Undisclosed
BUYER: Smoke and Mirrors LLC (Rick L. Murphy, managing member)
SELLER: Powell Meredith Communications Co. (Amy S. Meredith, president)
FACILITIES: Ch. 67, 2.43 kW

W48DG PANAMA CITY, FLA.

PRICE: Undisclosed
BUYER: Carolina Christian Broadcasting Inc. (James H. Thompson, president)
SELLER: Richard C. and Lisa A. Goetz (Richard C. Goetz, partner)
FACILITIES: Ch. 48, 5 kW

K06MB INDIO, CALIF.

PRICE: Undisclosed
BUYER: Business World Broadcasting Partners (Miguel Torresblanco, general partner)
SELLER: Park Place Broadcasting Co. (Leo Kesselman, president)
FACILITIES: Ch. 6, 3 kW

COMBOS

WHAG(AM) AND WDL(D) FM) HALFWAY (HAGERSTOWN-CHAMBERSBURG-WAYNESBORO), MD.; WCHA(AM) AND WIKZ(FM) CHAMBERSBURG AND WQCM(FM) GREENCASTLE (HAGERSTOWN-CHAMBERSBURG-WAYNESBORO), PA.

PRICE: \$22.5 million
BUYER: Main Line Broadcasting (Dan Savadove); owns no other stations
SELLER: Dame Broadcasting LLC (J. Albert Dame, president)
FACILITIES: WHAG(AM): 1410 kHz, 1 kW day/99 W night; WDL(D) FM): 96.7 MHz, 5 kW, ant. 164 ft.; WCHA(AM): 800 kHz, 1 kW day/196 W night; WIKZ(FM): 95.1 MHz, 50 kW, ant. 449 ft.; WQCM(FM): 94.3 MHz, 4 kW, ant. 430 ft.
FORMAT: WHAG(AM): Nostalgia; WDL(D) FM): Rhythm & Blues/Hip-Hop; WCHA(AM): Nostalgia; WIKZ(FM): AC; WQCM(FM): Rock
BROKER: Michael J. Bergner of Bergner and Co.

WMGZ(FM) EATONTON AND WKGQ(AM) MILLEDGEVILLE, GA.

PRICE: \$1.1 million
BUYER: Southern Broadcasting Companies (Paul C. Stone, president); owns 10 other stations, none in this market
SELLER: Middle Georgia Communications Inc. (Tom Ptak, president)
FACILITIES: WMGZ(FM):

97.7 MHz, 9 kW, ant. 554 ft.; WKGQ(AM): 1060 kHz, 1 kW
FORMAT: WMGZ(FM): Hot AC; WKGQ(AM): Urban/Gospel
COMMENT: Buyer will also employ Tom Ptak as general manager for three years from closing date at \$60,000 per year.

FMs

WKSJ(FM) PICAYUNE (NEW ORLEANS), MISS.

PRICE: \$7 million
BUYER: Citadel Broadcasting Corp. (Farid Suleman, chairman/CEO); owns 224 other stations, including KKND(FM), KMEZ(FM) and WDVW(FM) New Orleans
SELLER: Guaranty Broadcasting Co. LLC (George A. Foster Jr., chairman/president)
FACILITIES: 106.1 MHz, 28 kW, ant. 659 ft.
FORMAT: Soft AC
BROKER: Media Services Group

KFAD(FM) ALEXANDRIA, LA.

PRICE: \$1.2 million
BUYER: URban Radio Broadcasting LLC (Kevin Wagner, manager); owns 11 other stations, including KBCE(FM) Alexandria
SELLER: FM Broadcasting Corp. (Arliss E. Fryar Jr., owner)
FACILITIES: 93.9 MHz, 6 kW, ant. 328 ft.
FORMAT: Urban/Oldies
COMMENT: URban Radio Communications is purchasing all of the stock in FM Broadcasting Corp.

WKNZ(FM) COLLINS (LAUREL-HATTIESBURG), MISS.

PRICE: \$700,000
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 130 other stations, none in this market
SELLER: Rainey Broadcasting (Kenneth Rainey, president/director)
FACILITIES: 107.1 MHz, 2 kW, ant. 541 ft.
FORMAT: Modern AC
BROKER: Bob Connelly

WPGG(FM) EVERGREEN, ALA.

PRICE: Swap
BUYER: Cumulus Broadcasting Inc. (Lew Dickey, chairman/CEO); owns 302 other stations, none in this market
SELLER: Star Broadcasting Inc. (Ronald E. Hale Jr., president)
FACILITIES: 93.3 MHz, 100 kW, ant. 417 ft.
FORMAT: Country
COMMENT: \$1.5 million loan from Cumulus enables SBI to acquire WPGG(FM) if SBI assigns the station to Cumulus in exchange for WNCV(FM) Niceville, Fla., plus \$1.5 million payment to SBI, which executes a separate deal providing Cumulus an option to acquire WBAU(AM) Fort Walton Beach, Fla.

WNCV(FM) NICEVILLE (FT. WALTON BEACH), FLA.

PRICE: Swap
BUYER: Star Broadcasting Inc. (Ronald E. Hale Jr., president); owns three other sta-

tions, including WYZZ(FM) Ft. Walton Beach
SELLER: Cumulus Broadcasting (Lew Dickey, chairman/CEO)
FACILITIES: 100.3 MHz, 4 kW, ant. 440 ft.
FORMAT: Soft AC
COMMENT: See item above

AMs

KLBP(AM) BROOKLYN PARK AND KLBB(AM) ST. PAUL (MINNEAPOLIS-ST. PAUL), MINN.

PRICE: \$5.2 million
BUYER: Davidson Media Group LLC (Peter Davidson, president); owns 23 other stations, none in this market
SELLER: Minnesota Public Radio (William H. Kling, president)
FACILITIES: KLBP(AM): 1470 kHz, 5 kW; KLBB(AM): 1400 kHz, 1 kW
FORMAT: KLBP(AM): Nostalgia; KLBB(AM): Nostalgia
BROKER: Jay Handy of Star Media Group Inc.

WDUR(AM) DURHAM (RALEIGH-DURHAM), N.C.

PRICE: \$1.13 million
BUYER: Triangle Sports Broadcasters LLC (Robert J. Zarzour, member/manager); owns one other station, WTSB(AM) Raleigh-Durham
SELLER: Clear Channel Communications (John Hogan, CEO, radio)
FACILITIES: 1490 kHz, 1 kW
FORMAT: Oldies

INFORMATION PROVIDED BY:
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 Chantilly, Va., www.bia.com

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NEWS CAREERS

DESK ASSISTANT

WLS-TV News is looking for a Desk Assistant. Duties include assisting producers and assignment editors, script preparation, research assistance and general clerical duties. Prior news experience and college degree preferred. Send resume to Donetta Thomas, News Business Manager, WLS-TV News, 190 North State Street, Chicago, IL 60601. NO TELEPHONE CALLS. EOE

ANCHOR/REPORTER

WISN-TV, a Hearst-Argyle television station and the ABC affiliate in Milwaukee, is looking for an experienced news anchor with strong reporting skills. Candidates must bring energy and personality to their anchoring and reporting. The ideal candidate will also possess a great work ethic and strong leadership skills. Schedule likely to include co-anchoring early evening newscast and live reporting for the late news. Minimum three years on-air experience preferred. Send VHS tape and resume to: Barbara Maushard, News Director, WISN-TV, 759 N. 19 St, Milwaukee, WI 53233. EOE

ANCHOR/REPORTER

Are you the next Katie Couric, Peter Jennings, or Robin Roberts? Are you intelligent, articulate, attractive, and a journalist with the desire and strong understanding of what it takes to create the market's #1 newscast? Join our Fox Primetime Newscast in Roanoke, Va. If you are skilled at writing, producing, reporting, ready to learn, ready to lead, and ready to be our market's #1 anchor, this is your opportunity. Join our WFXR/WJPR Fox 10 O'clock News. EOE. Please send your resumes and tapes to News, Grant Communications, 915 Middle River Drive, Suite 409, Ft. Lauderdale, FL 33304.

NEWS CAREERS

TV NEWS ASSIGNMENT EDITOR

Organized person needed to assist reporters, producers, and photojournalists with information gathering in our Reading, PA office. Leadership and people skills, persuasion, writing, and multi-tasking needed. 75% phone work. Some producing fill-in. Television news experience required. Send resume to Job #L110, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. EOE

SPORTS ANCHOR/REPORTER

Candidates are required to be experienced in live field reporting, anchoring and sports writing. Send recent non-returnable VT and resume (no calls/faxes/emails) to: Carla Carpenter, VP/News Director, WPVI-TV, 4100 City Avenue, Suite 400, Philadelphia, PA 19131. EOE

TV NEWS PRODUCER

We are seeking an aggressive self-starter for our top-rated, major market morning newscast. The successful candidate will be someone with forward-looking news judgment who can assemble a fast-paced, highly visual show. A minimum of 3 years experience in line producing is necessary, and familiarity with ENPS operating system is a plus. Ready to take the next big step? Send recent non-returnable show tape and resume (no calls/faxes/emails) to Cathy Simonds, Newsroom Administrator, WPVI-TV, 4100 City Avenue, Suite 400, Philadelphia, PA 19131. EOE

TRAFFIC CAREERS

TRAFFIC-LOG EDITOR

Responsibilities include editing the daily multi-channel program logs, and scheduling programming. Must have excellent organizational skills, be detail-oriented, and possess strong interpersonal and communications skills. Must also be able to work under pressure and meet daily and weekly deadlines. Send letter and resume (no calls/faxes/emails) to Stacy Silver, Traffic Manager, WPVI-TV, 4100 City Avenue, Suite 400, Philadelphia, PA 19131. EOE

TRAFFIC OPERATIONS MANAGER

For TV station in the Rocky Mountain region. The candidate must have management experience and be proficient in the Enterprise system with at least 4 years experience. The successful candidate will troubleshoot problems on an IBM AS400, possess strong leadership skills, have an ability to work well with other departments, and good communication and organizational skills. Equal Opportunity Employer. Send resume to: yatsumi@reedbusiness.com and indicate BC606 in the Subject Line.

MANAGEMENT CAREERS

PRODUCT MANAGER - ACCUWEATHER

AccuWeather, Inc. is seeking a dynamic, highly organized individual to own product marketing for our rapidly-growing television and radio business unit, including weather display systems, on-air content and related new media services. In this role, you will help to grow the business through creative and effective market and competitive analysis, business planning, product development and enhancement, and sales involvement. Prior successful experience in television news and weather or as a product manager for B2B products is required. Candidates with knowledge of meteorology, a sales background, and/or prior experience in project leadership are especially welcome. This position is located at AccuWeather Global Headquarters in State College, Pennsylvania, the home of Penn State University. State College combines the educational, cultural and sports opportunities of a major university community with top-ranked public schools and affordable living, and offers easy access to all forms of outdoor recreation, including hiking, fishing, boating, hunting and much more. Please send your resume and salary requirements in confidence to: AccuWeather, Inc., 385 Science Park Road, State College, PA 16803-2215. Fax: (814) 235-8599. Email: resume@accuweather.com. EOE - M/F/H/C/V

GENERAL MANAGER

Clear Channel Television is looking for a VP/General Manager for its NBC and UPN affiliates in the Mobile, AL - Pensacola, FL market. Duties and responsibilities include overseeing all aspects of the television stations' operations and departments. Plan and execute the annual budget. Establish long and short term goals and objectives. Effectively disseminate and enforce Company policy. Assume a leadership roll within the community. Protect the license. The ideal candidate will have a minimum of three years general manager experience with a news producing station, a college degree, excellent administrative, leadership, communication and time management skills, extensive knowledge of FCC rules and regulations, the ability to handle stress and financial pressures, full understanding of financial statements and projections, thorough knowledge of television operations and broadcast industry issues. Send cover letter and resume to: Josh McGraw, Regional Vice President, Clear Channel Television, 11700 Central Parkway, Jacksonville, FL 32224. No phone calls please. EOE

TECHNICAL CAREERS



Quantel
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melissa.dengler@quantel.com

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SALES CAREERS

DIRECTOR OF SALES

WTWO (NBC) and WBAK (FOX), Nexstar/Mission stations in Terre Haute, IN seek an experienced GSM or LSM to oversee National, Regional and Local sales. Duties include directly handling National and Political advertising, managing inventory/pricing, strategic planning for stations' combination sales efforts, new business/project development and the presentation of sales revenue/expense budgets. Candidate should have a proven track record of broadcast sales management success. Excel/PowerPoint skills a must. Submit resume and cover letter to: Frank Forgey, VP/GM, WTWO-TV, P.O. Box 299, Terre Haute, IN 47808, or email: gm@wtwo.com. EOE

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TELEVISION

SALES CAREERS

SALES TERRITORY REPRESENTATIVE

Joseph Electronics, a Master Broadcast Distributor of 100 premier lines seeks experienced independent Sales Representatives in several U.S. markets. Must have at least three years experience working with TV stations, system integrators, and truck builders and be familiar with Broadcast products such as wire, connectors, test equipment and related materials. Lucrative commission package offered. E-mail resume and cover letter to chull@josephelectronics.com

MEDIA CAREERS

MEDIA CENTER OPERATOR

ABC7, the number one station in Los Angeles, seeks a highly organized, detail-oriented individual for the position of Media Center Operator. Duties will include intake and ingest of all commercial and programming material, assist in the assignment of house numbers to match ISCI codes, extensive video transfer, as well as database management. Candidate should be motivated to excel and possess strong interpersonal skills. Ability to multi task in a fast paced environment is essential. Prior experience in broadcast engineering and video server maintenance a plus. Please send resume to ABC7 Los Angeles, Attn: Human Resources, Dept MCO/BC, 500 Circle Seven Drive, Glendale, CA 91201. Please indicate Dept MCO/BC when submitting via email to KABC-TV.Resumes@ABC.com. Equal Opportunity Employer.

PROMOTION CAREERS

SENIOR PROMOTION WRITER-PRODUCER

WPBF-TV 25, the Hearst-Argyle managed ABC affiliate in West Palm Beach, is looking for a hands-on individual to coordinate news and programming promotion activities. This position will handle day-to-day operation of the department and produce topical and new series promotion. The right candidate will have at least 3 years of experience in news promotion, excellent writing ability, and editing skills. WPBF-TV 25 is experiencing tremendous growth and we want an exceptional candidate with the drive to win. If you have the talent and attitude, send your resume to: WPBF, 3970 RCA Blvd. Suite 7007, Palm Beach Gardens, FL 33410, Attn: Victoria Regan, General Manager, email: nnapoli@hearst.com WPBF-TV 25, is an Equal Opportunity Employer.

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PRODUCTION CAREERS

PRODUCTION MANAGER

WMTV NBC 15 in Madison, Wisconsin is seeking to fill the position of Production Manager. A qualified candidate will have supervisory/management experience as well as 'live' newscast production skills. Directing experience a plus. The successful candidate will have skills to facilitate initiatives across all functional lines (Marketing, Sales, Engineering, Production, News and the Web). Having the ability to manage budgets, staff, and multiple projects is a must. Send resume to: Personnel, NBC 15, 615 Forward Drive, Madison, WI 53711; personnel@nbc15.com; No phone calls, please. NBC 15 is a drug free workplace and an equal opportunity employer.

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Fast Track

Continued from page 6

uled premiere date for the series' third season on the network. But the new episodes were postponed indefinitely when Chappelle fled to a "spiritual retreat" in South Africa earlier in the month.

Chappelle, apparently revitalized from his South Africa trip, was sighted in his hometown, Yellow Springs, Ohio. He performed impromptu standup acts at two L.A. comedy clubs, telling audiences he had just arrived from LAX and was yearning to entertain.

Production on the series' third season, which was to premiere May 31, has been postponed indefinitely.

The series' first-season DVD is the best-selling domestic TV-on-DVD title, having sold nearly 3 million copies since it was released Feb. 24, 2004, according to VideoScan. In the past, Viacom has singled out Chappelle's DVD sales as a big boost to its bottom line.—A.B.

FAST TRACK

OLN Gets 10 Seasons Of 'Survivor'

Survivor repeats are going directly to cable.

Comcast's Outdoor Life Network has bought exclusive syndication rights to the first 10 seasons of Mark Burnett's CBS reality hit *Survivor* from King World.

OLN will launch the first-season repeats July 24 following its coverage of Lance Armstrong's last ride in the Tour de France.

The deal, struck with King World, is for the 160 episodes of the first 10 installments, plus an option on seasons 11 and 12.

OLN will use its biggest programming deal ever to promote original-program launches and will package the shows into themes: for example, "Most Villainous Characters." (It will also run them in order.)—J.E.

WB's 'Beauty' Could Be Back Midseason

After a solid opening for *The WB's Beauty and the Geek*, network Entertainment President David Janollari says a second installment of the reality show could return to the schedule by the beginning of next year.

The Ashton Kutcher-produced show, which pairs seven nerdy men with seven bimbo beauties in an elimination contest, debuted June 1 in second place in its 8 p.m. time slot in adults 18-34, men 18-34, and the network's target demo, women 18-34. The show, whose ratings went on the half-

ESPN: The Puck Stops Here

ESPN has declined to pick up its \$60 million option on the NHL for the league's 2005-06 season.

The decision was expected in the wake of hockey's declining ratings and after negotiations with the players association led to a lockout that canceled the 2004-5 season.

ESPN says in a statement, "We remain interested in a multimedia agreement that provides us with appropriate value and continue to talk with the NHL about future potential models."

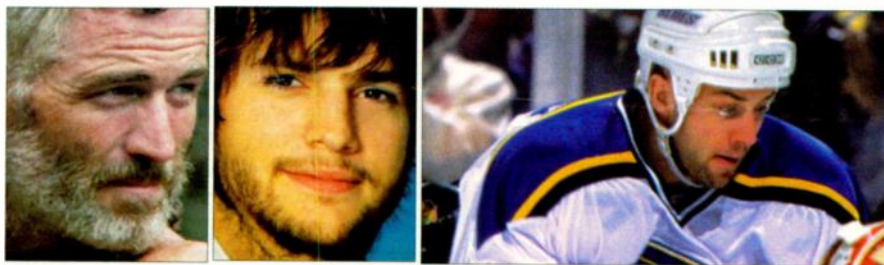
Separately, the NHL has a two-year contract with NBC to air games when they resume.

ESPN says it tried everything possible to salvage its long-standing relationship with the NHL, extending the option deadline date from April 15 to June 1, trying to negotiate a lower rights fee that would allow it to continue coverage and offering a revenue-sharing deal similar to that which the

NHL has with NBC. Ultimately the league would not budge from the \$60 million it wanted, said ESPN Executive VP of Programming and Production Mark Shapiro.

"We're not playing games here," he says, without apparent irony. "We wanted to get a deal done and do something long term, but given the damage that's been done with the prolonged labor strike and the uncertainty moving forward, we really have no choice if held to a firm deadline but to pass on our option."

ESPN will now pursue options with other leagues and permanently fill its hockey-less schedule with college sports and original programming from its ESPN Original Entertainment department, the same fare with which it filled holes left by hockey programming last season. That replacement programming commanded the same ratings as the NHL's regular season and playoffs, and made it easier to drop hockey.—A.B.



Survivor

Beauty and the Geek

Ricard Persson of the NHL's St. Louis Blues

hour, garnered The WB's best number in women 18-34 since February.

"We'll watch closely as it airs the next couple weeks, but we think it is a long-term player for us," Janollari says. "If all goes well, we could gear up production by early fall and be ready to air near the end of the year or the beginning of next."—B.G.

May Sweeps Are Kind To TBS, Spike and FX

TBS, Spike and FX were among the biggest winners in the May Nielsen ratings, while ESPN, ESPN2, TLC and CNN were some of the biggest losers. Spike's total audience zoomed 80%, largely on the strength of its heavy plays of *CSI* reruns. TBS increased 14% largely because of better-performing theatrical movies. FX's audience rose 13%.

The single-biggest loser was ESPN2, whose audience fell a dramatic 47% because it moved some baseball games to parent network ESPN. That network, however, dropped 25% because the absence of the NHL's Stanley Cup games.

TLC continued to suffer from the collapse of former hit *Trading Spaces*.

CNN Names New Executive Producers

In the latest attempt to juice up prime time, CNN is expected to name broadcast-news veterans as executive producers on two of its news programs.

David Doss, who has been executive producer for ABC newsmagazine *Primetime Thursday* and the *NBC Nightly News*, will be taking over Anderson Cooper's 7 p.m. show *Anderson Cooper 360*. He will replace Terry Baker, also a former ABC producer who worked on *Nightline*.

Another ABC veteran, Victor Neufeld, is the new executive producer of CNN's 8 p.m. show, *Paula Zahn Now*. Neufeld most recently was No. 2 at the *CBS Early Show* and had previously executive-produced ABC's *20/20* and *Primetime Thursday*. He takes over for Mark Nelson, a former National Geographic Channel exec who also spent 17 years at ABC News.

With Fox News Channel solidly out

in front in ratings, new CNN President Jonathan Klein has been working furiously on the network's programming and personnel. Among his priorities is remaking the executive-producer ranks. In February, Klein ousted the top producer of Aaron Brown's 10 p.m. newscast Sharon Van Zwieten and moved *American Morning* top producer Will Surratt into the job.

Both Cooper's and Zahn's shows have endured turmoil at the top. The programs were once under the watch of former executive producer Jim Miller, who left in March 2004 after female staffers made complaints of inappropriate conduct.

Expect more changes out of CNN in the coming days. Longtime Washington anchor Judy Woodruff signed off Friday, and Klein is expected to unveil his new afternoon lineup.—A.R./A.B.

Critics Love ABC

ABC's ratings resurgence got a critics' stamp of approval Thursday, with that network claiming two of the three top nominees for TV Critics Association Awards for the 2004-05 season and the most nods overall.

The network's *Desperate Housewives* received the most nominations with five, followed by its *Lost* and Comedy Central's *The Daily Show With Jon Stewart*, with four apiece.

ABC led in total nominations with 11, followed by Fox with eight—led by *House* and *Arrested Development*—and HBO with seven. The awards will be handed out July 23 in Los Angeles.

Corrections and Clarifications

"D.C. TV Stations Protest Nielsen" (5/30, page 37) should have said that a group of Washington station owners stated they would advocate government involvement to give the Media Ratings Council more authority over Nielsen Media Research ratings.

Lisa Hackner, one of the women profiled in Next Wave ("Two for the Show, 5/30, page 16), is 37. *B&C* misstated her age.

An item in Flash (5/30, page 5) mischaracterized Nielsen Media's response to a problem in its tracking of the viewing habits of TiVo users. Nielsen mistakenly said the 10,000-home sample of TiVo homes had to be rebuilt "from scratch" after a flaw was discovered in the way TiVo was collecting data. In fact, the original data from 7,400 homes was usable.

The *Two and a Half Men* photo in this week's Syndication (page 13) should be credited to Cliff Lipson/CBS.



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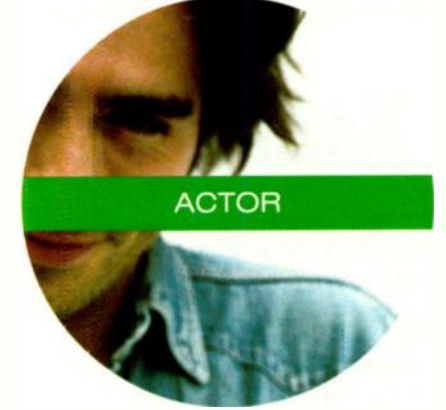
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Inventing the (News) Wheel

CNN turned 25 last week, having survived a difficult infancy and the awkwardness of puberty to grow into young adulthood as a money-making news machine.

Now it has plenty of rivals for the 24-hour news affections of the nation, and it has succeeded in helping change the way news is gathered and reported, which is not so much a marathon as an endless series of sprints and pauses.

Back in June 1980, any of the broadcast networks could have started the revolution. "I thought one of the networks would do it," CNN's founder Ted Turner told Wolf Blitzer last week. "They had all the raw material. They had bureaus. They had affiliates that could get them the footage. All they had to do was hire a couple of announcers and set them in front of a table and get a few tape machines and they could go into business."

At first, nobody challenged CNN, either because they thought it was folly or they didn't have the guts. But when ABC/Westinghouse's deep-pocketed Satellite NewsChannels finally jumped in, it was CNN—facing \$2 million-a-month losses and nervous creditors—that still prevailed.

CNN came of age Jan. 16, 1991, when it was the only news organization still in Baghdad as American bombs began to fall. The whole world was watching. The network even had something of a captive audience in its own sphere, with many media executives gathered at the NATPE convention watching events unfold on the big TVs in the convention hall before bugging out to manage their own coverage.

NBC anchor Tom Brokaw said on air, "CNN used to be

called the little network that could. It's no longer a little network."

CNN's history has not all been high notes. Seven years ago this week, it aired its investigative report on Operation Tailwind that said the U.S. military used nerve gas in a mission to kill American defectors during the Vietnam War. It retracted the story about a month later. But the incident seemed to paralyze CNN.

Management became less stable, and the competition eventually caught up. Then Fox News Channel became the dominant player.

But that hardly diminishes the invention of CNN. The idea of 24-hour news, radical when Turner launched CNN, is now the currency of all media coverage, whether from competing news networks or from the "always on" Web sites of virtually every broadcast station and newspaper on the planet.

The 24-hour news cycle has been a double-edged sword. Never have viewers had more access to more news in something approaching real time. But the pressure to fill that bottomless pit leaves journalists less time to digest information and give it context and more opportunity for overkill.

In that sense, CNN changed us. Faced with a flood of information, it is now the viewers' responsibility to select and prioritize the importance of "news."

Viewers today make that choice from an increasing array of sources that differ not only in quality but in point of view and breadth of coverage. But CNN was first and continues to offer a distinct voice that has been as important on the world stage as it has been revolutionary.

EDITORIAL

Madison Avenue: Separating Fat from Fiction

Recently, I spoke at the Second National Forum on Obesity Policy, Regulation and Litigation in Chicago. As I recapped the events of the past few months, I was reminded that we still have a long way to go in communicating all of the efforts that the Association of National Advertisers (ANA) and the ad industry overall are making to combat childhood obesity.

From our industry's self-regulatory system, the Children's Advertising Review Unit (CARU), which monitors the advertisements that potentially take advantage of a child's credulity, to the Ad Council's "Small Steps" program, which strives to educate the public with numerous methods and examples of how to combat obesity, we are working to do our part.

But what concerns me most is that, despite all of this positive and progressive action, the advertising industry continues to be targeted as a leading contributor of this epidemic.

What is even more frustrating is that there is an ever-growing body of evidence that demonstrates that advertising is not a major factor in the obesity chal-

lenge that we increasingly face around the world.

In Sweden and Quebec, for example, they banned all food advertising, yet their obesity rates are not lower than many societies that have no such restrictions and substantial rates of food advertising.

Also, in the United States, where food and restaurant advertising is relatively uniform throughout the nation, there are wide variations in obesity rates from locality to locality, even in closely contiguous areas. This type of substantial variation would not be expected if advertising were a major engine generating this problem.

In fact, recent data provided by Nielsen Media Research and Nielsen/NetRatings and analyzed by Georgetown Economic Services LLC for the ANA and the Grocery Manufacturers of America found that, during the past 10 years, food, beverage and restaurant television advertising expenditures, as well as the number of food, beverage and restaurant ads seen by children under age 12, have declined.

This decline took place during the very period cited as the time during

which obesity rates grew the most and at the fastest rates. The number of food and restaurant commercials seen annually by children 12 and under, for example, peaked at nearly 6,000 in 1994 but declined by over 13%

over the next 10 years. Adjusting for inflation, in order to hold the value of dollars constant over the same time period, TV ads for foods and restaurants

reached nearly \$6 billion in 1994 but dropped below \$5 billion in 2004.

As noted earlier, the advertising community is committed to helping combat obesity through public-service advertising and the rapidly accelerating development and advertising of new and improved food, beverage and restaurant items that are lower in fat and calories.

Our community, however, needs to strongly oppose efforts to restrict food and restaurant advertising that will take us down regulatory and legislative blind alleys under the guise of obesity prevention.

Jaffe is executive VP, government relations, of the Association of National Advertisers.

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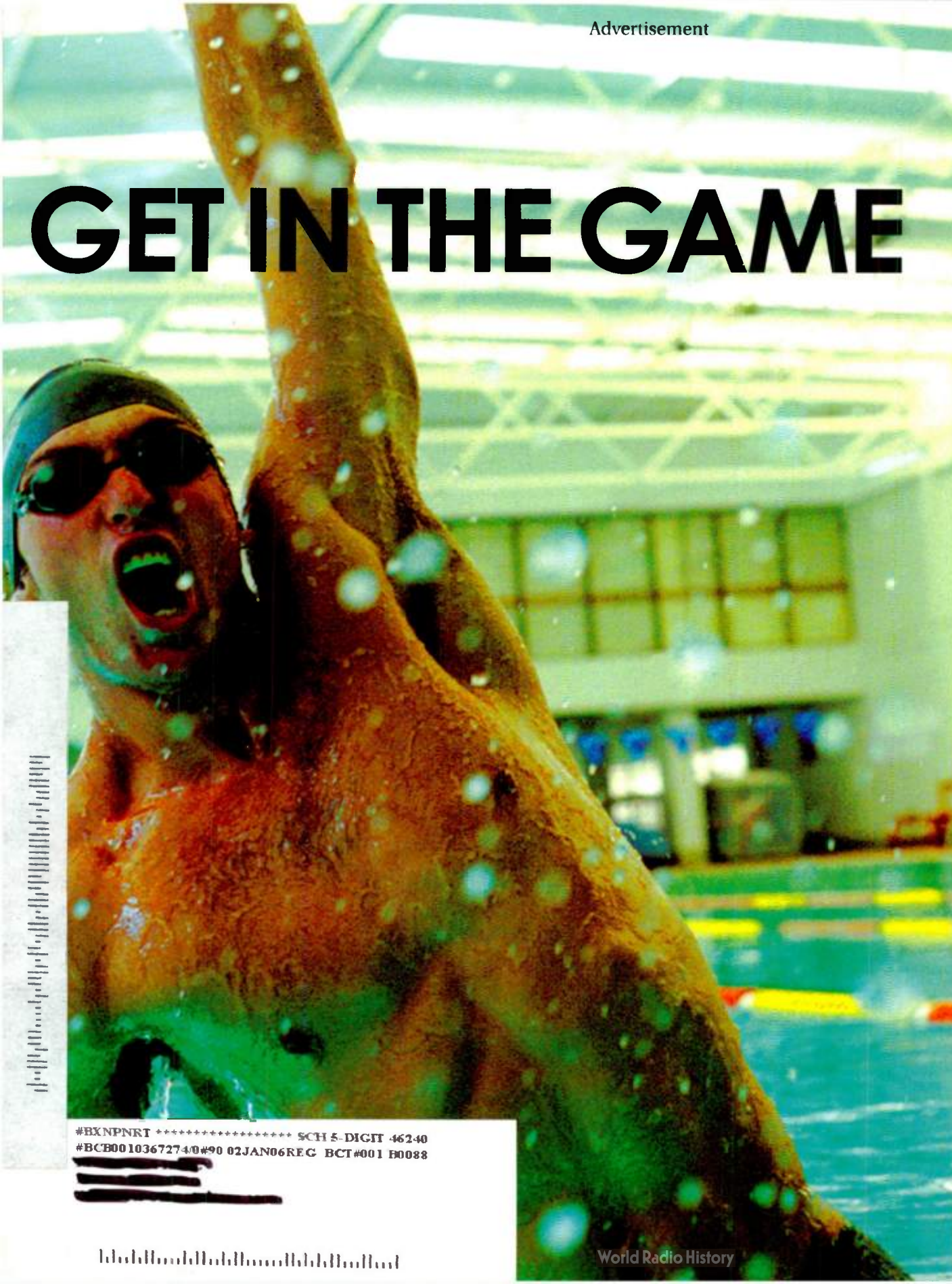


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