

IN THE PUBLIC INTEREST
GOOD WORKS, GOOD TV
PAGE 17



Digital Cheesecake

G4 network's Videogame Vixen contest has

Parents Television Council wondering whatever happened to Pac Man. **Page 5**

"As I look back on it, we didn't do anything criminally wrong."

ADELPHIA FOUNDER JOHN RIGAS. SENTENCED TO 15 YEARS FOR SECURITIES FRAUD



JUNE 27, 2005

BROADCASTING & CABLE

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INSIDE

Will P&G's Ad Gamble Fly? 16

The Guy Behind Gore TV 34

Cablevision's Dolan Wants To Be Alone 8

Q&A

Apocalypse Now

Spoken producer Gavin Malone, speaking on a recent industry panel, raised eyebrows by declaring that the fragmentation of media may spell the end of TV as we know it. Oh, really?



Palone **Page 10**

Chuck Kennedy/NewsCom, McKinney

Washington's Hidden Persuaders

A handful of players are behind every big decision, consensus or roadblock in Washington. With telecom, media and entertainment taking priority in the nation's capital, here's a look at who pulls the strings.

By **Bill McConnell**

All roads lead to Washington. The nation's capital has never been more critical to the media, entertainment and telecommunications industries. Nearly every sector is facing new legislation or regulation that will have dramatic impact on the bottom line and on the ability to keep up with competition. At once, Congress, the FCC and the courts are moving to conclude within the next year or so battles over such issues as media ownership, Internet access, campaign-finance reform, phone companies' video service, the transition to digital television, home recording rights and broadcast indecency.

Compounding the uncertainty in Washington is partisan rancor that makes compromise

Continued on Page 14

Rep. Joe Barton
Chairman, House Commerce Committee

Michael Copps
Senior FCC Democrat

Rep. John Dingell
Ranking Democrat, House Commerce Committee

Michael Feldman
Glover Park Group

Donna Gregg
FCC Media Bureau Chief

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B&C WEEK

Where to be and what to watch...

Monday, June 27

Alas, **Lance Armstrong** didn't make it into the five finalists for last night's unveiling of the **Discovery Channel's "Greatest American,"** but take heart, Mr. Yellowjersey: *Greatest American's* ratings have been ungreat. Besides, you're still No. 1 in Discovery's programming heart. "Lance Week" starts tonight at 8 (ET) with *The Science of Lance Armstrong*. Don't expect an exposé about the "science" behind his amazing powers; Armstrong bikes for the **Discovery Channel Pro Cycling Team**. As it happens, the **Tour de France** starts Saturday. **Comcast's** brawny **Outdoor Living Network**, suffering Lance-in-France Fever as well, plans 300 *heures* of live coverage.



Lance Armstrong

Tuesday, June 28

Gladiator or *Troy*? Thumbs up or thumbs down? **ABC** sweats the response to the first night of the \$30 million, six-hour miniseries *Empire* (two-hour premiere, 9 p.m. ET) set in ancient Rome. Meanwhile, **HBO** would like to feed **ABC** execs to the lions for stepping on its \$100 million 12-part sword'n'sandals epic, *Rome*, coming this fall. We may have to punch out during *Empire's* last half-hour to watch **Comedy Central**. Haven't seen *Stella* yet, but we're giving it a chance just because the comedy about three suit-wearing goofballs (premiere, 10:30 p.m. ET) had the moxie to advertise on **Gawker.com**. In **New York** today, representatives from **AOL, Microsoft, Texas Instruments** and a raft of other tech-centric companies convene for the **Entertainment Technology Alliance's** three-day **ETA Summit** at the **Ja-vits "Hey, at Least We're Not the Jets Stadium Complex" Convention Center**.



Empire's Jonathan Cake



Stella's Michael Ian Black

The Reality of Reality TV

By J. Max Robins

Last week, the **Writers Guild of America** threw down the gauntlet and said it had nearly a thousand authorization cards from reality-show editors, producers and writers—many of them toiling on network mainstays like **CBS's *The Amazing Race*** and **NBC's *The Apprentice***—who wanted representation. Beyond a move to win an equitable payday for those who labor in TV's most dominant genre, though hardly its best-compensating, the **WGA's** organizing effort should put to rest the biggest misnomer in the industry: **Reality Television**.

There's a reason why a form of programming that many thought would be a flash in the pan has been transformed into a prime time staple. These "reality" series—whether *Survivor* or *Beauty* and *the Geek*—are cast, plotted and edited as carefully as *King of Queens* or *Law & Order*. Scenarios are designed for humor and conflict, and lines are often fed to contestants and stars. Do you really think *The Simple Life's* **Paris Hilton** and **Nicole Richie** are that funny on their own?

Check out **HBO's *The Comeback***, a send-up of the genre, which stars **Lisa Kudrow** as an over-the-hill sitcom star being followed by a reality-show crew tracking her painful return to prime time in a minor sitcom role. Kudrow's character, **Valerie Cherish**, is seen being coached by the reality show's producer, as well as doing multiple takes to achieve just the right sort of verisimilitude. Now *that's* reality TV. You can be sure it reflects exactly the sort of thing that goes on behind the scenes of *Growing Up Gotti* or *The Surreal Life*.

Indeed, the second biggest misnomer in the business is labeling all this stuff "unscripted." Talk to the producers, and they'll tell you it's not unusual to start shooting an unscripted show with a 100-page "outline." These shows are so formatted that dialogue can be manufactured after the fact: Editors work with writers to splice together lines in what are known as "Frankenbites" to

help create storylines with more comedic or dramatic impact.

"Make no mistake, these people working on these shows are storytellers, and storytellers should be represented by the Guild," says **WGA West President Daniel Petrie Jr.** "But they're not being compensated as such. Far from it." A writer on a prime time drama or comedy is guaranteed a paycheck of roughly \$3,500 a week, plus health and pension benefits, as well as residuals. Those doing similar work on reality shows, where benefits are rare, earn salaries more likely to be in the range of \$700-\$1,700 a week (although writers and producers on some top-rated shows are making sitcom-level money). Producers and networks like reality television because it's cheaper—by half, usually—than comedy or drama. But part of the bottom-line savings are in salaries.

It's a wonder that **WGA** has taken so long to go **Norma Rae** on the 70 or so companies in the reality game. "For a while, we were asleep at the switch," Petrie admits. "It took us a while to realize how these shows really operated and what a big part of the business it had become." He bandies about the term "sweatshop" to describe what's going on behind the scenes.

Individual production companies so far have stayed mum. The **Alliance of Motion Picture and Television Producers**, the studios' negotiating arm, predictably has come forth and said, among other things, that these shows aren't really scripted and so the **WGA** lacks jurisdiction.

The **WGA's** Petrie says, "I know we have a long, hard slog ahead. It could even eventually mean a strike. I hope it doesn't come to that."

It shouldn't have to. There will probably have to be some accommodation for independent companies that can't afford to compete with the big boys in the check-writing department. But there must be enough money floating around to pay a fair wage to people who have the talent to make even **Paris Hilton** sound witty. ■

E-mail comments to bcrobins@reedbusiness.com

THE ROBINS REPORT



Paris Hilton and Nicole Richie in *Simple Life*

"Make no mistake, these people working on these shows are storytellers, and storytellers should be represented by the Guild."

DANIEL PETRIE JR., WGA WEST

Wednesday, June 29

The **Humanitas Prizes** will be handed out today to luncheoners at the **Hilton Universal** hotel in **Los Angeles**. The prizes honor the writers behind movies and television "that affirm the human person, probe the meaning of life, and enlighten the use of human freedom." This year—and we find this is difficult to believe—there won't be an award in the 30-minute TV category. **Humanitas prez Frank Desiderio** explained: "We couldn't find three shows that demonstrated great writing and keen insights into the human condition." A pity. **Terry George**, nominated in the film category for *Hotel Rwanda*, would have found something to chat about with the gang from *Joey*.



Terry George



Humanitas Prize

Thursday, June 30

MTV's gay network launches today, and for that we are extremely grateful—because it afforded the opportunity to ask the **B&C** art department for the **Logo** logo. With that off our checklist, now we can turn to another journalistic dream: reporting about a person whose name is **Photo Caption**. (For more on **Logo** and the prospects for a spate of new gay TV networks, see page 29.)



Logo logo

Friday, July 1

Over the anguished cries of the **Don't Count Us Out** crowd, **Nielsen** switches over to all-local-people-meter measurement today in **Philadelphia** and **Washington**. We were going to make a crack about **Michael Copps'** having a lot of time on his hands to watch TV in **Washington**, since his **FCC** seat was due to expire yesterday, but we hear the **Democrat** is a lock to be renewed for another five years. The **Bush administration** is just waiting to bundle him with a couple of **Republican** nominees so the whole group will roll through the confirmation hearings faster than **Lance Armstrong** chasing down some poor bastard in the **Pyrenees**.—*Mark Lasswell*

E-mail info for **B&C Week** to b&cweek@reedbusiness.com



FAST TRACK

Cherry Predicts Sitcom Revival

Desperate Housewives creator **Marc Cherry** says the "crisis" in the comedy genre is one breakout hit away from being solved.

"All it takes is one, really," he said. "One just bursting through like a comet, and then someone will have a night, and they'll start being able to program it."

Cherry made his comments during a panel discussion on the future of television comedy last week at the **Museum of Television & Radio** in Beverly Hills, Calif.

Joining Cherry on the dais were *Everybody Loves Raymond* executive producer **Phil Rosenthal**, *Arrested Development* creator **Mitch Hurwitz**, HBO Chairman/CEO **Chris Albrecht** and former *Bernie Mac Show* executive producer **Larry Wilmore**.

On a night when thoughtful analysis often gave way to one-liners, the panel did discuss reasons for the downturn in sitcoms.

Cherry told the audience that one problem is just a lack of fresh ideas. "If I was a network executive, the last thing I would do is develop a domestic sitcom with a wife and a dad and a couple kids. Leave it alone," he said.

"Go somewhere else."

Cherry also talked of the need for promotional muscle, estimating that, last year, *Desperate Housewives*, *Lost* and *Wife Swap* got 75% of ABC's ad budget.—*B.G.*

'Reba' Reclaimed; WB Grabs Her

Twentieth TV has taken the unprecedented step of reclaiming off-network episodes of **The WB** sitcom *Reba* from stations in 70% of the U.S. so that it can be double-run on more than 200 WB affiliates.

Off-net episodes of the comedy will air from 4 to 5 p.m. on WB affiliates weekdays beginning in fall 2006; other stations that bought it are out of luck.

It's The WB's first off-net programming acquired for its new two-hour young-adult programming block, which will run 3-5 p.m. starting next year.

Old episodes of *Reba*, a strong performer for The WB the past four



Marc Cherry

years, will appear 10 times a week in the afternoons. Also, in 2006, The WB will stop running repurposed episodes from 7 to 8 p.m. Sundays, a spokesman says.

Although this is the first time a syndicator has reclaimed a show, **Paul Franklin**, Twentieth's executive VP of broadcast sales, says a clause allowing for the possibility is commonly included in contracts.

Late last week, Twentieth offered stations replacements for *Reba*: *Family Guy* and *Still Standing*. But stations are under no obligation, and other syndicators are expected to make a run at the newly vacant time periods.

The WB has been pressured for years by top affiliates, including **Tribune** (a part owner of the network) and **Sinclair**, to get out of the kids business. When the network's prime time dropped 6% in its core 18-34 demo (1.6 to 1.5 rating) and 7% in adults 18-49 (1.7 to 1.6) this past season, WB Chairman **Garth Ancier** moved to use compatible young-adult programming in the afternoons. He hopes it will boost the prime time schedule and stations' early-fringe and access dayparts.

Buzz in the business is that Ancier had expected *Reba*, the top performer for the network on Friday nights, to get a big price in syndication. But after it was shopped around, Twentieth managed only straight two-year barter deals from stations, like most shows get. (Cable network Lifetime paid cash for *Reba*.) At that point,



Reba

Ancier approached Twentieth about reclaiming it for its 3-5 p.m. block.

Terms weren't disclosed, but industry sources say The WB deal will provide stations with four

commercial minutes per hour. The WB will sell the national ad time, splitting the proceeds with its Twentieth partners after it pays out residuals. Syndicators always prefer cash over barter.—*J.B.*

Spade Fronts Tinseltown Send-Up

Comedy Central has signed comedian **David Spade** (*Saturday Night Live*, *Just Shoot Me*) for its planned weekly series satirizing Hollywood.

Comedy has been trying to come up with a *Daily Show*-like take on celebrity news. Back in the fall, the channel announced two potential

Continued on page 33

TABLE OF CONTENTS

JUNE 27, 2005 VOLUME 135 NUMBER 26

COVER STORY:

Washington's Hidden Persuaders

10 Players Who Pull the Strings of Power on Media Issues

Page 1

NEWS & COMMENT

The Robins Report Page 3

B&C Week Page 3

Flash Page 5

Money Talks Page 8

The B&C Page 8

TV Pariah: Apocalypse Now Page 10

Station to Station Page 10

Senate Favors CPB in Funding Fight

Page 29

Logo a Go Page 29

SPECIAL REPORT:

In the Public Interest

TV Does Well by Doing Good Page 17

ADVERTISING

P&G's Ominous 15% Solution Page 16

SYNDICATION

Strip Maul Page 9

Ratings Page 9

In Focus Page 9

MARKET EYE

At a Glance: Salt Lake City Page 11

Middle of the Road Page 11

Good Things Grow in Utah Page 11

TECHNOLOGY

High-Def Gets a Wake-Up Call Page 30

Briefs Page 30

NIELSEN RATINGS

Page 32

PEOPLE

Fifth Estater: David A. Neuman, Current Network Page 34

Fates & Fortunes Page 34

Obituaries Page 35

OPINION

Editorial Page 38

Open Mike Page 38



Ashley Judd (right) in VH1 AIDS documentary. See Special Report on TV's public-interest efforts, page 17.

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NEWS & COMMENT

Brotherly Love? Moonveses' Stand-Off Eases

Edited by Mark Lasswell

It looks like this summer will not see a Moonves vs. Moonves battle royal after all. When tortured negotiations between CBS and *King of Queens* co-star Leah Remini over a new contract stalled this spring, industry rubbernecker salivated over a looming fight between CBS poobah Leslie Moonves and his brother, Hollywood powerbroker—and Remini attorney—Jon Moonves. But now sources at *King of Queens* report, with relief, that the previously stalled negotiations have finally resumed. The news has been greeted with cautious optimism at CBS, which needs a healthy *King of Queens* this fall.

When the network balked earlier this year at granting Remini a healthy pay bump (she reportedly earns significantly less than co-star Kevin James' \$500,000 per episode), some sort of job action seemed a likely option. After all, when sitcom stars sense that they have some leverage and not enough compensation, they have a way of losing their zest for work. The *Friends* gang suspended operations until NBC ponied



King of Queens' Leah Remini: The haggling continues.



G4's Videogame *Vixen of the Year* contest didn't win any friends at the Parents Television Council.



Today's wedding feature now welcomes same-sex couples.

But the modestly budgeted G4 doesn't send a West Coast feed, so that's 7:30 Pacific.

'Today' OKs Gay Weddings

Gay marriage may still be a subject of hot debate elsewhere in the country, but NBC's *Today* show has decided, with some outside prodding, where it stands: Same-sex vows are fine with them. For six years, the show has been running a series that offers an on-air wedding to couples willing to let viewers help select details down to the honeymoon location. One stipulation: "This opportunity is open only to currently engaged couples consisting of a male and a female."

After inquiries from gay-rights activists and an article last week in *The Advocate*, the policy was changed at week's end. A *Today* spokeswoman explains that the show has always strived to have the winning couple get legally married on the show. Previous weddings had taken place in New York or Anguilla, where local laws bar gay marriages, but this year's contest is about "hometown" weddings—which might take place where gay weddings are permitted, notably Massachusetts.

up fat raises for them a couple of years ago, and last summer *Everybody Loves Raymond*'s supporting stars took the sick-out route until CBS realized the error of its monetary ways.

The network is moving the solid ratings performer from Wednesdays to Mondays this fall to shore up that now *Raymondless* night. And the relationship between Remini's character and James' is essential to the show, which will be starting its eighth season. A new deal would arrive just in time: The show's writers return to work shortly, and production on the new season starts the last week in July. The Moonves camps declined to comment.

FLASH!

Vixens Vex

Is G4 sending a message to the hormone-crazed young men in its target demo or to

the FCC and anyone else in Washington who's pondering the idea of applying indecency standards to cable television? The Comcast-owned channel for videogamers ran an ad in the June issue of lad mag *FHM* featuring *Leisure Suit Larry*'s Sally Mae, a skimpily-clad blonde "Video Vixen," as G4 refers to game-babes. In the ad, Sally wears a revealing shirt and is pulling down the back of her hot pants to reveal several inches of butt-crack. The tagline: "Kiss my perfectly proportioned, computer-generated ass."

The ad is for this Tuesday night's *Videogame Vixen of the Year* contest ("Television's First Digital Beauty Pageant"), an event that is not going to win a congeniality award from the Parents Television Council.

"The fact that these are animated cartoons versus real women doesn't make it better. It's meant to elicit the same reaction as pornography," says Melissa Caldwell, the

council's director of research. Caldwell says the contest—and its slot on the not exactly high-profile G4—bolsters the argument for reining in cable, either with indecency standards or by offering à la carte or family-tier programming options. "It shows how hard it is to monitor what programs are coming into your home.

"You may know that MTV is something you want to watch out for, but who's ever heard of the G4 channel?"

Answer: a lot of obsessive gamers whose idea of taking a break from staring at videogames is staring at television about videogames. G4 marketing chief Gaynor Strachan Chun says the racy ad and *Vixen* contest are entirely appropriate. "It is right for our audience," she says. "This is how they see the characters in the games." She also points out that the show is scheduled late at night—which is true enough on the East Coast, where it goes on at 10:30.



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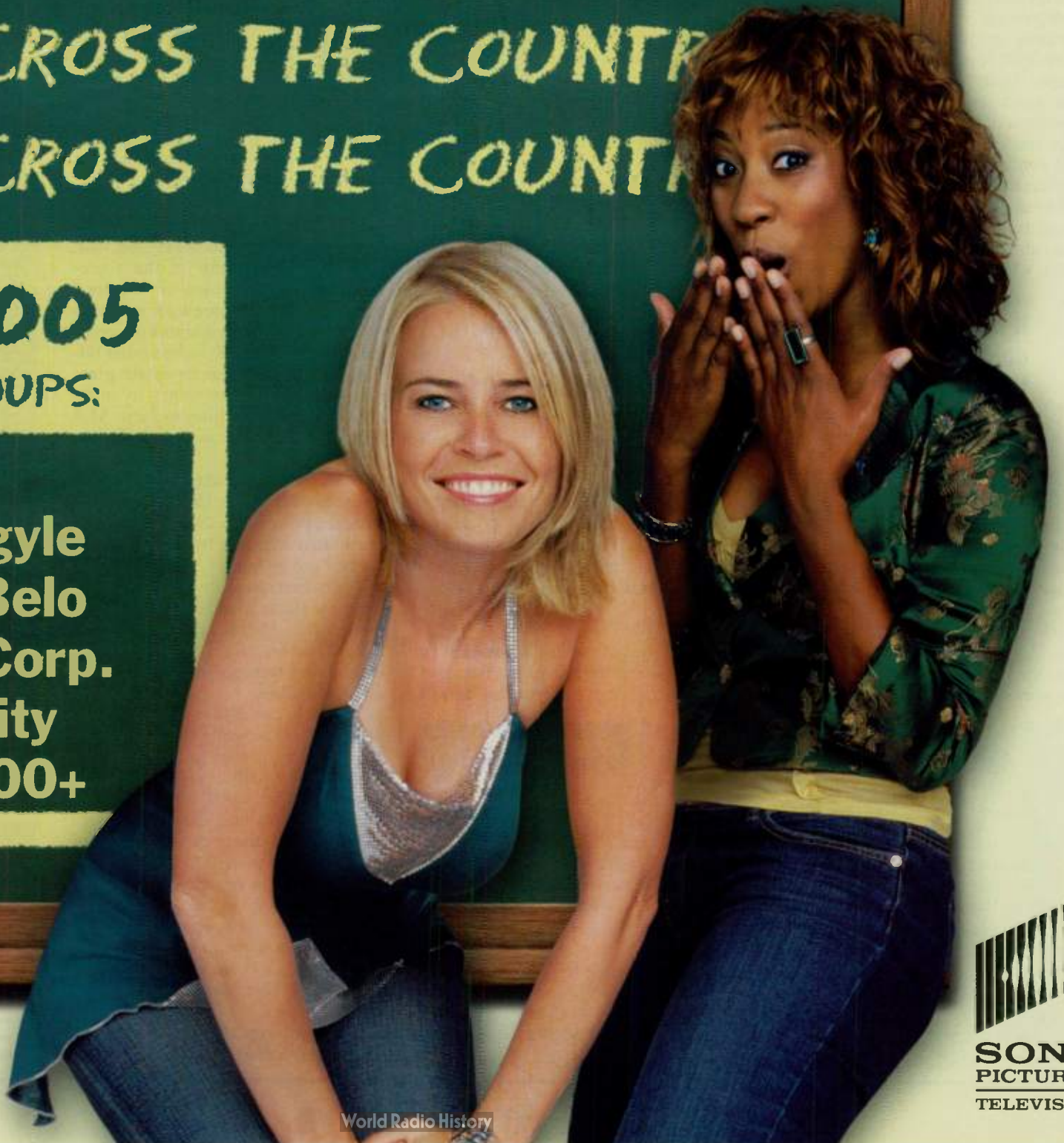
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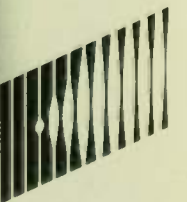
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**SONY
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RATINGS 6/6-12/05

Nielsen Media Research

Top 25 Shows

ADULTS 18-49

| PROGRAM | AA | GAA |
|-----------------------------------|-----|-----|
| 1 Seinfeld | 3.6 | 4.3 |
| 2 Seinfeld (wknd) | 3.4 | 4.0 |
| 3 Everybody Loves Raymond | 3.3 | 4.0 |
| 3 Friends | 3.3 | 3.8 |
| 5 Oprah Winfrey Show | 2.4 | 2.5 |
| 6 CSI: Crime Scene Investigation | 2.3 | 2.6 |
| 7 That '70s Show | 2.1 | 2.6 |
| 8 Wheel of Fortune | 2.0 | NA |
| 9 Entertainment Tonight | 1.9 | 1.9 |
| 10 Dr. Phil | 1.8 | 1.8 |
| 10 King of the Hill | 1.8 | 2.1 |
| 10 Malcolm in the Middle | 1.8 | 2.1 |
| 13 Jeopardy! | 1.7 | NA |
| 13 Judge Judy | 1.7 | 2.5 |
| 13 Will & Grace | 1.7 | 2.0 |
| 16 Everybody Loves Raymond (wknd) | 1.6 | 1.7 |
| 16 King of Queens | 1.6 | 2.0 |
| 16 Maury | 1.6 | 1.8 |
| 19 That '70s Show (wknd) | 1.5 | 1.7 |
| 20 Cops | 1.4 | 1.7 |
| 21 Entertainment Tonight (wknd) | 1.3 | 1.4 |
| 21 Home Improvement | 1.3 | 1.4 |
| 21 Inside Edition | 1.3 | 1.3 |
| 24 Frasier | 1.2 | 1.3 |
| 24 Jerry Springer | 1.2 | 1.4 |
| 24 Judge Joe Brown | 1.2 | 1.6 |
| 24 Judge Mathis | 1.2 | 1.3 |
| 24 King of Queens (wknd) | 1.2 | 1.7 |
| 24 Live With Regis and Kelly | 1.2 | NA |

Top Talk Shows

ADULTS 18-49

| PROGRAM | AA | GAA |
|-----------------------------|-----|-----|
| 1 Oprah Winfrey Show | 2.4 | 2.5 |
| 2 Dr. Phil | 1.8 | 1.8 |
| 3 Maury | 1.6 | 1.8 |
| 4 Jerry Springer | 1.2 | 1.4 |
| 4 Live With Regis and Kelly | 1.2 | NA |

According to Nielsen Media Research Syndication Service Ranking Report June 6-12, 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

Strip Maul

Ratings keep waning; rookie renewals worst ever

By Jim Benson

When the question "How low can you go?" arises in the first-run syndication business, no one is doing the limbo.

As is the case in much of the TV industry, the ratings benchmark for success in syndication seems to drop another notch with each passing season. From 1999 through April of this year, the average national Nielsen rating for the top three new Monday-Friday strips has plunged nearly 55%, from 3.1 to 1.4, as audience fragmentation has increased.

This has produced a failure rate of more than 80%, with only 10 of 54 shows introduced during this period still on the air.

Of the seven new first-run series debuting this past season, only one—*The Tony Danza Show*—will return this fall. This is the lowest number of new-series renewals ever in the history of syndication.

With renewals for I-rated shows often dependent on suppliers' drumming up product-placement deals and filling station-group needs, many syndicators have retreated from daytime. Only four new entries are on tap for September, the fewest since 1981.

Once shows drop below a 1 rating, syndicators generally agree that it is tough to justify bringing them back, as this past season's cancellations illustrate.

Many in the business now regard daytime as a no-go area. Despite having to pay out high production, distribution and promotion costs, they get

relatively small or no license fees for their product, since stations generate low CPMs (cost per thousand viewers) selling direct-response ads in daytime.

The access hour leading into prime time continues to be the most lucrative, but it also carries the highest costs. Industry sources say magazine shows, which start on average at about \$1 million per week to produce, have seen ratings decline from a 3.4 in 1999 (when there were five shows) to a 2.9 through April of this year (with six entrants).

Courtroom shows, running on average about \$400,000-\$450,000 per week, remain the healthiest syndicated genre, with ratings actually trending up a bit from last year.

Talk shows—ranging from \$300,000-\$350,000 per week for a program with a little-known host to astronomical costs for top-tier fare like *The Oprah Winfrey Show*—have held relatively constant in terms of ratings since 1999, averaging in the low to mid 2s. But the genre has a high casualty rate.

Relationship shows, now down to two productions (*Blind Date* and *ElimiDate*), have fallen below a 1.5 rating. They cost as much as \$400,000-\$450,000 per week to produce, sources say.

Game shows, starting at around \$225,000 per week, have held up relatively well in the ratings over the years, but their numbers have diminished from a high of eight in 2002 to a five this past season. That is hardly hitting the jackpot, but, in the current climate, it is something of a prize. ■



Roger Lodge hosts *Blind Date*.

IN FOCUS

FAME AND FOOD

Byron Allen's Entertainment Studios Corp. has found new San Francisco Bay Area homes for daily strips *EntertainmentStudios.com* and *Recipe TV Featuring the World's Greatest Chefs* for the fall season.

EntertainmentStudios.com, a half-hour celebrity-profile



Byron Allen

show, moves from late fringe on The WB affiliate KBWB San Francisco to late fringe on independent KRON. *Recipe TV*, a half-hour cooking show, moves from daytime on independent KICU San Jose to daytime (expected to be an 11 a.m. slot) on NBC O&O KNTV San Jose.

According to the company, the two shows are cleared in more than 81% of the country.

NEW PRESCRIPTION FOR WPIX

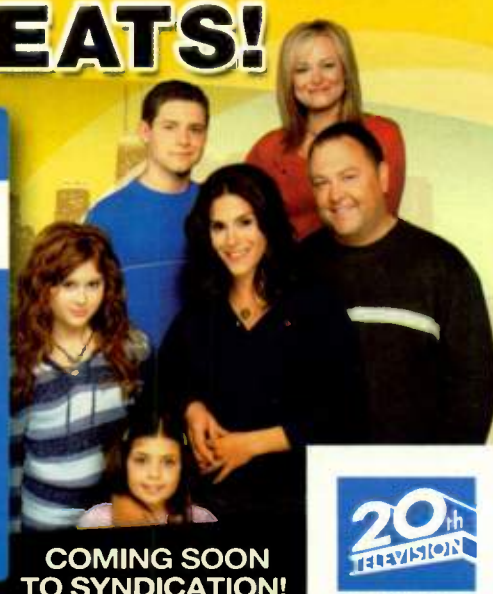
Is there a doctor in the house? At WPIX New York, the answer is yes. Syndicated-TV medical reporter Dr. Michael Rosen is joining the Tribune station as an in-studio contributor.

Rosen is already a familiar face in New York and other markets. A former medical reporter for WCBS New York, he left the station in 2003 to create a syndicated feed for his medical report, "Daily Health Feed," produced out of his midtown-Manhattan office and distributed by Litton to more than 50 TV stations.

SIZZLING SUMMER REPEATS!

Monday, 5/30/05, 8-830pm

| | | HH | W18-49 | W25-54 | M18-49 | M25-54 |
|-----------------------|-----|-------|--------|--------|--------|--------|
| <i>Still Standing</i> | CBS | 5.0/9 | 2.5/8 | 3.2/9 | 2.0/6 | 2.4/7 |
| Nanny 911 | FOX | 3.8/7 | 2.8/9 | 2.9/8 | 1.6/5 | 1.6/5 |
| Fear Factor | NBC | 3.5/6 | 2.4/8 | 2.6/7 | 1.7/5 | 1.9/6 |
| NBA Playoffs Pre-Game | ABC | 2.9/5 | 1.1/4 | 1.5/4 | 1.7/6 | 1.8/6 |
| 7th Heaven | WB | 1.6/3 | 1.0/3 | 1.2/3 | 0.5/2 | 0.5/2 |
| One on One | UPN | 1.4/2 | 0.9/3 | 0.9/2 | 0.6/2 | 0.7/2 |



COMING SOON TO SYNDICATION!



Source: N11, Galaxy Explorer, 5/30/05, 8-830pm TP, PA where available. Reg. Sh. ranked on HH. Subject to qualifications available on request.

STATION TO STATION

Young Tests News "VJs"

By Allison Romano

Two years ago, over a breakfast at the Pancake Pantry in Nashville, Tenn., Young Broadcasting executives Mike Sechrist and Mark Antonitis enthusiastically agreed that the high-quality, portable video cameras flooding the market would change local TV news. They just didn't know how.

Then they met Michael Rosenblum, a former CBS News exec who has pioneered VJs—which stands for video journalists in this case. They're TV reporters armed with portable cameras and laptop editing equipment—the modern version of the one-man band.

Next month, Rosenblum will start training Young's WKRN staffers in Nashville, and sister station KRON San Francisco will start the transition later this year. Each reporter, editor and photographer will receive a Sony Z1 high-definition camera and a Dell laptop loaded with editing software. WKRN, in the 30th-largest market, has ordered 30 cameras; KRON, in the No. 6 market, will be getting 45 cameras. Equipping each VJ costs about \$15,000.

REVAMPING NEWSGATHERING

With their armies of VJs, WRKN and KRON plan to revamp their newsgathering and on-air product. Staffers will have beats, such as education and/or specific neighborhoods. With more VJs reporting, the newscasts will feature more stories. And when

the stations move to high-definition broadcasts in the future, they will already have the field equipment necessary.

The experiment comes at a time when broadcasters

are watching their audience shares dwindle, with viewers lured away by cable, the Internet and TiVo. Local news is a station's biggest money-maker, but also its biggest expense. Economic pressures demand more out of newsrooms



Sony's Z1 HD camera

TV Pariah: Apocalypse Now

Producer Gavin Palone discusses industry fragmentation

Outspoken producer and manager Gavin Palone has spurred a fair amount of controversy throughout his career—the latest coming earlier this month when he moderated a joint Academy of Television Arts & Sciences and Hollywood Radio & Television Society panel on fragmentation of the TV business.

Palone established himself as an agent at ICM and UTA before founding his aptly named Pariah Entertainment in 2001. He has made his mark in both film and television, serving as executive producer of the 2002 Jodie Foster movie *Panic Room*, as well as for TV series *Curb Your Enthusiasm*, *Gilmore Girls* and *Revelations*.

Palone's panel, labeled "The Coming TV Apocalypse," sparked a good deal of conversation within the creative community about whether he treated a serious subject too lightly, pushed his agenda too hard or deserved to be lauded for drawing attention to an issue that had been largely ignored. Panelists—including Kevin Reilly, president, NBC Entertainment; Mark Pedowitz, president, Touchstone TV, and executive VP, ABC-Disney TV Group; and Rich Frank, former president, Disney TV, and principal in The Firm—weren't fazed.

B&C's Jim Benson talked with Palone last week about the hornet's nest he stirred up.

Do you really think industry fragmentation will lead to some sort of apocalypse, or were you just trying to entertain the crowd?

There was certainly an element of hyperbole to it, but I'm not really that off when you draw the analogy from certain other industries. ... Several of the airlines have been propped up by the government and, in my opinion, should be allowed to fail. The music business has changed radically in the last five, really 10 years—for a lot of these same reasons: new technology and [inflated] overhead. ... If we are getting into this mechanism where your entertainment comes on demand, it's possible that a network doesn't have any meaning any more, and that is going to disrupt the business as it is today.

It doesn't mean it is a bad thing; it means it is just going to happen.

So were you satisfied with the responses you got from the panelists?

I think the complacency evident in their answers is just very unsatisfying, and, in my opinion, we have these real problems, and people are ignoring them. These businesses aren't really working for the most part.

Studio television doesn't really make money unless you're super lucky—and that's not a business. ... Business is something that is sustaining over the long term. I have reason to believe that's not happening here, and that [there are] certain institutional problems that are endemic and are going to lead to real serious consequences for people who make their living in the television business. It is already happening.



"If we are getting into this mechanism where your entertainment comes on demand, it's possible that a network doesn't have any meaning any more, and that is going to disrupt the business as it is today."

GAVIN PALONE,
PRODUCER

What needs to be done?

I do think that there needs ... to be some consolidation. Just like there are too many airlines, there are too many choices for entertainment.

And given the expense of producing what we call regular television entertainment, maybe there needs to be less of it. And like I said before [at the panel], there's not enough talent to fill all the hours available.

Maybe if there were fewer slots, then more of the better talent would group together on fewer numbers of shows, and they would be better. And then that would pull people away from their other diversions and make for better television and a healthier business.

What does your viewpoint stem from?

I am creatively frustrated, and, again, it is part of the same problem. I think that there was a time when you really had people who were more involved in the creative side making the decisions and television seemed better to me. ... I've gone back and looked at old TV schedules, and if you compared them [with today's prime time schedules], they were better, and there was certainly less replication.

And one thing you can't deny is that there are a lot of shows that are similar to each other on network television today. ■

with fewer resources.

"This is to get more people on the street and boost ratings," says Sechrist, also WKRN's president and general manager. "We have to get the audience back."

Both stations need to shake things up. In Nashville, WKRN—an ABC affiliate—is mired in third place behind formidable WSMV and WTVF. KRON's woes are more pronounced. Formerly an NBC outlet, the station lost its affiliation three years ago and is trying to establish itself as an independent. The station's news ratings have plummeted.

But Young's VJ conversion is controversial. Critics say VJs are merely a cost-cutting tactic, ultimately watering down news coverage. "It is really a downgrading of reporting," says Valerie Hyman, a news consultant who has worked for The Poynter Institute, a journalism think tank. "Reporting is a skill, and photojournalism is a skill. Very few people can be expert in both."

HEAVY INVESTING

The Young executives say they are actually investing heavily—in the six-figure range—for training and new technology and will not cut any jobs. Both former news directors and camera operators, they say that, with proper training, staffers of different backgrounds will thrive.

The switch can create issues with unions, though. Some union contracts limit staffers' roles: For example, some photographers are not allowed to edit tape. WKRN is not a unionized newsroom, but Antonitis, KRON's president, says he is in discussions with his station's unions. He would not elaborate.

Rosenblum tinkered with his model for a decade, training reporters for Oxygen Media, NY1, *The New York Times*, BBC and others. The Young stations are his first local-broadcast clients.

One-man bands aren't new: Many small-market stations and regional news networks teach reporters how to shoot their own standups and cut tape, and the results are often bad. But Rosenblum says his system—the one WKRN and KRON will employ—is different. Clunky cameras have been replaced by smaller point-and-shoot models, and immobile editing bays are being replaced by featherweight laptops that allow for editing anywhere. The technological advances convinced the Young stations. Says Antonitis, "As an industry, we need to take advantage of developments in equipment and pricing."

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AT A GLANCE

The Market

| | |
|-------------------|---------------|
| DMA rank | 36 |
| Population | 2,533,000 |
| TV homes | 800,000 |
| Income per capita | \$16,130 |
| TV revenue rank | 37 |
| TV revenue | \$155,100,000 |

Commercial TV Stations

| Rank* | Ch. | Affil. | Owner |
|-------|------|--------|-------------------------|
| 1 | KUTV | 2 | CBS CBS/Viacom |
| 2 | KSL | 5 | NBC Bonneville Intl. |
| 3 | KSTU | 13 | Fox Fox Television |
| 4 | KTVX | 4 | ABC Clear Channel |
| 5 | KJZZ | 14 | Ind Larry Miller Bcstg. |
| 6 | KUWB | 30 | WB Acme |
| 7 | KPNZ | 24 | UPN Utah Bcstg. |

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

Cable/DBS

| | |
|---------------------------|---------|
| Cable subscribers (HH) | 344,000 |
| Major cable operator | Comcast |
| Cable penetration | 43% |
| ADS subscribers (HH)** | 240,000 |
| ADS penetration | 30% |
| 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*** |
|-------------------------------|-----------------|
| The Oprah Winfrey Show (KTVX) | 8.1/21 |
| Network Show | |
| CSI (KUTV) | 20.2/32 |
| Evening Newscast | |
| KSL (6:30 p.m.) | 7.9/16 |
| KUTV (5 p.m.) | 6.6/16 |
| Late Newscast | |
| KSL. | 17.3/29 |

***May 2005, total households

SOURCES: Nielsen Media Research, BIA Research

Middle of the Road

Salt Lake is religiously steady **By Allison Romano**

Broadcasters in Salt Lake City, the nation's 36th-largest TV market, hope good times are around the corner. So far in 2005, the local ad economy has been flat, in part due to lower automotive spending. But other categories—notably, furniture, banking and telecommunications—are beginning to pick up and should push ad spending; stations expect small gains.

Salt Lake City has "everything from farming to high-tech to tourism," says Dave Phillips, general manager for CBS-owned-and-operated KUTV. "It is a broad base, and we have a tendency not to hit economic highs or lows."

That steadiness is evident in market revenue. In 2004, stations here took in



KSL anchors Dick Nourse and Nadine Wimmer

\$155.1 million in gross revenue, up 5% from 2003, according to BIA Financial. This year, BIA projects \$159.8 million gross revenue, a 3% gain.

The market's sensibility is similarly tempered. Salt Lake City was founded in 1847 by Mormons, members of the Church of Jesus Christ of Latter-day Saints, and, today, about half the residents are Mormon, giving the city a conservative bent.

The church owns KSL, the NBC affiliate through Bonneville International Corp. The station carries performances by the Mormon Tabernacle Choir and televises the church's annual General Conference; these are two of its highest-rated programs of the year. "We do Super Bowl-type numbers," says VP/General Manager Bruce Christiansen, "sometimes as high as a 45 rating."

But, he adds, the station maintains an independent news operation. "We are not a news arm or a PR arm for the church," he says. "We operate like any other commercial station."

KSL is the market's leader in evening and late news, dominating at 10 p.m. for 40 years. Its main anchor, Dick Nourse, is a 40-year station veteran.

KSL has formidable opponents. KUTV, which recently promoted Assistant News Director Tanya Veal to news director, is No. 2 in late news and wins early-morning and noon news. In May, it was the market's most-watched station. In 2006, KUTV will add *The Oprah Winfrey Show* to its schedule, a powerful afternoon news lead-in.

ABC affiliate KTVX programs 3.5 hours of news per day on weekdays, while Fox O&O KSTU airs a three-hour morning show, *Good Day Utah*, and an hour newscast at 9 p.m. Late-news ratings for all four stations are high.

Comcast Cable is the region's primary cable operator. However, because of the vast rural expanses of the Salt Lake City region, many areas are not wired for cable. As a result, cable penetration is low, at 43%, while satellite usage is above average, at 30%. ■

NEXT: ROANOKE-LYNCHBURG, VA.

'Good Things' Grow in Utah

Salt Lake City ABC outlet KTVX and NBC affiliate KSL are using different strategies to plug in local shows where syndicated programs used to be.

In 2002, KTVX dumped *The Montel Williams Show* from its 10 a.m. slot and added lifestyle show *Good Things Utah*. Several local companies are sponsors, including home-improvement businesses and an audio store. "It does enormously well financially," says Station Manager Dave D'Antuono. He stresses advertisers aren't allowed to pay to have products featured on the show.

Instead of buying new syndicated product, KSL plans to add a 4 p.m. newscast this fall, replacing Jane Pauley's failed talk show.

The program will have more features and interviews than evening newscasts offer, says VP/GM Bruce Christiansen, and he likes the added benefits: "News is an area of strength for us. We get to keep all the ad inventory, and we have control over the content."—A.R.


THE DEMOS

| WHO | SHARE OF POPULATION | INDEX* |
|----------|---------------------|--------|
| White | 95% | 116 |
| Black | 1% | 12 |
| Hispanic | 1% | 25 |
| Asian | 9% | 65 |

*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

THE King OF PHOENIX!



THE KING OF QUEENS

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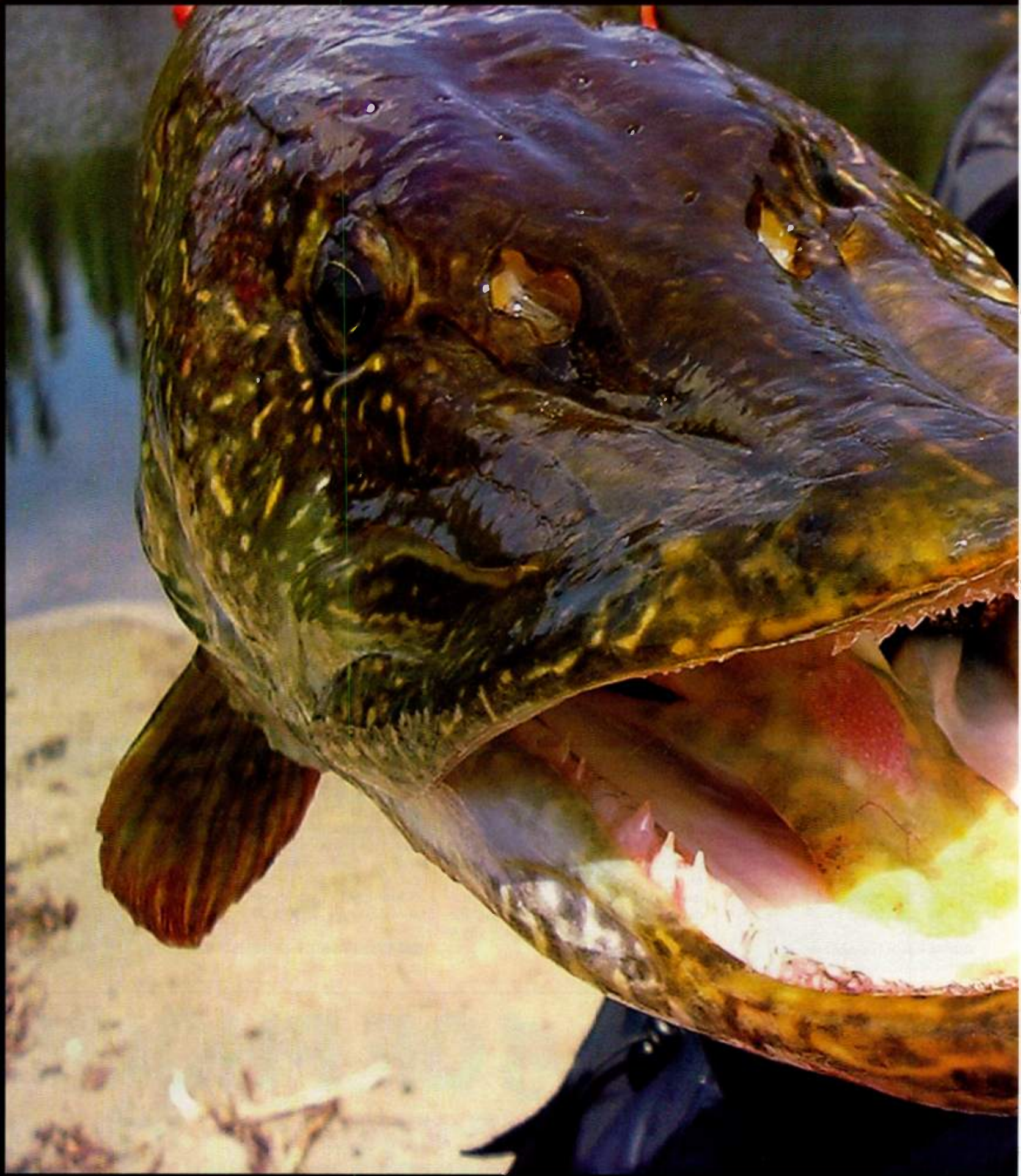
+92% OVER LEAD-IN!

+28% OVER YEAR AGO!

scores a May Sweep victory with adults 18-49 on KASW!

Source: NSI, WRAP Sweeps, May 2005 (4/28-5/25/05). Adults 18-49 Rating: M-F 5:30PM. Year ago: May 04 (4/29-5/26/04) TP. Lead-in: 1/2 hr TP.

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Washington's Hidden Pe

A handful of players are behind every big decision, consensus or roadblock in Washington. With telecom, media and entertainment taking priority in t

Continued from page 1

difficult, if not downright impossible. Compromise will be even tougher to achieve as the Democrat and Republican machines gear up next year for the 2008 presidential election.

B&C has compiled a list of the most powerful decision-makers who are shaping media policy and setting the tone for telecommunications debate in Washington.

Readers may notice a paucity of women, a sobering glimpse of reality to be sure but also not reflective of the women in leadership roles working with the people listed. Many Washington power brokers have chosen women as their senior aides, a sign that females may soon wield more power in the industry. Senate Commerce Committee Chairman Ted Stevens, for instance, chose Lisa Sutherland as the panel's staff director and Christine Kurth as his chief telecom aide. At the House Commerce Committee, Johanna Mikes Shelton serves as top telecom aide to ranking Democrat John Dingell. Federal Communications Commission Chairman Kevin Martin's media legal adviser is Catherine Bohigian.

Also left off the list are the most obvious choices: agency chiefs like Martin and Federal Trade Commission Chairman Deborah Majoras as well as trade-association heads like Eddie Fritts and Kyle McSlarrow of, respectively, the National Association of Broadcasters and the National Cable & Telecommunications Association, the perennial power brokers.

Less often in the spotlight, the 10 players below are nevertheless putting a unique, sometimes hidden stamp on the outcome of today's debates.

RICHARD RUSSELL, SENIOR DIRECTOR FOR TECHNOLOGY AND TELECOMMUNICATIONS, NATIONAL ECONOMIC COUNCIL

Without a hint of embarrassment, White House telecom point man Richard Russell credits his love for communications and technology policy to "having grown up on *The Jetsons*." Today, Russell is putting his boyish enthusiasm for futuristic technology to use in his position at the National Economic Council.

His post makes him President Bush's in-house advisor on the biggest telecom issues: digital television, rollout of high-speed Internet, delivery of video over telephone lines. Russell has largely avoided details in debates over DTV and broadband deployment, such as when exactly TV stations must go all-digital and how much local regulation phone companies should face as they roll out video. Instead, his priority is making sure fights over those details don't bog down the White House's main priority: spreading the new technologies as quickly as possible. He'll be required to

weigh in when Congress and the FCC need help brokering compromises between the warring factions.

Russell also is an associate director with the administration's Office of Science and Technology. Prior to joining the White House in 2001, he worked for six years as a senior staffer for the House Science Committee and has a background in technology and environmental policy.

Says NCTA President McSlarrow, "Richard brings intellectual firepower and a sense for sound public policy to his role of moving the interagency policy process forward in a very productive way."

RICHARD WILEY, PARTNER, WILEY REIN & FIELDING

Dick Wiley was chairman of the FCC from 1974 to 1977 but remains the most prominent telecommunications lawyer and lobbyist in Washington. Eight FCC chairmen have come and gone since he left the agency, but none have the ability to influence telecommunications policy like the Illinois native.

Not long after leaving the FCC helm, Wiley was asked to head the agency's Advisory Committee on Advanced Television Service, where he helped design America's digital-television standard.

Through the law firm he founded with Nixon administration aides Bert Rein and Fred Fielding, he has salted the White House, the FCC and congressional staff with acolytes who once worked at their firm.

Alums of Wiley Rein & Fielding typically go to senior government posts and often return to the firm as partners, assuring clients access to Capitol Hill, the FCC and the Oval Office. Current FCC Chairman Martin was an associate at Wiley's firm, and new FCC Media Bureau Chief Donna Gregg was a partner. Past FCC Commissioner Sherrie Marshall also worked there, as did former National Telecommunications and Information Administration chief Nancy Victory and lobbyist Alex Vogel, another name on the B&C power list.

The beneficiaries of Wiley's deep connections in Washington include a blue-chip list of clients. Among them: CBS and parent company Viacom; radio giant Clear Channel; station groups Belo, Emmis, Gannett and Gray Television; and the Newspaper Association of America.

SEN. TED STEVENS, CHAIRMAN, SENATE COMMERCE COMMITTEE

Growing up in Southern California in the 1930s, Ted Stevens was one of the locals hitting the waves at San Onofre Beach. Today, his old surfboard hangs in his Capitol Hill office with a sign reading, "This proves a surfing bum can find a job if he tries."

Stevens has held that job for 36 years, representing Alaska in the Senate. He has some new

duties, however, having taken over as chairman of the Senate Commerce Committee, the panel charged with overseeing media regulation and telecommunications laws, in January.

He has ambitious plans for passing TV-related legislation this year—including bills to end the DTV transition and enact telecommunications reform. So far, however, Stevens has disclosed few specifics of his legislation. Why? He prefers to build consensus among lawmakers and industry leaders before showing his hand on controversial legislation, a practice that keeps potential opponents off-guard, often until it's too late to mount effective opposition.

Stevens recalls fondly the now out-of-fashion collegiality of his early days on Capitol Hill. His rejection of the rabid partisanship that mars much of the debate in Congress today is best exemplified by his decision to name the Commerce Committee's ranking Democrat Daniel Inouye of Hawaii as committee "co-chairman."

That evenhandedness "rankles some of my Republican colleagues," Stevens says, "but that's just the way it is."

MICHAEL COPPS, SENIOR FCC COMMISSIONER (DEMOCRAT)

Aside from the chairmen themselves, Michael Copps is the most influential FCC commissioner in more than a decade. Not since Jim Quello went to war against Reed Hundt's campaign for children's-programming quotas in the early '90s has an individual commissioner so persistently bedeviled the agency chairman.

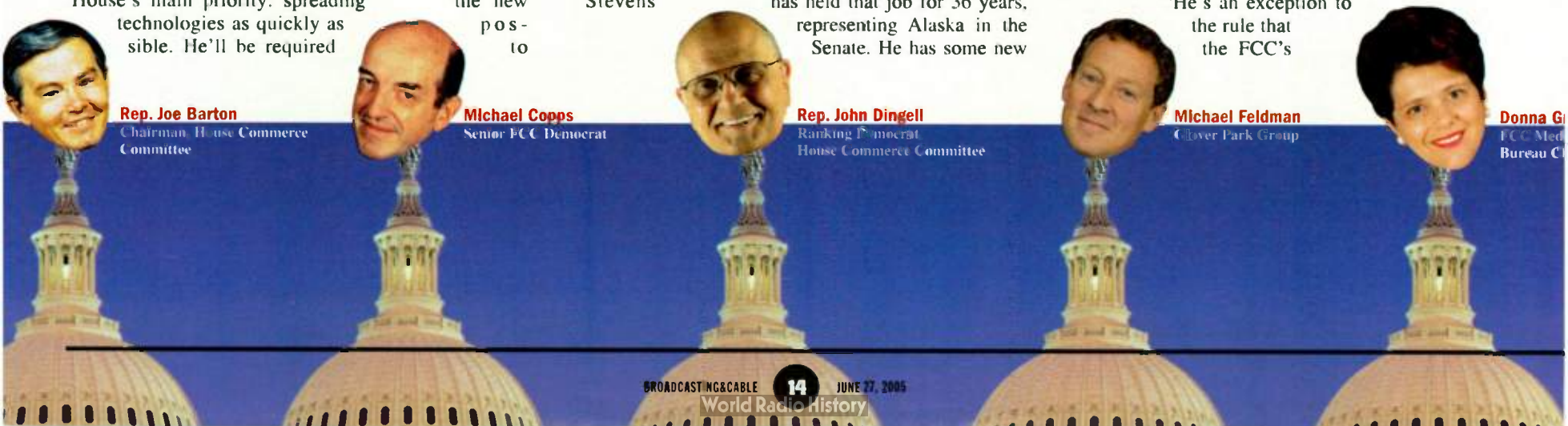
Copps gave then-Chairman Michael Powell fits during the past four years by vehemently objecting to his plans for media-ownership deregulation and insisting on greater enforcement of restrictions on broadcast indecency.

A onetime legislative aide to now-retired Sen. Ernest Hollings (D-S.C.), Copps is a master political strategist who knows how to build grassroots campaigns and to line up support to push his agenda. With a new chairman on board, he insists the rabble-rousing of the past four years won't be necessary. He has a much better relationship with Chairman Martin than with Powell.

Copps' current FCC term expires at the end of this month, but, as much as the Bush White House might like to see him ride into the sunset, his support among Capitol Hill Democrats is so strong that his renomination seems certain.

Jeffrey Chester, executive director of the Center for Digital Democracy, credits Copps with rejuvenating public-interest advocates' influence at the FCC. "His leadership mobilized millions of Americans against media consolidation," Chester says.

"He's an exception to the rule that the FCC's



Rep. Joe Barton
Chairman, House Commerce Committee

Michael Copps
Senior FCC Democrat

Rep. John Dingell
Ranking Democrat House Commerce Committee

Michael Feldman
Clover Park Group

Donna G
FCC Media Bureau Chief

BY BILL MCCONNELL

suaders

ion's capital, here's a look at who pulls the strings

revolving door always leads to a job as a highly paid flack for media and telecommunications companies."

ALEX VOGEL, PARTNER, MEHLMAN VOGEL CASTAGNETTI

Republicans were outraged when CBS aired its now discredited story attacking President Bush's National Guard service. Not Alex Vogel. His new lobbying firm won its first major media client when it was hired by CBS parent Viacom to repair the damage.

The former chief counsel to Senate Majority Leader Bill Frist (R-Tenn.) left Capitol Hill and teamed up with former White House technology policy chief Bruce Mehlman in May 2004 to form a lobbying shop with impeccable GOP connections.

Vogel has been deputy counsel to the Republican National Committee and worked as a campaign lawyer for Bush-Cheney 2000 during the election recount. His access to the White House and senior Republican lawmakers will be critical to his clients as they seek last-minute tweaks to DTV, indecency and other media-related legislation heading to votes on the Senate and House floors.

"He knows the scene on Capitol Hill," says Dick Wiley, founder of Wiley Rein & Fielding, where Vogel practiced election law early in his career. "He has keen political instincts, is a good lawyer and a good politician."

Recognizing the value of Vogel's ties, Viacom hired his firm late last year after a string of bungles soured company relations with Republicans. After the Janet Jackson/Super Bowl incident, Viacom's reputation in the GOP ranks finally hit bottom with the mishandled National Guard story on CBS' *60 Minutes*.

But Vogel won't always be burnishing the image of TV clients. He'll also be lobbying against them on digital television: Nextel and Cisco have hired his shop to make sure nothing delays the return and auction of broadcasters' old analog channels, a swath of frequencies perfect for the new Wi-Max gadgets both companies plan to sell.

DONNA GREGG, FCC MEDIA BUREAU CHIEF

As a partner at two of Washington's biggest media law firms, Donna Gregg represented the industry's blue-chip clients, including Viacom, TV-station groups Belo and Emmis, and the Lifetime and Discovery cable channels.

In her new job as FCC Media Bureau chief, she'll be the most senior agency staffer helping the commission set a host of major rules that will govern those same former clients for the next decade. Topping her agenda: new media-ownership rules, regulation of cable Internet access and completion of the DTV transition.

Gregg spent 11 years at Wiley Rein & Fielding before leaving in

2002 to become general counsel of the Corporation for Public Broadcasting. At Wiley Rein, one young associate under her tutelage was Kevin Martin. Although they went their separate ways, the new FCC chief remained an admirer of her legal skills and tapped her to run the Media Bureau.

She began her legal career in 1974 as a staff attorney in the FCC's old Cable Television Bureau, where she spent a year and half. For 16 years, she worked at Washington firm Dow, Lohnes & Albertson, rising to partner. She also has been a lecturer in telecommunications law at Duke University, where she received her law degree.

"Donna has a wealth of experience in media issues," Martin says. "We are fortunate to have her back at the commission."

GLOVER PARK GROUP

Most lobbying firms like to play both sides of the partisan fence to draw as much business as possible. Not the Glover Park Group. Since founding the firm in 2001, former Clinton aides Michael Feldman and Carter Eskew have kept their shop staunchly Democratic. The strategy has landed them some of the most high-profile accounts in liberals' campaign to regain the White House and block conservative judges.

Miramax hired the firm last summer to promote Michael Moore's anti-Bush documentary *Fahrenheit 9/11*. The firm also produced TV ads for a group opposing Senate Republicans' threat to eliminate filibusters for judicial nominees and will likely play a role in the 2008 presidential campaign, especially if Sen. Hillary Clinton (D-N.Y.) makes a White House run.

News Corp. hired the firm to lobby against Nielsen's new local people meters by claiming they undercount minority audiences. Thanks to ties to Sen. Clinton, Glover Park has had a big impact on New York City politics, too. The Dolan family, which controls Cablevision, hired Glover Park to orchestrate opposition to a football stadium on Manhattan's West Side.

Eskew worked for Bill Clinton's 1992 presidential campaign and was appointed early in the 2000 primary season to be chief strategist for VP Al Gore's campaign. "He's one of the most talented guys in Washington," says Republican consultant Mark McKinnon. "He has a great ability to synthesize complex strategic challenges into simple messages."

Feldman served in the Clinton administration for both terms. He started as Gore's deputy director of legislative affairs and became his traveling chief of staff in 1997.

MARK MCKINNON, VICE CHAIRMAN, PUBLIC STRATEGIES

For campaign ad man Mark McKinnon, winning elections isn't exactly fun.

Reflecting on the contested 2000 campaign in which he helped George Bush capture the White House, McKinnon says he felt afterwards as if he had survived a train wreck: "I was exhausted. I was depressed. I can't imagine going through all that and losing."

McKinnon launched his career as a Democratic campaign consultant, then dropped out of politics to work for corporate clients. But the Austin, Texas, image consultant was lured back into politics by his close friend George W. Bush, this time as a Republican strategist.

McKinnon, who occasionally joins the president in mountain-biking trips, oversaw advertising for his election campaign

again in 2004 and will likely shape the image of the GOP's presidential candidate in 2008.

He mounted a brutally effective ad campaign against John Kerry in 2004, which included the "Windsurfing" spot portraying the Democratic candidate as a rich dilettante.

McKinnon calls predictions of his 2008 role "wildly premature speculation," but he recently talked with Sen. John McCain (R-Ariz.) about helping the maverick Republican's second presidential bid. He may also get behind Secretary of State Condoleezza Rice or Florida Gov. Jeb Bush if either jumps into the race.

McKinnon looks for creative teams who not only have talent but with whom he senses chemistry. "In this business, there are a lot of alpha dogs. We need people dedicated to the cause, not to themselves and their résumés."

REP. JOE BARTON, CHAIRMAN, HOUSE COMMERCE COMMITTEE

Joe Barton (R-Texas) is in a hurry. He is taking the lead in legislation to accelerate the digital transition for local broadcasters to Dec. 31, 2008. A draft he prepared for the House is the template for separate Senate bills sponsored by Sens. Stevens and McCain.

When Barton took over chairmanship of the Commerce Committee from Billy Tauzin in 2004, he hadn't been a player on media issues since battles over broadcasters' cable-carriage rights 10 years earlier. Back then, he became a hero to the cable industry by opposing the 1992 Cable Act, which burdened operators with carriage of every TV station in the country.

Ironically, despite his continuing opposition to must-carry obligations, Barton added digital carriage obligations on cable in order to gain support of the pro-broadcaster faction on the Commerce Committee.

Before taking over the full committee, Barton chaired the Energy and Air Quality Subcommittee when current NCTA chief McSparrow was Deputy Energy Secretary. "I've worked with Chairman Barton for a number of years on complicated and often contentious legislation," says McSparrow, "and he is widely regarded as one of the most thoughtful and effective legislators in the Congress."

REP. JOHN DINGELL, RANKING DEMOCRAT, HOUSE COMMERCE COMMITTEE

First elected in 1955, John Dingell (D-Mich.) has served longer than anyone currently in the 435-member House.

The cantankerous 80-year-old is the ranking Democrat on the House Commerce Committee and was chairman of the panel for 13 years before the Republican takeover of the House in 1994. Despite losing the chairmanship 11 years ago, Dingell still maintains great sway over Commerce Committee legislation.

For instance, the need for his support forced Chairman Barton to incorporate into his DTV bill a provision that would expand broadcasters' cable-carriage rights even though Barton personally would like to see must-carry rules eliminated.

When it comes to telecom policy, Dingell says lawmakers are typically divided by personal philosophies rather than along party lines. "Communications policy here in Congress has traditionally bridged the partisan divide," he says. "If we got bogged down over partisan bickering, we would not ensure that our nation's telecommunications laws keep pace with cutting-edge technologies." ■



Mark McKinnon
Vice Chairman, Public Strategies



Richard Russell
Senior Director for Technology and Telecommunications, National Economic Council



Sen. Ted Stevens
Chairman, Senate Commerce Committee



Alex Vogel
Partner, Mehlman Vogel Castagnetti



Richard Wiley
Partner, Wiley Rein & Fielding



A D V E R T I S I N G

P&G's Ominous 15% Solution

Why the world's largest advertiser is cutting \$300 million from its TV ad budget **By Joe Mandese**



Procter & Gamble seems prepared to diversify its ad spending on brands.

advertising budget. P&G said it would slash its \$1 billion-plus cable ad budget by 25%, while its \$850 million broadcast-network ad budget would drop by 5%. P&G indicated plans to make unspecified cuts to its \$300 million syndication budget but is not expected to slash spending on spot TV or on

Spanish-language TV outlets.

The marketer is not speaking publicly about the move, and executives at its agencies declined to comment on the record, speaking off the record in only the most general terms. But one former P&G media buyer who now advises other big marketers on their national-TV ad spending believes the move is part of an effort by P&G to not be so dependent on TV.

DID GILLETTE PLAY ROLE?

"They've essentially been doing the same media plan I worked on 25 years ago," says Michael Lotito, managing partner of New York-based Media IQ, a company that audits the national-TV advertising buys that agencies make for big marketers. Lotito is a former media executive at Benton & Bowles, which ultimately spawned MediaVest, the agency that currently buys P&G's national-TV ad time.

Although he doesn't currently work for P&G, Lotito thinks it is just catching up with other major marketers that have already shifted away from TV as a so-called "base buy," meaning they begin their media plan with television and then layer other media on top of that. (One of Lotito's own clients, American

Express, has whittled its TV budget down from 80% of its total ad spending to just 30% over the course of the last six years.)

P&G invested nearly 80% of its 2004 advertising budget on TV, according to a B&C analysis of estimates from Nielsen Monitor-Plus. Kicking out 15% of that in one year will leave a big bruise.

Some analysts say P&G's recent acquisition of men's-grooming-products company Gillette plays a role. These analysts think that Gillette was paying a higher cost per thousand than P&G and that the new owners will demand the same P&G rate while also downsizing Gillette's overall TV presence to help pay for the cost of the acquisition.

MOVE NOT A SURPRISE

Lotito is not so surprised by the move. "The honest truth is that TV spending on a broad basis by all of our clients is down only about 5%. But 5% is still a ton of money," says Lotito. "They honestly want to be in other places than TV."

In fact, that is exactly what the top executive of a major P&G shop—Carat CEO David Verklin—indicated last week when he spoke to a group of magazine advertisers.

"I hope you are paying attention to what's going on in the television business. The TV business is as soft as possible. The market is down, TV budgets are down," Verklin asserted at the Association of National Advertisers' Print Advertising Forum in New York. "What's interesting is my clients' budgets aren't down. They're up. TV budgets are down."

"In my company," he continued, "you need to get my approval before you can put more than 50% of a budget in television." He's also striving to ensure that every Carat media plan

considers online-search marketing as a core element.

Fortunately for the TV industry, Carat does not buy P&G's media. But last July, Carat and Starcom MediaVest Group were named by Procter & Gamble as its new "communications-planning" agencies, to lead it away from its heavy dominance on TV.

While P&G is not the first big marketer to begin readdressing the role of television in its ad mix, it is an important one for the TV industry because it is known as a marketer that others tend to follow.

"They have a historical prerogative in leading the pack in anything they do," says a top advertising consultant who advises Fortune 500 companies on their marketing strategies. "It's not that they're necessarily first in doing things, but when they do them, others feel like it is something they should be doing, too."

DON'T READ TOO MUCH INTO TV CUTS

Another influential ad consultant, Erwin Ephron of New York's Ephron, Papazian & Ephron Inc., cautions against reading too much into P&G's TV cuts.

"I really don't think television is going to die because of this. What's going to happen

is, it's going erode at the margins as people discover what they can do with other media," Ephron says.

A big factor accelerating that shift now, he adds, is that TV-advertising costs have been rising and confidence in the medium's ability to reach consumers has been eroding.

"When television was cheap, you could look at it to do everything," Ephron says, "but as it's gotten more expensive, people are starting to see what tasks are done better by other media." ■



AD INFINITUM
By Joe Mandese

WHERE P&G'S TV MONEY GOES

Of the categories, syndication took the biggest hit in first quarter 2005, off more than 47% from the year-ago period; Spanish-language cable was up nearly 129% (figures in thousands)

| REPORTING PERIOD | TOTAL | BROADCAST NETWORK | CABLE | SYNDICATION | SPOT | SPANISH-LANGUAGE BROADCAST NETWORK | SPANISH-LANGUAGE CABLE |
|----------------------|-------------|-------------------|-------------|-------------|-----------|------------------------------------|------------------------|
| 1Q 2003 | \$469,978 | \$189,967 | \$136,629 | \$60,225 | \$30,122 | \$45,703 | \$7,332 |
| 1Q 2004 | \$594,189 | \$223,523 | \$223,710 | \$86,668 | \$34,829 | \$24,389 | \$1,070 |
| 1Q 2005 | \$534,414 | \$168,860 | \$225,580 | \$45,516 | \$62,777 | \$29,231 | \$2,450 |
| ANNUAL TOTALS | | | | | | | |
| 2003 | \$2,189,266 | \$825,361 | \$751,744 | \$269,770 | \$180,109 | \$146,464 | \$15,818 |
| 2004 | \$2,433,410 | \$851,909 | \$1,002,975 | \$293,557 | \$161,136 | \$117,765 | \$6,068 |

Source: Nielsen Monitor-Plus



In the Public DOING WELL BY DOING GOOD Interest

Behind the scenes and over the air, our industry does a world of good. For the second year, *B&C* takes a look at a sampling of how the electronic media help, from covering hurricanes to tackling obesity to fighting gang violence. Applause, please.

Time Warner's Real Troupers

Waco system helps Fort Hood soldiers, families, cope **By Stuart Miller**

Everybody says they support the troops, but Time Warner's Waco, Texas, division went out and proved it. Of course, if any cable system were going to lay it on the line for the soldiers in Iraq, it makes sense it would be this one: Fort Hood, the nation's largest Army base, is located there.

The system's "Operation Fort Hood" has several components: Time Warner and Gray Television's KWTX provided digital cameras and DVD recorders to Fort Hood's "Family Readiness Group" so loved ones could send letters to soldiers who shipped out in March 2004. The MSO provided extra computers with high-speed Internet connections to keep e-mails flowing.

During the war, 276 kids have graduated. Time Warner and its partners managed for "Project Graduation" to provide live video feeds of every area ceremony and connect every graduate via video conference for a private post-ceremony chat with his or her missing parent.

There were other smaller touches, too: When 3,300 Texans from the National Guard were shipped to Iraq in January, Time Warner teamed up with various other Central Texas groups and raised more than \$120,000 to send each Guard member

off with a prepaid phone card.

"Fort Hood is a huge part of our subscriber base, so it is important for us to care about these customers," says Director of Public Affairs Stacy Schmitt, adding that it makes sense both in terms of human compassion and as a strategic business move. "This base really is our community."

The cable system worked with middle school students to provide returning soldiers with a welcome-home kit. "It's good to teach the students about why

Waco cable system helps troops in Iraq stay in touch.



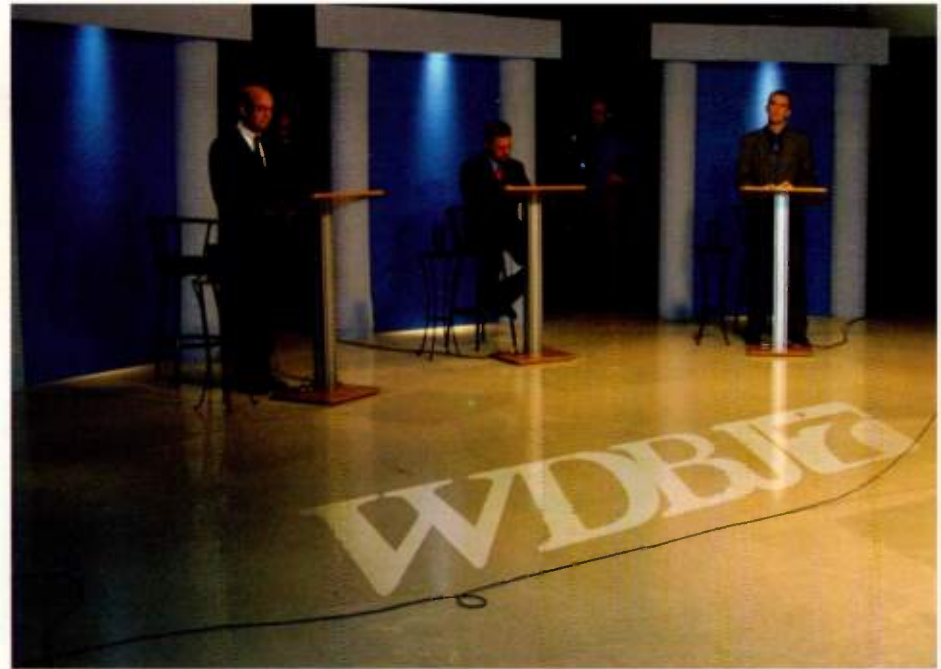
this is important," Schmitt says, "and our employees—who help the teachers assemble the kits—get so engaged in the project."

And on Valentine's Day, Time Warner hosted a brunch at the officers club to honor the "home-front heroes"—the spouses at home—who were showered with gifts, flowers and candy. Time Warner provided PCs and Web cams to allow more than 60 spouses to send their loved ones audio or video messages through Road Runner Video Mail. Meanwhile, the soldiers had prerecorded video messages and sent them to Fort Hood, where they were played during the brunch.

"You know it's a great project when you're planning it, but you really don't realize the impact until you get there," Schmitt says. "When you see the wives watching the DVDs and they haven't seen their husbands in months and you see that passion in their faces, it's a very moving experience."

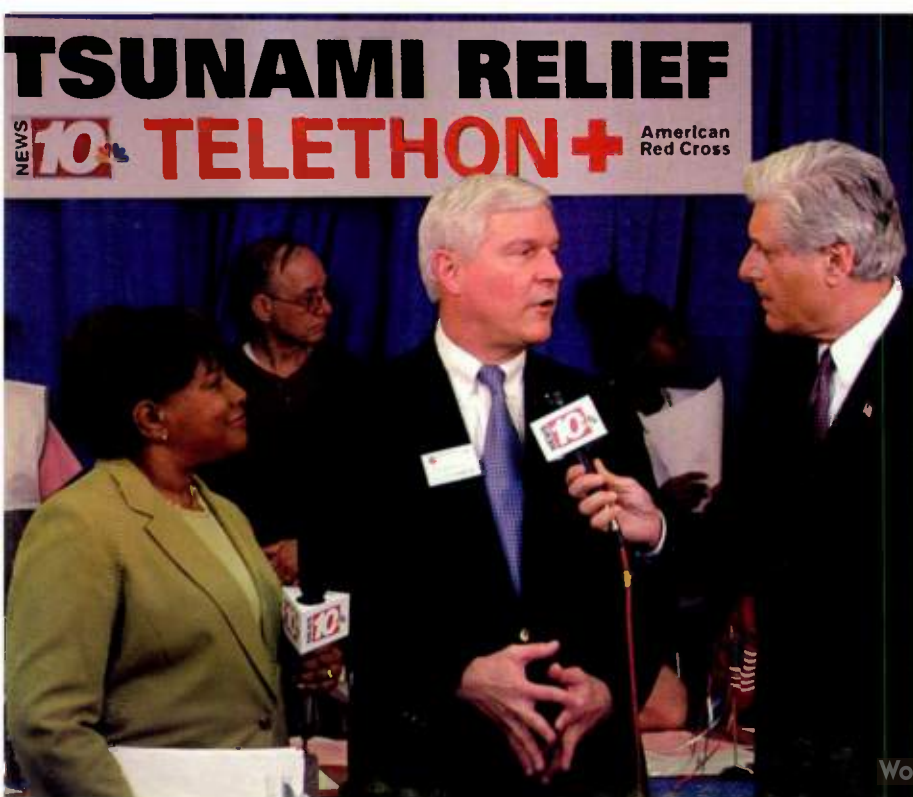
BRAG ABOUT YOURSELF

Media organizations do so much good, we can't tell all the stories this time. So *B&C* will produce another In the Public Interest report later this summer. Have something we should know about? E-mail info to pblednarski@reedbusiness.com.



BILLIONS

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BILLIONS

America's Local Broadcasters

Always on. Always there when you need us.



The Weather Channel

Its best hours are often some of its viewers' worst **By Joel Brown**

Sometimes, you do need a weatherman to know which way the wind blows. Especially if you're in the path of four straight hurricanes, as Floridians were in August and September 2004. Along with many local journalists, viewers in the path of Charley, Frances, Ivan and Jeanne depended on the Weather Channel—before, during and after the storms' wrath.

"On Wednesday, Sept. 1, my family and neighbors were trying to figure out where to go to escape Frances," Brevard County viewer Carmen Cortes-Ramos e-mailed to The Weather Channel. "We sat and watched the news as every possible way out of the state was congested. And the hurricane was *so big* it would not matter where you went in the state.

"I tuned to The Weather Channel," Ramos continued, "and there is Jim Cantore with my answer. He said, after going through Andrew, he recommended people go to the nearest shelter to weather the storm. That way, you will be able to go back and check the house as soon as the storm was over. Well, that is exactly what we did."

Not only did The Weather Channel beat all other news and information networks at key times, it broke its all-time viewership record. On Sept. 12, the day before Hurricane Ivan reached landfall, The Weather Channel earned a total-day (5 a.m.-2 a.m.) rating of



Jim Cantore has had really bad times in nice places.

1.9, representing more than 1.6 million homes.

"When a hurricane takes over the news, we become the news event," says Weather Channel Network President Patrick Scott. The Weather Channel is there when the weather gets rotten and dangerous, from tornadoes to snow to hurricanes. It is an odd position, though: success due to catastrophe.

"What we feel good about is the preparedness and safety message," says Scott. "I don't think there are many media that can genuinely claim to have saved

lives. So yes, it's ironic that what is our highest viewing period is an absolutely awful period in the personal lives of the people affected."

Surprisingly, given the number of hurricanes or potential hurricanes that threaten the South nearly every year, preparedness still might be the most important component. "I guess people who live in these areas must have experienced similar things or know about them," Scott says, "but you still see people running down on the shoreline or doing crazy stuff that they really are putting their lives in danger. So we constantly repeat messages about what you do to stay safe."

Weather Channel's on-camera field meteorologists—the people Scott describes as "at the sharp end"—must often do just the opposite.

"I had Jim Cantore telling me stories about sleeping in a room, fully clothed in his oilskins, and the window blows in, and there's a foot of water on the floor," Scott says.

Back in the Atlanta studio, "people come here wanting to film mayhem and madness, and in fact it's actually pretty calm," he adds. (But when things are rotten, hurricane expert Dr. Steve Lyons sleeps on a cot during days of 24-hour duty.)

There's better on-air follow-up as well, a new wrinkle. "We used to just kind of follow the storm," Scott says. Now "we do much more now about what happened afterward. It is still part of the weather story."

WPTV/WFTS

Two Scripps' stations toughed it out **By Allison Romano**



Damage at WPTV from Hurricane Frances exceeded \$2 million

During last September's rash of Florida hurricanes, two Scripps stations were battered but not beaten. WFTS Tampa/St. Petersburg and WPTV West Palm Beach weathered two storms each

During the first hurricane—Frances—WPTV took a direct hit. The storm lingered over the city for 24 hours, lashing the station with 80-mile-per-hour winds. Eventually, the battered roof gave way, and water filled executive offices, editing bays and the entire second floor. WPTV staffers used mops and brooms to push water away from the center of the building, fighting

to protect the newsroom, master control, studio and technology center. "There is no class to prepare you for 12 hours of taking on water and three electrical fires," says VP/General Manager Brian Lawlor. "We were moments from getting knocked off the air."

After the storm, the station patched up its roof and assessed the damage. Building damages totaled \$1.5 million. Wind knocked out the weather radar, costing another \$600,000. The station began rebuilding when Hurricane Jeanne struck three weeks later. In total, the station aired live continuous coverage for 10 days in September.

Sister stations sent reinforcements. Cincinnati's WCPO and Tampa's WFTS dispatched satellite trucks, and Scripps sent down engineers. When the Tampa area later endured two hurricanes itself, WPTV returned the favors.

The Tampa station didn't suffer anywhere near the damage WPTV did, but nonstop coverage stretched the operation thin. A construction company was standing by for emergency repairs.

"You're wondering where your troops are, if everybody's safe," says General Manager Bill Carey. "It is really nice to know that people have my back."

This year, WFTS is publishing a hurricane-preparedness guide to be distributed in grocery stores and other retail outlets. They hope that no one ever has to use it.

WPEC

Just doing its job

WPEC West Palm Beach, Fla., weathered Hurricane Frances with 102½ hours of continuous broadcasting. Don't tell Executive News Director Steve Hunsicker it was beyond the call of duty.

"Clearly, it was important, life-saving information that we were able to provide," he says matter-of-factly. "So it really was not a hard call. I think the harder call was, 'OK, it's time to take a break.'"

In May, the NAB's Education Foundation presented the Service to America Television Friend in Need Award to Freedom Broadcasting's WPEC for its "extraordinary" effort. Ironically, few saw the effort; most people heard WPEC on 15 radio stations that carried its reports.

"The most gratifying thing about the experience was the cards and e-mail that came in," Hunsicker says. "Hundreds and hundreds of these cards and e-mails. People went out and bought \$3-\$4 Hallmark cards that just said, 'Thank you for keeping us safe.' Our newsroom walls were lined with these things. It's the most gratifying thing I've ever seen in this business."

He admits. "We spent a fortune, and we lost a fortune because we didn't play commercials." But, he says, "I guess what I really am is an old-school broadcaster. You put your community first. You have a job to do as a broadcaster."—J.B.

“PEOPLE HAVE THE POWER”

— PATTI SMITH



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Charter

Cable tackles gang problem

Gang violence is a plague in California's Long Beach community. There are reportedly 6,000 gang members and affiliates in a city of 500,000, and last year, 13 young people were killed in the gang crossfire.

Charter Communications, the area cable provider, got involved and produced *Enough Is Enough: A Community Dialogue on Keeping Our Kids Safe From Violence*, a 41-hour telethon focusing not just on the problem but on potential solutions. Charter ran the special in May on not one but seven of its local cable channels.

VP of Communications Craig Watson was inspired by the Long Beach *Press-Telegram* series of the same title and teamed up with the newspaper and the Long Beach Gang Violence Prevention Task Force. Everybody got involved, from the mayor to the police chief to grassroots advocates.

"It became a huge event in Long Beach," says Watson. So much so that local broadcast-TV news even covered it.

Charter, which produced three-quarters of the programming itself and acquired the rest, opened with a two-hour panel discussion featuring leaders from law enforcement, government, education and community-



Long Beach anti-gang telethon got results.

based organizations. But the telethon also filled the audience with religious leaders and former gang members.

One panel, anchored by Court TV's Rikki Klieman, opened with a 20-minute documentary that put a human face on the issue by featuring interviews with family members of young people killed by gang violence; another documentary highlighted the rise of gangs in the area.

Still another documentary was created by the fire department and gave a glimpse at first responders like paramedics, as well as doctors and nurses, in action attempting to cope with the bloody, chaotic and sometimes hopeless aftermath of gang attacks.

Most significant was the public commitment to finding jobs and summer internships for the city's young people. Deputy City Manager Reggie Harrison announced on-air that the city would expand its "Inspired Interns" program, which had 65 participants, paid for with a federal grant, to more than 1,000 funded by challenging area employees to make tax-deductible contributions of \$500 each. Boeing representatives, at a facility in Long Beach, challenged rival Gulfstream to participate.

Charter, of course, committed as well, pledging to hire five summer interns as part of the project. It's also planning another round of specials.—S.M.

Comcast

A Local Edition for sprawling Los Angeles

The size and never-ending sprawl of Southern California can often make small-scale communication difficult, undermining efforts to create a sense of community. So Comcast's Southern California system decided to adapt a program started by some of its East Coast brethren that could help foster stronger ties among residents, their politicians and local organizations.

Comcast's *Local Edition* is produced in five-minute segments to provide an opportunity for elected officials and community groups to explain who they are and what they do. The segments are inserted into CNN Headline News, where they run numerous times throughout a news cycle. Since kicking it off in the third quarter last year, Comcast has produced 150 segments.

"We really liked the concept because we have a big DMA here that is carved up by five MSOs, so the opportunity for the mayor of a smaller town to get on the news is remote," says VP of Communications Patti Rockenwagner. "This is a tool for local officials and organizations to get in the news and tell their story."

There are plenty of things that aren't dramatic enough to warrant airtime in the local broadcast news shows on the market's major TV outlets. The politicians from Los Angeles and Orange and Riverside counties explain everything from a new bill



Comcast finds a place for small news.

in Sacramento that they expect to be hotly contested to specific items in the local budget, such as a traffic-abatement program. Sometimes, they just publicize a hometown festival. (Comcast runs some spots throughout the DMA and others on a more local basis.)

Comcast makes no effort to exert editorial control, other than avoiding giving airtime to politicians running for office during that particular election cycle. And it isn't just politicians

reaching out to the community; it is also local organizations.

Local Edition is uniquely Southern Californian. Because the area is so spread out, Comcast had to decentralize its approach, utilizing four separate studios throughout its region.

Rockenwagner says her staff has also created a specific online sign-up system to manage the scheduling logistics of such a far-flung operation.

As in other public-interest projects, there are additional motivations: *Local Edition* helps the cable system, too—especially since this one directly involves the operator with local public officials. Comcast also offers these spots up in video-on-demand in an easily accessible community folder that will showcase the cable company's technology. "There is a real value here to the public but to us as well," Rockenwagner says. "We see this as giving us a competitive advantage."—S.M.

WE: Women's Entertainment

You go, Girls Inc. By Anne Becker

In May, WE: Women's Entertainment launched its first-ever public-affairs initiative, WE Empowers Women, to support organizations that reflect the "modern lives" of its female viewers: intelligent, strong, confident and diverse women, both at work and at home. The effort is designed to find mentorship, education and health programs that represent and help young women similar to those who watch WE's female-friendly fare. The network is available in 55 million homes.

To jump-start its move toward enacting social change, the network picked non-profit Girls Inc., which supports research and public-education efforts for young girls, as its first beneficiary. In 2003, the group reached 840,000 girls through affiliates, a Web site and educational publications. WE expects to name two or three more organizations as benefactors before the end of the year.

Is the effort an attempt to play catch-up with Lifetime, which has been a trailblazer in women's causes? Not according to WE General Manager Kim Martin, who says her network's foray stemmed from viewer requests.

"Women today have such a hectic schedule juggling work and outside stuff. They wanted an organization that would speak to their modern lives," Martin says. "Everybody wants to feel like they're connected to their community. And it's nice to know you're watching a network that feels the same way."

WE, a subsidiary of Cablevision-owned Rainbow Entertainment Services, isn't alone. Since May 2004, sister Rainbow network IFC has had a public-affairs initiative called The Film School Project. Inspired by its *Film School* reality series, IFC partners with cable operators to provide high school students with free, literature-based film-production classes developed to meet the standards of the National Council of Teachers of English and International Reading Association.



Under GM Kim Martin, WE steps up outreach.

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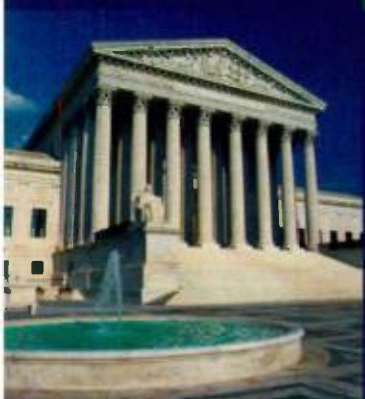
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San Francisco's KRON helps kids get to college.

Friends, Indeed

Coast-to-coast TV, radio lend a helping hand

Tsunami relief was the first priority of many broadcasters after the Dec. 26 disaster in Southeast Asia killed an estimated 31,000 people and left millions homeless or otherwise devastated.

Just a sampling from the National Association of Broadcasters' *At Your Service* newsletter found Belo stations raised \$3.6 million; Hubbard's seven TV and radio stations in Minnesota raised \$152,000; Scripps Howard's WXYZ Detroit brought in \$1.2 million. And there were many more such efforts.

Every day, hundreds of TV stations serve the public in ways that don't always win awards or make the news:

- KRON San Francisco (Young Broadcasting) broadcasts *Students Rising Above*, a series helping low-income

high schoolers in the Bay Area who have overcome long odds and hope to go to college. Parentless, homeless or even raising their own younger siblings, these deserving kids receive hope for a bright future when viewers are asked to donate to a college-scholarship fund. A separate fund provides money for mentors and living expenses. The series was created in 1998 by anchor Wendy Tokuda.

- The bitter national battle over the Terry Schiavo right-to-die case prompted an unusual effort by KYTV (Schurz Communications) in Springfield, Mo. The station teamed with the Springfield Metropolitan Bar Association to offer viewers a chance to fill out a free living will directing their health care in the event that they are incapacitated. Lawyers and notary

publics gave free assistance in sessions at the public library.

- KSAS and KSCC Wichita, Kan., (Clear Channel) have "adopted" a local fourth-grade media class that is focused on television production. KSAS anchor Jarrod Bartlett recently visited to demonstrate news reading for the class, timed the students' own efforts, and told them the things you learn in math and English class really do matter when you're a reporter. The fourth-graders now produce their own newscast.

- The four broadcast-network affiliates in Medford, Ore., did their part to stop drug abuse—with a roadblock. The stations came together on Jan. 30 to broadcast a half-hour documentary on the drug problem, *The New Marijuana*, and also held a news conference for student journalists with law enforcement, drug-abuse counselors and three teens in treatment for addiction. Participating were KOB1 (California Broadcasting), KTVL (Freedom Broadcasting), KDRV (Chambers Communications) and KMVU (Northwest Broadcasting).

- And those stations weren't the first or the only ones in Oregon to conduct such an effort. In Eugene, it was the sixth year for a joint anti-drug effort by KEZI (Chambers Communications), KLSR (California-Oregon Broadcasting), KMTR (Clear Channel) and KVAL (Fisher Broadcasting). The stations' One Voice—Media United Against

Drugs and Alcohol featured anchors from each station in a town-hall meeting with 150 high schoolers from across the area who discussed their issues with and experiences concerning substance abuse. Some 20 area radio stations also supported the program.

- WBNS Columbus, Ohio, (Dispatch Broadcast Group) made one of its most valuable efforts by getting others to participate. The station beefed up its "Show You Care—and Vote!" campaign with the debut of the "Show You Care and Vote" van at local events. The van crew would register voters, provide election information and record "Sound off" messages to appear in vignettes during the evening news. More than a thousand voters had registered via the van by September.

- Helping student broadcasts—and catching a groove: That is what station KJZI(FM) Minneapolis (Clear Channel) was doing when it gave \$25,000 to rival jazz station KBEM(FM), a public-radio outlet. Dan Seeman, of Clear Channel Radio, Minneapolis, says he hoped it would be the start of "a long-term partnership." The reason? KBEM, which had been hurt by the loss of a state contract for broadcasting traffic reports, is a prime training ground for the area's high school broadcasters-to-be. KJZI will also broadcast PSAs urging listeners to support KBEM. There is something funky about that—in a good way.

The Ad Council

From obesity to tsunami relief, a new timeliness to campaigns **By Paige Albinak**

The Ad Council has changed from a sleepy philanthropic clearinghouse to an immediate-response team that snaps into action when crisis hits.

After 9/11, an Ad Council team of producers took a train from New York to Washington to film a public-service announcement with First Lady Laura Bush, encouraging parents to comfort their children about the terrible events of that day. Planes weren't flying, and New York City was all but shut down, but producers managed to get the spot on the air within days.

A short while later, The Ad Council teamed with Austin, Texas, advertising agency GSD&M to create the iconic

and award-winning campaign, "I Am an American," which highlighted the diversity of this nation's population; it began appearing nine days after the 9/11 tragedy. The campaign was later showered with industry awards, and agency President Roy Spence says the pro bono campaign was the most important work his agency had ever done.

More recently, when the networks, food manufacturers and fast-food restaurants were getting beaten up over the obesity of America's children, Ad Council Chief Peggy Conlon contacted such broadcast honchos as NBC Universal President of Sales and Marketing Keith Turner, CBS Executive VP Martin Franks

and ABC President of Network Operations and Administration Alex Wallau. Working with their networks, the Ad Council quickly put together a campaign to educate American families about the dangers of childhood obesity. Within four months, the campaign had earned \$25 million in donated media; a year in, it has received more than \$100 million.

"What's even more important than the speed of our response," Conlon says, "is the relevance of it."

Perhaps The Ad Council's most public spot is its most recent one, which put former Presidents George H.W. Bush and Bill Clinton on after the tsunami hit Southeast Asia,

asking Americans to help. The spot was put together on 24-hour notice from the White House.

The Ad Council, under Conlon, goes to media companies annually and "sells" them an upfront package of donated time. Doing so, the organization has succeeded in getting a \$120 million commitment from Clear Channel and a \$40 million commitment from Time Warner for donated media.

"It's about being sensitive to the environment in this country," Conlon says. "It's keeping your finger on the pulse and making value judgments as to when you go above and beyond with your response."

The flab is gone at the Ad Council.



Ad Council.org

TAKE A SMALL STEP TO GET HEALTHY. Get started at...

- American Cancer Society Relay for Life
- Animal Planet Expo
- Bike Helmet Giveaway
- Books for Kids Book Drive
- Brightening Homes & Hearts
- Bright House Networks Holiday Card Design Contest
- Bright Star Senior Talent Show
- Business Outlook Conference
- Cable in the Classroom
- California State University Jazz Festival
- Connections
- Drive, Chip, Putt
- Elementary Schools Science Fair & Scholarships
- Explorations V Children's Museum
- Fiesta Medina
- Habitat For Humanity Build
- Hispanic Excellence Scholarship Fund – California State University, Bakersfield Campus
- Junior Achievement
- Kern Adult Literacy Council
- Magic City Art Connection "Imagination Festival"
- Non-profit Install Campaign
- Operation Bright Eyes
- Passport to Safety
- Save the Music Instrument Donation/Concert
- Save The Music Partners In Education
- Senior Orphans
- Susan G. Koman "Race For The Cure"
- Toys for Tots

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what neighbors do!*

bright house

NETWORKS



Alabama - California - Florida - Indiana - Michigan

World Radio History



VH1 AIDS documentary will feature India Arle (right) and Ashley Judd.

Viacom AIDS awareness is the focus

Over the past two years, CBS and Viacom have chosen to focus much of their public-service efforts on preventing HIV and AIDS.

The effort has been noticed: MTV has won an Emmy three years running for its HIV/AIDS work. Viacom and MTV won a Peabody last year, and the corporation received the Governor's Award from the National Academy of Television Arts and Sciences this year for its comprehensive campaign on the epidemic.

For 2005, Viacom has made a \$600 million advertising commitment to the campaign across all of its properties, says Tina Hoff of the Kaiser Family Foundation, Viacom's partner on the effort. Kaiser also partners with Univision on a similar HIV/AIDS campaign.

In August, Viacom's VH1, which reaches 87 million households, will present *Tracking the Monster: Ashley Judd and India Arle Confront AIDS in Africa*, an emo-

tional documentary in which the two stars work alongside local doctors put there by the Global Fund To Fight AIDS. The network's ant-AIDS efforts extends to its Web site, VH1.com, which streams public-service announcements and features HIV-awareness facts.

"Nothing else gets as much attention from us as AIDS does," says CBS Executive VP Martin Franks. "Several years ago, we felt we were giving attention to 200 causes and not breaking through on any of them. We made a conscious decision to focus on fewer issues and to try and put more weight on each of the issues that remained. AIDS was one we thought we could effect because it's an entirely preventable disease."

Says Hoff, "TV remains one of the best ways to reach any population in this country. And under the Viacom partnership, targeted prevention messages are provided in a context where people in different demographics can understand."

Most of CBS' public-service efforts come through donations of airtime and public-service announcements.

Along with the PSAs, each year, CBS offers its writers and producers an all-day seminar about HIV and AIDS, in the hopes that the information will work into related storylines in their programming.

CBS has significantly deepened its Web presence, developing CBSCares.com under the guidance of Matthew Margo, senior VP of program practices for the East Coast. "PSAs can't really convey all the information that viewers need to know, information that could potentially save a life," he says. "For every section we tackled, we tried to do it in a different and distinct way."—P.A.

WXYZ

Motivated in Motown

Maintaining a constant commitment to community amid all the competing priorities involved in running a TV station is a good trick. That's why WXYZ Detroit, the Scripps-owned ABC affiliate just received the National Association of Broadcasters' Service to America Television Award.

Among its projects: "Project Healthy Living," a month-long traveling health clinic that, in its 25th year provided free and low-cost screenings at 100 sites to 600,000 people; "Project Healthy Living for Kids," which gave 1,000 immunizations to 624 kids in 2005 and has reached 50,000 since 1977; and "Operation Can-Do," which collected 7 million pounds of food since 1978.

The station is particularly proud of its "Best and Brightest" campaign. Three hundred top high school seniors (and their parents) are treated to a day of activities, highlighted by the filming of a series of PSAs featuring the teens in full cap-and-gown regalia. "You see so many negative stories about young people so we want to point to the kids that are doing the right thing and acknowledge their achievements," says WXYZ VP/General Manager Grace Gilchrist.

"We really do roll up our sleeves and get our hands dirty," she says. "But we see the result in the amount of people we touch. We really do save lives. At the screenings, you see people with diabetes whose sugar levels are through the roof or people with high blood pressure who didn't know it or people who would not otherwise get a mammogram."—S.M.

ABC

Commitment to community

Playing off its initials, ABC's public-service campaign is called "A Better Community," and it focuses on four core values: compassion, environmentalism, education and volunteerism—or, in Disney-speak, VolunTEARism.

"These values mirror what the Walt Disney Co. overall is committed to," says Brad Jamison, ABC's VP of corporate communications. "They represent something appropriate for men, women, children—everyone who is currently watching ABC."

For the first time, ABC partnered this year with The Ad Council and the national PTA to air branded public-service announcements on bullying. The PTA paid for production; ABC donated airtime and used stars from *Rodney* and *Alias* to convey the anti-bullying message.

A bigger initiative incorporates *Extreme Makeover: Home Edition*, starring Ty Pennington. The show's feel-good weekly messages of communities banding together to rebuild lives encouraged viewers to get involved.

Inundated with phone calls, ABC created a campaign around the phenomenon.

"We want to help people see that they can experience the same joy as the volunteers in *Extreme Makeover: Home Edition*," Jamison says. "They don't need to have a major television show to have an influence on someone's life."

The whole campaign is due to be revamped this fall. For now, on its Web site, ABetterCommunity.com, ABC includes information about volunteering for such organizations as Habitat for Humanity and HomeAid.—P.A.

NBC Universal

A TV group that "knows" it cares By Paige Albiniak

NBC's "The More You Know" public-service campaign, started in 1989, is the longest-running do-good branding effort on TV. Last week, the campaign was honored with its second Gracie Allen Award from the American Women in Radio and Television, adding to its Emmys and Peabody.

"We originally came up with the concept as a good umbrella to address a lot of issues," says Susan Haspel, VP of community relations and public affairs for NBC Universal.

"The original mandate was a focus on education because there was a teacher shortage at the time," Haspel says. "but it evolved into a campaign that allowed us to continue with many different issues."

Today, NBC focuses most of its public-service announcements on issues that strengthen families and communities, such as parent-child communication and drug and alcohol abuse. A toll-free number appears in each PSA and links to a partner Web site.

Last January, NBC Universal aired *A Concert of Hope* to raise funds for victims of the Southeast Asian tsunami. Shown on all NBC Universal outlets, it added nearly \$20 million to American Red Cross efforts.

"We see this as a part of our overall business strategy," says Susan Fleishman, senior VP of community affairs for NBC Universal. "People like to do business with and like to buy or view products from companies that are socially responsible." NBC, newly joined with

Universal, will outline a more coordinated company-wide public-service plan this September.

NBC's focus on families and communities fits well with the needs of commonly owned Telemundo, which has instituted a Spanish-language version of "The More You Know" in Spanish, *El Poder de Saber* ("The power of knowledge"). Last year, Telemundo created 10 PSAs under that flag; this year, it plans 32.

Says Alfredo Richard, VP of corporate communications for Telemundo, "Our research shows that these issues are really important for our viewers in particular."

Will & Grace star Megan Mullally appeared in a "More You Know" PSA.





Shaping Their Future and Ours

I cannot tell you how much of a benefit the **NATPE Educational Foundation** continues to be as an important tool in my classroom. All the materials have proven to be most beneficial and I utilize them to the best effect. The link that NATPE provides for faculty and students between the industry and education is **extremely valuable** and **appreciated**.

Gerald Adler, Educator, Loyola Marymount University

I would encourage my colleagues in broadcasting from across the country to take part in the **Faculty Development Grant Program**. The experience is not only worthwhile for you as an individual, but the **benefits for your students**, as they enter internships or the job market, will be unsurpassed. *Professor Stephen Jones, University of Colorado*

The (bi-annual) Student Career Workshop was truly **life changing**. I learned so much and I wanted to say that I appreciate you and people like you for putting on events that not only crystallize the realities of the television industry and **provide essential information** but also kindle a fire of motivation that will fuel students, like myself, to reach their destination.

Vanessa Mizell, Freshman, Broadcast Journalism, Howard University



WTTG

A station with mouths to feed

The modus operandi for local news is usually “if it bleeds, it leads” so, even at Christmas time, a feature about a local food bank stands out, particularly because of the remarkable flood of volunteers—from 22-year-olds to 85-year-olds—who keep it humming.

The annual “Stuff the Truck” campaign from Fox-owned WTTG Washington has a provocative name but an important mission. The third Friday of December is “a day of giving,” says executive producer Elisa Berkowitz. On that day, three WTTG trucks trek to specific shopping-mall parking lots in the region. Viewers respond by bringing nonperishable foods, helping to fill each truck with donations for the Capital Area Food Bank.

It’s the size that matters. Public Affairs Coordinator Nancy Krantz says the Food Bank serves 275,000 people, providing food to churches and shelters all over the area. Much of the food is not for traditional soup kitchens but for warehouses laid out like supermarkets, where people in need get what they want but don’t have to pay. The station provides live coverage during its morning and evening news programs along with frequent cut-ins during daytime programming.

“Three years ago, we were looking for a project, and



Fox’s Washington station has the right “stuff.”

the Capital Area Food Bank, which is well-known, was looking for a partner and came to us,” Berkowitz says. “We jumped at it.”

The first two years proved that WTTG had a lot to learn about the charity business. But the kinks were worked out. Last year, the station teamed with Viacom-owned Infinity Broadcasting, which not only promoted all three main sites but also provided music, entertainment and manpower at two satellite locations to make it easier for donors to reach a site.

While “logistics remain the toughest part, since we don’t have an endless budget,” Berkowitz says, “it’s a completely different project now.” Just from 2003 to 2004, the donations grew from 21,000 pounds of food (estimated at one meal per one pound of food) and \$9,000 to 45,000 pounds of food and nearly \$45,000.

The project’s evolution has also had an impact internally at the station. In the first year, not everyone understood the campaign and its goals. Now everyone does and everyone takes part, from the sales department to the engineering department. “It makes us all feel good to help out at the holidays,” Berkowitz says. “People say to me, ‘Hey, I want to be involved. What can I do?’”—S.M.

Lifetime

A solid commitment to women’s issues

Lifetime spends much of its resources not only on integrating women-friendly issues into its programming but also on actively advocating for those issues in Washington. Working closely with members of Congress, the cable network has accomplished several important legislative goals, and several more are pending. The network is involved with everything from getting women to vote to creating programming to nourish women’s self-esteem.

Lifetime’s signature campaign since 1998 has been stopping domestic violence against women. In April, *Terror at Home*, a documentary by Oscar-winning filmmaker Maryann De Leo and Grammy-winning artist and activist Michael Bolton, became Lifetime’s second-highest-rated documentary ever, averaging a 1.4 household rating and 1.4 million viewers. *Terror at Home* is the cornerstone of the network’s 2005 campaign to stop violence against women.

Another high-rated movie for Lifetime this year was *Odd Girl Out*, an adaptation of the book by Rachel Simmons, which explored girls’ cliques, social structures and bullying. The movie was basic cable’s highest-rated original movie of the year, with 5.1



Odd Girl Out, which explored cliques and bullying, was basic cable’s highest-rated original movie of the year.

million viewers tuning in.

After helping to get two important pieces of legislation passed in 2004—one required all untested DNA samples to be tested, putting at-large criminals in jail and another makes it a federal crime to secretly capture images of people in situations in which they have the expectation of privacy—Lifetime’s advocacy team is working on two new pieces of legislation. One would prevent hospitals from releasing women too soon after having mastectomies. Another would help stop sex trafficking both domestically and abroad. A movie, *Human Trafficking*, is in the works.

“It’s the right thing for us to do because we are the network for women and we have this platform that reaches 89 million viewers,” says Meredith Wagner, Lifetime’s executive VP of corporate communications and public affairs. “It’s really intensified our relationship with our viewers.”—P.A.

Univision

A dual message across Hispanic platforms

Univision, the nation’s leading Spanish-language broadcaster, focuses its public service on two key issues: public health and education.

“What we decided to do is develop a platform and then send a clear message through all our media companies,” says Ivelisse Estrada, senior VP of corporate and community relations. “That way, Hispanics can get these messages while they are watching TV, driving in their cars or working on their computers. One way or another, they get these messages that are so important for their daily lives.”

“This is a commitment we’ve had since this company started,” Estrada continues. “Sometimes, Hispanics don’t have anywhere to go for help finding a medical facility or overcoming a drug problem or solving a domestic problem. It’s a matter of trust. And we also have a huge responsibility, because we know that they look to Univision to provide them with accurate and correct information as well as resources they need.”

Univision began its cross-platform campaign on education in 1999. The network, stations and radio network coordinate public-service announcements, community-affairs efforts and news stories to emphasize a pro-education message.

In 2003, Univision added a broad public-health campaign, called *¡Salud es Vida ... Enterate!*, which means “Lead a healthy life ... get the facts!” The

campaign covers such topics as heart health, cancer, healthy lifestyle, organ donation, diabetes, obesity and mental health.

In May, the campaign won a Peabody Award for community service, the first for a Spanish-language broadcaster in the U.S.

To capture viewers’ attention, the network features its most prominent talent in public-service announcements talking about issues that matter most to them.

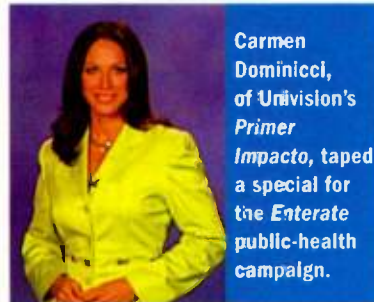
For example, host Don Francisco talks about his diabetes in a half-hour special, in PSAs and on his program *Sabado Gigante*; news anchor Teresa Rodriguez is featured in a PSA about heart disease, an issue important to her since her husband died of a heart attack in 2002.

Univision partners with many non-profits on its health efforts, including the Henry J. Kaiser Family Foundation, American Cancer Society, American Red Cross, March of

Dimes and National Council of La Raza.

Univision also pushed hard to get out the Hispanic vote in 2004. Working with the National Association of Latino Elected and Appointed Officials, Univision helped get 9.6 million Hispanics to the polls last year, says Diana Diaz, director of corporate and community relations at Univision.

“It goes back to the trust factor,” Diaz says, “and the obligation we have to provide our viewers with accurate information.”—P.A.



Carmen Dominicci, of Univision’s *Primer Impacto*, taped a special for the Enterate public-health campaign.

Senate Favors CPB in Funding Fight

Controversy continues as ex-RNC head is installed as president **By Bill McConnell**

Score one for Big Bird. Public broadcasters won a major victory last week when 87 House Republicans bucked their own leadership and joined Democrats in restoring \$100 million in proposed budget cuts to noncommercial stations.

The June 23 vote came on the same day directors of the Corporation for Public Broadcasting installed Patricia Harrison, former co-chairman of the Republican National Committee, as CPB president. The nomination of a political operative to head what is supposed to be a non-partisan organization caused an outcry, including calls for the resignation of Harrison's chief sponsor, CPB Chairman Kenneth Tomlinson, among Democrats and many public-broadcasting supporters.

STRONG SUPPORT

Public broadcasters' surprisingly strong showing in the House and the continuing controversy at CPB greatly increase chances that the Senate will restore another \$100 million in cuts to specific public-broadcasting pro-

gramming and operational initiatives that the House did approve.

The installation of Harrison to head CPB will energize Democrats and media-activist groups like Free Press to continue aggressive lobbying, both to make sure the added funds are restored and to push for Tomlinson's resignation.

"Her complete lack of experience and close ties to the leadership of the Republican Party represent a new low in public-broadcasting history," says Free Press Executive Director Josh Silver.

Continuing efforts to eject Tomlinson over Harrison's hiring are likely to fail, however. The CPB board installed her despite vocal opposition by Democrats and groups like Free Press and Common Cause. The Bush administration also gave Tomlinson a strong endorsement. "We continue to support him in his work," White House spokesman Scott McClellan told reporters.

Tomlinson has become a target for

criticism because of his effort to achieve political "balance" on public broadcasting. He argues that shows like Bill Moyers' *NOW* have given public broadcasting a liberal tilt, and he wants more conservative programming, too.

Unwilling to fuel more controversy, Republican senators are vowing not to cut public-broadcasting operations at all. "My boss is a supporter of CPB," says a spokeswoman for Senate Appropriations Committee Chairman Thad Cochran (R-Miss.), whose committee oversees funding for the public-broadcasting system. "He thinks it does good work and wants to see that it continues to be funded."

Sen. Conrad Burns (R-Mont.), a former owner of Montana radio stations, also opposes any reduction in public broadcasters' funding. Says an aide, "Sen. Burns is an old broadcaster and tries to make sure things like this don't happen."



Patricia Harrison is president of CPB.

The cuts that remain in the House bill would eliminate the \$70 million required to operate the PBS interconnection system used to transmit programming to stations and \$24 million for the Ready

To Learn initiative, which combines TV programming with supplemental lesson plans and other teaching tools. The Ready To Learn program is supported by President Bush.

If the Senate votes to restore all of the additional PBS funds, the fight won't end there. Negotiators from both sides of Congress must then meet and iron out differences between their two bills, creating another opportunity for budget reductions to become law.

Rep. Ginny Brown-Waite (R-Fla.) suggests that public broadcasting's critics shouldn't give up. "We're talking about tight budgets and funding our troops, but the [Democrats] won't let us cut from the most obvious sources." She says public broadcasting will do just fine by relying on private contributions and its own investments.

But with public broadcasting showing strong support in voter polls, Rep. John Dingell (D-Mich.) predicts the House GOP bid to slash public broadcasting will create a backlash they will regret. "My friends on the other side know the cost of everything and the value of nothing." ■

"We're talking about tight budgets and funding our troops, but the [Democrats] won't let us cut from the most obvious sources."

REP. GINNY BROWN-WAITE (R-FLA.)

Logo a Go But there's still work to do to sell Madison Avenue on a gay network **By Anne Becker**

After three years of planning and a delayed start, Viacom's gay-themed digital cable network, Logo, says it will launch June 30 with 10 million subscribers.

Even now, however, it's unclear whether Madison Avenue—or cable operators—will cozy up to the MTV Networks channel aimed at lesbians, gays, bisexuals and transgender individuals.

Many in the advertising world say buyers, despite their progressive attitudes, are skittish about committing to a network that could prompt a firestorm of conservative backlash. At issue is Viacom's decision to offer Logo as a digital channel. Some operators are uneasy about facing complaints from special-interest groups who say that kids could flip to Logo as easily as they could to Nickelodeon. MTV Networks President of Affiliate Sales and Marketing Nicole Browning was told by one system operator, "There are no gays here."

RELUCTANCE NOT UNUSUAL

Still, Logo Senior VP/General Manager Lisa Sherman says any reluctance from the cable companies is par for the course for a new network, regardless of its orientation. "Any new channel that wants to launch has a selling job to do because they're competing with everyone else out there," she says. "We're ultimately selling a business case, and we have to make a compelling argument for why they should take Logo over anyone else."

At press time, Logo had inked deals with Adelphia (including Los Angeles), Time Warner (including Manhattan), RCN (throughout the country) and Massachusetts-based Atlantic Broadband, which has systems in central Pennsylvania, Miami Beach, Maryland and Delaware. Logo is in negotiations with Comcast, Cox and DirecTV, among others.

Logo's major U.S. competitor is on-demand network here!, founded in 2002 by Regent Entertainment President Paul Colichman. Currently in 44 million digital homes through deals with every major cable operator, DirecTV and Dish Network and growing its subscription base 15% a week, here! is easier for operators to digest for its pay model, Colichman says.

Logo's affiliate-sales executives have been touting their audience's brand loyalty, tech savvy and overall buying power: a projected \$610 billion discretionary income in 2005 among self-identified gay and lesbian adults, according to Witeck-Combs Communications (a gay- and lesbian-consumer marketing firm). "When [system executives] see the tape [of Logo programming], they get really excited, and preconceived notions go away," says Sherman. "And we get down to talking business terms and conditions."

Brian Graden, president, Logo and MTV Networks Entertainment, has said Logo is an aggregator

of mainstream gay content, rather than the trendy, cutting-edge fare he brought to VH1 and MTV. There are plenty of mainstream movies in Logo's 200-title library (*Mulholland Drive*, *Moulin Rouge*), as well as those with gay leads (prime acquisition HBO's *Angels in America*). Of its 1,000 hours of programming at launch, 30% will be originals.

WAIT AND SEE

Noah's Arc, a drama about a gay African-American writer struggling to make it in Hollywood, will debut by the end of summer. Other series include reality show *Open Bar*, documentary profile series *Real Momentum*, travel show *Round Trip Ticket* and standup-comedy show *Wisecrack*.

Sources in the ad community say advertisers are waiting to see how content is received before committing big bucks. In addition to deals with Subaru, Orbitz and Viacom-owned Paramount Pictures, Logo has inked agreements in the travel and tourism, entertainment, movies, and automotive categories, and it expects to name additional advertisers by launch.

"Some advertisers will be reticent, but this network will be judged more on their audience acceptance than on their sexual preference," says John Rash, senior VP/director of broadcast negotiations for ad agency Campbell Mithun. "The key to their long-term success will be to have crossover appeal: being gay-friendly but not gay-exclusive." ■



Noah's Arc will be Logo's first original program.



High-Def Gets a Wake-Up Call

Good Morning America will be produced in HD in September **By Ken Kerschbaumer**



Soon to be in high-def, the crew of *Good Morning America*: (from left) Robyn Roberts, Charles Gibson, Diane Sawyer and Tony Perkins.

It looks like NBC's *Today* show is finally going to be bested by arch-rival *Good Morning America* on ABC—not necessarily in the ratings, which remain a battleground, but in the move to high-definition broadcasting. *GMA* plans to launch its HD effort in September; *Today* likely won't make the move until early next year. CBS, preserving its traditional non-combatant status in the warfare between *Today* and *GMA*, does not currently plan to introduce HD on *The Early Show*, according to a spokesperson.

GMA's embrace of HD is an important milestone for the still-fledgling broadcast medium. Weekday network programming in HDTV has been non-existent, with the exception of CBS' HD broadcasts of *The Young and the Restless*. The costs associated with HD production, typically adding an average 15% to a program's production budget, and the belief that the heavily female daytime audience is not clamoring for HD (most HD programming centers on sports and movies, both which have strong appeal to male viewers) have made weekdays a virtually HD-free zone. But ABC says it has detected a burgeoning interest among daytime viewers in the broadcasts.

AN OLYMPIC OPPORTUNITY

"Our goal is to not be ahead of or behind the curve, but rather to meet the consumer demand," says Preston Davis, president of ABC Operations & Engineering, who's presiding over the transition. "We want to provide a high-quality HD experience in the morning for the growing HD audience."

Today executive producer Jim Bell says the NBC morning newscast doesn't have a definite timetable for going HD

but is eyeing *Today*'s relocation to Torino, Italy, for the Winter Olympics in February as a time when engineers could convert the show's New York facility to HD. "For now," Bell says, "we're curious to see how everyone else makes the move to HD."

GMA Weekend Edition executive producer John Green says the decision to make the move was prompted by what the network saw during the HD broadcast of President Bush's inauguration in January. "We had never seen Washington pop so much on the screen. It was such a huge difference that we looked at each other and said we had to go HD."

Numbers coming from the Consumer Electronics Association (CEA) support

broadcasters' sense of a growing potential appetite for HD. The CEA expects sales of 20 million HD-ready sets this year, for a total of 50 million in U.S. households by the end of next year. Those estimates are bolstered by the FCC's recent ruling mandating that all sets larger than 25 inches should be capable of receiving over-the-air DTV and HDTV signals.

GMA's Green believes that going HD now, when the audience is smaller, is the wisest route: "We want to get the kinks out so viewers will get something flawless as soon as they make the move to HD."

And there are a few potential kinks. HD introduces new technical issues, such as synchronization problems and the routing and cabling needs dictated by bandwidth-hungry signals. *GMA* will

add new cameras, production switchers, routing switchers and other signal-processing gear. The fiber circuit between the *GMA* facility in Times Square and ABC's control room on West 66th Street will also be upgraded.

Unlike NBC, with its plan to make the switch during *Today*'s Olympics sojourn, ABC will have to work with *GMA* in residence. The solution: Install a production truck with standard-definition (SD) equipment in Times Square to serve as a temporary home for the production crew while the *GMA* control room and facilities are converted to HD. If the city approves the permits, *GMA*'s technical facility will be parked on the street for the month of August.

NEW GENERATION OF HDV CAMCORDERS

Davis says some of the equipment has already been chosen, including Sony HD cameras, a Sony MVS8000A production switcher (with MVE8000A digital video effects) and a Sony HDSX5800 router. Although HD cameras in the field are rare right now, Davis is hopeful about the new generation of HDV camcorders, which cost less than \$6,000 and offer near-HD resolution. "You don't have the choice of lenses or other professional features available in larger cameras, but images hold up very well," he says. "It's a very good bridge between SD and large-format HD cameras."

GMA is likely to become a more visual-oriented production in HD, Green says. "At its essence, morning TV is a medium where people don't have a chance to stop and watch. They're brush-

"We want to get the kinks out so viewers will get something flawless as soon as they make the move to HD." JOHN GREEN, GOOD MORNING AMERICA

ing their teeth or getting the kids ready for school. But we're hoping that, with HD, the visuals will be so good that we'll stop them in their tracks and they'll have no choice but to watch." Times Square itself will provide plenty of HD-ripe images, he says, adding that "The Weekend Window," a Sunday-morning segment that just gazes for 2.5 minutes at the beauty of the natural world, "will punch out even more in HD."

Although some on-air TV talent panic at the thought of HD's pitiless clarity focusing attention on their physical imperfections, Davis says the network has already run some HD tests and all concerned are satisfied with the results. "The issue of talent looking older is a non-issue," he says, adding, "We've talked with all the anchors, and none of them has expressed any concerns." ■

TECH BRIEFS

GROUNDBREAKING DEVELOPMENT

A new duopoly TV facility is rising out of what was formerly the *Big Brother* set at the CBS Studio Center in Studio City, Calif. Viacom's KCBS and KCAL Los Angeles will be housed in the 162,000-square-foot facility, which will have three floors of offices and broadcast studios.

A groundbreaking ceremony for the new facility was held last week. The network brass on-hand included Viacom Co-President Leslie Moonves; Viacom Television Group CEO Fred Reynolds; KCBS and KCAL General Manager Don Corsini; the stations' General Manager Patrick McClenahan; and Michael Klausman, CBS Studio Center president.

SWINGING FOR THE HD FENCES

Major League Baseball fans with ESPN and ESPN2 and high-definition TVs will get to find out just how much HD baseball a person can endure on July 4. The two networks will televise five games in HD, with both networks carrying games at 1 p.m. (Orioles vs. Yankees on ESPN and Mets vs. Nationals on ESPN2) followed by a 4 p.m. game on ESPN2 (Reds vs. Giants), a 7 p.m. telecast on ESPN (Cubs vs. Braves) and an 8 p.m. game on ESPN2 (Red Sox vs. Rangers).

CBS ROCKS OUT, WIRELESSLY

The upcoming CBS reality series *Rock Star: INXS* will rely heavily on premium audio gear as the rock band INXS hunts for a new lead singer.

The equipment will include Sony wireless hardware, such as the WRR-862B dual-channel diversity receivers and WRT-8B body-pack transmitters.

David Lerner, general manager/sound designer of Pacific Technical Group, a Burbank, Calif.-based rental house supplying the gear, says low power consumption and light weight make the systems popular with camera operators on shows like *Rock Star* and *The Contender*.

Says Lerner, "Often, in reality-based shows, the smaller the bulk of the cameras, the better off you are."

NBC NOT MONKEYING AROUND

On June 27, NBC Universal will air the trailer for Peter Jackson's *King Kong* remake on all of its 10 networks, presenting it in HD on NBC and Universal HD. Commercials in HDTV are still a rarity reserved for big events like the Super Bowl or the U.S. Open tennis championships.

The *King Kong* spot hits the networks at 8:59 p.m. ET.



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N I E L S E N J U N E 1 3 - 1 9 R A T I N G S

THE PRIME TIME RACE Top 10 Basic Cable Shows

June 13-19

| PROGRAM | DATE | NET | HHS |
|--------------------------------|------|------|-----|
| 1. The Closer | 6/13 | TNT | 5.3 |
| 2. TNT Originals: Coming Soon | 6/13 | TNT | 3.8 |
| 3. WWE Raw 10p | 6/13 | SPIK | 3.7 |
| 4. WWE Raw 9p | 6/13 | SPIK | 3.5 |
| 5. Into the West 8p | 6/17 | TNT | 3.4 |
| 6. SpongeBob SquarePants 9:30a | 6/18 | NICK | 3.0 |
| 7. Fairly OddParents 10a | 6/18 | NICK | 2.9 |
| 8. Law & Order: SVU 10p | 6/18 | USA | 2.8 |
| 8. SR: Michael Jackson Verdict | 6/13 | FOXN | 2.8 |
| 10. The 4400 | 6/19 | USA | 2.7 |

| PROGRAM | DATE | NET | 18-49 |
|-------------------------------|------|------|-------|
| 1. The Closer | 6/13 | TNT | 2.6 |
| 1. WWE Raw 10p | 6/13 | SPIK | 2.6 |
| 3. WWE Raw 9p | 6/13 | SPIK | 2.5 |
| 4. RW/RR Challenge Inferno | 6/13 | MTV | 2.3 |
| 5. The 4400 | 6/19 | USA | 2.2 |
| 6. The Dead Zone | 6/19 | USA | 2.1 |
| 6. The Shield | 6/14 | F/X | 2.1 |
| 8. Family Guy | 6/13 | TOON | 2.0 |
| 8. TNT Originals: Coming Soon | 6/13 | MTV | 2.0 |
| 10. Family Guy | 6/16 | TOON | 1.8 |

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

June 13-19

| | WEEK | STD |
|--------|------|-----|
| 1. CBS | 5.9 | 8.9 |
| 2. ABC | 5.1 | 6.9 |
| 3. NBC | 4.8 | 7.0 |
| 4. FOX | 3.5 | 6.5 |
| 5. UPN | 1.9 | 2.4 |
| 6. WB | 1.7 | 2.4 |
| 7. PAX | 0.4 | 0.5 |

| | WEEK | STD |
|--------|------|-----|
| 1. ABC | 3.3 | 4.7 |
| 2. FOX | 2.9 | 5.1 |
| 3. CBS | 2.8 | 5.0 |
| 4. NBC | 2.6 | 4.4 |
| 5. UPN | 1.4 | 1.7 |
| 6. WB | 1.3 | 1.7 |
| 7. PAX | 0.2 | 0.2 |

Top 10 Broadcast Shows

| | WEEK |
|---------------------------|----------|
| 1. Dancing With the Stars | ABC 11.6 |
| 2. CSI | CBS 9.2 |
| 2. NBA Finals Game 5 | ABC 9.2 |
| 4. CSI: Miami | CBS 8.5 |
| 5. Without a Trace | CBS 8.3 |
| 6. Two and a Half Men | CBS 8.0 |
| 7. NBA Finals Game 4 | ABC 7.9 |
| 7. NBA Finals Game 3 | ABC 7.9 |
| 9. Law & Order | NBC 7.8 |
| 10. CBS Sunday Movie | CBS 7.3 |

| | WEEK |
|---------------------------|---------|
| 1. NBA Finals Game 5 | ABC 7.1 |
| 2. Dancing With the Stars | ABC 6.3 |
| 3. NBA Finals Game 3 | ABC 5.8 |
| 3. NBA Finals Game 4 | ABC 5.8 |
| 5. Hell's Kitchen | FOX 4.9 |
| 5. Family Guy | FOX 4.9 |
| 7. The Simpsons 8:30p | FOX 4.7 |
| 8. CSI | CBS 4.5 |
| 9. CSI: Miami | CBS 4.4 |
| 10. American Dad | FOX 4.3 |

SOURCE: Nielsen Media Research

| | abc | CBS | NBC | FOX | PAX | UPN | WB |
|------------------|---|--|--|--|--|--------------------------------------|----------------------------------|
| Week 39 | 3.6/6 | 6.1/10 | 4.6/8 | 4.4/7 | 0.3/1 | 1.7/3 | 1.7/3 |
| 8:00 | 62. The Scholar 3.1/6 | 37. 48 Hours: M Jackson 4.2/8 | 37. Dateline NBC 4.2/7 | 43. Nanny 911 4.0/7 | 127. Extreme Fakeovers 0.2/1 | 86. One on One 1.8/3 | 86. 7th Heaven 1.8/3 |
| 8:30 | | 58. Yes, Dear 3.4/6 | | | | 93. Cuts 1.7/3 | |
| 9:00 | | 12. Everybody Lvs Raymond 6.2/10 | 30. Las Vegas 4.4/7 | 24. Hell's Kitchen 4.8/8 | | 93. Girlfriends 1.7/3 | 96. Summertime 1.6/3 |
| 9:30 | 46. ABC Monday Movie of the Week—Men in Black II 3.8/6 | 6. Two and a Half Men 7.3/11 | | | 122. Monday Mystery Movie—Murder Among Friends 0.3/1 | 93. Half and Half 1.7/3 | |
| 10:00 | | 4. CBS: Miami 7.8/13 | 22. Medium 5.3/9 | | | | |
| 10:30 | | | | | | | |
| TUESDAY | | | | | | | |
| | 5.7/10 | 5.8/10 | 3.7/6 | 4.5/8 | 0.3/1 | 1.4/2 | 1.4/2 |
| 8:00 | 52. My Wife and Kids 3.6/7 | 12. NCIS 6.2/11 | 80. Hit Me Baby One More Time 2.4/4 | 56. Trading Spouses 3.4/6 | 127. Lie Detector 0.2/1 | 96. Britney & Kevin: Chaotic 1.6/3 | 96. Gilmore Girls 1.6/3 |
| 8:30 | 62. NBA Gametime Finals 3.1/6 | | | | | | |
| 9:00 | 7. NBA Finals Game 3—San Antonio Spurs vs. Detroit Pistons 7.2/13 | 27. Fire Me Please 4.6/8 | 72. Hit Me Baby One More Time 2.7/5 | 18. House 5.7/9 | 127. Cold Turkey 0.2/1 | 104. Veronica Mars 1.2/2 | 104. One Tree Hill 1.2/2 |
| 9:30 | | 11. 48 Hours Mystery 6.6/11 | 16. Law & Order: Special Victims Unit 5.9/10 | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| WEDNESDAY | | | | | | | |
| | 6.9/12 | 5.0/9 | 5.6/10 | 2.7/5 | 0.5/1 | 1.3/2 | 2.2/4 |
| 8:00 | 17. Dancing With the Stars 5.8/11 | 24. 60 Minutes Wednesday 4.8/9 | 37. Psychic Detectives 4.2/8 | 69. That '70s Show 2.8/5 | 115. Doc 0.4/1 | 101. All of Us 1.4/3 | 69. Beauty and Geek 2.8/5 |
| 8:30 | | | | 77. Stacked 2.5/4 | | 100. Eve 1.5/3 | |
| 9:00 | 1. Dancing With the Stars 10.6/17 | 33. King of Queens 4.3/7 | 21. Law & Order 5.4/9 | 72. The Inside 2.7/5 | 118. Sue Thomas, F.B. Eye 0.5/1 | 108. Veronica Mars 1.1/2 | 96. Smallville 1.6/3 |
| 9:30 | | 40. Yes, Dear 4.1/7 | | | | | |
| 10:00 | 33. Lost 4.3/7 | 14. CSI: NY 6.1/10 | 9. Law & Order 7.1/12 | | | 115. Diagnosis Murder 0.5/1 | |
| 10:30 | | | | | | | |
| THURSDAY | | | | | | | |
| | 5.9/11 | 6.6/12 | 3.7/7 | 1.8/3 | 0.6/1 | 3.4/6 | 1.9/4 |
| 8:00 | 68. My Wife and Kids 2.9/6 | 46. The Cut 3.8/7 | 62. Will & Grace 3.1/6 | 86. The O.C. 1.8/3 | 122. Young Blades 0.3/1 | | 85. Blue Collar TV 2.0/4 |
| 8:30 | 55. NBA Gametime Finals 3.5/7 | | 49. Will & Grace 3.7/7 | | | 56. WWE Smackdown! 3.4/6 | 83. Blue Collar TV 2.1/4 |
| 9:00 | 7. NBA Finals Game 4—San Antonio Spurs vs. Detroit Pistons 7.2/13 | 2. CSI 8.4/14 | 43. Hit Me Baby One More Time 4.0/7 | 86. The O.C. 1.8/3 | | | 86. Beauty and Geek 1.8/3 |
| 9:30 | | 5. Without a Trace 7.5/13 | 46. ER 3.8/7 | | | | |
| 10:00 | | | | | | 113. Diagnosis Murder 0.8/1 | |
| 10:30 | | | | | | | |
| FRIDAY | | | | | | | |
| | 3.2/6 | 3.7/7 | 4.5/9 | 2.6/5 | 0.3/1 | 0.9/2 | 1.1/2 |
| 8:00 | 72. 8 Simple Rules 2.7/6 | 56. JAG 3.4/7 | | | 122. America's Most Talented Kids 0.3/1 | 111. UPN's Movie Friday—Driven 0.9/2 | 111. What I Like About You 0.9/2 |
| 8:30 | 82. Complete Savages 2.2/5 | | 28. Dateline NBC 4.5/9 | 75. Fox Movie Friday—The Wedding Singer 2.6/5 | | | 109. What I Like About You 1.0/2 |
| 9:00 | 77. Hope & Faith 2.5/5 | 52. JAG 3.5/7 | | | | | 101. Reba 1.4/3 |
| 9:30 | 81. Less Than Perfect 2.3/4 | | | | 122. MGM Night at the Movies—Radio Inside 0.3/1 | | 104. Living With Fran 1.2/2 |
| 10:00 | 24. 20/20 4.8/9 | 40. Numb3rs 4.1/8 | 28. Law & Order: Trial by Jury 4.5/9 | | | | |
| 10:30 | | | | | | | |
| SATURDAY | | | | | | | |
| | 2.0/4 | 4.1/8 | 3.5/7 | 3.1/7 | 0.4/1 | | |
| 8:00 | | 49. NCIS 3.7/8 | 69. Dateline NBC 2.8/6 | 75. Cops 2.6/6 | | | |
| 8:30 | 86. Wonderful World of Disney—Lilo & Stitch 1.8/4 | | | 66. Cops 3.0/6 | | | |
| 9:00 | | 30. Crimetime Saturday 4.4/9 | 49. NBC Saturday Night Movies—The Bone Collector 3.7/8 | 56. America's Most Wanted: America Fights Back 3.4/7 | 118. Universal Family Movie—Backdraft 0.4/1 | | |
| 9:30 | 77. America's Funniest Home Videos 2.5/5 | 40. 48 Hours Mystery 4.1/8 | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| SUNDAY | | | | | | | |
| | 5.1/10 | 6.2/11 | 4.9/9 | 3.3/6 | 0.5/1 | | 1.2/2 |
| 7:00 | 62. Am Funniest Home Vid 3.1/7 | 20. 60 Minutes 5.5/12 | | 86. Malcolm in the Middle 1.8/4 | 122. America's Most Talented Kids 0.3/1 | | 109. Charmed 1.0/2 |
| 7:30 | 66. Extreme Makeover: Home Edition 3.0/6 | | 33. Dateline NBC 4.3/9 | 83. King of the Hill 2.1/4 | | | |
| 8:00 | | 15. Cold Case 6.0/11 | | 56. The Simpsons 3.4/7 | 118. Doc 0.4/1 | | 104. Charmed 1.2/2 |
| 8:30 | 52. NBA Gametime Finals 3.6/7 | | | 33. The Simpsons 4.3/8 | | | |
| 9:00 | | | 18. Law & Order: Criminal Intent 5.7/10 | 30. Family Guy 4.4/7 | 115. Sue Thomas, F.B. Eye 0.5/1 | | 101. Steve Harvey Big Time 1.4/2 |
| 9:30 | 2. NBA Finals Game 2—San Antonio Spurs vs. Detroit Pistons 8.4/15 | 10. CBS Sunday Movie—Twelve Mile Road 6.7/11 | | 43. American Dad 4.0/7 | | | |
| 10:00 | | | 23. Crossing Jordan 4.9/8 | | 114. Diagnosis Murder 0.6/1 | | |
| 10:30 | | | | | | | |
| Averages | | | | | | | |
| Week | 4.6/9 | 5.4/10 | 4.4/8 | 3.2/6 | 0.4/1 | 1.7/3 | 1.6/3 |
| S-T-D | 6.3/10 | 8.1/13 | 6.3/10 | 5.9/10 | 0.4/1 | 2.2/4 | 2.2/3 |

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

Fast Track

Continued from page 4
access-mag spoofs: *The Hollywood Show*, which it described as a send-up of the *Entertainment Tonight/Extra* entertainment-news genre from *Daily Show* vet Brian Unger, and *Gone Hollywood*, hosted by *Tough Crowd*'s Greg Giraldo.

The Unger project has been scrapped, Giraldo is gone from the *Gone Hollywood* project—though the network is looking for other projects for him, according to a spokesman—and Spade, who has been working behind the scenes on *Gone Hollywood* from the beginning, will now step out in front of the camera for the re-christened *The Showbiz Show With David Spade*, slated for a September launch.—J.E.

FAST TRACK

Warren Jumps To Ad Buyer Carat

Ad-buying executive Ray Warren jumped ship to Carat USA, resigning as managing director of Omnicom Group's OMD. Warren, a veteran media buyer, replaces Charlie Rutman, who left in February for Havas' U.S. media-planning unit. Warren will serve as president of Carat USA and Carat Media Group Americas (the company's Canadian and Latin American unit).

Warren spent three years at OMD. In the past, he has held senior positions at Raycom Sports, ABC, BBDO and the Ted Bates agency.—J.M.H.

'Maury' EP Rosenblum Moves to 'Today'

After weeks of speculation, NBC confirms that Amy Rosenblum, who has led NBC Universal's *Maury* talker as executive producer since it was re-invented into a more tabloid format in 1998, has moved from consultant into a new position as senior producer of the third hour of the *Today* show.

Rosenblum took the helm a month ago. Her longtime No. 2, co-executive producer Paul Faulhaber, is in negotiations to take the reins, with Rosenblum moving into a consulting role.

Previously, the executive producer of *Today* was responsible for the 9-10 a.m. segment. There has been some speculation in the news business that 7-9 a.m.—the core section of the show—has suffered since *Today* expanded to three hours, with *Good Morning America* seeming faster paced.

An NBC spokesperson says that, despite published rumors, there are no plans to change the talent on the 9:00 hour.

Rosenblum has overseen *Maury* since 1998, and this past season she execu-

NBC Down \$1 Billion In Upfront

In a dramatic slide, NBC will probably be down \$1 billion when it winds up the upfront market. Pricing is so soft that the network is holding back a big chunk of ad inventory from its annual preseason sale of prime time spots to advertisers.

In the past, the network has sold more than 80% of the ads in its prime time programming to advertisers in advance of the season. This year, however, NBC may sell as little as 70%, deciding to hold back the extra 10% for the scatter market, hoping that the economy or NBC's ratings will allow the network to

fetch more money for the spots.

Last year, when NBC was still the No. 1 network, the broadcaster booked \$2.9 billion in upfront sales. But with ratings down 17% and the CPMs (cost per thousand viewers) it charges advertisers down 3%, the network will now probably only fetch \$1.9 billion.

NBC Universal Television Group President Jeff Zucker said at last week's Promax & BDA conference in New York that "it is obvious that, after a decade of dominance in prime time, this was a tough year. We expected to suffer, but this is obviously a little more than expected."

—J.M.H



Jeff Zucker



Beauty and the Geek



Rick Haskins

tive produced the short-lived syndicated NBC Universal series *Home Delivery*. She previously held producing stints on the *Sally Jessy Raphael* and *Joan Rivers* daytime shows, and spent seven years at *CBS This Morning*.—J.B.

18-49 numbers, has been picked up for another round in the 2005-06 season.

The series, from Ashton Kutcher and Jason Goldberg (*Punk'd*), pairs babes with brainy guys in hopes that the two will rub off on each other.—J.E.

Promax Marketers Make Mark in Big Apple

Attendance for the Promax & BDA convention, which draws promotions and marketing types from across the TV business, is back on the upswing. This year's June 21-23 show in New York drew 3,227 attendees, up slightly from 2004 (3,025) but up dramatically from 1,850 for the 2002 event in Los Angeles. However, it is still off from its totals in the 1990s, such as 4,673 attendees in Toronto in 1998.—A.B.

CBS O&Os Seek To Expand Web Presence

CBS' owned-and-operated stations are revamping their Web sites, adding such features as streaming video and increasing local news and information. WBZ Boston, WCBS New York and WCCO Minneapolis are also creating short, customized Webcasts with headlines, weather and traffic. The WCCO and KUTV Salt Lake City sites are already online, and others are expected soon.—A.R.

NBA Finals Near Record Low

The San Antonio Spurs victory over the Detroit Pistons in Game 7 of the NBA Finals June 23 nabbed a 13.9 rating/23 share in metered markets, earning ABC the top ratings for the night. Complete Nielsen ratings for the last game weren't available at press time, but, through the first six games, the NBA's championship ratings were near the record low, averaging 11.5 million viewers and a 7.6 rating/14 share, down from last year's Pistons-L.A. Lakers matchup, which scored 17.9 million viewers and an 11.5/20

Showtime Loads Up On Originals

To draw as many eyeballs as possible to new originals *Weeds* and *Barbershop*, Showtime will replay each in a one-hour block on alternating weeknights at 10 p.m. and add weekend play.—A.B.

WB Renews 'Geek'

Summer reality show *Beauty and the Geek*, which has delivered target 18-34 ratings for The WB, as well as strong

through five games. The Spurs-Pistons' deciding Game 7 should pull up the average slightly. ABC says this year's championship that didn't feature the Lakers, the 2003 matchup between the Spurs and New Jersey Nets. But that six-game series averaged 9.8 million viewers and a 6.5/12, making it the least-watched series in more than two decades.—A.R.

Haskins To Leave Lifetime

The shakeout from the regime change at Lifetime Television has begun, with senior executive Rick Haskins planning to exit the company.

He was negotiating to take the network group's top programming slot but couldn't come to terms with new CEO Betty Cohen. She has replaced former CEO Carole Black, who left the cable programmer in March.

Haskins will end a six-year stint as executive VP/general manager of Lifetime Entertainment Services. Though primarily a marketer, he has filled in on programming and development since entertainment President Barbara Fisher left in May 2004.

In the past year, Lifetime has launched an ambitious slate of original scripted series and movies to try to revive the one-time top cable network's sagging ratings. It has enjoyed a ratings revival in recent months. Haskins joined Lifetime in 1999 as executive VP, Lifetime Brand.—A.B./J.M.H.

Nielsen Names Next LPM Markets

Nielsen Media Research has unveiled launch dates for its local people meters in Detroit, Dallas and Atlanta. Detroit and Dallas will convert next January; Atlanta will make the move in July 2006. With its new LPM ratings system coming under intense scrutiny, Nielsen will test the devices alongside the current set-top/diary system for three months prior to each rollout, as it has done in other markets. Nielsen says the trial will help "ensure that our clients understand the impact of changes in methodology."—A.R.

Clarifications

A brief in Fast Track (6/20, page 32) gave an incorrect count of Edward R. Murrow Awards for CBS News. The TV organization won two awards, for overall excellence and continuing coverage. CBS News Radio received five honors.

A photo of FCC Chairman Kevin Martin (6/20, page 10) should have been credited to Michael Springer/Zuma, Martin.



PEOPLE

At Gore's Current, Key Job Is Neuman's Own

Programming exec bridges news and entertainment worlds **By John M. Higgins**

It was the fulfillment of a boyhood fantasy: David A. Neuman had landed a job as a television executive. After years of hustling, networking and ultimately impressing then-NBC Entertainment President Brandon Tartikoff, Neuman was ecstatic that he had snagged a coveted job as a junior creative executive at NBC.

Neuman's excitement dimmed on hearing of his first major assignment: supervising *Punky Brewster*. The 1980s comedy—about an abandoned-then-adopted kid played by Soleil Moon Frye—"was my least favorite show on the network. It set my teeth on edge just to watch it because it was treacly and sweet."

Neuman survived both the sugar overload and *Punky's* weak ratings. He is now president of programming for Current, a startup cable network known best for its backing by former U.S. VP Al Gore and prominent lawyer and Democratic fundraiser Joel Hyatt.

An overhaul of the modest news channel Newsworld International, Current appears likely to disappoint many Gore critics when it launches Aug. 1. They had assumed it would be a bastion of preachy, liberal-leaning news. But the network initially aims to be a montage of short videos packaged into theme programs. Subjects could range from skateboarding to a chronicle of a young immigrant's visit to family back home. Neuman expects some of the material to be submitted by the channel's young-adult target audience.

When he started in the business, it was hard to program from the perspective of young adults. "The only way you could do that," he says, "is hire people who are professionals to replicate that. With the digital video revolution, the audience fully participates. The audience can produce; the audience can direct."

MISSED "ALL THE FUN"

Neuman is an unusual TV executive because he has cycled between the news and entertainment sides of the business. His career track includes supervising sitcoms at NBC, running Disney's Touchstone Television (a mistake, he says, because he was a "middleman and broker" and missed "all the fun" of the creative side) and even developing his own series, the one-season sitcom *Drexel's Class*, for Fox.

But Neuman's mix also includes five years of running in-school news network Channel One. He started there at a time when Channel One initially resembled "a bad local newscast." By the time he left, the network had acquired a reputation for smart, meaty news that connected with kids. And for two years,

Neuman was chief programming officer for CNN's domestic and international networks at a time when the operation was struggling to rebound from losses to the Fox News Channel.

The WB President Garth Ancier—who has worked with Neuman at NBC, Fox and CNN—says the shifting between entertainment and news has provided his former colleague with valuable perspective. "The entertainment experience gives you a sense of how to tell stories. You're aware that all good storytelling revolves around conflict. That could either be fictional or reality."

In other ways, though, Neuman is a standard-issue network executive. Like many of his peers, he grew up as a TV geek in the heartland. The son of a rabbi, Neuman spent much of his child-

hood in Cedar Rapids, Iowa, obsessed with the tube.

NETWORKING AT THE WHITE HOUSE

On a childhood visit to local CBS affiliate WMT, Neuman discovered that kid-die-show host Dr. Max and his clown sidekick, Mombo, didn't live in a house; they stood against fake walls in a studio. The evening news and a cooking show both used similar trickery. Far from shattering Neuman's illusions about television, the revelation was "mesmerizing," he says. "It intensified the thrill for me when I saw it behind the scenes." And, yes, he set up a pretend TV studio in his parents' basement.

The obsession continued through high school. "I was much more interested in getting into the entertainment business than going to college," Neuman says. But he ended up doing both when a perceptive guidance counselor suggested that he apply to UCLA. Going to school in Los Angeles, he quickly deduced, could be a path to television.

Like many of his classmates in the UCLA School of Theater, Film and Television, Neuman minored in networking. He landed a handful of internships—with Norman Lear, Columbia Pictures and KNBC—and had plenty of opportunities to buttonhole show-biz figures for career advice.

Neuman's networking efforts landed him a year-long fellowship in the Reagan White House. The assignment horrified his liberal father, but Neuman parlayed it into his first TV job when a White House contact put him in touch with NBC. He went to work in the network's entertainment unit in Los Angeles. It was a golden era for NBC, and Neuman reveled in the chance to work with the creators and writers of *The Cosby Show*, *Family Ties* and *Cheers*.

Of course, there was also *Punky Brewster*. Neuman couldn't relate to the adorable moppet even as he supervised scripts, sat in on tapings and lobbied for on-air promotion time. And *Punky* repaid his efforts by sagging in the ratings.

Neuman was hardly the first TV executive who privately loathed the show he was charged with helping to succeed, but he seems to have thrown himself into the mission more enthusiastically than some.

"You have to get it in your mind: I've got to put every bit of passion and professional energy that I have into making this as good as it could be," he says. "And I have to discipline myself to not be lazy on this just because it's not my cup of tea."

Although he faces plenty of other challenges today, that is not the case with his Current job. ■



FIFTH ESTATER

DAVID A. NEUMAN
President of programming,
Current Network

B. Dothan, Ala.

EDUCATION

Bachelor's, communication studies, UCLA, 1983

EMPLOYMENT

White House Fellow, 1983-84; NBC: associate, comedy development, 1984-85, manager, current comedy programs, 1985-86; director, current comedy programs, 1986-87; VP of current comedy programs, 1987-88; VP of comedy development, 1988-89; Grantwood Productions: independent producer, 1988-92; Channel One: president of programming, 1992-96; Walt Disney Network Television/Touchstone Television: president, 1996-98; Digital Entertainment Network: president, 1998-2000; CNN: chief programming officer, 2001-03; current position since 2004

FATES & FORTUNES

BROADCAST TV

BROOKS HOGG, station manager/director, sales, promoted to VP/general manager, WOAI San Antonio.

SCOTT BLAIR, centralcasting director, five-station hub, Emmis Television, Lake Mary, Fla., named product specialist, news operations and automation, Sundance Digital, Irving, Texas.

STEVE SABATO, acting news director, WKRN Nashville, Tenn., named news director.

MARK DAUER, engineer, WHAS Louisville, Ky., appointed Western regional sales manager, TVOne, Erlanger, Ky.

CABLE TV

At Time Warner, San Diego: **RON JOHNSON**, director, field services, named VP, technical services; **DON WILLIAMS**, director, engineering operations, named VP, operations support; **MARC FARRAR**, director, public affairs, Time Warner Cable, Kansas City, Mo., named VP, public affairs.

PROGRAMMING

SCOT MCBRIDE, chief operating officer, MTV Networks Latin America, Miami, named executive VP/chief executive officer.

At Fox News Channel, New York: **JOHN MALKIN**, VP, affiliate sales and marketing, named VP, affiliate marketing and local ad sales; **VIPP JASWAL**, senior international executive, HSBC Holdings, New York, joins as VP, international distribution.

ADVERTISING/MARKETING/PR

RAYMOND R. WARREN, managing director, OMD USA, New York, appointed president, Carat USA, and president, Carat Media Group Americas, New York.

ROBERT E. BLATCHFORD, executive producer, Charlie Co., Santa Monica, Calif., named director of business development, Troika Design Group, Hollywood, Calif.

SUSAN HEYMANN, account supervisor, OfficeMax account, Bader Rutter & Associates, Milwaukee, promoted to group supervisor, public relations group.

DEREK MATTSON, president/COO, Vehix.com, Salt Lake City, promoted to CEO.

RANDI CONE, president, DNA Cone Communications, New York, named managing director, home and lifestyle practice, DeVries Public Relations, New York.

LORI S. YORK, development, MTV Networks, New York, becomes



PEOPLE

agent, programming, N.S. Bienstock Inc., New York.

TECHNOLOGY

At Vizrt, New York: **STEVE ELLIS**, director, sales, Pinnacle Systems Inc., Americas, joins as VP, channel sales, North America; **BOYD BAUMGARTNER**, Western region channel manager, Pinnacle Systems Inc., Americas, named Western region sales manager; **BILL ANDERSON**, Midwest regional sales manager, Pinnacle Systems Inc., Americas, appointed Central region sales manager; **ALDO CAMPISI**, operations manager, Weather Network, Canada, named demo artist and application specialist.

of New Ideas (News 21), The Carnegie-Knight Initiative on the Future of Journalism Education, New York.

KARALEE VINT, manager, board relations, Academy of Television Arts & Sciences, North Hollywood, Calif., promoted to director.

WHAT'S YOUR FATE?

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

OBITUARIES

CHARLES E. SHERMAN, former executive VP of TV for the National Association of Broadcasters, died June 18 in Philadelphia (his hometown) after a long illness.

"Chuck Sherman was 'Mr. Television' at NAB for nearly 15 years," says NAB President Eddie Fritts. "Chuck will best be remembered for helping launch NABEF's Service to America Summit and for directing the foundation that has helped many minorities and women advance into leadership ranks of local broadcasting. The NAB family extends our condolences to Elaine and the entire Sherman family."

Sherman, 71, had been with the NAB since 1988, first as VP, television, and from 2002-2004 as president of the NAB Education Foundation, which just last week handed out its Service to America awards for public service, a program he created.

The Education Foundation also oversees education and training programs, diversity initiatives and First Amendment efforts.

Sherman came well equipped for both the TV and education aspects of his NAB career. He served as a TV and radio announcer in the Army, managed two TV stations and one radio (WTRF-TV and -FM Wheeling, W.Va., and WHOI-TV Peoria, Ill.), and was chairman of the radio-TV-film department at the University of Wisconsin and head of the telecommunications department at Indiana University.

As NAB VP of television, he headed the association's support and outreach to sta-

tion members, including help in planning the transition to digital TV.

Chuck is survived by wife Elaine, two sons, a daughter and four grandchildren.



Chuck Sherman

TOM HOLDEN, 67, news anchor at WKBN Youngstown, Ohio, for more than 30 years, died June 11 at Northside Hospital in Youngstown of complications from a blood infection.

He had been in the process of retiring, turning over the 6 and 11 p.m. news to Robb Schmidt, when he became ill. "At the time of his illness, he

was still an active, important part of the station's daily news operations," says station General Manager David Coy. "so it has really been quite a shock to the station and community."

Holden is survived by a sister, three children, nine grandchildren and three great-grandchildren.

WTVC Chattanooga, Tenn., news anchor **MARYELLEN LOCHER**, 45, died June 9 of cancer, only two days after announcing that she would have to retire from the station during this, her third bout with the disease. Locher joined the station as a health reporter in 1985.

Locher's cancer first surfaced 16 years ago and led her to speak out about it to civic groups, as well as to found the Hats from the Heart program, giving out free hats to cancer patients who had lost their hair, and the Children of Breast Cancer (www.childrenofbreastcancer.org) foundation to raise money for kids who had lost a mother to the disease.

The inaugural recipient of the scholarship—started in 2002—is now a junior at the University of Tennessee, studying to be a broadcaster.

A breast-cancer center at a local hospital was recently named for Locher. She is survived by husband David and son Alex.



Scot McBride

MTV Networks Latin America

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DR. WILLIAM F. BAKER, chief executive, Educational Broadcasting Corp., New York, elected a fellow of the American Academy of Arts & Sciences, Cambridge, Mass.



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MERRILL BROWN, founder/principal, MMB Media LLC, Seattle, named national editorial director, News for the 21st Century: Incubators

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CPB Needs Uniter, Not Divider

If nothing else seemed clear amid last week's avalanche of public-broadcasting activity on Capitol Hill, this did: Kenneth Y. Tomlinson, the chairman of the Corporation for Public Broadcasting, has become a polarizing force at a time when CPB needs a uniter, not a divider.

Tomlinson and the Republican Party loyalist he installed as president are the wrong team to head an organization that was meant to be "carefully guarded from government or from party control," according to President Lyndon B. Johnson, who helped create it.

That said, we believe there is validity in Tomlinson's argument that public TV and radio should speak more to the vast public between the coasts. There are also members of public broadcastings' own camp who privately wondered whether the *Postcards From Buster* TV series that has drawn Bush administration criticism was what the Department of Education had bargained for when it approved a grant to PBS. The kids series was 99% non-controversial, but the episode featuring lesbian parents was a red flag in front of the bull elephants running free in D.C.

But what merit there is in Tomlinson's pitch for a broader-based service has been lost in Republicans' partisan and sometimes petty attack, which he has abetted rather than countered. Tomlinson is all thorn and no olive branch.

When he uses terms like "fair and balanced" in talking about what PBS should be, it is understandably seen as code guaranteed to evoke charges of the "Foxification" of PBS and raise alarm bells with liberals and moderates, as well as with viewers who just don't care about a political agenda at all. Tomlinson, it turns out, also hired the equivalent of a media private eye to tally "anti-Bush" and "anti-DeLay" stories on Bill Moyers' *Now*.

Then there was the naming of a pair of ombudsmen. Lots of journalistic organizations have them, so the move should not have been immediately controversial. But given Tomlinson's view that noncommercial broadcasting suffers from a liberal bias that needs repairing, the decision to add two ombudsmen to review its programming simply added fuel to the fire.

Backing off the election of his choice of former Republican National Committee Co-Chair Patricia Harrison to head CPB would have been an opportunity to recognize the divisiveness of that choice. But Tomlinson did not, and the fire was fanned higher last week, even as CPB should have been celebrating the partial victory of the House's restoration of \$100 million in funding cuts.

Tomlinson has left Moyers (retired), CPB President Kathleen Cox (resigned) and arguably PBS President Pat Mitchell (not re-upping) in his wake and has given no indication of changing course.

It hasn't helped that the video-news-release issue and the Armstrong Williams' pay-for-play revelations involving the Bush administration reinforce the image of an administration and party trying to manipulate the media.

The Corporation for Public Broadcasting is supposed to be the nonpolitical disbursing of federal funds to local stations. Under Tomlinson, it has become a lightning rod for accusations of political manipulation and control. Some Democrats, smelling blood in the water, may be taking pot shots, but Tomlinson handed them the guns and the ammunition.

It isn't clear how all the contentious issues on funding, executives and program direction will shake out in the weeks to come. But whatever happens, the best way for Tomlinson to help CPB is to step down.

EDITORIAL

All About Eyes, Ears and Errors

I am going to take a personal risk here and respond to this article and the captioning complaints raised by Cheryl Heppner in the story "More Than Meets the Eye" (June 6, page 12). I am a life-long broadcaster. I am a supporter of closed captioning. I am also married to a sign-language interpreter who also advocates for the deaf (thus my personal risk). I am actively involved in helping the only deaf church in Des Moines, Iowa, install a video system so that their messages can be distributed to others in the deaf community. I am therefore not insensitive to the concerns of the deaf community.

Ms. Heppner complains that when she visited Omaha, Neb., there was no closed-captioning information during an emergency weather report about a tornado sighting. But that's not really valid. A hearing visitor would have been in much the same boat. I live and work in the Des Moines area, and I watch and listen to these types of reports. I can see the maps, read the crawls and hear the weathercaster, and there are many times when I have absolutely no idea where in the state they are talking about. And I live here!

Even her *American Idol* complaint

[a closed caption on *Idol's* May 10 Fox telecast provided an incorrect voting phone number] is not particularly valid. In 30 years of working at TV stations, I can't tell you how many "supers" in a live newscast I have seen with spelling errors or numbers transposed. The entire audience sees this, not just the deaf community.

Can broadcasting do a better job? You bet, and if you look at the capabilities that are being incorporated into DTV, there is a great deal of improvement on the horizon.

We are working with a local college that offers courses in stenography, and we caption a lot of material at our facility. In the prerecorded material, we are very pleased with our accuracy, but that is because the captioner can stop and look up words and essentially edit the content. When you go to the live environment, which was Ms. Heppner's complaint area, the vendors of the hardware/software systems that are available start talking in terms like "Our captioners aim for 98% accuracy not only in the way they spell the words but in how the words are displayed." (CaptionMax) or "NCS guarantees our

live captioning products to be 98% error-free." Is the deaf community going to be satisfied with errors in 2 out of every 100 words?

Finally, during a weather emergency, everyone is scrambling to make sense of all of the data and to get the message

out to the total audience as clearly as possible. During that stress-filled period, errors will happen. Wrong graphics will be aired, weathercasters will look at the wrong camera, and yes, there will be spelling errors. Hopefully, the community as a whole will recognize the constraints of the situation and will cut the humans involved a little slack.

William T. Hayes
Director of Engineering and Technology
Iowa Public Television
Johnston, Iowa

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CDKX WINS ONE; BUYS NEWSWORLD; MEE IN PREP AT 'CTA SHOW
SEK CHUANG—In a deal that was one year in the works, Turner Vice President Al Gore has acquired NewsWorld International, a global news channel, and plans to transform it into an international outlet for young viewers.
 During a press conference at the National Show Tuesday, Gore immediately denied past reports that he planned to use NWI—which is being bought for its media brand name from NewsWorld Universal Entertainment—has a potential Internet network.
 "This is not going to be a digital network or a broadcast network or a private network for my 100,000 or more," Gore told reporters. "It's going to be an existing television brand for young people in their 20s who want content more about the world and less about the news that they already see on their own."
 As an independent programmer without the backing of any major media companies, Gore will face an uphill battle in securing distribution for NWI, which now has 12 million subscribers. At least one cable operator also suggested the industry firm's longtime Gore's part in cable regulation in 1992, and his poor cable marketing.
 Gore was undaunted by the attacks. "We understand that we're under attack," he said. "We understand how hard this is."
 Gore and entrepreneur Paul Hyatt have formed a media company called "NetTV."
 (Continued on page 10)



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