



Two Hot Prospects: 'Dancing,' 'Geek'

ABC's *Dancing With the Stars* (left) and The WB's *Beauty and the Geek* are big summer hits we may see in September. **PAGE 6**



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Cost of disputed CPB report on PBS' "liberal bias"

JULY 4, 2005

BROADCASTING & CABLE



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[INDECENCY WATCH]



THE HIGH COURT

Two Supreme Victories

Big media won a double-header at the Supreme Court. Last week the court ruled that Grokster and other peer-to-peer services can be held liable for copyright infringement, a victory for TV studios. It also ruled cable operators needn't provide access to competing Internet providers. What do those decisions mean? **PAGE 10**



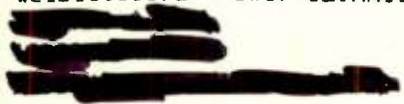
Clarence Thomas

Reporting Live. Very Carefully.

Fearful of costly FCC fines, news directors ponder the risks of field reports where the unexpected can happen **PAGE 8**

BY ALLISON ROMANO

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B&C WEEK**Where to be and what to watch...****Monday, July 4**

A fireworks duel! No, it's not Roman candles at 10 paces, it's NBC's *Macy's Fourth of July Spectacular* from New York vs. CBS' *The Boston Pops Fireworks Spectacular*. It's the East River vs. the Charles River. Al Roker vs. Harry Smith. Mariah "Emancipation of Mimi" Carey vs. Gretchen "Red-neck Woman" Wilson.

**Gretchen Wilson**

Sorry Beantown, but unlike the *Yankees-Red Sox* post-season series last fall, this time the nod goes to NYC—they're on the air an hour earlier, at 9 p.m. (ET), when the ooh-ah factor is still fresh. Plus: NBC promises that "an armed forces tribute will feature firework shells never before seen in the United States," which sounds truly *spectacular*. And dangerous. Meanwhile, Sen. **John McCain** is in London today, letting revolutionary by-gones be by-gones. He's delivering the Alistair Cooke Memorial Lecture (title: "An American Patriot Today"), which will be broadcast on the BBC's Radio 4 and World Service. Maybe some expats will invite McCain over for a little barbecue and bottle rocketry.

**John McCain****Tuesday, July 5**

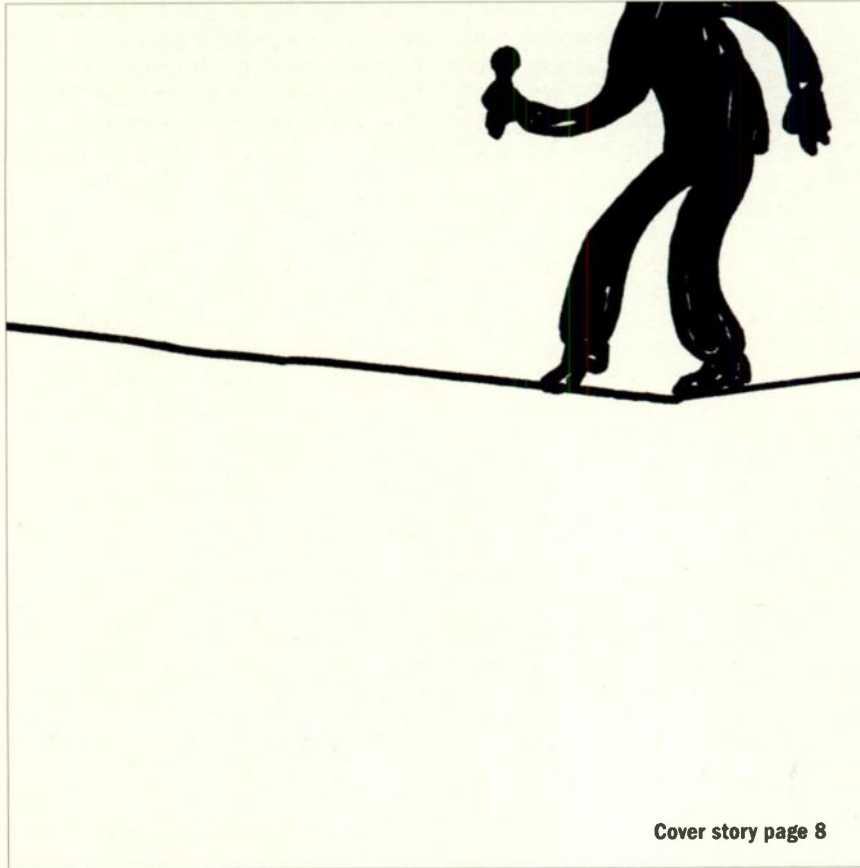
MTV launches *The '70s House* tonight (10:30 ET), dumping 12 young guys and gals (18-24) in a totally Seventiesfied house (mucho avocado-hued décor), saddling them with bell bottoms and bad hairstyles, and then gradually eliminating those who reveal that they've failed to embrace the decade sufficiently. We'll give five bucks to the first contestant who *really* plugs into the era and sits around dreaming of a TV channel that plays music videos 24 hours a day. Oops—people do that now, too.

**The '70s House's Sarah****Wednesday, July 6**

Comedian **Carlos Mencia**'s blog entry for Dec. 6, 2004: "I just

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

JULY 4, 2005 VOLUME 135 NUMBER 27

**Cover story page 8****COVER STORY: Reporting Live. Very Carefully.**

Fearful of Costly FCC Fines, News Directors Ponder the Risks of Reporting From the Field, Where the Unexpected Can Happen **Page 8**

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finished taping a pilot for **Comedy Central**. I know that I am supposed to feel something, either good or bad, but I really don't. Maybe it is age or maybe I am jaded, but I am numb to my emotions regarding the show. Why

**Carlos Mencia**

lie, I know exactly why I feel this way. The truth is I am not always understanding of how show business works." Sounds kind of alarmingly Chappelleian, doesn't it? Nonetheless, *Mind of Mencia*'s premiere is slated for tonight on Comedy Central (10:30 ET). *Good luck, everybody!*

Thursday, July 7

Attention, **Tommy Hilfiger** fans: Don't tune into CBS tonight at 8 (ET) looking for *The Cut*. The designer-search reality show was bumped to Wednesdays to make room for the house-arrest reality show *Big Brother 6. Six?* Since this whole George Orwell thing is obviously working out so well, it's about time some hotshot producer proposed *Animal Farm: Unscripted*. Oh, wait. The "some animals are more equal than others" idea is already in play in Hollywood. That's what the WGA West is railing about on behalf of reality-TV writers and editors, the poor schmucks.

**George Orwell****Friday, July 8**

A 17-city *Apprentice* publicity, er, "casting" tour pulls into Trump Tower in **New York City** today at 8 a.m. as NBC undertakes a fourth run of the **Donald Trump** showcase. "Trump himself will interview applicants," promises the flackogram, although somehow we're skeptical. You'll need to bring along a completed application form (downloadable at nbc.com) if you want to compete—and we're not making this up, it really says this—"for one of the most coveted jobs on earth."

**Donald Trump**

—Mark Lasswell

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FAST TRACK

Pepper Goes With Cisco

Robert Pepper, the FCC policy chief whose 1995 letter to Congress estimating the value of DTV channels led to broadcasters being criticized as recipients of a "\$70 billion giveaway," is leaving the government to join Cisco Systems.

Pepper, 57, will join the Washington office of the giant broadband and computer-equipment company as senior managing director, global advanced technology policy. Pepper will draft public-policy suggestions for Washington and other governments to consider but won't lobby the FCC or Capitol Hill.

The 19-year FCC veteran, best known for running the agency's think tank, wanted to set the record straight: \$70 billion was the high end of his estimate. He predicted that the value of the DTV channels broadcasters received could also be as low as \$20 billion but would probably land somewhere in the middle. Broadcasters dismissed Pepper's estimates. Today, however, Pepper's numbers look right on target. Congress is moving to reclaim and auction half the channels broadcasters are now using by 2007, and Capitol Hill economists predict the government's take will be \$30 billion-\$40 billion. Cisco plans to help wireless operators build networks over broadcasters' auctioned spectrum. But the company also sells equipment that will help broadcasters themselves offer wireless services over their digital channels.—B.M.

Nielsen Will Wait for Audits

Nielsen Media Research says it will wait until Ernst & Young audits its new local people meter (LPM) ratings system and submits them to the Media Ratings Council (MRC) before rolling out the system in new markets.

The announcement marks a shift in Nielsen policy. Previously, the ratings giant has converted markets, including New York and Chicago, to LPMs months before the MRC, the independent overseer of its ratings systems, can study the results.

The new policy will not affect Washington, D.C., and Philadelphia, which were scheduled to convert to LPMs on June 30. It will begin with Dallas and Detroit next year and apply to any future LPM markets.—A.R.

Al Jazeera Int'l Coming to U.S.

Al Jazeera International says it is on schedule to launch in first-quarter 2006 as the first 24-hour English-language international news network headquartered in the Middle East. But it remains to be seen how successful it will be in gaining carriage in this country.

Funded by the Emir of Qatar, who launched the Arab-language Al Jazeera in 1996, the network's avowed aim is to provide an objective and impartial worldwide perspective without political bias from any government agency.

The original Arabic-language Al Jazeera is available in the U.S. via EchoStar's Dish Network.

Al Jazeera International will have a separate staff and editorial autonomy from its Arab counterpart, says Commercial Director Lindsey Oliver, a former director of CNBC Europe. It may take more than that to convince some skeptics that there is no political agenda, a challenge Oliver recognizes. "There's a frustration that people have the misconception that [Al Jazeera] has an agenda or supports terrorists," she said. "If we could start a new channel with editorial values of integrity, honesty and fearless reporting without prejudice, that's what we're hoping to bring here."

She says there will be no racial or ethnic bias in staffing the new network, pointing to herself—a Caucasian woman—as an example. "We have a fresh, unique position, but we're not something to be feared," she says. "We're not anti-anything or anyone."

The ad-supported digital network will have four broadcast centers—Washington, London, Kuala Lumpur, and its headquarters in Doha, Qatar—contributing to one global feed, each broadcasting its own live chunk of time, with support from 40 international bureaus.

The network will launch on schedule regardless of its subscriber count, she says, characterizing early talks with operators as "very interesting and extremely encouraging." Under an initial schedule, the first half of each hour will cover hard news and the second will be talk shows, debate programs, documentaries and current affairs discussions. Post summer, the network plans a consumer marketing and ad campaign.

At launch, the network will have a staff of "hundreds," Oliver says. Managing Director Nigel Parsons is a 30-year media veteran who joined the network from Associated Press Television News. Yemen-born CNN vet Riz Khan will host a live international interview show.—A.B.

nity will have the right to select their new neighbors. The families competing for their approval ... [include] groups protected by federal or state fair housing laws. ABC is sponsoring a program that contradicts these families' legal rights under federal and state fair housing acts."

ABC responded June 29 by announcing it would not air the six-episode reality series.

The summer series was to have debuted July 10 at 9 p.m. ET (the *Desperate Housewives* slot), leading into reruns of *Housewives* at 10. Now, *Housewives* will stay at 9 and *Grey's Anatomy* will repeat at 10, its normal time slot.

ABC left open the option to show the series at some point with the "at this time" qualifier in its statement.

ABC's summer reality series rollouts have been hit (*Dancing With the Stars*) and miss (*The Scholar*).—J.E.

No Quick Ownership Fix

Media General, Tribune and other TV groups with newspaper holdings that conflict with FCC anti-consolidation rules face a wait of one year or more before they will learn whether they must sell some of their properties.

FCC Commissioner Kathleen Abernathy told reporters June 30 that license renewals for those companies and others with ownership conflicts will remain stalled until the FCC's larger rewrite of its overall ownership rules is completed, a process that could take over a year.

License renewals are required for every broadcast station and give the FCC an opportunity to judge whether stations are complying with agency regulations and serving the public interest.—B.M.

Comcast Sees Starz Over Free VOD

Comcast will increase by sixfold the number of free video-on-demand movies it offers digital-cable subscribers under a new deal with Starz Encore Group.

Starz will give Comcast access to 1,500 titles per year to fuel its massive VOD giveaway.

Under the deal, which could extend Starz Encore's relationship with Comcast for another decade, all Comcast digital customers will receive 250 free Encore movies each month. That's in addition to the 50 free VOD movies from the Sony library and around 200 movies tied to premium movie networks like HBO.

The increased offerings are a tactical move to lure new digital subs and give existing ones reason to stay on board and not to defect to satellite providers.

Comcast said that MTV Networks

Continued on page 11



Robert Pepper

TNT's *The Closer*

Kathleen Abernathy

TNT Renews 'The Closer'

TNT has renewed its blockbuster summer drama, *The Closer*, for a second season of 15 episodes.

The original crime series, starring Kyra Sedgwick, has notched sky-high ratings for Turner Broadcasting's TNT since its June 13 premiere. The debut turned in the highest-rated showing ever for a basic-cable original scripted series, with a 4.8 household rating.

With 7.03 million total viewers, the premiere was the No. 2 most-viewed

basic-cable program in the second quarter, with subsequent episodes averaging 5.46 million total viewers. Ten of this season's 13 episodes have yet to air.—A.B.

ABC Pulls 'Welcome To the Neighborhood'

ABC has taken *Welcome to the Neighborhood* off the schedule after criticism of the selection process for the winners of a new home.

The National Fair Housing Coalition put out an alert slamming the show, saying, "The premise of the show is that the white neighbors living in this 'picture perfect' commu-

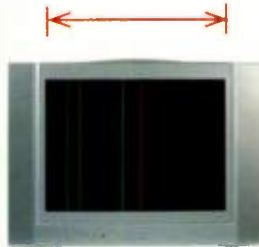
'Apprentice' Cruise Steaming Ahead

Edited by Mark Lasswell

They're like two ships passing in the Trumpian night. Actually, they *are* ships. One is the *Carnival Legend*, sailing from New York on a cruise to the Caribbean this fall, with *The Apprentice* as its theme. The other is the *Norwegian Dawn*, whose owner is the focus of a lawsuit filed by a Miami lawyer last month. Two-dozen plaintiffs want to find out if *Norwegian Cruise Line* was so anxious for the ship to return to New York in time for a product placement date with *The Apprentice* in April that the ship's captain ignored the threat of a violent storm—which produced a rogue 70-foot wave that slammed into the vessel, breaking windows, flooding cabins and slightly injuring four passengers. Presumably Carnival's "The *Apprentice* Legend Cruise" in late September will be less eventful, but that's not to say the deck chairs won't be rattling when *Apprentice* fans get caught up in the delirium of actually being out to sea with more than a dozen former con-



Donald Trump will send off an *Apprentice* cruise featuring ex-contestants Raj Bhakta and Amy Henry.



TV makers unwittingly flouted an FTC rule.



Got "sump'n-sump'n"? MTV wants singers for new show.

FLASH!

testants, including the first season's last-gal-standing, Amy Henry, and Season Two's prince of style, Raj Bhakta. (Forecasts indicate that the cruise will not encounter Hurricane Omarosa.) No doubt fans will be hard-pressed to choose the most delectable of the many *Apprentice*-themed events over the course of the nine-day cruise, but we're betting on the "Grand Finale Event: *Trump World Magazine's* Masquerade Formal." Per-person prices for the nine-day trip range from \$699 for the sort of inside cabin that would make Donald Trump sneer, to \$2,449 for a suite. The Norwegian Cruise Line faces a rather stiffer price tag for its cruise: \$100 million. That's what attorney Brett Rivkind is seeking for his clients' damages, including emotional trauma, in what he hopes will become a class-

action suit that covers all of the Norwegian Dawn's 2,000 passengers. It's not clear if the lawsuit ever would have set sail upon the seas of justice if it weren't for a report in the *New York Post* soon after news of the giant wave made headlines. Knitting together information from Trump and "a source close to the show," the *Post* posited that the ship was being rushed to New York, rather than being taken out of harm's way, in order to appear in *The Apprentice* in a "seven-figure" product-placement deal. Norwegian Cruise Line denies any wrongdoing in the matter.

The FTC's Lost Rule

Here's an outlaw gang that doesn't exactly strike fear in hearts of peaceable citizens: Sony, RCA, Best Buy, Circuit City ... and just about

any other TV manufacturer or retailer that has done business in the U.S. in the past four decades. The misbehavior recently came to light only after the Federal Trade Commission, during a routine every-10-years review of its guidelines, looked into what is known as the "picture tube rule." The rule, which has been on the books since 1966, dictates how TV sets are advertised, and requires that the size of sets listed in ads, store displays and packaging be based on the screen's horizontal measurement. The FTC's intent was to ensure consumers had consistent specifications for comparing models. And they do—but the problem is that, for as long as anyone in the business can remember, sets have been consistently sold according to their diagonal measurement. So a 36-inch spec represents the distance between a lower corner and the upper corner on the op-

posite side. It also represents a more impressive-sounding sales tool: The horizontal measure on a standard-sized TV would be 28.8 inches. The matter "is not something we've paid a whole lot of attention to," says Julie Kearney, regulatory counsel for the Consumer Electronics Association. The CEA is asking the FTC to rewrite the rule and require diagonal measurements instead. The association helpfully noted that both the FCC and the U.S. Trade Representative rely on diagonal measurements in rules governing technical specs and imports of television sets.

Reality check

Casting call of the week, thanks to Craigslist in Los Angeles: Do you want to get your voice heard on MTV? We want to give you the chance to perform an ORIGINAL song live on-stage to win the heart of a hot girl or guy! ... With the help of today's biggest producers and artists, MTV will help you create an original song and perform it in an onstage battle. If you've got a little sump'n-sump'n, appear between the ages of 18-24 and live in Los Angeles, then e-mail the following information ASAP..."

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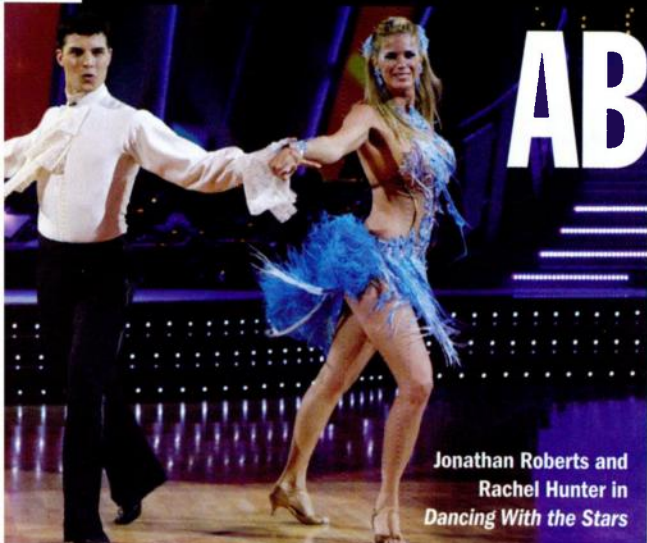
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INSIDER
KYW/C • 7:30PM

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SOURCE: NSI SNAP 3 MAY 05 PA. AGAIN = MAY'S 99-05. ENM = ACCESS HOLLYWOOD, ET, EXTRA, & INSIDER. RATINGS.



Jonathan Roberts and Rachel Hunter in *Dancing With the Stars*

ABC Contemplates Next Step for 'Dancing'

New hit leads revival of summer reality TV; avoiding the 'Millionaire' fate **By Jim Benson**

The WB's strategizing over how to handle *Geek* began before it had ever aired, when test audiences responded strongly. "We actually talked long and hard about whether we should launch [the show] in the fall or in the summer," says WB Entertainment President David Janollari. "I was really torn about it."

Janollari ultimately chose 8 p.m. ET Wednesdays this summer for round one, and the slot has worked well. Not only is the show performing extremely well in its core young-adult demo (2.2/8), *Geek* has made the adult 18-49 race uncharacteristically competitive for The WB, with its average 1.8/6 rating. The WB is weighing the best time to bring the show back during the regular season and is also flirting with a summer 2006 incarnation.

As for *Dancing*, Andrea Wong, ABC's executive VP of alternative programming, is "very optimistic" the network can build a long-term franchise for the 9 p.m. ET Wednesday show, which pairs B-list stars with professional dancers in a competitive elimination format. It is "entirely possible" *Dancing* will wind up in the regular season, even during sweeps months, Wong says, since a show like that "will work anywhere, any time of year."

Competitors, naturally, aren't so sure. While they figure *Dancing* may have a future as a regular season counter-programming tool against dramas and news

magazines, a common perception is that the show is unlikely to be a long-standing hit on the magnitude of the four previous gigantic summer reality series: *Millionaire* (1999), CBS' *Survivor* (2000), NBC's *Fear Factor* (2001) and Fox's *American Idol* (2002).

AVERAGE MEDIAN AGE: OVER 50

An executive for a rival network notes that while the early numbers for the first edition of *Idol* were "surprisingly close" to *Dancing*'s ratings now, "*Idol* was building toward a climax. People now are not buzzing on the street, asking, 'Do you think John O'Hurley will win?'"

Another jab at *Dancing* is that it skews too old. Although it leads in total viewers and all key demos, including young adults, its average median age through June 28 was nearly 51, ranking it among TV's oldest-skewing series this season.

But there will be no lemons for Wong, only lemonade. "One of the great things about it is that it appeals to everybody," she says. "There's something for young people, there's nostalgia and a love of dancing for older people. It is great to be able to do a show that is really inclusive." The demographics will bear watching if *Dancing* tries its moves against tougher regular-season competition. ■

At a time of year when viewing traditionally decreases, both *Dancing With the Stars* and *Beauty and the Geek* appear to have built a loyal fan base and watercooler buzz.

With 14.9 million viewers on average watching *Dancing With the Stars* every week, ABC is pondering the prospect of trying to turn the No. 1 new show of the summer into a long-term franchise. But the network is moving carefully, mindful of the painful lessons learned six years ago when another hot-weather hit, the game show *Who Wants To Be a Millionaire*, roared out of summer on its way to overexposure and oblivion a few years later.

The WB, meanwhile, has already greenlighted Ashton Kutcher's reality hit, *Beauty and the Geek*, for the 2005-06 season.

After a three-year drought, new reality shows are enjoying somewhat of a summer renaissance. Fox's *Hell's Kitchen* is doing well, though not on the scale of *Dancing* in viewers and overall demos. (*Kitchen* is drawing 7 million viewers per week, with a 3.4 rating and a 9 share in the key 18-49 benchmark; *Dancing* is scoring 4.6/13 in 18-49.) Fox seems pleased enough with *Kitchen*. But ABC and The WB are faced with the delicate task of translating summer hits into regular-season franchises.

Keeping ESPN in Line

The sports channel's in-house umpire speaks

Long-time *Washington Post* sports editor George Solomon was recently named to the newly created position of ombudsman for ESPN. Beginning July 1, Solomon's role will include analyzing the decision-making behind and presentation of ESPN programming, including studio shows and events. Solomon will file his findings at least once a month for ESPN.com. Solomon spoke with *B&C*'s Ben Grossman.

Why does ESPN need an ombudsman?

Internal criticism is healthy. It will be my job to do whatever I can to try and get ESPN to look at what it is doing, try to improve, and to try and also be a representative of the viewers. ... Obviously they feel comfortable enough to have someone from outside look within. Good news organizations, whether they be print or television or radio, ought to be

comfortable and confident enough to look to within and say, "How are we doing and how can we get better?"

Why don't more TV networks have a similar position?

I don't know. I would think that if more major networks had ombudsmen they might have avoided some of the recent embarrassing situations in their news departments.

What will you be watching for within news programming, such as ESPN's trademark SportsCenter?

I'll be looking overall at how *SportsCenter* covers the news. For instance, if they report something as breaking news and it does not come to fruition, I would go find out what happened and report that out. When there is coverage of a widespread event like the [NBA] brawl in

Detroit, I'd look at how often ESPN covered it and how often they showed the video on *SportsCenter*, which was an issue.

How would you address a situation like the controversial scripted drama Playmakers, which ESPN pulled after one season and was criticized by some for caving in to pressure from the NFL?

The NFL ... I know a couple of owners expressed reservations about it and were very unhappy with it, and I don't blame them. It was a very unfair characterization and very stereotypical of professional football players. Did that have an effect on why ESPN pulled the show? I don't know. ... I certainly could report that out.

How do you view an entity such as the X-Games, which ESPN owns and created but also covers within its SportsCenter news coverage?

If I feel they are putting too much time into it, I will definitely look at that. I know this is going to come as a big shock to you, but I am not the target demo. I'm going to be 65 years

old, and I don't get it ... but I know a lot of younger people love it.

ESPN also created and covers its own sports awards show, the ESPYs. Should that be covered in its news programming?

The fact is ESPN is not only news, it's entertainment, it's event coverage—it encompasses a lot of things. I haven't paid that much attention to the ESPYs, but I will take a look at it. Is it part of the news process? I would say it probably isn't.

ESPN recently withdrew its name from the ESPN/USA Today college football poll, saying it believed all coaches' ballots needed to be made public, which they aren't. Was that the right move?

I feel that any time a news organization is involved in the making of the news, that is not healthy. So for ESPN to not participate, that is probably a good thing.

Your deal is for 18 months, and 18 months only. Why?

I can't be rehired, which is good, because you don't perform at the pleasure of your employer in that case. ■



George Solomon



RATINGS 6/13-19/05

Nielsen Media Research

Top 25 Shows

ADULTS 18-34

PROGRAM	AA	GAA
1 Seinfeld	3.4	4.2
2 Friends	3.2	4.1
3 Everybody Loves Raymond	2.9	3.5
4 Seinfeld (wknd)	2.7	3.2
5 That '70s Show	2.0	2.4
6 King of the Hill	1.9	2.4
6 Malcolm in the Middle	1.9	2.2
6 Oprah Winfrey Show	1.9	1.9
9 CSI: Crime Scene Investigation	1.8	2.1
10 Maury	1.5	1.7
10 Will & Grace	1.5	1.8
12 That '70s Show (wknd)	1.4	1.5
12 Wheel of Fortune	1.4	N/A
12 King of Queens	1.4	1.7
15 Entertainment Tonight	1.3	1.3
15 Dr. Phil	1.3	1.3
15 Everybody Loves Raymond (wknd)	1.3	1.3
15 Home Improvement	1.3	1.6
15 Entertainment Tonight (wknd)	1.3	1.4
20 King of Queens (wknd)	1.2	1.4
20 Jeopardy!	1.2	N/A
20 Cops	1.2	1.5
23 Judge Judy	1.1	1.5
24 Jerry Springer	1.0	1.0
24 Yes, Dear	1.0	1.1
24 Maximum Exposure	1.0	1.1

Top Off-Net Dramas

ADULTS 18-34

PROGRAM	AA	GAA
1 CSI: Crime Scene Investigation	1.8	2.1
2 ER	0.8	0.9
2 The Practice	0.8	0.8
4 The West Wing	0.7	0.8
4 The X-Files	0.7	0.8
4 Angel	0.7	0.7

According to Nielsen Media Research Syndication Service Ranking Report, June 13-19, 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



Dean Goodman

Paxson Communications' announcement that it will morph its Pax TV network into a new entity called "I" opens up new real estate for syndicators in search of homes for their programming. But the question remains: How valuable are these sparsely viewed channels to programmers?

The move also adds another chapter to the bad relationship between Pax TV and NBC, which owns a third of the family-oriented network.

Paxson President Dean Goodman says the model for "I" (officially it is in the lower case, without quotation marks) will include programming that Pax owns and time it will sell to syndicators and other producers.

ALREADY NEGOTIATING?

For example, a small syndicator could buy its way onto Paxson's 60-station national launch pad for a show, then sell all the time in it.

"We are already in negotiations with

syndicators and are talking to producers as well," Goodman says. "We are looking for both first-run and syndicated programming and are involved in a number of discussions already."

During a transition phase that began last Friday, the old Pax TV logo and the new "I" brands began appearing together onscreen. By the end of the year, Pax TV will drift away to become its own digital multicast channel on 45 of Paxson's owned outlets.

NBC U: "WE CONTINUE TO DISAGREE"

NBC clearly sees the move as a way to turn Pax into an infomercial network with a new name.

"NBC Universal was not informed in advance of today's programming announcement issued by Paxson," said the company in a statement last week. "While we have no direct input regarding Paxson programming, we continue to disagree with the direction Paxson management is taking the company. Our concern is that Paxson's strategy will erode our financial investment."

Prior to NBC's discouraging words, Goodman told *B&C*, "We are doing what is best for our company." He says the move makes its programming more flexible.

But despite reaching 84% of U.S. households, according to the network, syndication industry executives agree the new "I" will have a very difficult time attracting decent first-run programming. "That's like the last place you'd want to go," says one exec. "You won't get any reach, frequency or momentum."

"I" will not sell advertising, so it will be up to purchasers of the time to recoup their costs. And that's tough.

"I don't see how the economics could work," says another syndication exec. "Their distribution is weak to begin with, and the real problem is using that lineup to sell ad time is putting you in the same place they are now. They are leasing you their problems."

Turning Pax TV into a multicast channel is also a risk. There are currently few digital-TV sets that could receive it, though Pax TV will get some cable carriage. The reconstituted channel's fate likely depends on the government requiring cable to carry broadcasters' multicast channels. But "that will be crucial to the entire industry," says Goodman, not just to Pax TV.

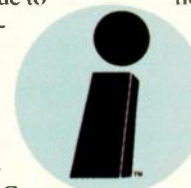
NOT REDUCING ENTERTAINMENT FARE

Just how the new Pax/"I" model will work isn't clear, though the new independent channel could conceivably be a home for syndicators that just want an entrance into a market.

Paxson Chairman Bud Paxson last month said Pax TV wasn't reducing its entertainment fare in favor of paid programming. He called reports that the company was reducing or dropping such programming "totally incorrect."

But Paxson also said last month that "as we approach the new fall season, the entertainment programs on our schedule may change to allow the company to give its shareholders a better return on their investment."

Paxson's defense followed NBC's filing of an arbitration claim two weeks before. Paxson then complained to the FCC that NBC was trying to influence its programming and take "illegal control" of the network. Obviously, the partnership hasn't created one happy family channel. ■



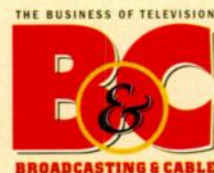
GIANTS

E.W. SCRIPPS

STATIONS & CABLE NETWORKS

ON JULY 25TH B&C CONTINUES ITS SERIES OF THE B&C GIANT WITH AN UP-CLOSE LOOK AT E.W. SCRIPPS.

IN THIS SPECIAL ISSUE B&C LOOKS AT HOW E.W. SCRIPPS BALANCES ITS POSITION IN BROADCAST AND CABLE AND WHAT THE ANALYSTS, EXPERTS AND SCRIPPS EXECUTIVES SEE FOR THEIR FUTURE.



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During the recent San Francisco Pride Parade, KRON News Director Mark Antonitis began to feel a little tense when he saw a group of female motorcyclists head toward him. Referred to as "Dykes on Bikes," some members of the entourage are sometimes known to ride topless—and they were moving into camera range.

Besides Antonitis, almost everyone involved with the story that day—the program director, producers, photographers, audio technicians and reporters—was on the lookout for a shot that might earn them an indecency fine from the FCC. "Everyone is aware they have to be conscious of this," Antonitis says. Luckily, the bikers passed—some topless—but no nudity got on-air.

Young Broadcasting-owned KRON has reason to be careful: The station is still fighting a \$27,500 fine for a 2002 incident on the early-morning news show when a "Puppetry of the Penis" troupe member, known for a genitals-as-puppets stage act, unveiled a star member of the cast on live TV. KRON says the FCC's ruling is unfair and inappropriate. Since then, Antonitis says, KRON is on high-alert for indecency infractions.

It now airs specials, such as parades, on a delay. Zapped from the Pride Parade about a week ago were four potentially fine-inducing scenes: an anti-circumcision group, a giant inflatable penis, a drag queen with fake breasts and bare-breasted parade walkers. For now, the station's newscasts are still live, but it is considering a similar delay.

Such vigilance may sound paranoid, but around the country, local stations are installing expensive new tape-delay equipment, scouting locations in advance and warning camera crews about the potential for indecent shots due to the FCC's recent crackdown on indecency offenses. While no stations have delayed news broadcasts yet, much of what small markets consider news—parades, sporting events, town hall meetings—is being altered.

Reporting Live. **Very C**

Recent high-profile incidents, capped by U2 lead singer Bono's use of the F-word on live TV, have forced stations to reconsider the FCC's traditionally lenient eye toward news and related events. Prodding the agency are conservative watchdog groups, such as the Parents Television Council, which are constantly on the prowl for indecency infractions.

Empowered by public support and increased indecency complaints to the FCC, Congress is hammering out tough new laws. The House already passed an indecency bill that would raise the fine for individual stations from \$32,500, the current maximum, to up to \$500,000. Versions of legislation in the Senate call for fines between \$325,000 and \$500,000.

Afraid to take chances, local broadcasters are responding by altering—or halting altogether—the one asset that makes local stations so valuable to their communities: live TV. Since the 1950s, local stations have delivered live telecasts tailored to their markets. By the 1970s, technological advancements allowed reporters to transmit live

reports from out in the field, giving viewers instant access to breaking stories. Now such open available access presents danger for station managers.

The fear in newsrooms is palpable. "Live TV as we know it could be imperiled," says Jim Keelor, CEO of Liberty Corp., which owns 15 TV stations. "We have no choice but to take necessary precautions."

NO GUIDANCE FROM THE FCC

Says Sandra Baron, executive director of the Media Law Resource Center, which studies First Amendment issues, "It can only result in less coverage of matters of public concern."

To attract an FCC fine, a program must first be found to shock, titillate or pander to the audience. Second, it must be graphic in its depiction of sexual or excretory activities. Finally, it must be found to violate community standards. Under current FCC rules, stations are banned from airing obscene material, but indecent content can air in the 10 p.m. to 6 a.m. "safe harbor" when children are unlikely to be watching TV.

For years, news has been left relatively alone while entertainment and sports programming have been the targets of indecency campaigns. But the mood in Washington is less tolerant. The FCC's recent flip-flop on its decision in the case of U2 frontman Bono should give stations pause. During NBC's 2003 Golden Globes telecast, Bono used the phrase "f-cking brilliant." The FCC initially ruled that was not indecent because it was "fleeting and in a non-sexual context." Last fall, though, the commission

"If someone at a fire scene comes by and extends a middle finger, there is not much we can do, yet we can be held responsible."

JIM KEELOR, LIBERTY CORP.

reconsidered and said the outburst was in fact indecent. The FCC did not fine NBC or its affiliates but warned such expletives would not be tolerated in the future.

"We don't have any definition from the FCC of news," says First Amendment lawyer John Crigler, of the Washington firm Garvey Schubert Barer. "I'm not sure the commission would say anything is off limits any longer."

"HE'S F-CKING DEAD"

Stations can draw fines without even trying. Phoenix TV stations carried the funeral for former NFL star and Army Ranger Pat Tillman live last year, but were forced to cut away when a family member used foul language. According to online accounts, his brother, Rich Tillman, said: "Pat isn't with God. He's f-cking dead. He wasn't religious. So thank you for your thoughts, but he's f-ck-ing dead."

An outburst by one local news reporter, WCBS New York's Arthur Chi'en, cost him his job. Chi'en uttered an expletive on-air after an intern from the *Opie & Anthony* radio show jumped into the background during his live report. WCBS promptly fired him. "There is no place for one of our reporters or anchors to use inappropriate language on-air," says Fred Reynolds, CEO of Viacom's

The surest way to keep inappropriate content off the airwaves is to air news on a tape-delay, giving producers time to weed out anything inappropriate. Some broadcast groups, including LIN Television and NBC and CBS-owned stations, have installed tape-delaying equipment for event and entertainment programming, although none use it for their newscasts.

At the network level, broadcasters are similarly cautious, instituting short tape delays on many entertainment specials, such as the Grammys, and sporting events. Even some cable networks, which are so far immune from the FCC's rules and fines, have taken precautions. In 2004, MTV aired its annual Video Music Awards with a five-second audio and video delay. At other times the networks aren't so cautious—and the local broadcasters are the ones to pay. TV stations can be fined for infractions on network programming. In October 2004, Fox stations were slapped with a \$1.2 million fine for indecent content on reality show *Married by America*. (The stations have appealed.) NBC stations were not fined for Bono but put on notice (along with other broadcasters) that future profanity on-air would be penalized.

That very concern prompted more than 60 ABC affiliates to balk at airing epic movie *Saving Private Ryan*,

Afraid to take chances, local broadcasters are responding by altering—or halting altogether—the one asset that makes local stations so valuable to their communities: live TV.

station group. WCBS and Viacom's other stations work on a zero-tolerance policy for on-air conduct, which Reynolds says was in place long before the Janet Jackson nipple-baring incident at the Super Bowl. After the CBS O&Os were fined \$27,500 each for that incident, Viacom's stations are certainly more vigilant than ever.

Some pranks are actually organized efforts. Newsbreakers, a self-described media watchdog group that says it is fed up with TV news, tries to disrupt local news reports. Started by a former cable news producer in Rochester,

which features profanity, last Veteran's Day, even though the network had carried the unedited movie twice before without incident. Stations asked the FCC to provide guidance as to whether they would be fined, but the commission said it could not comment in advance.

Stations can also be penalized for infractions on their own programming, including news and local specials. To date, because of the ambiguity of the rules, FCC fines for individual stations are rare: Only two local stations ran into trouble. In 2004, KRON was fined \$27,500 for the "Puppetry of the Penis" incident. And in 2001, WKAQ, the Telemundo affiliate in Puerto Rico, was fined \$21,000 for two sexually explicit skits.

"UNWORKABLE AND UNNECESSARY"

The day when entire newscasts are tape-delayed is coming, say some local news executives, although many are against it. "It runs counter to the whole definition of news," says Fred D'Ambrosi, news director for KMFB San Diego. "We want to be up to the minute, live and not distort what people are seeing in any way." The Radio-Television News Directors Association is adamantly opposed. "It is unworkable and unnecessary," says RTNDA counsel Kathleen Kirby.

Locally produced specials are another story. News directors say because these are not usually breaking news events, a delay does not materially alter the telecast. WISH Indianapolis, a LIN station, airs local fare such as its NFL pre-game show and a pre-Indianapolis 500 black-tie gala with a five-second delay. "You never know who will run by," says General Manager Jeff White. "Viewers don't see a difference."

Installing such equipment is expensive. In 2004, LIN TV plunked down about \$200,000 to equip 24 stations with delaying devices. At Nexstar Broadcasting, which operates and owns 46 stations, VP/Corporate News Director Susana Schuler says the costs are prohibitive for small-market stations. "We think the FCC is willing to understand that when we can control things, we will," she says. "But until the technology is more affordable, we have other priorities."

At least one broadcast group pledges its news will remain live, despite any financial risk. "We're going to be out on the streets. We're about live and breaking news," says Viacom's Reynolds. "If we get a penalty for that, there is not much I can do. We're not changing our duty to the communities we serve." ■

Fearful of costly FCC fines, news directors ponder the risks of reporting from the field, where the unexpected can happen

BY ALLISON ROMANO

N.Y., the pranksters jump into reporters' live shots, although they do not swear or flash the camera. Dressed up as bizarre characters, such as ninjas, Newsbreakers have disrupted broadcasts in upstate New York, Ohio and Arizona. *Opie & Anthony* supporters similarly insert themselves, trying to draw attention to the shock jocks' move to satellite radio. The shenanigans so far may be innocuous, but, as WCBS' Chi'en showed, they can cause reporters to lose their cool on-air.

In many newsrooms, managers say they now regularly coach staffers on how to handle such situations. At WSMV Nashville, Tenn., News Director Andrew Finlayson preaches what he calls the "three As": anticipate, be aware and be alert. "You need to think before you even get out the door," he says. For example, when covering the recent Bonnaroo music festival, Finlayson wanted to make his crew less conspicuous in the crowds. The reporter used a wireless mike to roam around, while the cameraman hung back. "The camera attracts a lot of attention," Finlayson says. Even so, the director was standing by at the station to cut away.

When they can, news directors try to map out coverage in advance. WCVB Boston sends its news operations manager out to scout sites and determine where best to position trucks and reporters. News Director Coleen Marren says she likes, if possible, to build a platform for the reporter and cameraman, so they can shoot down on the crowd. But breaking news stories still leave a station vulnerable to interruptions. "If someone at a fire scene comes by and extends a middle finger, there is not much we can do, yet we can be held responsible," says Liberty's Keelor.

refully.

HIGH ANXIETY

Without clear FCC guidelines on indecency standards for local news, TV stations take precautions and hope to avoid penalties. Sometimes, though, slip-ups occur. Here are some recent incidents that had the FCC investigated them, might have been deemed indecent:

■ **JANUARY 2005:** KEYE Austin, Texas, fired sports anchor Robert Flores for muttering the F-word on a taped segment about the Houston Astros. The report mistakenly aired on the morning newscast. A director and tape editor resigned.

■ **FEBRUARY 2004:** KPTM Omaha, Neb., Sports Director J.J. Davis uttered an expletive off-camera on the 9 p.m. news and was suspended for two days.

■ **FEBRUARY 2004:** Former Los Angeles Lakers star Shaquille O'Neal cursed twice in a post-game interview with Viacom-owned KCAL Los Angeles. The station wasn't penalized, but the NBA suspended O'Neal for one game and fined him \$295,000.

■ **OCTOBER 2003:** A man dropped his pants and exposed his rear-end during a live shot from a Rockville, Md., bar during a newscast on WRC Washington.



Shaquille O'Neal

Photo: Jeff Krantz/FinMag.com, O'Neal



WASHINGTON WATCH

Justices Refuse Sources' Confidentiality

Reporters are facing swift fallout from the Supreme Court's June 27 refusal to hear the appeals of two journalists who face jail time for withholding sources' identities from criminal investigators.

One day after the high court refused to take the case, ABC reporter **Pierre Thomas** and print reporters from AP, *The New York Times* and the *Los Angeles Times* were ordered in a separate case by a federal appeals court to divulge identities of sources on stories about Los Alamos laboratory scientist **Wen Ho Lee**.

That court order was handed down after *Time* magazine's **Matt Cooper** and *The New York Times*' **Judith Miller** were refused Supreme Court appeals of the convictions for not divulging who leaked the identity of CIA employee **Valerie Plame**. Cooper and Miller were given until July 1 to comply or be incarcerated.

Time on June 30 reluctantly agreed to turn over subpoenaed information. "The same Constitution that protects the freedom of the press requires obedience to final decisions of the courts," *Time* explained. "That Time Inc. strongly disagrees with the courts provides no immunity."

New York Times publisher **Arthur Sulzberger** said he was "deeply disappointed" by the magazine's decision. Miller still refuses to reveal her sources, but her lawyer speculated that *Time*'s decision could render her testimony moot.

The mounting threats to reporters prodded Rep. **Mike Pence** (R-Ind.) to renew his call for a federal shield law that would give reporters the right to protect their sources. Pence said, "The inevitable spectacle of American reporters being walked into prison makes a powerful case for a federal media-shield law."

CPB Bias Inquiry Went Beyond Moyers

A controversial analysis of bias in public broadcasting was "a little nutty" and a "complete waste" of \$14.170 in taxpayer funds,

Big Media's Supreme Victories

Court rulings to limit P2Ps and ISPs **By Bill McConnell**

Big media just swept a double header. In two separate decisions last week, the Supreme Court set ground rules for two of the most important new communications technologies.

The first ruling upheld FCC rules allowing cable companies to bar competing Internet service providers (ISPs) from their high-speed Web services.

In the second decision, the justices ruled that Grokster and other peer-to-peer (P2P) networks that allow unrestricted swapping of audio and video files can be held liable for copyright infringement if they encourage users to make illegal downloads.

The Grokster ruling will likely shut down the most popular use of P2P networks: downloading the latest music, movies and TV shows for free. Going forward, P2P networks must charge for downloads and pay royalties to copyright holders. The ruling also takes the pressure off music labels and film studios to lower prices and offer content online. The cable ruling gives cable operators more incentive to invest the billions necessary to expand their fiber broadband networks but could also give them power to exercise monopoly control over high-speed networks.

The Grokster decision reversed a lower-court ruling that P2P networks face no liability as long as a network has some potential for legitimate use, such as distributing public-domain content.

Movie studios and broadcasters cheered the decision after arguing that more than 90% of the digital-file sharing over P2P networks is illegal and threatens their industries' survival. Motion Picture Association of America President Dan Glickman called the ruling "a reaffirmation of common law in the digital age."

Ian Ballon, co-chair of the intellectual property and internet practice at law firm Manatt, Phelps and Phillips, predicts networks like Grokster will be forced to pay billions of dollars in potential damages and will go out of business unless they implement digital-rights management software that requires users to pay for copyrighted content the way Apple's iTunes and the resurrected Napster do.

Whether Grokster itself faces any potential damages must now be decided in a federal appeals court, where judges

will determine whether the network operators "induced" users to make illegal downloads.

"Peer-to-peer users will have to start paying for content," Ballon says. "Grokster's model of earning advertising revenue based on the number of eyeballs seeing the site is dead."

In the cable-modem case, the justices ruled that cable operators, at least for the foreseeable future, are free to bar competing Internet providers from their broadband networks. ISPs like Earthlink have been trying since 1998 to win government-mandated access to cable lines, a delivery platform that can be 50 times faster than dial-up phone access.

The ruling preserves a 2002 FCC decision to keep cable broadband free of access rules while the business is still in development. The agency has reserved the right to impose access mandates later if cable abuses its network control by, for instance, restricting access to content that competes with cable TV programming or Web sites that vie with cable-owned sites.

The federal appeals court in San Francisco rejected the FCC's "hands-off-for-now" approach and declared that the 1996 Telecommunications Act binds



Justice Clarence Thomas

The Grokster decision will likely shut down the most popular use of P2Ps: downloading music, movies and TV shows for free.

cable broadband to the same access obligations that require phone companies to lease their DSL capacity to others.

But Justice Clarence Thomas, writing for the majority, said the FCC should have been given deference to interpret the 1996 law as it saw fit. He also noted that the FCC is reviewing whether to eliminate access mandates imposed on telephone DSL. "The commission is in a far better position to address these questions than we are," Thomas wrote.

The Bell companies are hoping the court's ruling will finally give the FCC enough legal certainty to end DSL access obligations. "The commission can now craft rules for all broadband providers that will allow them to invest in and compete against one another in a way that benefits consumers," says Jim Olson, general counsel for the U.S. Telecom Association.

FCC Chairman Kevin Martin has insisted that the commission has dragged its feet in providing level competition between cable and telephone broadband. He said, "This decision provides much-needed regulatory clarity and a framework for broadband." ■

Sen. **Byron Dorgan** (D-N.D.) declared after reviewing 58 pages of raw data from the study commissioned by Corporation for Public Broadcasting Chairman **Kenneth Tomlinson**. "It appears to have been cobbled together by an armchair analyst with little or no professional preparation," Dorgan said at a press conference last week.

Dorgan also used the occasion to ask the inspector general to investigate whether the hiring of CPB President **Patricia Harrison**, a former GOP party chairman, followed appropriate procedures.

Harrison's hiring is one more example "that Mr. Tomlinson is taking the CPB down a very dangerous path that harms public broadcasting rather than strengthens it," Dorgan said.

An investigation into the bias study is already underway.

The typo-riddled reports prepared by Republican operative **Fred Mann** included a note labeled "From the desk of Fred Mann," and another was faxed to CPB from a Hallmark store in Indianapolis.

The intent of the analysis was to gauge the political opinions expressed by guests of *Now* with **Bill Moyers**, NPR's **Diane Rehm** and TV host **Tavis Smiley**. The analysis makes clear that Tomlinson's controversial search for liberal bias in public broadcasting extended beyond his well-publicized concerns about *Now*.

Dorgan derided the criteria used to rate opinions as "utter nonsense." He noted that Republican Sen. **Chuck Hegel** of Nebraska was rated as "liberal" for opposing the Iraq war during an appearance on Smiley's show.

"Mr. Tomlinson used poor judgment and wasted tax dollars to pin labels that are both unwarranted and often inaccurate on respected and independent journalists, commentators, observers and private citizens," Dorgan said.



Sen. Byron Dorgan

On his own appearance on Rehm's show several weeks ago, Tomlinson did not volunteer that the study went beyond Bill Moyers.

Tomlinson's desire for more conservative programming on noncommercial public TV and radio was the topic of conversation.

A CPB spokesman said the organization won't comment on the study until an inspector general completes an investigation.

Fast Track

Continued from page 4
veteran **Diane Robina** is joining the company to head the new cable networks co-owned by the cable giant and **Sony**. Robina will lead the development of new channels and oversee the startup operations. Comcast and Sony have not yet decided what types of channels they will launch.—*A.B. and A.R.*

BBC Sells Off BBC Broadcast

The **BBC** surprised the broadcast technology sector last week when it agreed to sell off the BBC Broadcast division to **Creative Broadcast Services Ltd.** for approximately \$297 million. The BBC wasn't expected to complete the sale of the division until September, but Creative Broadcast Services, owned by Australian investment firm **Macquarie Capital Alliance Group** and **Macquarie Bank Ltd.**, came through with an offer that overwhelmed those made by other bidders. BBC Broadcast handles transmission of all the BBC networks and other networks like **ESPN Classic Sport** and **UK's Channel Four** as well as interactive TV services and mobile device services.—*K.K.*

FAST TRACK

VNR Ruling Handed Down

Government-produced video news releases (VNRs) will be required to disclose their origins under a measure approved by the House Thursday.

The House voted to prohibit the **White House**, federal agencies or their subcontractors from producing packaged VNRs intended for broadcast or distribution in the U.S. unless the package includes a "clear notification" that the prepackaged story was prepared or funded by the government.

The measure was approved by the House as part of a larger spending bill. That bill must still be reconciled with a Senate budget bill, but the VNR amendment is expected to remain.

The House measure does not require broadcasters to air the disclosures, though **FCC** rules already do if the VNR deals with a political

or controversial subject.

The Senate passed a similar VNR restriction. That measure expires Sept. 30, but Commerce Committee Chairman **Ted Stevens** (R-Alaska) wants to make it permanent.

A much more restrictive measure has been introduced in the Senate requiring 1) government agencies to include disclaimers visible during the entire pre-packaged story and 2) broadcasters to air those disclosures even if only small bits of the package are used. Stevens said that bill infringes on broadcasters' speech.

The practice of using VNRs became controversial last year when Democrats complained the White House used VNRs to promote a new prescription-drug plan. The FCC is now reviewing comments from a separate inquiry it is conducting on VNR disclosures.—*B.M.*



FCC's Kevin Martin

O'Connor is out. Is Rehnquist next?

Miss America

BET founder **Robert Johnson**, ceased operations June 30.

Launched on October 16, 2004, C-SET was available to approximately 600,000 **Time Warner** digital-cable subscribers throughout **North and South Carolina**. The network provided telecasts of 60 **Charlotte Bobcats** (NBA) and **Charlotte Sting** (WNBA) home games, plus original programming and Carolina-based college sports.

Experts estimated losses at \$15 million and at least 20 staffers. The Bobcats expressed intent to air at least 15 games on the UPN affiliate in **Charlotte**.—*M.M.C.*

Justice O'Connor Steps Down

The resignation of Supreme Court Justice **Sandra Day O'Connor** on Friday gave the White House a chance to replace her with a more conservative justice.

That could be good news for media companies seeking further ownership deregulation if a pending FCC revision eventually ends up before the justices. They didn't take up the issue in its most recent decisions. A more

conservative court could mean the cable industry will face a court battle over adult programming. Broadcasters may also face a fight ahead on indecency, if planned appeals reach the high court.

O'Connor, appointed by President Ronald Reagan in July 1981, was the first woman on the court and considered a moderate swing vote.

She wrote the dissent in the must-carry case, voting with those who would have denied must-carry status to broadcasters. She was in the minority in the **Playboy** case, voting to uphold mandatory scrambling of adult programming.

In two recent media-related cases (see page 10), O'Connor voted with the majority in decisions upholding cable companies' right to keep ISP competitors off their broadband networks and holding peer-to-peer network operators liable for copyright violations if they promote illegal downloading of movies, TV shows and music.

If Chief Justice **William Rehnquist**, a strong conservative, resigns soon as expected, President Bush could have two appointments to make.—*B.M.*

Cablevision Kills Two Local Channels

Cablevision systems shuttered two of its three New York area cable channels, **Metro TV** and **Metro Stories**, June 24. In May, Cablevision began notifying customers about the change with scroll messages. Cablevision is continuing production on a third local channel, **Metro Traffic & Weather**.

Cablevision launched its first Metro channel in 1998 and later added two more.—*A.B.*

CMT Snags Miss America

There she is, Miss America ... on CMT.

The **Viacom**-owned country music cable channel will be the new home of **The Miss America Pageant**, thanks to a multi-year deal with **The Miss America Organization**. CMT will carry the pageant in January 2006 and 2007, with options through 2011.

The network, one of several cable nets that were eying the ratings-challenged pageant, says it will launch a multimillion-dollar promotional campaign to drum up interest in **Miss America**, including pageant-themed programming on fellow **MTV Network**, **VH1**, promos on **CMT Radio** and **CMT.com**, and a grassroots marketing campaign.

Miss America comes to CMT after it struggled in recent years on broadcast TV. **ABC**, which most recently broadcast the pageant, chose not to renew its contract for **Miss America** after the Sept. 18, 2004, broadcast pulled in a record low of 9.8 million viewers.

In an effort to retool the pageant, the **Miss America Organization** has been pitching the show with some sort of reality component attached. CMT is considering various strategies, including a separate reality show on the contestants.—*A.B.*

Corrections

The photo credit for the technology story on page 12 of this week's **B&C** is missing. The inset photo should be credited to the Beverly Hilton...

WHO Des Moines, Iowa, and **WTHR** Indianapolis and **KATV** Little Rock, Ark., all won two **Edward R. Murrow Awards** from the Radio-Television News Directors Association, announced last month. A story on page 32 of the June 20 edition correctly noted those awards but incorrectly said **KATV** was the "only" station to win two Murrows.

High Def-inn-ition

The new luxury hotel amenity: HD on a flat-screen TV **By Ken Kerschbaumer**

When black & white TV was the norm in American households, hotels lured customers with color TV. When color TV became widespread, hotels offered cable. Once cable was prevalent, the response was free HBO. And then hotels sweetened the inducements with video-on-demand, while cable struggled to introduce VOD.

"Cable has caught up; the two are at parity," says Peter Klebanoff, VP of sales and industry relations for LodgeNet Entertainment, a major provider of entertainment and information systems for the lodging industry. "So the hotels are once again looking to deliver an experience that is better than at home."

And that means high-definition television on a large flat-screen TV.

The technology upgrade is "part of an overall amenity increase in upscale, upper upscale and luxury rooms," says Kirk Reed, a technology and leisure analyst for PricewaterhouseCoopers. Flat-screen HDTV has two main attractions for hoteliers, Reed says. "It's obviously a nice TV," he says, but it also eliminates the need for the hulking entertainment-center armoires that dominate so many hotel rooms, a move that "frees up precious space."

At the annual Hospitality Industry Technology Exposition and Conference (HITEC) gathering in Los Angeles last month, HDTV was a focal point of the show.

LodgeNet's Klebanoff says several of its high-end customers, including the Hard Rock Hotel in Chicago and the

Beverly Hilton in Los Angeles, are installing 42-inch plasma screens in their rooms. LodgeNet, which services 5,900 lodging properties and 1 million hotel rooms, hopes to be under contract to deliver HDTV to about 50,000 rooms by the end of the year.

"A COMPLICATED CABLING PROCESS"

But don't expect an industry-wide stampede. Robert Mandelbaum, an analyst for PKF Hospitality Research, says hotels tend to upgrade their room furnishings and technology every four to seven years; he doesn't anticipate flat-screen HDTV to be "everywhere" in the hotel business until a decade from now. And, indeed, the new plasma-screen installations at the Beverly Hilton are just part of a \$60 million general refurbishing, according to Michael Robertson, the project's manager.

"Hotels are once again looking to deliver an experience that is better than at home." PETER KLEBANOFF, LODGENET

Robertson says that one brake on the move to HDTV will simply be a matter of logistics: "Hanging a plasma screen on a concrete wall requires a complicated cabling process." And gone will be the days when a guest, angry over a malfunctioning TV, could be easily placated by quickly swapping it out for another one. "These are far more difficult to maintain and switch if damaged," Robertson says.

But no matter how tricky they are to install and maintain, not providing them as a hotel amenity simply isn't an option in some quarters: Flat-screen TVs

have dropped in price to a point where they are now just symbols of luxury rather than mad extravagance. "As consumers pay more [for hotel rooms], they are expecting to receive more in terms of conveniences and comforts," says Smedes Rose, an industry analyst for the Calyon investment bank.

LodgeNet will be a prime mover behind the switch to hotel HDTV. The company's service pulls in local HD signals via over-the-air antennas at hotels, while cable networks are delivered via DirecTV. (Over 500,000 LodgeNet rooms rely on DirecTV).

LodgeNet's next-generation efforts revolve around its SigNETure platform. The HDTV service delivers 720-line progressive or 1080-line interlace video along with

Dolby Digital 5.1 Surround Sound. A key component of the system is a 128-bit encryption technology (similar to that found in banks), which blasts out six decoding keys per second to make theft nearly impossible. "It's not easy to convince movie studios to give us VOD content that is sometimes still in the movie theater if the system isn't secure," Klebanoff says.

Simplicity is another important feature. "A president of a major hotel chain told me he wants to make sure that guests won't need four remotes to access content," says Klebanoff. Guests in rooms with HDTV sets won't have the option of tuning to the analog version of the same channel—a common cause of confused remote-juggling in many homes.

LodgeNet isn't alone in providing HD services for hotels. NXTV, a provider of Internet Protocol-based hotel entertainment services for more than

25,000 high-end rooms, including those in Four Seasons and Le Meridien hotels, has introduced a new HDTV set-top box. The company says it will display HDTV video-on-demand movies as well as other HD content.

James Miles, NXTV president and CEO, says the company will roll out the box this month. Features include the ability to display HDTV content delivered in MPEG-2 or MPEG-4 H.264 (an emerging standard gaining marketplace traction).

NEXT BIG THING: MOVIE DOWNLOADS

LodgeNet is eyeing a new wrinkle in the ongoing race to upgrade hotel-room technology: movie downloads.

The company has reached an agreement with Movielink to make some of the online movie distributor's titles available to guests for downloading onto a laptop. Movies would be downloaded from LodgeNet's on-site digital content server over the local area network (LAN), a service the company calls Entertainment 2GoSM. The thinking is that hotel guests facing a long trip home might be eager to download their own in-flight entertainment. With the movie coming from the hotel's server instead of the Internet, guests would have to wait only 10 minutes for their movie, instead of the hours that an online download often requires.

LodgeNet plans to begin offering this latest techno-amenity within the next few months. ■

Additional reporting by Rob Biederman.

TECH Q&A

You've Got Streams

AOL.com's new portal showcases video

Later this month, AOL.com will officially launch a free portal, giving visitors a place to check e-mail, find news, and even stream video clips, including movie trailers and content from AOL's Time Warner sibling, CNN. *B&C's* Ken Kerschbaumer quizzed Kevin Conroy, executive VP and COO, AOL Media Networks, via e-mail about the portal's launch and the role of video on the new site.

Video streaming still has a reputation for often being sluggish. What are you doing to improve performance?

We've made significant investments in streaming-network infrastructure and technical development, as well as product optimization to make sure that we provide a great streaming-media experience.

AOL's new video player is part of the trend toward players that support multiple formats. Is it getting easier to provide a personalized video-player experience?

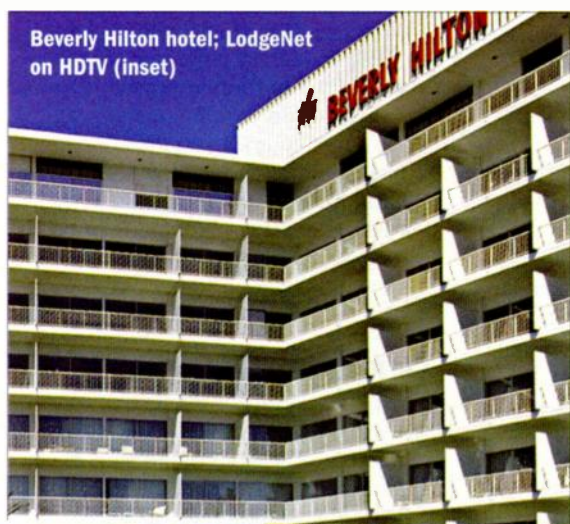
Users want control. The upcoming launch of the AOL Video 3.0 player gives viewers the ability to navigate AOL's full on-demand video archive in a consistent experience contained in a single product.

Many Internet ads look like online versions of TV commercials. How can video advertising on the Web take advantage of the interactive nature of the medium?

The new AOL video player is an important step forward, thanks to in-stream video advertising with synchronized ad curtains [incorporating video and still images]. It delivers advertising inventory in a way that meets [Interactive Advertising Bureau] recommendations and makes it easy for top advertisers to do business with AOL.

One of the issues with video streaming is search functionality. How will AOL.com improve video searches?

Video searches query against often-imperfect metadata that must be manually created by the content owner. This summer, we'll deliver what we believe to be an industry-leading video-search experience, of which Singingfish [an audio/video search engine owned by AOL] is an important part.



Beverly Hilton hotel; LodgeNet on HDTV (Inset)





NIELSEN JUNE 20 - 26 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

June 20-26

PROGRAM	DATE	NET	HHS
1. The Closer	6/20	TNT	4.2
2. WWE Raw 10p	6/20	SPIK	3.6
3. WWE Raw 9p	6/20	SPIK	3.3
4. The Real World XVI	6/21	MTV	3.0
4. Into the West 8p	6/24	TNT	3.0
6. RR/RW Challenge Inferno	6/20	MTV	2.9
7. Fairly OddParents 10a	6/26	NICK	2.8
7. The 4400	6/26	USA	2.8
7. Into the West 8p	6/26	TNT	2.8
10. MLB: Mets vs. Yankees	6/26	ESPN	2.7
10. Law & Order: SVU 8p	6/26	USA	2.7
10. Fairly OddParents 10:30a	6/26	NICK	2.7
10. SpongeBob SquarePants 2:30p	6/20	NICK	2.7

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	6/20	SPIK	2.8
2. The Real World XVI	6/21	MTV	2.4
2. RW/RR Challenge Inferno	6/20	MTV	2.4
4. WWE Raw 9p	6/20	SPIK	2.3
5. The 4400	6/26	USA	2.2
6. The Dead Zone	6/26	USA	2.0
7. The Closer	6/20	TNT	1.9
7. Rescue Me	6/21	F/X	1.9
9. Family Guy	6/22	TOON	1.7
9. MLB: Mets vs. Yankees	6/26	ESPN	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

June 20-26

	WEEK	STD
1. CBS	5.8	8.8
2. ABC	5.2	6.9
3. NBC	4.7	6.9
4. FOX	3.5	6.4
5. UPN	1.9	2.4
6. WB	1.6	2.4
7. PAX	0.4	0.5

	WEEK	STD
1. ABC	3.3	4.7
2. CBS	2.7	4.9
2. FOX	2.7	5.1
4. NBC	2.5	4.4
5. UPN	1.4	1.7
6. WB	1.2	1.7
7. PAX	0.2	0.2

Top 10 Broadcast Shows

	WEEK	STD
1. NBA Finals Game 7	ABC	13.1
2. Dancing With the Stars	ABC	11.4
3. NBA Finals Game 6	ABC	9.6
4. CSI	CBS	9.3
5. Without a Trace	CBS	8.1
5. Two and a Half Men	CBS	8.1
7. CSI: Miami	CBS	8.0
8. Law & Order	NBC	7.7
9. Everybody Loves Raymond	CBS	7.6
10. Dateline NBC Tue	NBC	7.0

	WEEK	STD
1. NBA Finals Game 7	ABC	9.9
2. NBA Finals Game 6	ABC	6.9
3. Dancing With the Stars	ABC	5.7
4. Family Guy	FOX	4.9
5. CSI	CBS	4.7
6. Extr Makeover: Home Edition 9p	ABC	4.6
7. The Simpsons 8:30p	FOX	4.5
8. Two and a Half Men	CBS	4.3
9. Hall's Kitchen	FOX	4.2
9. American Dad	FOX	4.2

SOURCE: Nielsen Media Research

	abc	cbs	NBC	FOX	PAX	UPN	WB
Week 40	3.0/5	6.4/11	4.2/7	4.0/7	0.4/1	1.7/3	1.7/3
8:00	72. The Scholar 2.7/5	32. Still Standing 4.2/8	60. Fear Factor 3.3/6	47. Nanny 911 3.8/7	123. Extreme Fakeovers 0.3/1	96. One on One 1.5/3	86. 7th Heaven 1.7/3
8:30		23. Still Standing 5.1/9				86. All of Us 1.7/3	
9:00		9. Everybody Lvs Raymond 6.9/11	33. Las Vegas 4.3/7	35. Hell's Kitchen 4.2/7		84. Friends 1.8/3	86. Summerland 1.7/3
9:30	65. ABC Monday Movie of the Week—Patch Adams 3.2/5	5. Two and a Half Men 7.4/12			119. Monday Mystery Movie—Paradise Virus 0.4/1	86. Half and Half 1.7/3	
10:00		7. CBS: Miami 7.3/12	21. Medium 5.2/9				
10:30							
TUESDAY							
	6.1/11	6.1/10	5.8/10	4.3/7	0.3/1	1.3/2	1.3/2
8:00	67. My Wife and Kids 3.1/6		10. Dateline NBC 6.4/11	67. Trading Spouses 3.1/6	128. Lie Detector 0.2/1	101. All of Us 1.3/2	93. Gilmore Girls 1.6/3
8:30	47. NBA Gametime Finals 3.8/7					101. Half and Half 1.3/2	
9:00		12. AFI 100 Years 100 Quotes 6.1/10	24. I Want to Be a Hilton* 5.0/8	16. House 5.5/9	128. Cold Turkey 0.2/1	96. Friends 1.5/3	111. One Tree Hill 1.0/2
9:30	3. NBA Finals Game 6—Detroit Pistons vs. San Antonio Spurs 8.8/15		12. Law & Order: Special Victims Unit 6.1/10			106. Bad Girls Guide 1.2/2	
10:00					119. Diagnosis Murder 0.4/1		
10:30							
WEDNESDAY							
	6.4/11	4.6/8	5.5/10	2.1/4	0.5/1	1.2/2	1.9/3
8:00	28. Supernanny 4.7/9	26. 60 Minutes Wednesday 4.8/9	37. Psychic Detectives 4.1/8	75. That '70s Show 2.5/5	115. Doc 0.5/1	101. Eve 1.3/3	79. Beauty and Geek 2.4/4
8:30				81. Stacked 2.1/4		99. Eve 1.4/3	
9:00	2. Dancing With the Stars 10.4/18	45. King of Queens 3.9/7	16. Law & Order 5.5/9	73. The Inside 2.6/4	119. Sue Thomas, F.B. Eye 0.4/1	109. Veronica Mars 1.1/2	99. Smallville 1.4/2
9:30		51. Yes, Dear 3.6/6					
10:00	40. Lost 4.0/7	21. CSI: NY 5.2/9	8. Law & Order 7.0/12			115. Diagnosis Murder 0.5/1	
10:30							
THURSDAY							
	8.0/15	6.5/12	3.4/6	1.7/3	0.4/1	3.3/6	1.8/3
8:00	51. My Wife and Kids 3.6/7	53. The Cut 3.5/7	60. Joey 3.3/7	86. The O.C. 1.7/3	123. Young Blades 0.3/1		86. Blue Collar TV 1.7/3
8:30	24. NBA Gametime Finals 5.0/10		53. Joey 3.5/6				82. Blue Collar TV 2.0/4
9:00		4. CSI 8.5/15	58. Hit Me Baby One More Time 3.4/6	93. The O.C. 1.6/3		60. WWE Smackdown! 3.3/6	86. Beauty and Geek 1.7/3
9:30	1. NBA Finals Game 7—Detroit Pistons vs. San Antonio Spurs 11.9/22	5. Without a Trace 7.4/13	58. ER 3.4/6		115. Diagnosis Murder 0.5/1		
10:00							
10:30							
FRIDAY							
	3.5/7	3.8/7	3.8/8	2.0/4	0.3/1	1.3/3	1.4/3
8:00	75. 8 Simple Rules 2.5/5	60. JAG 3.3/7			119. America's Most Talented Kids 0.4/1	106. What I Like About You 1.2/2	
8:30	75. Hope & Faith 2.5/5		49. Dateline NBC 3.7/7	82. Fox Movie Friday—The One 2.0/4		106. What I Like About You 1.2/3	
9:00	73. Hope & Faith 2.6/5	53. JAG 3.5/7				93. Reba 1.6/3	
9:30	75. Less Than Perfect 2.5/5				123. MGM Night at the Movies—No Way Out 0.3/1	96. Living With Fran 1.5/3	
10:00	20. 20/20 5.4/10	29. Numb3rs 4.6/9	37. Law & Order: Trial by Jury 4.1/8				
10:30							
SATURDAY							
	2.1/4	4.1/9	2.6/5	3.7/8	0.2/1		
8:00		53. 48 Hours Mystery 3.5/8	80. NBC Saturday Night Movies—End of Days 2.3/5	60. Cops 3.3/7	123. Universal Family Movie—Brighton Beach Memoirs 0.3/1		
8:30	84. Wonderful World of Disney—Pocahontas 1.8/4			49. Cops 3.7/8			
9:00		40. Crimetime Saturday 4.0/8		40. America's Most Wanted: America Fights Back 4.0/8			
9:30							
10:00	71. America's Funniest Home Videos 2.8/6	26. 48 Hours Mystery 4.8/10	65. Dateline NBC 3.2/6		130. Faith Under Fire 0.1/1		
10:30							
SUNDAY							
	4.3/8	5.3/10	4.8/9	3.8/7	0.5/1		1.1/2
7:00	53. America's Funniest Home Videos 3.5/7	11. 60 Minutes 6.2/13	40. Dateline NBC 4.0/8	69. Malcolm in the Middle 3.0/6	123. America's Most Talented Kids 0.3/1		112. Charmed 0.9/2
7:30				70. King of the Hill 2.9/6			
8:00	45. Extreme Makeover: Home Edition 3.9/7	14. Cold Case 5.6/10		37. The Simpsons 4.1/8	115. Doc 0.5/1		109. Charmed 1.1/2
8:30				33. The Simpsons 4.3/8			
9:00	14. Extreme Makeover: Home Edition 5.6/9		16. Law & Order: Criminal Intent 5.5/9	31. Family Guy 4.5/8	113. Sue Thomas, F.B. Eye 0.6/1		101. Steve Harvey Big Time 1.3/2
9:30		29. CBS Sunday Movie—Changing Lanes 4.6/8		40. American Dad 4.0/8			
10:00	35. Desperate Housewives 4.2/7		16. Crossing Jordan 5.5/9		113. Diagnosis Murder 0.6/1		
10:30							
Averages							
Week	4.8/9	5.2/10	4.3/8	3.2/6	0.4/1	1.8/3	1.5/3
S-T-D	6.3/10	8.0/13	6.3/10	5.8/10	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 is 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



Pressing for Media Reform

A Silver bullet aimed at consolidation **By Bill McConnell**

After a day spent hitting up foundations and wealthy individuals on behalf of the Smithsonian Center for Folklife and Cultural Heritage in Washington, Josh Silver one evening three years ago tuned into a local TV station to catch the latest news.

The lead story caused Silver to lose his appetite—not because his TV screen was filled with carnage or heartbreak but because of the news report's sheer triviality.

The station's choice for most important story of the day, according to Silver: the rising cost of lobster.

Crustacean futures might be big news to Maine fishing communities,

An army of 200,000 news-alert subscribers is ready to bombard policymakers with e-mails.

Silver figured, but not in Washington, where local crime, politics, pending war with Iraq or any number of stories were immeasurably worthier of leading a local broadcast.

"I thought, 'My God! We've got to fix this!'" Silver recalls.

The lobster story crystallized in Silver's mind what he had long perceived as a problem with television news, which he says is too focused on the sensational and the trite and too rarely focused on government and corporate influence on society.

For most, an outburst at a TV-news broadcast would be nothing more than an idle expression of frustration. But Silver channeled his anger into action. He quit his job at the Smithsonian to take on the job of media reform full time. Today he is executive director of Free Press, the largest grassroots organization devoted to media reform.

BEATING BACK FCC DEREGULATION

The group has buttressed the small cadre of public-interest attorneys and activists in Washington with a desperately needed army of 200,000 news-alert subscribers ready to bombard policymakers with e-mails and letters urging them to reign in the effects of corporate consolidation in the media business. (The organization has about 5,000 members paying dues of \$20-\$50 annually.)

The full-court press from Free Press, along with Common Cause's return to the media-reform arena, caught much of

the industry and Washington by surprise in 2003 by helping beat back the FCC's deregulation of media ownership both in Congress and the courts.

During that fight, Free Press played a critical role in recruiting disparate groups such as the anti-war Code Pink and the National Rifle Association to the anti-deregulation cause. The coalition helped convince Congress to partially roll back an FCC vote raising the limit on the number of TV stations one owner can control nationwide.

Jeffrey Chester of the Center for

FIFTH ESTATER

Digital Democracy credits Silver with energizing many average Americans on media issues and convincing them to speak out publicly: "Free Press is invaluable and is creating a long-term organizing base essential for achieving the goals of the media-reform movement."

He predicts last week's cable Internet decision by the Supreme Court—which said cable operators were not obligated to allow rival Internet providers to use their broadband networks—will motivate the group's membership in the same way



JOSH SILVER

Executive director, Free Press

B. April 16, 1968, New York, N.Y.

EDUCATION

Evergreen College, Olympia, Wash., 1989-91; studied political science

EMPLOYMENT

Campaign manager, Clean Elections Arizona, 1996-98; director of development, Smithsonian Center for Folklife and Cultural Heritage, 1998-2002; current position since 2002

media-ownership deregulation did in 2003. Free Press is already planning its lobbying campaign to persuade Congress to mandate access rights for ISPs.

When Silver began searching in 2002 for a way to push for media reform, he contacted Robert McChesney, the University of Illinois at Urbana-Champaign professor who has written extensively about what he believes are the shortcomings of the American news business, which he contends stem from corporate control of the industry and media consolidation.

"I was a big fan of his book *Rich Media, Poor Democracy*," Silver says. "After reading that book I was inspired to change the horrific quality of television journalism."

The cause is critical to the future of democracy, Silver says, because TV is where the majority of Americans get their news: "I called Bob for advice on what could be done. He told me that the groups actively fighting media consolidation needed a committed, formidable lobbying force."

The conversation motivated Silver to join with McChesney and journalist John Nichols of the left-leaning *The Nation* to form Free Press. Silver's contacts in the grant-making community were put to quick use winning grants from the Ford, Knight and other major foundations to get the organization up and running.

"A FUNDAMENTAL ROADBLOCK TO REFORM"

"When we got started, we found a lot of foundations felt like they were pouring money into making the country better in the form of stronger environmental laws and human rights, only to be continually losing in Washington," Silver says. "They have begun to realize that structural issues like media consolidation present a fundamental roadblock to reform."

This is not Silver's first venture into politics. He managed a successful election-reform campaign on the Arizona ballot in 1998.

And his epiphany on the night of the expensive-lobsters newscast was hardly the first time Silver had been put off by the media's approach to news. A tragedy 10 years ago made him the unwilling object of journalists' intense focus. During a rafting trip in a remote area of Peru, Silver was wounded by a gunshot and a friend was killed in an ambush. After returning home to Massachusetts, Silver refused to speak about the incident with the reporters camped in his parents' yard.

"This wasn't news; it was sensationalism," he recalls. But for Silver, his terrifying experience in South America also was transformative: "I decided life is short and I should start working to make the world a better place." ■

FATES & FORTUNES

BROADCAST TV

STEVE SPENDLOVE, regional VP/general manager, Clear Channel Television Sales, Fresno, Calif., promoted to senior VP, Western region.

ERIC PETERSON, media research manager, Fallon Worldwide, Minneapolis, Minn., named research director, KSTP St. Paul and KSTC Minneapolis.

JERRY RIDLING, news director, WPEC West Palm Beach, Fla., to managing editor, KCEN Temple, Texas.

ROBERT CRAIN, news director, WSAW Wausau, Wis., promoted to news director WMTV Madison, Wis.; **GIL BUETTNER**, station manager, WWMT Kalamazoo, Mich., named news director WSAW Wausau.

CABLE TV

LAWRENCE J. BURIAN, VP/assistant general counsel, named senior VP/associate general counsel and business affairs, Cablevision Systems Corporation, Bethpage, N.Y.

At Comcast: **BRIAN MARSH**, station manager, WASV Spartanburg, S.C., named general manager, Comcast Spotlight, Jacksonville, Fla.; **JIM BIBB**, director, inside plant engineering, Atlanta region, promoted to senior director, regional engineering; **JACQUELINE "JACKIE" HAMM NORRIS**, senior employee relations specialist, Computer Sciences Corp., El Segundo, Calif., joins the Alabama/Mississippi management team as manager, human resources, Huntsville, Ala.;

TOM BAILEY, engineering manager, Comcast, Chattanooga, Tenn., promoted to technical operations director, Chattanooga system; **TERRI WELDON**, cable, government and regulatory specialist/paralegal manager, Cole, Raywid & Braverman LLP, Washington, joins the West Florida system as government affairs manager, Sarasota, Fla.

MICHELLE KIM, senior counsel, programming, Time Warner Cable, Stamford, Conn., promoted to VP/chief counsel, programming.

PROGRAMMING

BARRY JOSSEN, senior VP, production, Touchstone Television, promoted to executive VP.

From William Morris Agency, Beverly Hills, Calif., to Vin Di Bona Productions, Santa Monica, Calif.: **SCOTT JACKSON**, coordinator, reality television department, named director, development; **JEFF FOSTER**, alternative programming, network television, named man-



PEOPLE



Joan Gundlach
A&E Television Networks

ager, development.

ANDREA KOLB, sales manager, Discovery New York, named VP/national sales manager.

JEFFERY KISSINGER, director, strategy and planning, HGTV, Knoxville, Tenn., promoted to VP, promotion strategy, Scripps Networks, Knoxville, Tenn.

At NBC Universal, Burbank, Calif.: **DEBORAH THOMAS**, VP, media relations, entertainment publicity promoted to VP; **LIZA RINDGE-PETERSON**, VP, daytime programs, specials and longform publicity upped to VP, prime time series and longform publicity.

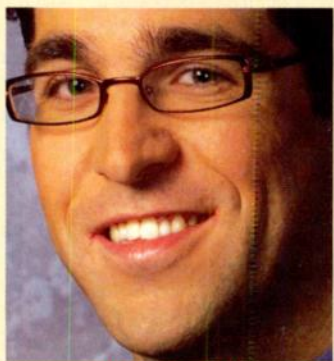
At A&E Television Networks: **JOAN GUNDLACH**, regional VP, affiliate sales and marketing, Central/West regions, named senior VP, affiliate sales and marketing, Chicago; **JOY PHENIX**, VP, affiliate sales and marketing, Southeast region, named senior VP, national accounts, Atlanta.

ROBERT T. SCHNEIDER, senior VP, corporate worldwide promotions,

ment, Los Angeles.

Promoted at Bunim-Murray Productions, Van Nuys, Calif.: **GIL GOLDSCHNEIN**, VP, business and legal affairs, promoted to senior VP; **PHIL CASTANEDA**, VP, production finance, promoted to senior VP; **PATRICK MURPHY**, VP, production, named senior VP/executive in charge of production; **MARK RAUDONIS**, director, post production, appointed VP; **DAVE STONE**, director, music, promoted to VP; **FARNAZ FARJAM**, coordinating/line producer, promoted to director, production.

LESLIE OREN, VP, publicity,



Gil Goldschein
Bunim-Murray

Telepictures Productions, named senior VP, publicity and corporate communications, Fox Television Studios, Los Angeles.

At Court TV, New York: **JESSICA SHREEVE**, VP, documentaries and specials, AMC, New York, named VP, current programming and specials; in current programming and specials: **MADELYN BRUDNER**, senior associate producer, named coordinating producer; **PAUL BOURDETT**, senior associate producer, named coordinating producer.

ANDREW MORRIS, VP, research, television group, TV Guide, New York, appointed VP, research, Fuse, New York.

ROZANNE ENGLEHART, director, media research, Warner Bros. Television Distribution, Los Angeles, named VP, programming and research, Sony Pictures Television International, Culver City, Calif.

JEFF BROWN, regional sales manager, Great American Country, Centennial, Colo., appointed director, affiliate sales, Central region, Gospel Music Channel, Denver.

JOHN DUFF, executive director, AOL, Dulles, Va., named executive VP, distribution,

CSTV, New York.

JEFFREY GENTNER, senior VP/general manager, FSN Florida, named VP/general manager, FSN South, Atlanta.

MICHAEL MCNEIL, director, development, NYC2012, Olympic organization, New York, named VP, partnership marketing, World Wrestling Entertainment, Stamford, Conn.

At Starz Entertainment Group, Englewood, Colo.:

BRIAN SWANSON, manager, affiliate sales, promoted to director, affiliate point of sale; **ERIC NEAL**, senior analyst, strategic planning, promoted to director, affiliate sales and marketing; **CHRIS HOGAN**, VP, Residential Video, Voice, and Data, Oslo Norway, joins as director, affiliate sales and marketing; **TONYA HALL**, SEG, WideOpenWest, Colorado Springs, Colo., development and sales, named senior director, direct marketing.

ADVERTISING/MARKETING/PR

JOE BOYLE, VP, corporate communications, iN DEMAND Networks, New York, named managing director, PK Network, New York.

TECHNOLOGY

KEITH JOHNSTON, CGI director, visual effects, GTN, Atlanta, named creative director, Concrete Pictures, Philadelphia.

WHAT'S YOUR FATE?

Send it to Melanie M. Clarke, editorial assistant, B&C (e-mail: meclarke@reedbusiness.com; fax: 646-746-7028; mail: 360 Park Ave. South, New York, NY 100.0)

DATEBOOK

JULY

JULY 13-15
NEW ENGLAND CABLE AND TELECOMMUNICATIONS ASSN. CONVENTION AND EXHIBITION
Marriott Hotel, Newport, R.I. Contact: www.necta.info

JULY 21-22
MICHIGAN ASSOCIATION OF BROADCASTERS SUMMER MEETING
Soaring Eagle Resort,

Mt. Pleasant, Mich. Contact: www.michmab.com or 800-968-7622

JULY 24-26
CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING CTAM SUMMIT 2005
Pennsylvania Convention Center, Philadelphia. Contact: Seth Morrison 703-549-4200 or www.ctam.com/conferences

JULY 24-29
NATIONAL ASSOCIATION OF BROADCASTERS MANAGEMENT DEVELOPMENT SEMINAR FOR TV EXECUTIVES
Northwestern University, Evanston, Ill. Contact: Anne Frenette, 202-429-5368 or afrenette@nab.org

JULY 28-29
NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES TV PRODUCERS' BOOT CAMP
Wyndham Bel Age Hotel, West Hollywood, Calif. Contact: Abel Salas 310-453-4440 or www.natpe.org

AUGUST

AUG. 27
ACADEMY OF TELEVISION ARTS & SCIENCES LOS ANGELES AREA EMMY AWARDS
Location TBD. Contact: 818-754-2800 or www.emmys.com

SEPTEMBER

SEPT. 11
ACADEMY OF TELEVISION ARTS & SCIENCES CREATIVE ARTS AWARDS
The Shrine Auditorium, Los Angeles. Contact: Academy of Television Arts & Sciences 818-754-2800 or www.emmys.com

SEPT. 14
WALTER KAITZ FOUNDATION FUNDRAISING DINNER
Hilton, New York Contact: 202-775-3611 or www.walterkaitz.org

SEPT. 15-17
NATIONAL ASSOCIATION OF BROADCASTERS SMALL MARKET TELEVISION EXCHANGE
Omni Mandalay Hotel at Las Colinas, Dallas, Texas www.nab.org/television Contact: 202-429-5425 or

tvevents@nab.org

SEPT. 18
ACADEMY OF TELEVISION ARTS & SCIENCES PRIME TIME EMMY AWARDS
The Shrine Auditorium, Los Angeles. Contact: 818-754-2800 or www.emmys.com

SEPT. 19
BROADCASTERS' FOUNDATION CELEBRITY GOLF TOURNAMENT
Trump National Golf Course Briarcliff, N.Y. Contact: Gordon Hastings 203-862-8577 or gghostings@broadcastersfoundation.org

OCTOBER

OCT. 3-6
NATIONAL ASSOCIATION OF BROADCASTERS SATELLITE UPLINK OPERATORS TRAINING SEMINAR
NAB Headquarters, Washington Contact: Cheryl Coleridge 202-429-5346 or http://www.nab.org/scitech/satsem2005.asp

OCT. 6
OHIO CABLE TELECOMMUNICATIONS ASSOCIATION OHIO CABLE INSTITUTE
Presented by OCTA, CTAM Ohio and SCTE-Ohio Valley Chapter. Hilton Columbus, Ohio Contact: Sheila Fox, 614-461-4014 or octasheila@octa.org

OCT. 7-10
AUDIO ENGINEERING SOCIETY CONVENTION & PRO AUDIO EXPO
Jacob Javits Convention Center New York Contact: Martin Porter 516-767-6720/map@aes.org or www.aes.org/events

OCT. 19
WOMEN IN CABLE & TELECOMMUNICATIONS SOUTHERN CALIFORNIA CHAPTER 2005 LEA AWARDS
Beverly Hills Hotel, Beverly Hills, Calif. Contact: Ida Tagliente fax: 310-314-8935 or ida.tagliente@adelphia.com

OCT. 24-25
COLLABORATIVE COMMUNICATIONS SUMMIT
Hyatt Fishermans Wharf, San Francisco: Contact: 917-655-0818, www.ccsexpo.com or info@etaexpo.com.



Jessica Shreeve
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Warner Bros., Los Angeles, named executive VP, Davie-Brown Entertain-



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CREATIVE CAREERS

CREATIVE SERVICES DIRECTOR

WHNS-TV FOX Carolina a Broadcasting Unit of Meredith Corporation is searching for a Creative Services Director. The successful candidate will supervise promotion and commercial production including hiring, training and performance evaluations. You will be responsible for outside media buying, on air promotion, brand management, building and maintaining marketing partnerships, strategic planning and departmental budget. College degree preferred, and three years related experience in television promotion, production or newsroom. Apply to General Manager, WHNS-TV, 21 Interstate Court, Greenville, SC 29615 or fax to (864) 297-0728. EOE.

CREATIVE CAREERS

ART DIRECTOR

WTVG the ABC/Disney owned station in Toledo, OH, is seeking a highly motivated creative individual with good communication and organizational skills. Applicant will be responsible for the entire look of the station including designing and producing animations on Vizrt. Previous experience in all aspects of broadcast graphics a must and the ability to work on tight deadlines under high pressure. The ideal candidate should be proficient with Quantel, Photoshop, After Effects and Deko-cast. Also must have a desire to become a nonlinear editor/designer and be able to listen to input from various station personnel and help grow ideas. Please send a non returnable resume to Terry Kowalski, WTVG/13ABC, 4247 Dorr Street, Toledo, OH 43607. WTVG is an Equal Opportunity Employer.

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MARKETING CAREERS

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Fort Myers Broadcasting Company, the owner of WINK-TV and a group of radio stations serving Southwest Florida, one of the fastest growing markets in the country, is looking for a Director of Marketing. Candidate must have prior management experience; strong creative, analytical, and communication skills; excellent references; as well as a successful track record of growing local news ratings. This highly motivated, enthusiastic, hands-on manager must be able to develop a multi-media marketing plan and execute the creative, production, and media placement strategies with a limited staff. This position will oversee all aspects of station branding and marketing. Responsibilities will require excellent planning, organizational, and time management skills. The ideal candidate will have a college degree in communications, marketing, advertising, or related courses. Radio background a plus. Please send cover letter, resume, and salary requirements to: Gary Gardner, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, FL 33916 or email to gary.gardner@winktv.com. FMBC is an Equal Opportunity Employer.

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STATION FOR SALE

Dallas AM Stations for Sale

By Court order, radio stations KFCD-AM and KHSE-AM are being offered for sale either individually or together, to satisfy creditor's claims. KFCD-AM operates on 990 khz with 7,000 watts daytime and 920 watts nighttime power. It currently programs a talk/sports locally-based format. KHSE-AM holds a CP on 700 khz for 1,500 watts daytime and 920 watts nighttime power. Construction of the directional array from KHSE-AM will begin shortly and the station will be delivered as an on-air facility.

These stations are owned by The Watch, Ltd., and its wholly-owned subsidiary, DFW Radio License, Inc., which is currently operating the stations as debtor-in-possession. Patrick Communications, LLC has been retained as the exclusive broker to represent the company and its creditors in this sale.

For details and an offering prospectus on this opportunity, please contact Michele Cooney at michele@patcomm.com. Please identify the interested party, your financial ability to consummate a transaction and provide contact information. Materials on the stations will be sent to you shortly.



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Hold the Fireworks

Last week was tough on the First Amendment and many of the other rights we celebrate on Independence Day.

Sadly, the Supreme Court declined to even hear the appeal of *The New York Times'* Judith Miller and *Time* magazine's Matthew Cooper. Both journalists have refused to reveal sources to a grand jury. After the high court's decision, *Time*, without Cooper's consent, said it would provide his documents, a decision that seems to be without modern precedent by a major news organization. The move by *Time* represents a new, chilling chapter in the Bush administration's already rocky relationship with journalists.

Time said it would turn over documents that would keep Cooper off the witness stand and out of jail. The magazine will do so, said *Time* Editor in Chief Norman Pearlstine, even as it acknowledges that the action will have "a chilling effect on our work that may damage the free flow of information that is so necessary in a democratic society." *The New York Times*, which thankfully did not follow suit, said it was "deeply disappointed" by the *Time* decision.

Time and Pearlstine concluded the magazine had to honor the Constitution and the dictate of the courts. But capitulation does not honor the Constitution or the tradition of press freedom in this country. Nor does muzzling the press serve the best interests of the American public. If journalists promise confidentiality only to have corporate parents give it up, whistle-blowers will whistle no more.

Revealing confidential sources under the threat of jail time and stiff fines makes it that much harder for the public to learn what its government is trying to do—or, more importantly, trying to hide.

However flawed the practice of newsgathering can be, jour-

nalists serve a vital function in keeping the public informed. What is kept away from tenacious journalists is kept away from the American people.

If that weren't enough to put a damper on our Fourth of July, a Washington federal appeals court refused to vacate the contempt-of-court citations of four other journalists, including ABC's Pierre Thomas, for refusing to reveal their sources—in a civil suit, no less.

Now they will have to start paying \$500 a day in fines, protection money extorted by the courts for the privilege of safeguarding the First Amendment.

We don't force attorneys to testify against their clients, or psychiatrists against their patients, or priests against their penitents, even if that means some heinous crime goes unpunished. It is the price we pay for protecting citizens from an overzealous government.

There is an urgent need for federal protection for the special relationship between journalists and confidential sources that allows this important check on government. All but one state—Wyoming, where the issue hasn't come up—have either a shield law or a court decision upholding reporters' privilege.

Lucy Dalglish, of the Reporters Committee for Freedom of the Press, predicts that without that protection, "civil litigants and prosecutors will find that the fastest way to make their cases is to go after the media. And in the federal system, there will be nothing to stop them, and there will be subpoena after subpoena after subpoena."

Newspaper and communications unions are calling for two minutes of silence in newsrooms around the nation at noon on Wednesday, July 6, the day the district judge may impose a jail sentence on Miller.

After those 120 seconds are up, let's make some noise and get a federal shield law passed.

EDITORIAL

The American Dream and TV

On Independence Day, we celebrate the very things Hollywood has always been able to sell to the world—American values, history and aspirations. So good is American television at doing this that it even contributed to the end of the Cold War.

Not by tanks or armies did the Berlin Wall fall. It was brought down by the people themselves, demanding their share of The Dream, the one wafting in on the airwaves from the West. The comrades knew all about *Dallas* and *Dynasty*. They were singing David Hasselhoff's tune, "Looking for Freedom," a pop song they knew because it was sung by the star of *Knight Rider*, which played overseas even before *Baywatch* did. The song became an anthem for the giant crowds gathered to protest the grim life behind the Iron Curtain.

On New Year's Eve, less than two months after the Wall was breached, Hasselhoff himself stood atop its concrete ruins. "Close to a million East and West German fans stood together in the freezing cold at midnight watching me perform," he told the BBC later. "I was overcome with emotion."

That was then. Now they hate us, right? Flag-burning mobs are basic B-roll for TV news.

But the world out there is filled with younger demos. And those young people often wear the T-shirts, baseball caps and Nike sneakers they've seen on American TV and that have been exported to them. While a sizeable part of the world ab-

hors the Western "culture" they see on TV, many, many others love it: They like to eat at Mickey D's, too.

The America they see on TV is part of the reason Mexican kids are fording the Rio Grande at night and Cubans in make-shift boats are crossing shark-infested waters. To them, this is still the land of opportunity—and the land of bling. They know this because they've seen it on TV.

What about the need to protect exalted high Euro-culture from crass American low culture? That isn't new. European protectionism against American popular culture began even before the movies learned to talk. Consider the alternative to messy freedom and competition. Crassness enforced with a seductive advertising campaign is not the same as a fatwa enforced at the point of a gun. The world's striving people still love America and all the goodies and possibilities for which it stands. For some foreigners, it is only the current administration and its policies they dislike.

So we give 'em Tony Soprano. We give 'em *The O.C.* and *American Idol* (which, of course, the Brits gave to us first). If the old men in Washington would get out of the way, Hollywood and commercialism might conquer the world all over again.

Consider this: Saddam loves Doritos.

Louis Chunovic, who occasionally freelances for B&C, is a veteran of the TV beat and the author of more than a dozen books, including Why Do People Love America? (Sanctuary Publishing Ltd., 2005), an analysis of the effects of American popular culture abroad.

AIRTIME By Louis Chunovic

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Accidental Journalist

Ordinary citizens with video-enabled cellphones were transformed into stringers for the networks after the terrorist attacks on London. **Page 17**



9,987

Ballots cast for this year's Emmy nominations



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INSIDE

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AOL vs TV in Ratings Spat 5

MONEY TALKS

Spoiling the Party?

A slow upfront ad market has a lot of network ad-sales brass miffed. Some are pointing their fingers at Mike Shaw. The ABC ad-sales chief led the network's strongest upfront in years, but rivals complain that he's selling ads too cheaply. Did ABC help itself and no one else? **Page 6**



Mike Shaw



2005 B&C POLL

103 CRITICS PICK THE BEST SHOWS ON TV

PAGE 14

Eva Longoria struts her stuff in *Desperate Housewives*, voted the No. 1 show on television.

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B&C WEEK

Where to be and what to watch...

Monday, May 9

At last, the era of dead-singer-replacement reality TV is here! *Rock Star: INXS* premieres on CBS (9 p.m. ET), hosted by ex-Red Hot Chili Peppers guitarist **Dave Navarro** and **Brooke Burke**, formerly of E!'s *Wild On* travel series. Fifteen contestants vie to become the lead singer for the Australian band INXS, a position once occupied by **Michael Hutchence**, who died in 1997. Later this month, UPN launches its dead-singer-replacement reality TV show, *R U the Girl With T-Boz and Chilli*, those two being the surviving members of TLC after the 2002 death of Lisa Lopes. Producers with Xerox toner in their veins will be watching all this very closely, fine-tuning their pitches for *Rock Star: Skynard!* and *R U the Guy With Run DMC*.



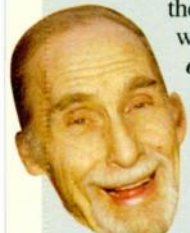
Dave Navarro

Tuesday, July 12

When we heard that the NBC soap *Passions* was teaming up with the **American Red Cross** for a co-promoted event in **Los Angeles**, it seemed like a bit of a stretch. *Emotional catastrophes? Red Cross to the rescue!* But no, the show is unveiling its summer storyline, "Passions: Disaster!," which will see a series of natural disasters throw the town of Harmony into chaos (*sob!*). Tonight at the Universal Studios CityWalk Cineplex, fans lining the red carpet—or at least skeevey passersby—will strain for a glimpse of *Passions*' **McKenzie Westmore**. We'd advise the Red Cross folks to monitor the **Television Critics Association** gathering today at the **Beverly Hilton** hotel, where a **PBS Pioneers of Primetime** press conference herds together **Sid Caesar**, **Mel Brooks**, **Jerry Lewis**, **Mickey Rooney** and several other not-shy Pioneers for what we hope does not turn into "Excuse Me, I Was Talking: Disaster!" (For more on



McKenzie Westmore



Sid Caesar

Voiceover Overload

By J. Max Robins

Along with nearly half the critics in the 2005 B&C Poll (page 14), I've already found a couple of favorites among this fall's crop of new shows: UPN's *Everybody Hates Chris* and NBC's *My Name Is Earl*. Both comedies are laugh-out-loud funny.

Still, I'm bothered by a storytelling device that's shared by both of those two promising shows—and by lots of other new programming this fall, judging from the pilots: voiceover narrative.

In *Everybody Hates Chris*, comedian **Chris Rock** provides the running off-screen commentary in this show about his Brooklyn school days. **Jason Lee**, who plays the title character in *My Name Is Earl*, does likewise with voiceover embellishments to the tale of a redneck petty thief trying to right the wrongs of his loser life.

At least a half dozen other new shows are using voiceover. It's the 2005-06 season cliché. Why? Maybe because *Desperate Housewives* did so well using the deceased **Mary Alice**'s narration to lead viewers down the tawdry path of **Wisteria Lane**. Obviously, a lot of producers or development executives think some of the show's Nielsen magic dust will rub off on them if they also use a narrator to guide viewers from A to B. I won't even bother making the obligatory "desperate" joke here.

Of course, the success of *Sex and the City*, featuring **Carrie Bradshaw**'s write-out-loud musings, was no doubt a major influence, too. If it worked for a man-hunting Manhattan single in an HBO comedy, why can't it work on a show like ABC's new *thirtysomething*-lite drama, *What About Brian*, where **Barry Watson** as **Brian** delivers a running narration of his tortured love for his best friend's fiancée? **Sarah Jessica Parker** did it on *Sex*. Why can't another perky bottle-blond, **Heather Graham**, do it in ABC's *Emily's Reasons Why Not*,

where the star is on a perpetual hunt for her own **Mr. Big**?

After a while, all this voiceover narration goes beyond wearisome into the realm of buzz kill. Check out UPN's *Sex, Love and Secrets*: It's a fun, trashy soap—until the narrator intrudes, doing a send-up of a nature-documentary commentary, describing the mating habits of the bed-hopping cast. The off-screen narrator in Fox's own gimmicky soap, *Reunion*, is nearly as obtrusive.

A little voiceover goes a long way. I know that TV pilots need to do a lot of exposition, but going the narrator route can signal just plain laziness and lack of imagination. Viewers faced with too much of it are likely to surf elsewhere.

The writers behind these narration-driven pilots would do well to rent the 2002 movie *Adaptation*. In the screenplay-within-a-screenplay movie, **Nicholas Cage** plays **Charlie Kaufman**, who actually wrote the film. Struggling with writer's block, **Cage/Kaufman** goes to a screenwriting seminar, run by the legendary **Robert McKee**. Kaufman sits silent in the lecture hall as we



Maybe Earl is talking too much.

hear his voiceover narration of what a pathetic loser he is for being in that screenwriter guru's seminar: "Is it my weakness, my ultimate lack of conviction that brings me here? Easy answers used to shortcut yourself to success. And here I am because my jump in the abysmal well—isn't that just a risk one takes when attempting something new? I should leave right now. I'll start over. I need to face this project head on and..."

McKee (played by **Brian Cox**) at the lectern cuts in: "And God help you if you use voiceover in your work, my friends. God help you. That's flaccid, sloppy writing. Any idiot can write a voiceover narration to explain the thoughts of a character."

Anybody looking to top next year's B&C Poll of the critics would be wise to keep that in mind. ■

E-mail comments to bcrobins@reedbusiness.com

THE ROBINS REPORT

The writers behind all the narration-driven pilots would do well to rent the 2002 movie 'Adaptation.'

TCA, which runs through July 29, see page 8.)

Wednesday, July 13

An ABC flackogram poses this question: "What would you do with a teen who curses at you, breaks the law in your house and doesn't listen to anything you say?" Well, we usually just tell her, "The kids go to bed at eight, and we'll be back before midnight. Bye!" But that's not what the network had in mind. Six families turn over their adolescent miscreants to *Brat Camp* (two-hour premiere, 8 p.m. ET), which follows the teen horrors as the folks at the SageWalk wilderness school attempt what they call "intense intervention." But wait: Taking a 10-mile hike with a 40-pound backpack while a TV camera crew records your every wheeze—isn't that *The Amazing Race*?

Thursday, July 14

Listen for the sound of cellphones chirping at dawn: **Emmy** nominations are announced at 5:30 a.m. *Pacific*. Tonight, **ABC News** brings us *Hooking Up* (9 ET), a five-part documentary series that offers, well, let them tell it: "an intimate look at the sometimes bewildering, often hilarious, and occasionally frightening world of online dating." In another couple of years, TV examines the sometimes frightening world of blogging. A decade from now: podcasting.



Friday, July 15

TLC (that's **The Learning Channel**, not the T-Boz'n'Chilli thing) unveils *Million Dollar Agents* (10 p.m. ET), a title that made us groan: not another self-referential show about **Hollywood**. But this is actually about the **Miami** real estate market. *Whew!* That's good, because a certain exquisitely self-referential-show-about-Hollywood, **HBO's Entourage**, taught us everything we need to know about agents. Now let's hug it out.

—Mark Lasswell

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

FAST TRACK

Reality Scribes Sue Nets, Studios

The Writers Guild of America (WGA) escalated its fight over reality TV, backing a suit by a dozen writers who accused eight networks and production companies of violating California labor laws.

The suit, filed Thursday in California state court, alleges that the producers broke laws governing wages, overtime and meal breaks.

The writers worked as "story editors" or producers on shows including *The Bachelor*, *The Two Timers*, *The Will* and *The Real Gilligan's Island*. The suit charges that the writers were required to fudge time cards, cloaking the amount of overtime they put into the shows, and were only paid flat weekly rates.

Defendants are ABC, CBS, The WB and TBS, plus four production companies: Next Entertainment, Telepictures Productions, Syndicated Productions and Dawn Syndicated Productions.

The writers ask the court to certify the suit as a class action that would cover a number of story editors and producers for the affected shows.

The suit is part of the WGA's campaign to organize reality-show writers, who the union claims are little different from writers on sitcoms and dramas already covered by a bargaining agreement with Hollywood studios.

The WB, for one, didn't need a script writer for its comment on the suit: "We do not comment on pending litigation," said a network spokesman. CBS similarly had no comment.—J.M.H.

'Dancing,' 'Geek' Finish Strong

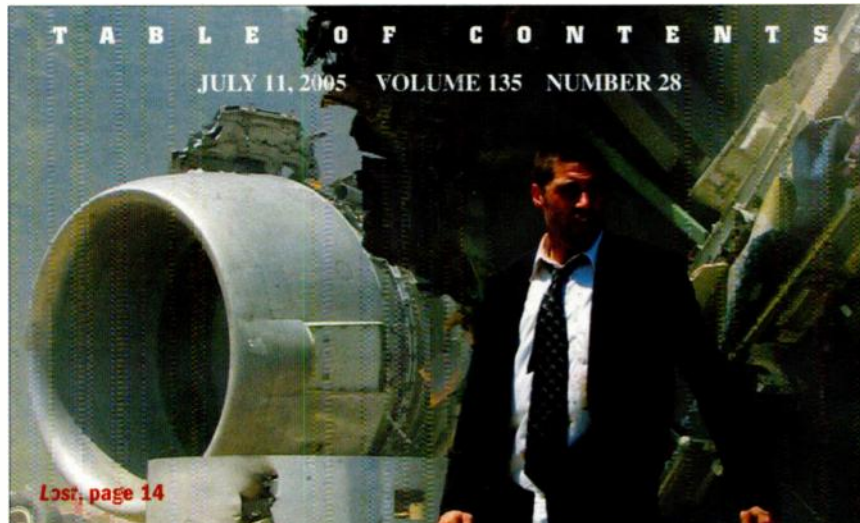


Dancing With the Stars

ABC is crowing about the finale of *Dancing With the Stars*, and The WB is trumpeting its final installment of *Beauty and the Geek*.

Dancing, airing at 9-10 p.m.

Wednesday, garnered 22.4 million viewers (versus 19.3 million combined on the other five networks) and a 6.7 rating/19 share in adults 18-49.



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The WB's *Beauty* finale finished first in its 8-9 p.m. Wednesday time period among adults 18-34 (2.1/8) and persons 12-34 (2.0/8) for the fifth straight week and led among women 12-34 (2.5/9), men 18-34 (1.9/8), men 12-34 (1.5/7) and men 18-49 (1.7/6).

ABC says *Dancing* achieved the highest viewer and 18-49 totals of any summer series since Fox's *American Idol* attracted 22.8 million viewers and a 10.7/30 in 18-49 on Sept. 4, 2002.—J.E.

'ER' Slated for WB Afternoon Slot

The *ER* will get a lot busier in January.

The WB has announced that the 12-year-old medical drama hit will make its debut as a Monday-Friday broadcast strip. It will be paired with *8 Simple Rules* in the first nine-month installment of The WB's new afternoon programming block.

In addition to appearing five times a week at 3 p.m. from January to September 2006 on The WB, *ER* will continue to air twice a day at 10 and 11 a.m. on TNT, the network's corporate cable sibling; in weekend broadcast



ER will run at 3 p.m. weekdays.

syndication; and, of course, at 10 p.m. Thursdays on NBC.

If no one blinks, that would mean 17 runs of *ER* per week for nine months. A rep for The WB says there are currently no plans to renew *ER*, from Warner Bros. Television Domestic Distribution, beyond September 2006.

With only the 3-4 p.m. hour in September 2006 left to fill, The WB spokesman emphasizes, the network will see how the market shakes out before making a decision. There "are some real interesting titles out there," he says.

Warner's *Everwood* on The WB and Sony's *The Shield* on FX will be available in fall 2006, with NBC Universal's *Vegas* entering the off-net fray the following year.

In the 4-5 p.m. period, The WB will double-run *Rules*, which ABC cancelled in May after three seasons. The sitcom was never

Continued on page 21

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TV Vanquished by AOL's Live 8? Not Quite

Edited by Mark Lasswell

It turns out that reports of the death of TV at the hands of Live 8 and America Online were greatly exaggerated.



The Web audience in the U.S. for Live 8 acts like Paul McCartney was dwarfed by TV viewership.



Medialink CEO Laurence Moskowitz



Craig Ferguson finally beats Conan O'Brien. Sort of.

Soon after the July 2 concerts, the conventional wisdom set in: The event was a turning point in the way people consume entertainment, as millions more viewers chose to watch AOL's video streams of performances from venues around the world instead of tuning in to ABC's or MTV's ad-riddled, wretchedly produced day-long presentation. Why, just look at the numbers! Five million for AOL and just 2.9 million for ABC! "MTV and sister station VHI had an average viewership of only 2.2 million viewers," the *Los Angeles Times* said of the channels' "soft ratings."

In a bit of typical post-concert analysis, the *Philadelphia Inquirer* said, "The Internet left cable in the dust. To put it bluntly, MTV sank and AOL soared."

The first warning sign should have been the trumpeting of AOL as cool and popular—the last time anyone heard that was, oh, about 1998. It turns out that the ratings being bandied about re-

sulted in apples-and-oranges comparisons, unless you read the fine print. AOL's 5 million figure was a cumulative number; the average viewership was 175,000 at any one time.

It's like tallying the number of people in Chicago's O'Hare airport *right now* versus the cumulative number who will pass through it *today*. The ABC and MTV

numbers in the 2 millions were *averages*. The networks' cumulative audiences: 16.2 million for ABC's two hours of coverage, and 13.3 million and 9.1 million, respectively, for MTV's and VHI's eight-hour simulcasts. Oh, and AOL's numbers were *global*, not just U.S.

The aesthetics of the coverage was another thing. Clearly, AOL won that war, and a chastened MTV and VHI announced a do-over telecast for July 9 that show-

cased the music instead of the talking airheads.

A VNR Fixer

As threats to restrict government-produced video news releases reached a fever pitch on Capitol Hill this spring, Medialink CEO Laurence Moskowitz—whose company is a major distributor of VNRs—didn't mess around. He hired Public Strategies Inc., a Texas-based lobbying and political-image firm. Moskowitz wanted some high-powered help to fight legislation that would greatly restrict how TV stations could use one of his biggest products, prepackaged news clips that can be run as full stories with little editing.

Public Strategies has close ties to the White House. Its vice chairman, Mark McKinnon, oversaw Bush campaign advertising in 2000

and 2004 (he was on *B&C's* June 27 list of Washington's 10 most influential "Hidden Persuaders"). Public Strategies' chief Washington lobbyist, Billy Moore, is working the VNR issue in Congress.

As it happens, Congress appears set to enact a measure that mirrors the disclosure practice Medialink has followed since 1989. Two weeks ago, the House passed a measure that would require VNRs to carry disclosures identifying the government agencies that produced them. But it would not force TV stations to air the disclosures as some lawmakers demanded. Senate Commerce Committee Chairman Ted Stevens favors a similar approach.

Citing a confidentiality agreement with Medialink, Moore declined a request for an interview, but Moskowitz was happy to chat about the grappling over VNR regulation. He's pleased with the

way the legislation is wending its way through Congress, but he plays down Public Strategies' influence. Instead, he says, "I think worries about VNRs have died down."

Nevertheless, he's keeping Public Strategies on the payroll to help make sure the Senate rejects a tougher bill that would prohibit stations from stripping out disclosures.

A Little Late

Here's the headline of the CBS press release: "FOR THE FIRST TIME EVER, 'THE LATE LATE SHOW' DELIVERS MORE VIEWERS THAN 'LATE NIGHT WITH CONAN O'BRIEN!'"

Here's the asterisked editor's note: "Last week, NBC's late-night programs were rebroadcasts and delayed due to Wimbledon highlights."

It's not that we don't sympathize with publicists, whose job it is to find silver linings, but this looks like an enforced error. When you're flooring Craig Ferguson's chat show and you're reduced to crowing about beating repeats of *Conan* that aired late because of tennis coverage, maybe the low-key approach would be best. Still, a tip of the hat to CBS for admitting the special circumstances of the "first ever" triumph.

FLASH!

NBC UNIVERSAL
TELEVISION DISTRIBUTION

BALTIMORE
WBAL • 7:30PM

IMPROVING PRIME ACCESS FOR WBAL! BEST TIME PERIOD PERFORMANCE IN 10 YEARS

MAY 2005	WOMEN 18-49	WOMEN 25-54
ACCESS HOLLYWOOD	4.2	4.8
MAY 2004 HOLLYWOOD SQUARES	2.6	3.2
MAY 2003 HOLLYWOOD SQUARES	1.7	2.4
MAY 2002 HOLLYWOOD SQUARES	2.8	2.7
MAY 2001 HOLLYWOOD SQUARES	1.6	2.1
MAY 2000 HOLLYWOOD SQUARES	3.3	3.8
MAY 1999 HOLLYWOOD SQUARES	3.9	4.5
MAY 1998 AMERICAN JOURNAL	2.0	3.3
MAY 1997 AMERICAN JOURNAL	2.9	3.2
MAY 1996 AMERICAN JOURNAL	3.0	3.8

SOURCE: NSI SNAP 3, MAY'S '96-'05. 7:30-8PM PA. RATINGS.

ABC: An Upfront Spoiler?

Rivals think the network set the ad-market bar too low

ABC Ad Sales President Mike Shaw, who heads a team that is bringing \$2 billion or so in the door, has no reason to be paranoid.

So why does he keep a bullet-proof vest in his office? The front bears a label with his name; the back features a bulls'-eye with the ABC logo in the center. The body armor was a gift from Disney-ABC Television Group President Anne Sweeney during tougher days, when advertisers were trying to drive ABC's prices down.

ABC's Nielsen resurgence means that Shaw needs no protection from advertisers this year. They showered his company with hundreds of millions of dollars in new business during recent upfront ad negotiations.

But the vest might come in handy for deflecting potshots from rival networks whose upfront was far more disappointing. With cable sales teams still working to wind up negotiations with advertisers, even strong networks are ending up with far smaller price increases than expected. And weak networks have had a horrible time, evidenced by NBC's price declines and \$1 billion drop in upfront commitments.

A weak upfront market for national advertising could reverberate into the sales offices of TV stations and cable systems.

Shaw's position now and the gloomy outlook so far raise a few questions worth exploring:

DID ABC SPOIL THE UPFRONT PARTY FOR EVERYONE?

Sanford Bernstein media analyst Michael Nathanson bluntly titled a recent upfront market report *Apocalypse Now...or How ABC Helped Themselves and No One Else*. He argues that ABC "panicked" and set its cost per thousand viewers (CPM) too low. Disney had expected 9% increases but settled for 4%-6%.

Because ABC concluded its negotia-

tions less than a week after broadcasters finalized their fall schedules, Shaw set the pace for the entire market. CBS and TNT had expected to secure increases of 8% or more but settled in ABC's range. Fox, The WB, USA Network and HGTV are coming in a bit lower.

Executives at ABC's rivals echo Nathanson's sentiment.

Sitting in his office, Shaw chuckles. His team increased ABC's take in the upfront by 30%, from \$1.7 billion last year to \$2.1 billion. Prime time commercials are now selling for an average of \$101,000 each, up from \$80,000 last year.

Shaw doesn't see any money that he left on the table. It was immediately clear to him that ad buyers didn't have as much money to spend as expected.

"We got to a point where we believed our clients," he says. "Obviously, we would have preferred it to be a stronger overall marketplace. Then, we could have driven CPMs."

Other networks have not proved that ad buyers have some secret cash stash that ABC has missed.

WHAT DOES THE UPFRONT SIGNAL ABOUT THE BROADER AD MARKET?

Nothing good. The upfront market is suffering from a weak economic outlook, problems in major ad categories (cars, drugs and movies); and a growing unease over the effectiveness of television, particularly in the face of the targeting offered by Web ads.

None of that bodes well for TV stations and cable systems selling ads in local markets. If GM is floundering nationally, it's not likely that GM dealers will be back anytime soon. The same goes for retail chains like Wal-Mart, Target and Sears, all of which are trimming spending.

Networks—particularly cable and NBC—are pinning some hopes on a strong "scatter" market, believing that advertisers that didn't reserve time during the upfront market will be spending

more freely in the fall and winter.

But no one's forecasting any rebound. "You need a category story," says one major TV buyer. Domestic car makers are in a cyclical slump. Pharmaceutical companies worry about regulatory scrutiny. Even DVD sales are beginning to slow. "What category is coming back? I don't see it."

This is bad news for some media conglomerates heavily reliant on TV advertising. CIBC media analyst Mike Gallant calculates that broadcast and cable advertising accounts for 42% of Viacom's companywide revenues and 39% of its operating cash flow. For News Corp., TV ads are 25% of revenues and 37% of cash flow.

CAN NBC MAKE UP LOST GROUND?

NBC's prime time upfront sales dropped from \$2.9 billion last year to \$1.9 billion. Most of that stems from the network's steep 17% ratings drop. But about a

third comes from a decision to bet on the scatter market.

NBC traded the certainty of committing time upfront for the hope of higher prices in scatter. So instead of selling 83% of NBC's time upfront, the network committed just 70%.

NBC executives are praying for three things. One is a rebound in the ad market, which is unlikely. Another is a ratings meltdown at rival networks, which would tighten inventory by forcing them to devote spare time to make-goods.

The third hope? A dramatic NBC ratings revival. That would give the network more viewers to sell and offset some—though not all—of the network's loss. Of course, if NBC's fall schedule doesn't succeed, some network executives may be calling Mike Shaw to borrow his Kevlar vest. ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS By John M. Higgins

THE B&C

WEEK OF JULY 1-7

THE B&C 10

WEEK	YTD
-1.3%	-8.4%

BROADCAST TV GROUPS

WEEK	YTD
-0.1%	-12.1%

CABLE OPERATORS

WEEK	YTD
-1.5%	-3.9%

RADIO

WEEK	YTD
-0.4%	-8.0%

	CLOSE	WEEK	YTD
Dow Jones	10302.29	0.3%	-4.5%
Nasdaq	2075.66	0.9%	-4.6%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$32.22	0.1%	29.4%
Clear Channel	\$30.91	-0.1%	-7.7%
Comcast Corp.	\$29.32	-2.1%	-10.7%
Disney	\$24.45	-2.9%	-12.1%
EchoStar	\$29.84	-1.1%	-10.3%
Hearst-Argyle	\$24.39	-0.4%	-7.5%
News Corp.	\$16.76	-0.6%	-12.7%
Time Warner	\$16.25	-2.8%	-16.4%
Tribune	\$35.25	0.2%	-16.4%
Viacom	\$32.58	1.1%	-12.1%

GOOD WEEK

Washington Post	\$840.50	906.6%	-14.5%
Playboy	\$13.82	6.8%	12.4%
Charter	\$1.26	6.3%	-43.8%
Playboy Ent.	\$12.20	6.3%	4.9%
TVo	\$7.05	5.5%	20.1%

BAD WEEK

Young Bcstg.	\$3.67	-11.6%	-65.2%
CSG Systems	\$17.62	-7.2%	-5.8%
ValueVision	\$11.39	-5.2%	-18.1%
Crown Media	\$9.15	-3.0%	6.4%
Disney	\$24.45	-2.9%	-12.1%

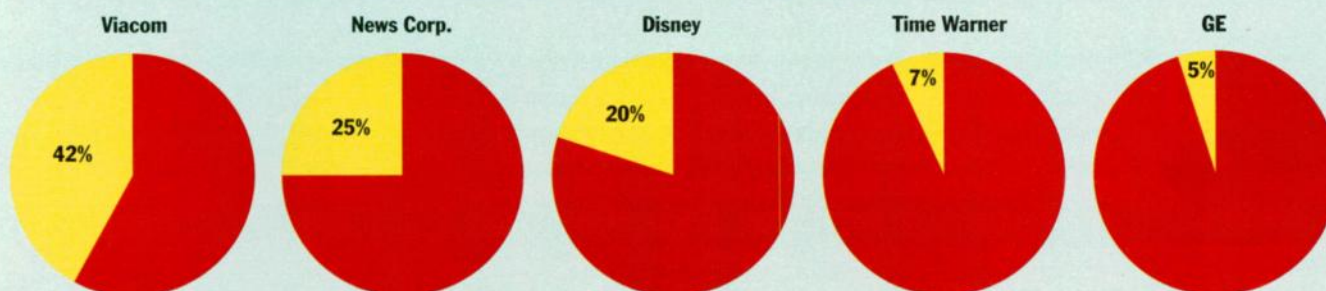
YOUNG FALTERS

-11.6%

Investors were unhappy with Young Broadcasting's disclosure that independent station KRON San Francisco and the station group's national sales operation will take a toll on financial results, and earnings could come in 11%-20% less than projected in May. Young's stock dropped 11.6% last week.

WHO'S EXPOSED

Viacom and News Corp. are the most vulnerable in a weak TV-ad market



SOURCES: CIBC's Mike Gallant; B&C estimates. TV ad revenues include broadcast and cable networks and TV stations.

■ TV Ad Revenue ■ Total Revenue



Oprah



el of Fortune

RATINGS 6/20-26/05

Nielsen Media Research

Top 25 Shows HOUSEHOLDS

PROGRAM	AA	GAA
1 Wheel of Fortune	6.9	NA
2 Jeopardy!	6.0	NA
3 Oprah Winfrey Show	5.7	5.7
4 Everybody Loves Raymond	5.4	6.5
5 Seinfeld	5.2	6.4
6 Seinfeld (wknd)	5.0	6.2
7 Dr. Phil	4.6	4.6
8 CSI: Crime Scene Investigation	4.5	5.1
8 Friends	4.5	5.6
8 Judge Judy	4.5	6.9
11 Entertainment Tonight	4.2	4.2
12 Everybody Loves Raymond (wknd)	3.6	3.7
13 Wheel of Fortune (wknd)	3.4	NA
14 Live With Regis and Kelly	3.3	NA
15 Inside Edition	3.1	3.1
15 Judge Joe Brown	3.1	4.4
17 Who Wants To Be a Millionaire	3.0	3.4
18 Entertainment Tonight (wknd)	2.9	3.0
18 Maury	2.9	3.1
20 King of the Hill	2.8	3.5
20 Malcolm in the Middle	2.8	3.5
22 Cops	2.7	3.4
22 That '70s Show	2.7	3.3
24 People's Court	2.6	2.7
25 The Insider	2.5	2.6

Top Off-Net Sitcoms HOUSEHOLDS

PROGRAM	AA	GAA
1 Everybody Loves Raymond	5.4	6.5
2 Seinfeld	5.2	6.4
3 Seinfeld (wknd)	5.0	6.2
4 Friends	4.5	5.6
5 Everybody Loves Raymond (wknd)	3.6	3.7

According to Nielsen Media Research Syndication Service Ranking Report June 20-26, 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

Trib's 'World'-Class Deal

DreamWorks pact includes Spielberg flick **By Jim Benson**

Dick Askin, president/CEO of Tribune Entertainment, aims to grow his company's ties with DreamWorks SKG to include original programming, production distribution and acquisitions.

Last week, while agreeing to the third extension of a previous 10-year deal, Tribune and DreamWorks announced that Tribune will get exclusive broadcast-distribution and barter rights to 18 titles from 2004 and '05.

The pact includes Steven Spielberg's super-hot *War of the Worlds*, which grossed a hefty \$112.7 million in its first six days of theatrical release, *Shrek 2*, *Shark Tale* and *Madagascar*, as well as Michael Bay's upcoming action flick, *The Island*.

Askin hopes that other Tribune-DreamWorks alliances will follow. But one business the alliance won't touch is the syndicated weekly action hour. Tribune has long made hour-long dramas a cornerstone of its programming strategy, but action hours have fallen on hard times in recent years. Tribune is still in the business but no longer makes it a focal point. "We have changed our action-hour model," says Askin.

The movie deal comes with a new look, too, according to Askin; Rick Sands, president/COO of DreamWorks; and Hal Richardson, head of DreamWorks Worldwide Television Distribution. Tribune is breaking new ground by

offering a nine-day syndication window for a few of the big DreamWorks movie titles. (Stations get two runs of the title in that time period.) The narrow time frame is a radical departure from the traditional 30-day window and gives national advertisers a chance for a coordinated campaign.

Tribune has been meeting with ad agencies and clients "about ways to monetize the short window" and to "make the traditional barter window a little different," Askin says.

The syndicator gets 14 minutes to sell to national advertisers for each two-hour movie as part of a revenue-sharing agreement with DreamWorks. Stations retain 14 minutes of local time (21 minutes for three-hour films).

The latest DreamWorks package has already been cleared on the Tribune station group, which covers 22 major markets and 89 of the top 90. Askin expects it to ultimately end up with 98% clearance, mostly in early- and late-fringe weekend time periods.

The first movie, yet to be named, can come from any one of the three packages and will be available for syndication in October 2006, between the shared broadcast/basic-cable window and the second HBO run. With a shorter window, Askin believes, advertisers can be more creative in their sponsorship approaches. The goal, he says, is to get a "different caliber of advertiser" than traditionally buys into film packages—particularly sponsors willing to pay a premium for A-list titles. ■



Tribune's Dick Askin

IN FOCUS

'JEOPARDY!' CAN'T BEAT A WINNER

The ghost of *Jeopardy!* player extraordinaire Ken Jennings haunted the game show in the Nielsen national barter rankings for the week ended June 26, the first full week of summer, when viewing levels fall as the weather heats up.



Ken Jennings Jennings, who made his first *Jeopardy!* appearance on June 2, 2004, and was in the early stages of his months-long winning streak in the year-ago week, had lifted ratings to the point where comparisons will be tough in the months ahead.

The game show earned a 6.0 rating for the week, down 20% from the previous year but up 3% from the previous week and 6% for the entire season. (Jennings made it to the November sweeps and returned for the show's Tournament of Champions in May.)

Overall, three shows were up by double digits: *Reruns of Starting Over* climbed 13% week-to-week to a 0.9 (flat with a year ago), *Dr. Phil* grew 12% to 4.6 and 15% for the year, and *Montel* jumped 12% to 2.2 as a result of a big boost in women 18-34. It earned a 1.4 in the demo, its best mark since May.

LAST 'DANZA' FOR SEVERAL STAFFERS

As *The Tony Danza Show* prepares for its do-or-die sophomore season, Buena Vista Television has axed executive producer John Redmann, supervising producer Shane Farley, and Erika Vettrini, a correspondent and former contestant on NBC's *The Apprentice*.

BVT confirmed the exit of the producers and the talent but did not say why. A spokeswoman said an announcement concerning a new executive producer will be made soon.

COUNTDOWN TO TV'S TOP 5 SITCOMS

Other Sitcoms drop out of the Top 5, while 'Still Standing' remains

#5 Still Standing	
#4	Scrubs
#3	Will & Grace
#2	Everybody Loves Raymond
#1	Friends

OUT OF 46 SITCOMS

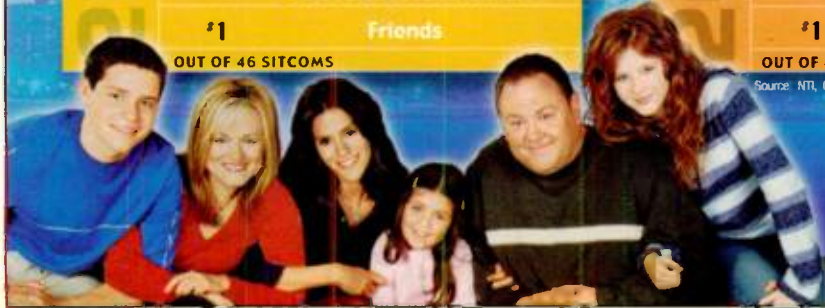
#5 Still Standing	
#4	Two and a Half Men
#3	Will & Grace
#2	Everybody Loves Raymond
#1	Friends

OUT OF 48 SITCOMS

#5 Still Standing	
#4	Will & Grace
#3	Joey
#2	Two and a Half Men
#1	Everybody Loves Raymond

OUT OF 42 SITCOMS

Source: NTL, Gemini Explorer, Broadcast Spots as of 6/26/05, Top 5 Sitcoms (Sitcoms Comedy & Evening Excludes) Ranked on HH Rtg, 5-7 TC, exclud. music. Subject to Qualifications Available Upon Request.



Still Standing

COMING SOON TO SYNDICATION!



STATION TO STATION

Station Stresses Boston Accent

By Allison Romano

After five years and two markets, Diane Sutter is close to bringing her vision for a new breed of community broadcasting to the airwaves. Later this summer, Sutter, founder and president of Shooting Star Broadcasting, plans to re-launch independent station WNDS Boston, acquired last fall, as a hyper-local station with a heavy dose of local programming and viewer participation. "We're going to make this a station that is of, by and for the viewer," says Sutter.

While she isn't ready to give too many details yet, Sutter says viewers will contribute content to WNDS on-air and online. The audience will also suggest show ideas and weigh in on the station's schedule.

At a time when TV stations are trying to strengthen their connection with viewers, Sutter's experiment is sure to grab attention. Increasingly, broadcasters want "to have a citizen voice in the process," says station consultant Seth Geiger of SmithGeiger. Stations are reaching out to viewers



Diane Sutter

and asking them to help gather news by sending video from their cellphones or text-messaging tips. Broadcasters are also developing new ways to reach viewers who are on the go, with innovations including online newscasts and podcasting.

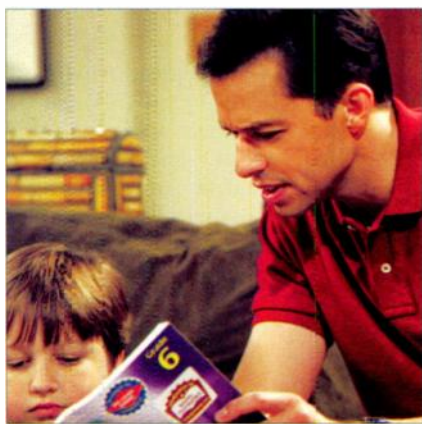
Sutter's new ideas for television are inspired by old-school radio, which, she says, forges deep connections in its markets by drumming up community events and getting involved in local happenings. Sutter envisions WNDS' pursuing similar efforts: "We'll be doing radio with pictures."

Sutter is well-schooled in local media. A Pittsburgh native, she spent 15 years in the radio business, including running WWSW(AM/FM) Pittsburgh, then owned by Shamrock Broadcasting, Roy Disney's family-owned broadcasting company. Sutter went on to run Shamrock's TV stations.

When Disney bought ABC,

Networks' Summer Show and Tell

Critics to preview new fall series By Jim Benson



Two and a Half Men, moving to 9 p.m. on Mondays, will be highlighted at TCA.

This week marks the beginning of an expensive, surreal 2½-week PR marathon known as the Television Critics Association summer press tour (TCA), which is designed to highlight new shows for the fall season.

While TCA is officially intended to preview new series, critics will most likely focus on the six broadcast networks' most talked-about sitcoms, including UPN's Chris Rock childhood chronicle *Everybody Hates Chris* and NBC's *My Name Is Earl*, and dramas like ABC's *Commander in Chief*, not to mention the Jerry Bruckheimer-inspired crime procedurals.

During TCA, which runs through July 29 at the Beverly Hilton Hotel in Beverly Hills, the broadcast and cable networks dole out an estimated \$350,000-\$750,000 each to simultaneously entertain and hold hostage a couple hundred critics and reporters who cover television.

While the costs have raised some eyebrows, especially when advertising is flat or down, the networks still believe that the often derided event—along with a slimmed-down version in January—is worth it and cheaper than paid advertising.

"TCA has always been—and remains—an extremely effective platform to introduce new programs to the press," says The WB spokesman Paul McGuire. "With the glut of representative print, electronic and online media, we can showcase our network in the best possible light to a concentrated audience interested in the business of television."

The price list includes what's known to some as the "annual shrimp-and-swine fest"—lavish parties, meals,

marketing reels, review episodes, and room, board and travel for a spate of logistically challenged stars.

Moreover, the networks must contend with a media gaggle that grows increasingly restless and cranky with each passing week and hors d'oeuvre. The questions directed at stars, producers and executives can turn awkward or even downright ugly. Publicists hope to collect positive quotes, which they pass on to network marketing departments for on-air promos. Sometimes positive stories, which carry the aura of objectivity, stand out more than paid advertising.

Chris Ender, senior VP of communications for CBS and UPN, sees press tour as a valuable promotional tool but acknowledges he is concerned about how much his networks' three-day event costs. "When we're putting together the press-tour schedule," he says, "there are sessions you have to have [involving the new shows], there are sessions that are interesting [like the one this year looking at the convergence of television and the Internet and how consumers get their news in today's digital world] and network priorities."

For CBS, that includes convincing critics that *Two and a Half Men* can anchor its Monday-night comedy block and hyping critically disregarded *King of Queens*, which will move back to Mondays to lead off the night at 8 ET.

Borrowing from the success of a certain ABC hit, CBS will bill the original ladies of *Knots Landing* as the "original *Desperate Housewives*" to promote an upcoming reunion special.

Press tour is perhaps more vital for smaller cable networks, which need their shows to

stand out amid the offerings on hundreds of digital channels. Most of them are forced to campaign for a spot on the tight TCA schedule each year.

Even critics' darling BBC America, for example, got passed over its first year. Now seven years old, the network has presented at the past dozen press tours and relies on them to get the word out about high-priority shows—this year, those are the crime drama/musical *Viva Blackpool* and hospital drama *Bodies*.

Says Jo Petherbridge, the network's senior VP of communications strategy and online, "It's a great opportunity to bring our talent over to meet writers face to face and expose U.S. journalists to a whole array of British accents." ■

Additional reporting by Anne Becker

Shamrock sold off its TV stations, and, in 1997, Sutter's Shooting Star bought its first station, CBS affiliate KTAB Abilene, Texas. Two years later, KTAB was sold to Nexstar Broadcasting, and Sutter was on the hunt for a new TV station.

She came very close to buying WQEX Pittsburgh. After a legal battle that dragged on for years, Shooting Star won FCC approval to convert the noncommercial TV station to an ad-supported outlet, but the \$20 million deal fell through after the economy bottomed out following the Sept. 11, 2001, terrorist attacks. But it was in Pittsburgh that Sutter hatched the idea of a local-centric indie. She has been fine-tuning it ever since.

In fall 2004, Shooting Star, in partnership with private-equity firm Alta Communications, offered \$28 million for WNDS, an independent located in Derry, N.H., but licensed to the Boston market. The station is available to 2 million out of about 2.3 million area homes on cable and satellite and over the air.

The station, with a 50-person staff, includes a functioning newsroom that produces two daily newscasts at 7 and 10 p.m. The station runs some top-shelf syndicated fare, including *The Ellen DeGeneres Show*, *Judge Mathis*, and sitcoms *That '70s Show* and *Frasier*. But Sutter says this is not a station that is going to build itself on syndicated fare.

What it will become is a good question viewers will help answer. The station—which is getting new, still-to-be-determined call letters—will query viewers about its current schedule and go from there. That might mean more news or more entertainment. "What this station looks like on day one may not be what it looks like on day 100 or day 300," Sutter says. "We don't have to stay with a show if viewers are not interested."

Sad News

Alex Frank, son of Post-Newsweek station group CEO Alan Frank, died June 24 after a battle with pancreatic cancer. He was 29 years old.

The family requests that donations be sent to the Alex Frank Scholarship Fund at the Berklee College of Music, 1140 Boylston St., Boston, MA, 02215, to the attention of Marjorie O'Malley.

Send local news to aromano@reedbusiness.com



7/11/05

Poplar Forest,
Thomas Jefferson's second home



MARKET EYE

AT A GLANCE

The Market

DMA Rank	67
Population	1,089,000
TV homes	446,000
Income Per Capita	\$15,800
TV Revenue Rank	86
TV Revenue	\$50,700,000

Commercial TV Stations

Station	Ch.	Affil.	Owner
WDBJ	7	CBS	Schurz
WSLS	10	NBC	Media General
WSET	13	ABC	Allbritton
WDRL	24	UPN	Danville TV
WFXR	27	Fox	Grant Comm.
WPXR	38	Pax	Paxson Comm.
WBVA	*	WB	Grant Comm.

* Carried on WFXR's secondary digital channel

Cable/DBS

Cable subscribers (HH)	254,219
Major cable operators	Cox, Adelphia, Charter
Cable penetration	57%
ADS subscribers (HH)**	138,260
ADS penetration	31%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Jeopardy! (WSET)	13/27
Network Show	
CSI (WDBJ)	21/32
Evening Newscast	
WDBJ	14/30
Late Newscast	
WDBJ	8/26

*** May 2005, total households

SOURCES: Nielsen Media Research, BIA Research

A Mountainous Divide

Blue Ridge barrier bisects this market **By Allison Romano**

Hypenated television markets are always challenging because stations have to cover news in two cities and serve different sets of advertisers. But the Roanoke-Lynchburg, Va., market, Nielsen's 67th-largest, presents more obstacles than usual. The cities are about 45 miles apart, separated by the high peaks of the Blue Ridge Mountains.

The range "serves as a physical, economic and social barrier," says Randy Smith, president/general manager of ABC affiliate WSET. On the eastern slope, the Lynchburg area is more agricultural. To the west are Roanoke, the market's largest city and regional economic hub, and the New River Valley, a growing region with several universities.



WDBJ anchors: (from left) Shannon Young, Keith Humphry and Jean Jadhon

CBS affiliate WDBJ, the market leader in overall ratings, and NBC affiliate WSLS are Roanoke-based and focus their newscasts there. WSET, headquartered in Lynchburg, puts its emphasis on its hometown. The Fox affiliate has towers in both cities and two sets of call letters, WFXR Roanoke and WJPR Lynchburg. Its 10 p.m. news spreads coverage to both cities.

Multiple cable operators serve the market. Cox operates in Roanoke and Adelphia in Lynchburg. In the New River Valley, Charter Communica-

tions is the provider.

All media in the area dote on the New River Valley region, home to Virginia Tech University and the growing community of Blacksburg, where the Big Three affiliates have all recently established bureaus.

WDBJ leads in the key early-evening and late news, a distinction it has held for more than 30 years. WSET turned in a second-placed performance in 6 p.m. news in May, helped by *The Oprah Winfrey Show*, airing at 5 as it has for years. The station offers only a half-hour newscast at 6. WSET also airs *Wheel of Fortune* and *Jeopardy!*, but, come fall, the shows will move to WDBJ. WFXR's hour-long 10 p.m. news is produced through a joint news agreement with WSLS.

The Roanoke and Lynchburg economies show growth in the medical and high-tech sectors. Towns like Blacksburg are growing, but Danville and Martinsville have the highest unemployment in the state, about 10% in May, compared with a statewide average of 3.6%.

Local TV stations took in \$50.7 million in 2004, up slightly from \$49.1 million the year before. WDBJ tops all with \$16.3 million in revenue last year.

Station executives fret over a loss of manufacturing jobs, including furniture and textiles. A positive sign, station managers say, is that automotive advertising, which is down in many markets, is holding up this year. "Tourism and the medical industry are big parts of our economy," says WFXR Station Manager Dave Bunnell. Unfortunately, neither category advertises much locally. ■

NEXT: LAS VEGAS

Two Outlets Dabble in Digital

Two Roanoke-Lynchburg, Va., stations are aggressively pursuing content for its digital-broadcast channels.

CBS affiliate WDBJ currently broadcasts three digital multicast channels: a high-definition channel, a general-entertainment outlet and a weather service. The local WB affiliate, WBVR, airs on one of Fox affiliate WFXR's digital channels. A second channel offers high-def.

In contrast, most stations nationwide currently offer only an HD simulcast of their analog signal.

"It is incumbent on broadcasters to build an audience for digital TV," says WDBJ President Bob Lee.

He determined that viewers wanted more weather, sports and family-friendly fare. So on the general-entertainment channel, the station offers Baltimore Orioles and minor-league baseball games, as well as classic series like *The Andy Griffith Show*. WDBJ also buys HD programming, such as *Star Trek* reruns and available *Star Wars* films.

Elsewhere in the market, so far, WSLS and WSET each offer a digital channel in high-def.—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	84%	102
Black	14%	119
Hispanic	2%	15
Asian	0%	11

*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 1 2004 75 Markets Report

THE King OF CLEVELAND!



THE KING OF QUEENS

scores a May Sweep victory with men 18-49 on WUAB!

#1

IN THE TIME PERIOD!

+70%

OVER LEAD-IN!

+55%

OVER YEAR AGO!

Source: NSI, WRAP Sweeps, May '05 (4/28-5/25/05) Men 18-49 Rating NI-F 5PM. Year ago = May '04 (4/29-5/26/04): That '70s Show. Lead-in = 1/2 hr. TP: Jerry Springer

www.sonypicturestelevision.com

'Lost' Shuns Sci-Fi Label

It's a relationship show about people caught up in extraordinary circumstances

ABC's breakout hit, *Lost*, features a character cursed by numbers, polar bears on a tropical island, a group of supernatural-type people called "The Others" and some sort of monster. But the network's marketing people still insist it isn't a science-fiction show.

"Science fiction will not come into play from a marketing standpoint," says ABC Senior VP of Marketing Mike Benson of the show's second year. "We have never used those two words. While there certainly are sci-fi elements to it, it is important that we position the show in a way that is not too narrow."

Lost may be credited with paving the way for new paranormal-related shows this fall, such as The WB's *Supernatural*, CBS' *Threshold* and ABC's own *Invasion*, but the network's marketing plan is to ensure that *Lost*'s sophomore season will avoid the science-fiction label at all costs. What ABC is selling is a relationship show about people caught up in extraordinary circumstances.

"While there are things that may be construed as science fiction in the show,

the things that we want to continue to perpetuate are the mystery and human aspects of the show—and there are some soapy elements, too," Benson says.

Much of the show's buzz can be attributed to the vagueness surrounding the reasons for the happenings on the island—an ambiguity ABC is happy to promote. But some fans were unhappy with the lack of information revealed in the season finale—a complaint also made about the once popular *X-Files*, which aired for nine years on Fox.

SCI-FI ELEMENTS

It is a delicate balance ABC must juggle, even as the show's producers concede that, yes, the show has science-fiction elements and, yes, the fan base is really not dramatically different from that of

Star Trek in all its permutations. (*Trek*'s rabid fans are known as Trekkies.)

The marketing and promotional strategy will be an extension of the launch campaign that was widely labeled as one of the most successful of last season. In addition to on-air and print, last year's strategies—such as leaving ad messages in bottles on beaches and airing radio spots of stranded people breaking in with SOS calls—built water-cooler buzz for the show's premiere.

ABC's decision to continue to downplay the sci-fi element next season makes the show more palatable to a wider target audience on Madison Avenue. Says series co-executive producer

more around the country in 2006.

Berman says that, while the network may want to shy away from sci-fi in its positioning, that aspect is what drives his fanatical audience: "We were real happy there is a monster in the show. When they explain something, it is not as good for us."

Plans are to begin selling memberships to the official *Lost* fan club near the end of August, pending studio

approval. A six-month membership will run approximately \$30 and will include a member kit with knickknacks such as an exclusive DVD featuring convention footage and possibly selected show footage.

"Our area of the company is not nec-

AD INFINITUM
By Ben Grossman

"Science fiction will not come into play from a marketing standpoint." MIKE BENSON, ABC



Damon Lindelof, "I think the network and the studio have always understandably not wanted to brand it as a science-fiction show, because that is a very narrow definition of what a show is."

WEB-SITE MARKETING

In the same spirit, ABC used the show's season finale this year to launch a new campaign. Within the show was a shot of a poster for fictional Oceanic Air and a Web-site address, which fans of the show found. The network then sent out 5,000 postcards touting the Web address to a mailing list it had purchased of targeted 18- to 34-year-olds.

The live Web site (which ABC says has attracted more than 4 million hits) states that all flights are cancelled, but if users plug a series of numbers central to the show's plot—4,8,15,16,23,42—into the "travelers" fields and press "find," they are taken to a seating chart. If those row numbers are clicked on in order, users are taken to a trailer for season two and then to another official show Web site.

ABC also cut a licensing deal with Glendale, Calif.-based Creation Entertainment to use fan conventions, merchandising and a new fan club to leverage the show's passionate following. The first *Lost* convention, which took place in June in Burbank, Calif., drew only about 500 people. But according to Creation co-owner Gary Berman, the per-head sales of merchandise matched that of *Star Trek* events, which Creation has been organizing for 15 years.

Another convention is being arranged for Northern California this year, with plans calling for five or six

essarily a profit center," Benson says. "If there is some way to recoup some of our costs, then we will do that, but this is really about marketing for us and not [about] making money."

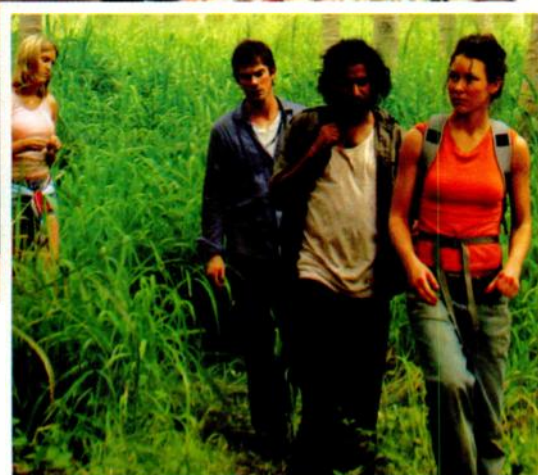
ABC will continue to leverage these ancillary strategies to supplement its on-air push, which it will hold off on breaking until later in August. Says Benson, "I am a firm believer in letting things quiet down and then coming back."

The network will target men and women with different spots but also advertise for a general audience. "We used to cut certain spots for a *Monday Night Football* or an *NYPD Blue*," he says. "But we really kind of set out to simplify our creative strategy. We will do some gender-based targeting, but we just want to find a main message that will work for us on many levels."

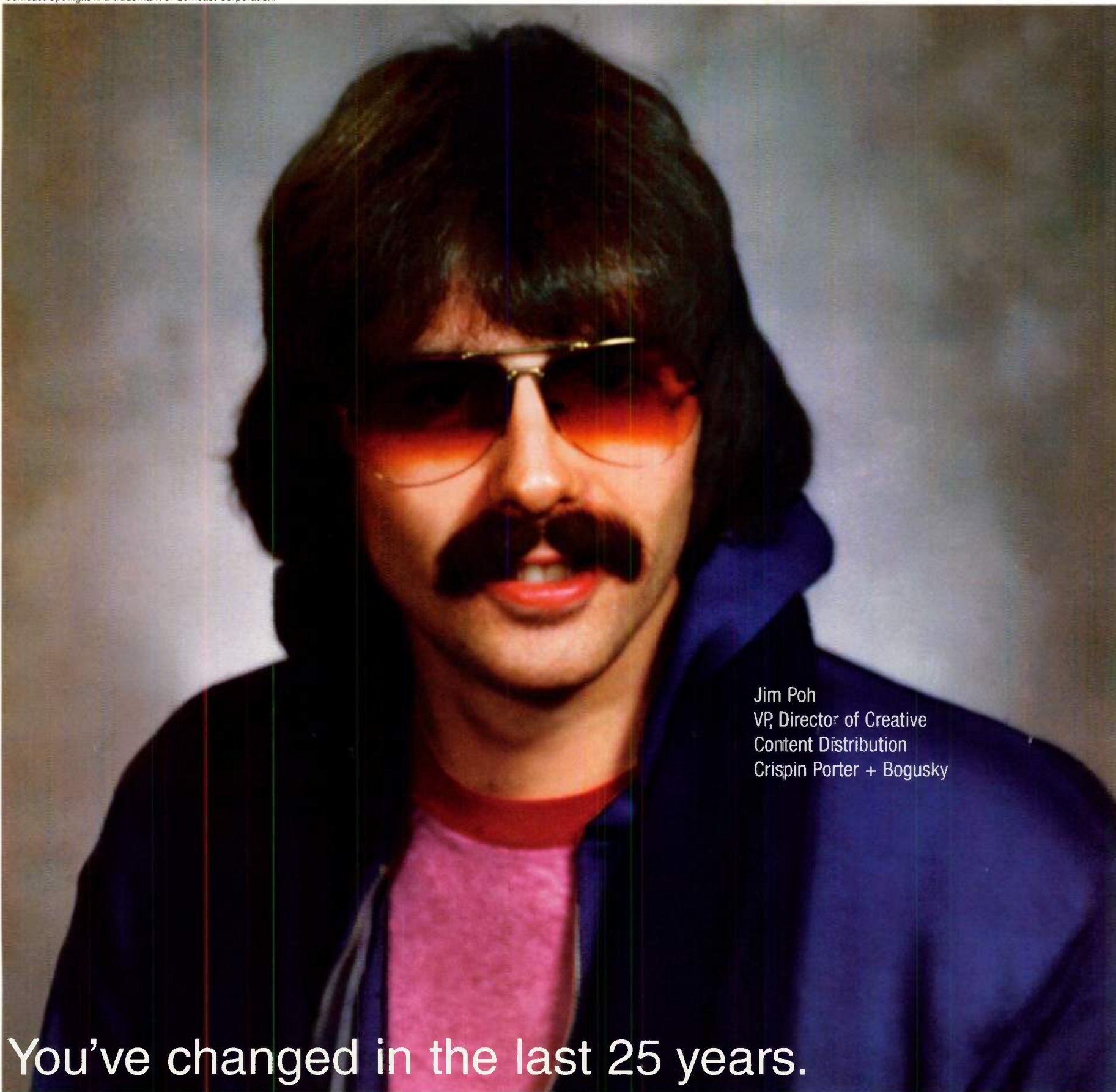
GAMES, CLOTHES AND BOOKS

ABC is also very actively involved in building the *Lost* franchise though the normal route of brand extensions, including the Sept. 6 launch of the first-season DVD through Buena Vista Home Entertainment. The network also plans an episode guide and two novels (from Disney's Hyperion), a calendar (through Andrews' McMeel), trading cards (with Cardinal), a new magazine (with Titan Publishing Group) and an apparel line, for which there is not yet a partner.

And, predictably, discussions for a videogame adaptation of the show are taking place with major players in the game-development world, including ABC's own Buena Vista Games. ■



The wreck of Oceanic Flight 815 (above) set the stage for mysterious happenings on *Lost*—and a marketing strategy to capitalize on them.



Jim Poh
VP, Director of Creative
Content Distribution
Crispin Porter + Bogusky

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Spot cable finally delivers.



WASHINGTON WATCH

Tobacco Foes Push To Boost Anti-Smoking Ads

Anti-tobacco ads save lives, say anti-smoking advocates. Citing a new study demonstrating the ads' effectiveness, the anti-smoking faction hopes to persuade state officials to spend more of their tobacco settlement warning kids about the dangers of cigarettes.

Youth exposed to anti-tobacco ads are more likely to recognize that smoking is addictive and harmful and less likely to smoke, according to the study published in the July issue of the *Archives of Pediatric and Adolescent Medicine*.

"This new study demonstrates once again that funding tobacco-prevention programs is a wise investment that will reduce smoking, save lives and save money by reducing smoking-related health-care costs," says **Matthew L. Myers**, president of the **Campaign for Tobacco-Free Kids**.

Over the past three years, states have cut funding for tobacco prevention by 28%, according to the group. Although the **Centers for Disease Control and Prevention** recommends that all 50 states spend a combined minimum of \$1.6 billion annually, they typically spend around \$538 million.

Money earmarked for the ad campaigns



An anti-smoking TV advertisement

is less than 3% of the \$20 billion in annual revenue that states collected from a settlement reached between the federal government and the tobacco industry in 1998, and from tobacco taxes. Many states have used the settlement to fund **Medicaid** or other budgetary needs.

Black Women Open Media-Law Firm

Washington attorney **Jeneba Jalloh Ghatt** has founded the coun-

Bad News Bells

Help from Congress won't be enough **By Bill McConnell**

Help from Congress may be too little too late for telephone companies battling with cable.

In the past two weeks, lawmakers have announced plans for three different bills with the same mission: eliminating the need to apply for tens of thousands of local cable franchises in markets across the country, a process that would take years to complete. Although the bills would pave the way for phone companies to add video service, many see them as anything but a cure-all for the telcos.

The bills would allow Verizon, SBC, BellSouth and other phone companies to add television service without getting permission from local regulators, as long as they pay franchise fees and comply with other requirements that municipal officials typically demand of cable companies, such as airing public-access channels.

CABLE EATING INTO BUSINESS

The phone companies say they want to get into the business immediately because cable is rolling out local phone service and eating into their business at a furious pace. Sanford Bernstein telecom analyst **Jeffrey Halpern** predicts the Bells will lose 15%-20% of their consumer voice market to cable and Internet-based competitors in the next five years.

Legislation allowing the phone companies to bypass the local approval process has been introduced in the House by Rep. **Marsha Blackburn** (R-Tenn.) and in the Senate by Sen. **Gordon Smith** (R-Ore.). Sen. **John Ensign** (R-Nev.), chairman of the Senate Technology Subcommittee, also is expected to help bail out the Bells with a sweeping revamp of the Telecommunications Act.

"These important, bipartisan bills are great news for consumers who want choice in television," says **Peter Davidson**, Verizon senior VP for federal government relations.

Many lawmakers are also eager to bring a new competitor to cable in hopes of stemming cable's ability to raise programming prices at a steady 15%-a-year clip.

ACTION MAY COME TOO LATE

Capitol Hill—which is preoccupied with the war in Iraq, Supreme Court appointments and Social Security privatization—is likely to find relief for the Bells too controversial to deal with

quickly. The cable industry is fighting any deregulation that doesn't also reduce local governments' oversight of cable operators.

City governments are similarly opposed because they don't want to relinquish any authority in setting cable-franchise fees and dictating schedules for ripping up roads and laying fiber communications lines into the ground.

"The Bells are unlikely to offer video as quickly and broadly as they need to respond to cable's quick invasion of the telephone market," says **Scott Cleland**, analyst with Washington-based **Precursor Advisors**.

Earlier this year, the phone companies suffered disappointments at the state level as well. In both Virginia and Texas, phone companies pushed for statewide franchise models, but Texas lawmakers voted down the idea, and Virginia tabled the debate until next year.

Any phone company could cut the time needed for negotiating a franchise to a month or two by agreeing to the same terms as the local cable company. But few phone companies will take that option because they would be required to serve an entire market, not just the most profitable neighborhoods.

EASY ROAD UNTRAVELED

"Their big objection to complying with existing franchise deals is the market-wide-buildout requirement," says **Paul Gallant**, media-policy analyst for **Stanford Washington Research Group**.

Cheryl Leanza, legislative counsel for the **National League of Cities**, makes no apologies for fighting to preserve the municipalities' authority.

She says, "We're very concerned about efforts to nationalize video franchising." ■

Cable is eating into the telcos' business at a furious pace.

GOING TO VIDEO

The Bells' dilemma in numbers

15%-20%

Loss of Bells' local voice customers by 2010

\$15 billion

Amount of spending on video-capable fiber networks

6%

Share of video market expected by 2010

SOURCE: Sanford Bernstein Research

try's first communications-law firm owned by black women. She has teamed with **Nicolaine Lazarre**, a former corporate-law associate with **Weil, Gotshal & Manges**, and **Fatima Fofana**, a former **Davis Wright Tremaine** attorney who will focus on entertainment deals in **Los Angeles**. The firm is called the **Ghatt Law Group**.

The three women met each other at Washington-area universities; Ghatt was Lazarre's instructor at **Georgetown University Law Center's Institute for Public Representation**, a non-profit law clinic that specializes in telecommunications work. Fofana and Ghatt studied together at the **University of Maryland** and the **Catholic University School of Law**.

Ghatt says the firm will assist minority and small-business broadcast and communications clients. A major focus will be helping prospective station owners find properties to buy and the capital to buy them.

Deaf Viewers Voice Complaints to FCC

Faced with mounting complaints from deaf viewers, the **FCC** will propose increasing the amount of closed captioning that is required of TV stations and cable operators. Advocates are seeking to eliminate exemptions that allow stations to scrap real-time captioning during live news and emergency reports. The proposal will be unveiled at the FCC's monthly meeting July 14.

Stations and cable and satellite operators have been required to provide closed captioning since 1998, when the FCC began phasing in an increasing quota on captioned programming. Currently, stations must provide 1,350 hours each quarter, roughly 16 hours a day. By Jan. 1, all new programming must be captioned.

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

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

THE NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES
WILL PRESENT THE PRESTIGIOUS TRUSTEES AWARD TO
ROBERT A. IGER

HONORARY DINNER
TO BE HELD IN
NEW YORK CITY
OCTOBER 20, 2005



Robert A. Iger
Chief Executive Officer
The Walt Disney Company

The National Television Academy will present one of its most prestigious awards to Robert A. Iger, Chief Executive Officer of The Walt Disney Company. The presentation will be made at the National Television Academy Trustees Award dinner at the Marriott Marquis in New York City on October 20, 2005. Leading film, television, and print executives from around the United States are expected to attend.

"Bob Iger personifies the extraordinary calibre of person deserving of the Academy's highest honor. Not only has he distinguished himself as a successful chief executive of a growing global enterprise, but he has at the same time managed to invest himself personally in matters of moment to his colleagues and his community. We welcome both friends and professional associates to join us in New York for this well deserved tribute."

- Peter O. Price, National Television Academy President & CEO

A special section honoring Robert Iger will appear in the October 17th issue of Broadcasting & Cable and Multichannel News.



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NEWS

103 Critics Pick the Best Shows on TV

BY MARK LASSWELL AND ROB BIEDERMAN

With the start of the Television Critics Association confab and the announcement of the Emmy Awards nominations this week, *B&C* thought this would be the ideal time to canvass some of the most TV-saturated experts of all—TV critics and journalists—to find out what they prized most about the 2004-05 season. *B&C* quizzed 103 of these mavens, soliciting their views on half a dozen categories, from the best show overall (*Desperate Housewives*) to the worst (*Fear Factor*).

For the six categories we asked critics about, we've listed the top vote getters, as well as some other notable favorites, and the percentage of the total vote that each received.

As you might have heard, folks who write about TV can be a rather headstrong bunch. Just because they rave about a show (*Arrested Development*, for instance), doesn't mean the public will follow, and their critical brickbats somehow can't put a dent in viewership of some stalwarts, such as, say, CBS' *Yes, Dear*. Not that critics speak with one voice: As you will see, although the winners in our poll were usually clear-cut, none of them succeeded in winning a majority of votes.

The editors were delighted by the enthusiastic response to our questions and appreciate the time and thought that went into making the selections.

The *B&C* Critics Poll 2005 is the first entry in what promises to become an exciting summer rite at the magazine.

BEST SHOW



Desperate Housewives

Critics have been raving about *Desperate Housewives* all season long, and in the *B&C* poll, creator Marc Cherry's convention-bending, hour-long comedy emerged as their pick for the best show of the year. Not only did it revive Teri Hatcher's career, but it also got critics using superlatives to describe an ABC series again.

Housewives "has found a way of playfully mixing comedy, mystery, drama and soap opera into an engaging hour. It's life, slightly over the top, and I can't wait for its return." Jay Handelman of the *Sarasota Herald-Tribune* noted on his ballot.

"*Housewives* is just what TV needed," said Dave Walker of the *New Orleans Times-Picayune*. Indeed, Ed Martin of *The Meyers Report* said the show is just what devoted TV viewers needed: "It's television for people who love television, written and produced by people who truly understand and respect their audience."

Bob Laurence of the *San Diego Union-Tribune* appreciates that the show is "always fun and irreverent," but he did sound a cautionary note going into the second season: "It'll be interesting to see how long they can keep it fresh."

CHOICE COMMENTS

Critics don't always agree, of course, and there wasn't anywhere near unanimity on which is TV's top show. Here's a sampling of other voices:

☞ "Lost, because it was a simple idea—a cliché, really—told brilliantly, ... because it renewed my faith in the viewing public."—Alex Strachan, *CanWest News Services*

☞ *The Daily Show With Jon Stewart* "is the one show I cannot miss. Funny, smart, aware, current, idiotic. What's not to like?"

—Rick Kushman, *Sacramento Bee*

☞ "SportsCenter on ESPN hands down. Oh, scripted stuff? *Arrested Development*."

—Tim Goodman, *San Francisco Chronicle*

A SERIES WITH CHUTZPAH

By Rodi Alexander

Desperate Housewives is a fun series with extraordinary writing. You never know what's going to happen, and, just when you think you have it figured out, the series throws you a curve. It's never too heavy and never too light. It offers a terrific balance of comedy and, yes, unexpected drama. Never dull and a number-one attention grabber, *Desperate Housewives* is unusual enough it may become one of the very best series of all time.

Who could predict that this series would create such a sensation that

viewers would all but quit talking about when Sundays would be rescued by *The Sopranos*' return to HBO?

It's difficult to discover finely honed, ingenious writing on television that never loses an audience's interest. *Desperate Housewives* keeps an audience on its toes. Writer/creator Marc Cherry even manages to achieve suspense with hilarity. And without beating around the bush, the series depicts what millions of women often secretly wish to say or do but don't have the chutzpah to pull off. ■

Alexander is a television critic for the Bergen (N.J.) Newspaper Group.



Rodi Alexander

☞ **WINNER: DESPERATE HOUSEWIVES, ABC, 19%**

☞ **LOST, ABC, 17%**

☞ **DEADWOOD, HBO, 11%**

☞ **THE DAILY SHOW, COMEDY CENTRAL, 7%**

☞ **GILMORE GIRLS, THE WB, 5%**

B&C CONDUCTED ITS SURVEY MAINLY VIA E-MAIL THROUGH THE MONTH OF JUNE. HERE ARE THE RESPONDENTS: Marc Allan, *Nuvo Newsweekly* • Rodi Alexander, *Bergen News Group* • Joe Amarante, *New Haven Register* • Vicki Arkoff, *Sweet 16* • Michael Aus The Interview Factory • Rick Bentley, *The Fresno Bee* • Bob Betcher, *Scripps Treasure Coast Newspapers* • Robert Blanco, *USA Today* • Hal Boedeker, *Orlando Sentinel* • Amy Bonawitz, *People magazine* • Larry Bonko, *The Virginian Pilot* • Bill Briour Davis Group • Mark Dawidziak, *The (Cleveland) Plain Dealer* • Janet di Lauro, *Soap Opera Weekly* • Daniel Fienberg, *Zap2it.com/Tribune Media Services* • Tim Feran, *The Columbus (Ohio) Dispatch* • Marshall Fine, *Gannett News Service/The Journal News Republic* • John Griffiths, *Us magazine* • Jay Handelman, *Sarasota Herald Tribune* • Hugh Hart, *Los Angeles Times* • Peter Hertlaub, *San Francisco Chronicle* • Linda Haugsted, *Multichannel News* • Candy Havens, *FYI Television* • Tim Holland, *TV Guide* • Donald Kaplan, *New York Post* • David Kronke, *Los Angeles Daily News* • Rick Kushman, *The Sacramento Bee* • William LaRue, *Syracuse Post-Standard and Herald Journal* • Bob Laurence, *San Diego Union-Tribune* • Luaine Lee, *Scripps Howard/Ki Chronicle* • Melanie McFarland, *Seattle Post-Intelligencer* • Mark McGuire, *The (Albany, N.Y.) Times Union* • Valerie Milano, *Communications Daily* • Gerri Miller, *Satellite Direct/Orbit* • Terry Morrow, *Knoxville News-sentinel/Scripps Howard* • Barbara O

LOST CRUSHES THE CLICHÉS

By Ned Martel

Lost is the endpoint of some evolutionary moment in TV history, where the complications that we learned to handle in reality TV finally informed the most fantastical scripts.

Think of all the old saws that are disproved through one show: Audiences won't tolerate subtitles; mysteries need to be quickly resolved; characters have to be American in appearance and accent and travel only to familiar places; and you can't allow flashbacks to be a regular feature. *Lost* dispensed with any such executive objections. (ABC even dispensed with the executives who dispensed with such objections, but that's another story.)

The dozen or so interwoven storylines prove the theory, popularized in Steven Johnson's new book (*Everything Bad Is Good for You: How Today's Popular Culture Is Actually Making Us Smarter*), that TV-trained brains can juggle many different backstories and subplots. The casting of unknowns has resulted in a troupe of actors who seem

eager but appropriately uncomfortable in their surroundings.

The only problem: Runaway plotlines threaten a fantastically shaky narrative. (In the finale, I'd have been happier if that cracked-open hatch led not to a limitless tunnel but instead to a shallow grave for those dopey polar bears—two wacked-out mysteries done away with at once!) By midseason, the show's panting fans and doubting critics clamored for some character to be killed off. But this was not bloodlust, since there are plenty of places to view the escalating prime time body count. It was a plea to stop the contrived teases that crop up in the last five minutes with yet another major character rescued from death's clutches. This kind of story-telling threatened to turn a vivid survival story into a comic book.

The show does best when it learns from its true ancestor, *Survivor*, where contestants endure true physical anguish, slowly reveal their biases and motives, and tread carefully in a weird new world—and where anybody can be eliminated at any time. ■

Martel frequently writes about television and is the deputy editor of *Men's Vogue*.



Ned Martel

Lost

We heard over and over again from critics that this is a "golden age" of drama. And the show that glowed brightest in their estimation was *Lost*, with a seemingly unpromising stranded-on-an-island premise that its inventive creator, J.J. Abrams (with Damon Lindelof), has turned into giant hit.

"*Lost* takes an improbable concept and makes it fascinating by structuring the narrative in a breakthrough and thoroughly absorbing fashion," said *TV Guide's* Matt Roush, who lauded *Lost's* trademark flashbacks as an ingenious way for the show to "change tone week to week as it explores the secret lives and past torments of its well-cast ensemble." Ed Bark of the *Dallas Morning News* echoed that sentiment, saying that *Lost's* "genius is in accompanying the island's 'mythology' with intriguing backstories that put its characters in ever changing contexts." Linda Haugsted of *Multichannel News* called the show

"challenging, frustrating, unconventional. Despite the critical blogs dissing the lack of answers in the season finale, I like having to try to figure out what will happen next." Still, Shelley Gabert at *Emmy* magazine urged the producers to start tying up storylines: "They had better answer more questions and soon, as they are trying many regular viewers' patience."



BEST DRAMA

CHOICE COMMENTS

Some other favorites were touted as best drama:

☞ "Right now, no drama is doing better than HBO's *Deadwood*. Profoundly profane, beautifully acted and willing to take risks with its storytelling, this Western just finished a second season that was unmatched by

any other series."—Charlie McCollum, San Jose Mercury News

☞ "House on Fox. Each story is written with intelligence, surprises and—oddly—moments of genuine humor."—Mike Hughes, Gannett News Service

☞ "The Wire alone is worth the price of HBO. It's smart, intriguing and filled with one great performance after another."—Sonia Mansfield, San Francisco Examiner

🏆 WINNER: *LOST*, ABC, 26%

🥈 *DEADWOOD*, HBO, 23%

🥉 *RESCUE ME*, FX, 8%

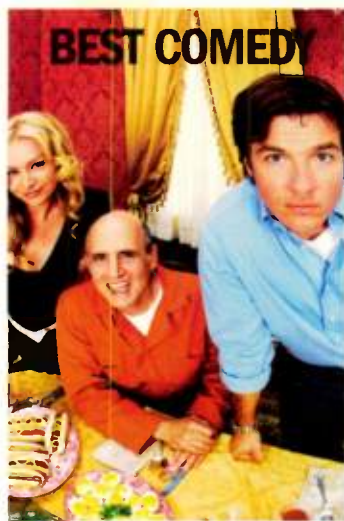
🥉 *THE WIRE*, HBO, 7%

🥉 24, FOX, 6%

Arrested Development

Critical kudos (and an Emmy Award) helped save the ratings-challenged *Arrested Development* from cancellation last year. Audiences still haven't found the Fox show, but the critics remain loyal to this hilarious saga of the nutso Bluth family in Orange County, starring Jason Bateman and a bevy of loopy co-stars that includes the reliably wonderful Jeffrey Tambor.

"It's consistently funny on the surface, but repeat viewing tends to bring out even more laughs, something that hardly any live-action show seems capable of at the moment," said Rick Porter of Zap2it.com. Indeed, the added value of repeat viewings was a common theme ("This rare and fragile comedy is laugh-out-loud funny and grows with each viewing," said the *Sarasota Herald-Tribune's* Jay Handelman), as was continuing concern about *Arrested's* ratings.



BEST COMEDY

The "woefully underloved show," said the *New Orleans Times-Picayune's* Dave Walker, has "a terrific cast, ballsy premise and ultra-sophisticated composition."

Even if they were unrestrained in their praise of the show, some critics were not hopeful about its prospects for survival. "I don't expect it to be around much longer than Christmas," predicted Glenn Garvin of the *Miami Herald*.

CHOICE COMMENTS

Other respondents to our poll eagerly touted non-*Arrested* comedy favorites. A sampling:

☞ "*Everybody Loves Raymond* left the air on a high note, exhausting every tirade left in the Barone household for its best season ever."

—Neal Justin, Minneapolis Star-Tribune

☞ "*The Daily Show* is consistently the funniest program on television. The ability to be so on-target with this level of satire is almost frightening."

—Rick Bentley, Fresno Bee

☞ "*Reno 911!*. Seriously. Or, actually, unseriously. Minute to minute, for pure laughs and complete escapist irreverence, I just love *Reno 911!* (I never said I was mature)."

—Rick Kushman, Sacramento Bee

CRUEL, AND FUNNY TOO

By Bill Goodykoontz

Arrested Development isn't just the best comedy on television right now; it's one of the best ever.

If you go by what show makes you laugh the most—a reasonable requirement for best comedy, seems like—there's just no contest. Like *The Simpsons* in its glory days, *Arrested Development* is so dense with jokes and gags that it rewards repeated viewings. And these aren't just little "aha!" moments, but laugh-out-loud discoveries that Mitchell Hurwitz and his team of writers cook up week after week.

I've got a theory that, with great shows, your favorite character changes from time to time, maybe even from week to week. That's certainly the case here: One week, failed "illusionist" Gob (Will Arnett) is my favorite; another week, momma's boy Buster (Tony Hale), another, self-obsessed matriarch

Lucille (Jessica Walter). And Jason Bateman is always a great anchor of (almost) sanity as Michael, who, if he doesn't exactly hold the family together, at least keeps it from falling completely apart.

Arrested Development, unlike so many other comedies on the air, doesn't use the half-hour format as just a joke-delivery system; instead, it's a show that's actually about something—in this case, a twisted-beyond-repair family. We care about these characters and want to see them again, even if it's only so that they can fall on their faces (or worse) again.

And if that's laughing at someone else's misfortunes, well, so be it. At least it's laughing, which is more than what you can say about the reaction you get from most of today's television's comedies. ■

Goodykoontz is the television critic for *The Arizona Republic*.



Bill Goodykoontz

🏆 WINNER: *ARRESTED DEVELOPMENT*, FOX, 29%

🥈 *DESPERATE HOUSEWIVES*, ABC, 17%

🥉 *ENTOURAGE*, HBO, 10%

🥉 *EVERYBODY LOVES RAYMOND*, CBS, 8%

Continued on page 16

Critics Pick

Continued from page 15

SMART IS ITS OWN REWARD

By Joanne Ostrow

Amazing Race is an ingenious format—part travelogue, part psychodrama—with less emphasis on backstabbing and intentional humiliation and more attention to positive human interaction. Thankfully, it's less focused on yuppie values than *The Apprentice*, less preoccupied with sex as a competitive weapon than the dating shows, and less obsessed with instant stardom than too many others are.

Race rewards smarts, trust and collaboration. And the ages, body types and orientations of the players defy predictions.

Now if we could just get the contenders to understand that screaming in English won't make them better understood by the non-English-speaking natives of the countries



they're racing through. ■
Ostrow is the television critic for *The Denver Post*.

The Amazing Race

The Amazing Race ran away from the competition as far as critics were concerned, although their reasons for citing the CBS Tuesday-night reality hit were as varied as the locales that the contestants sprint through in pursuit of the million-dollar prize.

Bill Goodykooztz at the *Arizona Republic* liked the fact that *Amazing Race*, even with this season's nasty duo of Rob and Amber, is "still not as mean-spirited as most. The fun here is picking a team to root for (or, in Rob and Amber's case, to root against), not watching people demean themselves for (relative) fame and (in rare cases) fortune." Victor Balta of *The Herald* in Everett, Wash., admired both the show's exceptional production values and the fact that "the competition combined with the worldwide trek that actually teaches viewers a little something

about places they may not have known before." The *San Jose Mercury News'* Charlie McCollum describes the show as "one of those rare reality series that might have a shelf life in repeats." Seeing the show in reruns probably would be fine with Sonia Mansfield at the *San Francisco Examiner: Amazing Race* is "the only reality show that makes me yell at the TV in a good way: 'Run, run, run!!!'"

CHOICE COMMENTS

Other critics (at least those who didn't disparage the entire genre and decline to cast a vote) touted some other reality favorites:

📺 "Starting Over definitely deserves its Emmy Award. The stories are always watchable and relateable."

—Shelley Gabert, *Emmy magazine*

📺 "American Idol. The people have voted. Simple, yet compelling."

—Mark McGuire, *Times Union (Albany, N.Y.)*

📺 "Survivor, the granddaddy, is still the best. It's not mean, and everybody involved still seems to remember that it's just a game."

—Chase Squires, *St. Petersburg Times*

📺 **WINNER: THE AMAZING RACE, CBS, 45%**

📺 **SURVIVOR, CBS, 11%**

📺 **AMERICAN IDOL, FOX, 9%**

📺 **AMERICA'S NEXT TOP MODEL, UPN, 4%**

📺 **PROJECT RUNWAY, FOX, 4%**

Fear Factor

Although critics love to champion TV shows they dearly love, there's one thing they seem to relish even more: shredding really bad television. Enough of our respondents were so heartily sick of the stomach-churning challenges of NBC's *Fear Factor* that the show eked out a "victory" in this category. Tom Jicha, veteran critic for the *Fort Lauderdale Sun-Sentinel* was one of the voters who went nuclear: "*Fear Factor* demeans and dehumanizes weak souls by taking advantage of the knowledge that some people

will do anything to be on TV."

But TV, alas, is a veritable banquet of contenders for the "worst" distinction, so we thought we'd just provide a sampling of the shows that had writers unsheathing their sharpest knives:

📺 "The Insider is

puerile, mean-spirited, manipulative, celebrity-obsessed, unfair, hypocritical—all while being spectacularly lightweight and brainless. The *Insider* is absolutely horrific, and everyone involved should be embarrassed."

—Rick Kushman, *Sacramento Bee*

📺 "Trading Spouses. Worst example of mates as commodities, cast for maximum trailer-trash values. Barf."

—Linda Haugsted, *Multichannel News*

📺 "The Simple Life. I'm not sure what bothers me more: the fact that this obviously scripted, or at least highly staged, show is passed off as 'reality,' in some way, or the contempt that both Paris and Nicole and the behind-the-camera people seem to have for the everyday folks with whom they come in contact. It's really depressing to watch."

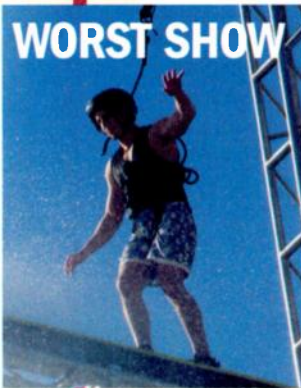
—Rick Porter, *Zap2it.com*

📺 "Britney & Kevin: Chaotic. I watched it for one episode, and I don't think I ever regained the IQ points that drained away during those 30 minutes."

—Melanie McFarland, *Seattle Post-Intelligencer*

📺 "Television is littered with soul-sucking lameness. There's just too much failure even to contemplate. It's a miracle no critic has leapt from a building or a bridge."

—Tim Goodman, *San Francisco Chronicle*



📺 **WINNER: FEAR FACTOR, NBC, 11%**

📺 **THE SIMPLE LIFE, NBS, 9%**

📺 **BRITNEY AND KEVIN: CHAOTIC, UPN, 8%**

📺 **AMERICAN IDOL, FOX, 7%**

📺 **THE BACHELOR, ABC, 7%**



Everybody Hates Chris

Several of the writers we polled declined to pick the best of the fall crop, pleading (understandably) that they hadn't seen all the pilots yet and didn't want to be unfair to some as-yet-undiscovered gem. But those critics who did venture an opinion showed a strong preference for UPN's off-beat comedy *Everybody Hates Chris*, which features comedian Chris Rock's voiceover narration of his hardly idyllic but comedy-rich childhood.

"Everybody Hates Chris is spit-take funny," said *Times Union's* Mark McGuire, a sentiment shared by many

people who've been able to snag one of the tapes of the pilot, which have been passed around like mad in newspaper and magazine offices around the country for the past couple of months. "I call it the anti-Everybody Loves Raymond. It's wise and funny and, as with *Arrested Development*, brilliantly constructed," said *CanWest News Service's* Alex Strachan. And then there was the response from the *San Francisco Examiner's* Sonia Mansfield: "UPN's *Everybody Hates Chris*. Hilarious. I'm sure it will be cancelled immediately."

Other shows that critics are looking forward to include NBC's *My Name Is Earl*, about a cretinous ne'er-do-well trying to right a lifetime of wrongs, and ABC's *Commander in Chief* ("Geena Davis and Donald Sutherland are spectacular together," says *Myers Report's* Ed Martin). *B&C* contributor Paige Albinik sums up the outlook for this fall by recognizing that critics might have been spoiled by 2004-05: "We can only dream of having another TV season this year like last. It's rare to have so many break-out hits in one year on one slumping network like ABC. It just shows that broadcast TV isn't going away."

📺 **WINNER: EVERYONE HATES CHRIS, UPN, 27%**

📺 **MY NAME IS EARL, NBS, 15%**

📺 **COMMANDER IN CHIEF, ABC, 9%**

📺 **INVASION, ABC, 5%**

📺 **PRISON BREAK, FOX, 4%**



T E C H N O L O G Y



Two cellphone images of London bombings

The Accidental Journalist

The London bombings turned ordinary citizens into reporters

By Allison Romano and Ken Kerschbaumer

As news of terrorist attacks on London's transportation system unfolded in the early-morning hours last Thursday, American TV networks marshaled their resources. London correspondents raced to the scene, and producers in New York combed through feeds from British networks. But the most dramatic footage came from the eyewitnesses themselves—via video and still images captured on their cellphones.

The London attacks were the first major news story in which networks made use of cellphone video, say news executives. While the short, grainy clips hardly compare to the crystal-clear images from the networks' cameras, the front-row footage is hard to duplicate. Eyewitness footage of images such as the darkened subway cars, their windows kicked out as passengers gasped for air and people running toward the double-decker bus torn apart by a bomb provides a powerful connection to the scene.

"The quality is not great, but it is good enough to make out what was happening down there," says Marcy McGinnis, CBS News' senior VP of news coverage.

MILLIONS OF STRINGERS

News organizations have for years solicited pictures and video from eyewitnesses to natural disasters, plane crashes and crimes. When the tsunami hit Southeast Asia last December, many tourists grabbed their camcorders, providing intimate images of the giant waves overwhelming beaches and hotels. Now technology is making news coverage more widely available and immediate. With video-enabled cellphones, millions of Americans are potential stringers for the news networks.

In about a decade, cellphones have evolved from bulky contraptions to tiny, sleek devices that stream video, record voices and even capture around 15 seconds of moving video. Camera phones—particularly those with video capability—are relatively new technology (video-recording functionality appeared in the U.S. about a year ago), but the legions are growing. Globally, 68 million camera phones were sold last year, up 30% from 2003, according to research firm Strategy Analytics. Over three-quarters of new Motorola phones shipped today are camera-equipped, and Merrill Lynch estimates that more than two-thirds of new cellphones purchased are camera phones.

After the July 7 attacks, Britain's Sky

With video-enabled cellphones, millions of Americans are potential stringers for the news.

News, ITN and Associated Press Television News (APTN) supplied most of the early cellphone video. The BBC (which outfits some reporters with cellphones capable of recording video), Sky News and ITN ran crawls on the screen, asking viewers to send in pictures and video. U.S. networks, including CNN and NBC, posted messages on their Web sites requesting users' e-mail in their footage. London-based Sandy MacIntyre, director of news for APTN, says its reporters asked people on the street for images and video. The first cellphone video hit the airwaves in London by early afternoon.

"It is standard-operating-practice to chase amateur video, because no matter how quickly we get to the scene, we can't get footage as quickly as those who are already there," MacIntyre says.

He says APTN didn't pay for any of

the three cellphone videos it used, but did pay \$250 for footage shot with a video camera. Images were still coming in from cellphones on Friday morning, but with a tragic twist. "We started receiving e-mails with JPEG photos of people who are missing," says MacIntyre.

TEXT MESSAGES, TOO

Other advanced technologies bolstered media coverage. BBC Radio asked listeners to text message their observations, and the anchors read messages on-air. Select images from London's system of closed-circuit television and security cameras—among the most sophisticated in the world—were made available to the media. On *World News Tonight*, ABC flashed a picture of the bombed bus captured by a nearby security camera just moments after the attack. That morning, NBC and MSNBC sent out 25 video clips from the bombings on their mobile video-news service, which has about 500,000 subscribers.

Across the dial, network response was swift and coverage was deep. Many correspondents were already in Scotland covering President Bush's visit to the G-8 economic summit. CBS News correspondent Sheila McVicar was in central London working on another story when the blasts occurred, while NBC News' Stone Phillips, in town to interview actress Sharon Stone, quickly went to work on a *Dateline* special slated to air last Friday.

But the most dramatic footage came from ordinary Londoners, who by virtue of their camera phones were suddenly turned into reporters.

Coincidentally, on the same day that cellphone video leapt to the fore, national and regional cellular-service providers in the U.S. made it easier to send pictures and videos via MMS or multimedia messaging services to subscribers that use a different carrier.

"People understand this video is not a professional camera, but it has an immediacy and vitality that is undeniable," says NBC News President Neal Shapiro. "This is a glimpse of the future." ■

BRIEFS

STREAM THE WORLD

AOLmusic.com experienced record traffic during its online simulcast of the Live 8 concerts held around the globe on July 2. The company says more than 5 million people tuned in, and the service streamed out more than 175,000 simultaneous streams, breaking previous records for an online video event. AOLmusic.com streamed live concerts from Philadelphia, London, Paris, Rome, Berlin and Toronto from start to finish, attracting music lovers who weren't satisfied with MTV's commercial-laden and interview-heavy telecast.

COME TOGETHER

Two East Coast providers of rental production gear, Skehan Communications Group and East Coast Television, have merged in an effort to serve their clients (which include Fox News, NBC, CBS and ESPN) more efficiently. The combined entity will operate under the East Coast Television banner.

GRASS ROOTS

WNYT Albany, N.Y., has upgraded its newsroom with Grass Valley digital news-production gear. The station added seven NewsEdit nonlinear editing systems and three M-Series iVDR (intelligent video digital recorder) units. To help reporters edit at their workstations, the station also purchased 15 Grass Valley NewsEdit editing and high-resolution review station licenses that will be loaded onto existing PCs.



WNYT acquired seven Grass Valley nonlinear editing systems.

AMDOCS ACQUIRES DST INNOVIS

Amdocs Management Limited, a provider of backend billing and other customer-relationship-management services and products for telecom companies, is getting into the cable, satellite and broadband business with the acquisition of DST Innovis and DST Interactive. The cash deal is worth about \$238 million. Amdocs CEO Dov Baharav says the acquisition expands the company's customer base, as DST Innovis provides billing and customer-care services for 37 million DirecTV, Comcast and Cablevision subscribers. In 2004, the company posted revenues of \$233 million.



Sound Protection Report shows ways to prevent piracy—and make money

Digital copy protection remains a priority for the TV industry, from the smallest cable operator to the largest telco giant. The

challenge, according to a new report from Digital Tech Consulting, *The Business of Digital Copyright*, isn't preventing pi-

racy but enabling new business models and revenue streams while keeping piracy under control. DTC President Myra

TECH Q&A

Moore discussed the report with B&C's Ken Kerschbaumer.

What finding was most surprising?

What surprised us the most was how much growth there will be in rights management of mobile content for handheld devices. It will really be dramatic, as the number of mobile devices that are capable of storing content will grow from about 69 million in 2005 to 311 million in 2009.

But isn't most of that content fairly secure because the phones can't offload it?

Well, that will probably change as people start doing things like downloading songs to their cellphones and then wanting to dock the phone to their computer and burn a CD or store it on the PC.

So then, what's being done to secure that content?

There are a couple of things. Microsoft, of course, has its mobile digital-rights-management (DRM) solution. But more importantly, the Open Mobile Alliance (OMA) has developed an industry standard for DRM. It's still in version 1.0, but it's already been adopted by companies like Nokia and Motorola.

What's your take on the recent Supreme Court ruling that said peer-to-peer networking companies can be held liable if their users distribute copyrighted content?

I think it gives the content providers another tool to try and curb piracy. So they'll feel a little more empowered. As for the peer-to-peer providers, I think the ones who are in a position to be sued will adapt to the new environment and start using DRM technology to register songs and content so they can be protected.

Do legal services, like iTunes, help prevent piracy?

Yes. We think that offering a legal alternative is important because most people would rather get content legally than illegally. It's also important that the service is elegantly designed, easy to use and provides added value.

Do you think there will ever be a DRM solution that completely prevents piracy?

The folks who own the content obviously want it to be as secure as possible. But it would be unrealistic to believe that there is a magic bullet that will make content 100% secure.



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NIELSEN JUNE 27 - JULY 3 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

June 27 - July 3

PROGRAM	DATE	NET	HHS
1. WWE Raw 10p	6/27	SPIK	4.1
1. 5th Annual BET Awards	6/28	BET	4.1
3. The Closer	6/27	TNT	3.9
4. WWE Raw 9p	6/27	SPIK	3.8
5. The Real World XVI	6/28	MTV	3.3
6. Law & Order 10p	6/28	TNT	3.1
7. Law & Order 9p	6/28	TNT	2.9
7. Family Guy	6/27	TOON	2.9
9. Family Guy	6/29	TOON	2.7
9. Family Guy	6/30	TOON	2.7

PROGRAM	DATE	NET	18-49
1. 5th Annual BET Awards	6/28	BET	3.7
2. WWE Raw 10p	6/27	SPIK	3.2
3. WWE Raw 9p	6/27	SPIK	2.9
4. The Real World XVI	6/28	MTV	2.6
5. Family Guy	6/27	TOON	2.0
6. The Aftershock	6/28	BET	1.9
7. The Closer	6/27	TNT	1.8
8. RW/RR Challenge Inferno	6/27	MTV	1.7
9. Rescue Me	6/28	FX	1.6
9. Family Guy	6/30	TOON	1.6
9. Family Guy	6/28	TOON	1.6
9. 5th Annual BET Awards	7/1	BET	1.6
9. Mv: Saving Private Ryan	7/2	TNT	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

June 27 - July 3

	WEEK	STD
1. CBS	5.3	8.7
2. NBC	4.6	6.8
3. ABC	4.4	6.8
4. FOX	3.1	6.3
5. UPN	1.8	2.4
6. WB	1.6	2.3
7. PAX	0.5	0.5

	WEEK	STD
1. CBS	2.6	4.9
2. ABC	2.5	4.6
3. NBC	2.4	4.3
4. FOX	2.2	5.0
5. UPN	1.3	1.7
6. WB	1.2	1.7
7. PAX	0.2	0.2

Top 10 Broadcast Shows

	WEEK		
1. Dancing With the Stars 9p	ABC	13.2	
2. CSI	CBS	9.9	
3. Without a Trace	CBS	8.8	
4. CSI: Miami	CBS	8.1	
5. Two and a Half Men	CBS	7.8	
6. Law & Order	NBC	7.4	
7. Everybody Loves Raymond	CBS	7.3	
8. Dancing With the Stars 8p	ABC	6.9	
9. NASCAR Nextel Cup: Daytona 400	NBC	6.0	
10. CSI: NY	CBS	5.9	

	WEEK		
1. Dancing With the Stars 9p	ABC	7.3	
2. CSI	CBS	4.9	
3. Hell's Kitchen	FOX	4.5	
4. Two and a Half Men	CBS	4.4	
4. CSI: Miami	CBS	4.4	
6. Without a Trace	CBS	4.3	
7. NASCAR Nextel Cup: Daytona 400	NBC	4.1	
8. Everybody Loves Raymond	CBS	4.0	
9. Dancing With the Stars 8p	ABC	3.5	
10. Lost	ABC	3.4	
10. Law & Order	NBC	3.4	

SOURCE: Nielsen Media Research

Week 41	abc	cbs	NBC	FOX	PAX	UPN	WB
MONDAY							
8:00	3.3/6	6.9/11	4.3/7	4.1/7	0.4/1	1.7/3	1.6/3
8:00	70. The Scholar 2.6/5	18. Still Standing 4.8/9	42. Fear Factor 3.7/7	40. Manny 911 3.8/7	121. Extreme Fakeovers 0.3/1	91. One on One 1.5/3	88. 7th Heaven 1.6/3
8:30		19. Still Standing 4.7/8				81. All of Us 1.7/3	
9:00		7. Everybody Lvs Raymond 6.6/11	32. Las Vegas 4.1/7	24. Hell's Kitchen 4.4/7		80. Girlfriends 1.9/3	81. Summerland 1.7/3
9:30	42. ABC Monday Movie of the Week—Air Force One 3.7/6	5. Two and a Half Men 7.1/11			116. America's Junior Miss Pageant 2005 0.4/1		
10:00		4. CBS: Miami 7.4/12	14. Medium 5.1/8				
10:30							
TUESDAY							
Presidential Address							
8:00	4.0/7	4.4/7	3.5/6	3.9/7	0.5/1	1.1/2	1.4/2
8:30	65. George Lopez 2.7/5	44. King of Queens 3.6/6	36. NBC Analysis 3.9/7	76. Trading Spouses 2.3/4	116. Lie Detector 0.4/1	98. All of Us 1.1/2	81. Gilmore Girls 1.7/3
9:00		36. Fire Me Please 3.9/6	47. I Want to Be a Hilton 3.5/6	19. House 4.7/8	121. Faith in the White House 0.3/1	95. Half and Half 1.2/2	105. One Tree Hill 1.0/2
9:30	28. Empire 4.2/7					98. Bad Girls Guide 1.1/2	
10:00		11. 48 Hours Mystery 5.3/9	55. Average Joe 3.2/5		107. Diagnosis Murder 0.7/1		
10:30							
WEDNESDAY							
8:00	7.8/14	4.5/8	5.4/10	2.5/4	0.5/1	1.2/2	2.0/4
8:30	8. Dancing With the Stars 6.3/12	26. 60 Minutes Wednesday 4.3/8	24. Psychic Detectives 4.4/8	71. That '70s Show 2.5/5	111. Doc 0.5/1	95. Eve 1.2/2	71. Beauty and Geek 2.5/5
9:00	1. Dancing With the Stars 12.0/20	28. King of Queens 4.2/7	13. Law & Order 5.2/9	79. Stacked 2.0/4		92. Eve 1.4/3	
9:30		44. Yes, Dear 3.6/6	65. The Inside 2.7/5		116. Sue Thomas, F.B. Eye 0.4/1	98. Veronica Mars 1.1/2	88. Smallville 1.6/3
10:00	15. Lost 5.9/9	10. CSI: NY 5.4/9	6. Law & Order 6.7/12				
10:30							
THURSDAY							
8:00	3.6/7	6.9/12	3.6/7	2.1/4	0.6/1	3.2/6	1.6/3
8:30	61. Wonderful World of Disney—Toy Story 3.9/6	47. The Cut 3.5/7	36. Will & Grace 3.9/7	75. That '70s Show 2.4/5	121. Young Blades 0.3/1		81. Blue Collar TV 1.7/3
9:00		2. CSI 9.1/16	52. Hit Me Baby One More Time 3.4/6	71. That '70s Show 2.5/5		55. WWE Smackdown! 3.2/6	81. Blue Collar TV 1.7/4
9:30				81. The O.C. 1.7/3			92. Beauty and Geek 1.4/2
10:00	19. Primetime Live 4.7/8	3. Without a Trace 8.0/14	52. ER 3.4/6		107. Diagnosis Murder 0.7/1		
10:30							
FRIDAY							
8:00	3.7/7	3.9/8	3.7/7	2.5/5	0.4/1	0.7/1	1.3/3
8:30	63. 8 Simple Rules 2.8/6	28. 60 Minutes: Child Prodigies 4.2/9		71. Fox Movie Friday—Cats & Dogs 2.5/5	116. America's Most Talented Kids 0.4/1	107. UPN's Movie Friday—Harvard Man 0.7/1	98. What I Like About You 1.1/2
9:00	65. Hope & Faith 2.7/6	52. JAG 3.4/7	47. Dateline NBC 3.5/7				98. What I Like About You 1.1/2
9:30	55. Hope & Faith 3.2/6						88. Reba 1.6/3
10:00	63. Less Than Perfect 2.8/5				123. MGM Night at the Movies—The Bounty 0.4/1		94. Living With Fran 1.3/3
10:30	11. 20/20 5.3/10	33. Numb3rs 4.0/8	33. Law & Order: Trial by Jury 4.0/8				
SATURDAY							
8:00	2.3/5	4.1/9	4.2/9	3.2/7	0.4/1		
8:30	78. Live 8 Worldwide Concert 2.1/5	47. 48 Hours Mystery 3.5/8	44. Daytona 400 Rain Delay 3.6/8	65. Cops 2.7/6			
9:00		33. Crimetime Saturday 4.0/8		59. Cops 3.1/7	111. Universal Family Movie—Legal Eagles 0.5/1		
9:30				47. America's Most Wanted: America Fights Back 3.5/7			
10:00	65. America's Funniest Home Videos 2.7/5	17. 48 Hours Mystery 4.9/10	9. NASCAR Nextel Cup—Daytona 400 5.5/13				
10:30							
SUNDAY							
7:00	3.3/7	4.2/9	4.3/10	2.3/5	0.5/1		1.1/2
7:30	55. America's Funniest Home Videos 3.2/8	26. 60 Minutes 4.3/10	40. Dateline NBC 3.8/9	76. Fox Movie Special—The Lost World: Jurassic Park 2 2.3/5			105. Beauty & Geek 1.0/2
8:00	61. Extreme Makeover: Home Edition 3.0/7	23. Cold Case 4.5/10			111. Doc 0.5/1		98. Beauty & Geek 1.1/2
8:30							
9:00	28. Extreme Makeover: Home Edition 4.2/9	36. CBS Sunday Movie—Shanghai Noon 3.9/8	22. Law & Order: Criminal Intent 4.6/10		111. Sue Thomas, F.B. Eye 0.5/1		98. Beauty & Geek 1.1/2
9:30							
10:00	59. Desperate Housewives 3.1/6		15. Crossing Jordan 5.0/10		110. Diagnosis Murder 0.6/1		
10:30							
Averages							
Week	4.0/8	4.9/9	4.2/8	2.9/5	0.5/1	1.6/3	1.4/3
S-T-D	6.2/10	8.0/13	6.2/10	5.8/9	0.4/1	2.2/4	2.1/3

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.



DEALS

TVs

WTXL(TV) TALLAHASSEE, FLA.

PRICE: \$12 million

BUYER: Southern Broadcast Corp. (Manny Calvo, president/GM)

SELLER: Media Venture Management Inc. (Brian E. Cobb, managing member)

FACILITIES: Ch. 27, 2,690 kW, ant. 1,700 ft.

AFFILIATION: ABC

**WBXA(CA) BIRMINGHAM AND
WBXM(CA) MONTGOMERY,
ALA.; WBXG(CA) GAINESVILLE,
WBXJ(CA) JACKSONVILLE,
WZXZ(CA) ORLANDO AND
WBXT(CA) TALLAHASSEE,**

**FLA.; WXSX(CA) SAVANNAH,
GA.; WBXC(CA) CHAMPAIGN,
ILL.; WBXF(CA) DES MOINES,
IOWA; WBXV(CA) LOUISVILLE,
KY.; KBXS(CA) SHREVEPORT,
LA.; WUBX(CA) DURHAM AND
WBXU(CA) RALEIGH, N.C.;
WBXP(CA) MEMPHIS, TENN.**

PRICE: \$5 million

BUYER: L4 Media Group LLC (Rick Ehrman, chairman)

SELLER: The Box Worldwide LLC (Amy Brown)

FACILITIES: WBXA(CA): Ch. 1, 1.2 kW; WBXM(CA): Ch. 5, 0.70 kW; WBXG(CA): Ch. 33, 23.6 kW; WBXJ(CA): Ch. 43, 49 kW; WZXZ(CA): Ch. 36, 22 kW, ant. 577 ft.; WBXT(CA): Ch. 43, 49 kW; WXSX(CA):

Ch. 13, 0.019 kW; WBXC(CA): Ch. 46, 0.15 kW; WBXF(CA): Ch. 4, 0.75 kW; WBXV(CA): Ch. 13, 0.75 kW; KBXS(CA): Ch. 50, 1.04 kW; WUBX(CA): Ch. 13, 0.105 kW, ant. 262 ft.; WBXU(CA): Ch. 13, 1.045 kW; WBXP(CA): Ch. 44, 150 kW
AFFILIATION: WBXA(CA): Ind.; WBXM(CA): Ind.; WBXG(CA): Ind.; WBXJ(CA): Ind.; WZXZ(CA): Ind.; WBXT(CA): Ind.; WXSX(CA): Ind.; WBXC(CA): Ind.; WBXF(CA): Ind.; WBXV(CA): Ind.; KBXS(CA): Ind.; WUBX(CA): Ind.; WBXU(CA): Ind.; WBXP(CA): Ind.

**KTLM RIO GRANDE CITY,
TEXAS**

PRICE: \$3.15 million

BUYER: Sunbelt Multimedia Co. (Sam Vale, president)

SELLER: Sunbelt Multimedia Co. (Antonio Falcon, co-owner)

FACILITIES: Ch. 40, 5,000 kW, ant. 1,893 ft.

AFFILIATION: Telemundo

COMMENT: Vale is purchasing Falcon's 49.75% interest in Sunbelt to become 99.5% owner of the company.

KHIZ BARSTOW, CALIF.

PRICE: Undisclosed

BUYER: Initial Broadcasting of California LLC (Peter White, president/manager)

SELLER: Sunbelt Television Inc. (Mary Ellen Zenz, executor)

FACILITIES: Ch. 64, 5,000 kW, ant. 1,568 ft.

AFFILIATION: Ind.

COMMENT: Transfer of control of Sunbelt to IBC following the sale of the shares of The Estates of Margaret R. and J. Riley Jackson—Mary Ellen Zenz, executor (Jackson Group), representing 38% of the shares in Sunbelt, to IBC (31%) and TV Plus LLC (7%). TVP gets an option to acquire all shares owned by IBC. Total purchase price for the shares of Sunbelt will be the difference between \$3.2 million and total Sunbelt obligations to the Jackson Group that IBC and TVP will repay on behalf of Sunbelt to the Jackson Group.

KTID(LP) AND KTWT(LP) TWIN FALLS, IDAHO

PRICE: \$348,300

BUYER: Neuhoff Communications Inc. (Geoffrey H. Neuhoff, president)

SELLER: E-DA-HOE Inc. (Client Stennett, president)

FACILITIES: KTID(LP): Ch. 58, 15 kW; KTWT(LP): Ch. 43, 11 kW

AFFILIATION: KTID(LP): Dark; KTWT(LP): Pax

W17CR PLAINVIEW, N.Y.

PRICE: \$50,000

BUYER: WLNY(TV) Inc. (Marvin Chauvin, CEO)

SELLER: Catholic Views Broadcasts Inc. (Kenneth J. Baker, president)

FACILITIES: Ch. 17, 1 kW

KKTU(LP) CHEYENNE, WYO.

PRICE: \$10,000

BUYER: Equity Broadcasting Corp. (Greg W. Fess, executive VP)

SELLER: NIA Broadcasting LLC (Neal Ardman, managing member)

FACILITIES: Ch. 40, 10 kW, ant. 204 ft.

AFFILIATION: ABC

COMMENT: Sale is for forgiveness of seller's debt to buyer.

K64GW DURANT, OKLA.

PRICE: \$7,000

BUYER: Hispanic Christian Community Network Inc. (Antonio Cesar Guel, president)

SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)

FACILITIES: Ch. 64, 20 kW

WWTD(LP) WASHINGTON; W61BY CROFTON, MD.

PRICE: \$10 plus assumption of liabilities

BUYER: DC Broadcasting Inc. (J Christopher Blair, president)

SELLER: Annapolis Broadcasting Co Inc. (Robert E Kelly, president)

FACILITIES: WWTD(LP): Ch. 49, 59.2 kW; W61BY: Ch. 31, 59.2 kW

COMMENT: Purchase price will be increased based on performance and/or future sale of the stations.

K02OE CONCHAS DAM, N.M.

PRICE: Donation

BUYER: Regents of the University of New Mexico (William W. Britton, AVP/controller, University of New Mexico)

SELLER: Conchas Television Association (Fred Stieg, president)

FACILITIES: Ch. 2, 0.004 kW

K11HO AND K16GJ POLSON, MONT.

PRICE: No consideration

BUYER: Blacktail TV Tax District (Steven Fite, chairman)

SELLER: Polson TV Improvement Association (Steven Fite, chairman)

FACILITIES: K11HO: Ch. 11, 0.103 kW; K16GJ: Ch. 16, 0.25 kW

AFFILIATION: K16GJ: NBC

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Chantilly, Va., www.bia.com

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Fast Track

Continued from page 4 able to fully recover from the death of series star **John Ritter**.

Rules would be either renewed with The WB or taken into syndication, according to **Buena Vista Television Distribution President Janice Marinelli**.

FAST TRACK

L&O's Thompson Will Shepherd Supreme Nominee

Former Senator and current TV star **Fred Thompson** told CNN Wednesday that he might have to "adjust" his TV schedule if his informal administration posting "pours over into the new season."



Fred Thompson

has been tapped by the Bush administration to shepherd its

Thompson, the former senator from Tennessee and co-star of NBC's franchise drama, *Law & Order*,

eventual nominee for the seat of retiring Supreme Court Justice **Sandra Day O'Connor** through the process.

Thompson points out that he has most of the summer off, but he might well need to make those "adjustments." Production on new episodes is scheduled to begin July 29. A source says NBC does not expect any problem with the production schedule. But the source didn't know whether the network was banking on Thompson's returning by then or whether the show could be shot to give him some extra time without affecting the schedule.—*J.E.*

Katz To Head Yahoo! TV

Yahoo! Wednesday named **David Katz** to oversee the entertainment and sports divisions of its media group, reporting to group head **Lloyd Braun**. In the role, Katz will oversee Yahoo!'s sports, entertainment, movie and TV divisions.

Katz joins Yahoo! from CBS, where he served as senior VP of strategic plan-

ning and interactive ventures, managing **CBS.com** and CBS program sites, as well as overseeing online streaming, including development of on-line companion shows to *Big Brother* and *Survivor*.—*B.G.*

Grammy Vet Gets Emmy Gig

After last season's **Emmy** telecast on **ABC** produced the event's lowest television ratings in 14 years, **CBS** and the **National Television Academy** are looking to a **Grammy** veteran to reinvigorate the show. Named producer of the 2005 **Emmy Awards** last week was **Ken Ehrlich**, who has produced

25 **Grammy Award** telecasts. This year's annual show is set for Sunday, Sept. 18 at 8 p.m.—*B.G.*

ABC, PBS Top News Emmy Nods

PBS and **ABC** tied for most news and documentary **Emmy** nods last week with 27, and the **History Channel** beat out **CBS**, as the **National Television Academy** announced its nominations.

NBC was next after **PBS** and **ABC** with 21, followed by **History** with 14 and **CBS** with 10. **MSNBC** rounded out the top five with 7.

The awards will be given out Sept. 19 in New York.—*J.E.*

Hammersley Joins Reed TV Group

Christine Hammersley has joined the **Reed TV Group** as regional sales manager for **B&C** and **Multichannel News** in its Los Angeles office. She spent the past five years at **MTV Networks** working with clients as a sales planner.

Previously, she worked for the **HRP** television rep firm and, on the production side, at **The Fred Silverman Co.**, **Rebel Heart Co.** and **David Bell Associates**.

She received a bachelor of arts degree in journalism from **Arizona State University**.

Hammersley can be reached at (323) 965-2484.

Tribune Backs Burns Ratings Bill

Tribune Broadcasting, a vocal critic of **Nielsen Media Research's** new local-people-meter (LPM) ratings system, is applauding a Senate bill introduced by **Conrad Burns** (R-Mont.) last week that would require **Media Ratings Council** (MRC) approval for a new ratings service from Nielsen or any other ratings company.

"This bill appropriately restores the authority that the Congress clearly intended the industry to have to ensure minimum standards for ratings accuracy," Tribune said in a statement.

Tribune Broadcasting President **Pat Mullen** recently sent a letter to Nielsen Chief Executive **Susan Whiting** asking

the ratings giant to wait for approval by MRC, an independent auditor, before rolling out in new markets.

Nielsen went ahead and launched LPMs in Washington and Philadelphia June 30, even though the MRC will not review audits for several months.

Last week, in a letter to clients, Nielsen said it would pay for an independent audit of future markets and submit them to the MRC before rollout of LPMs, but it did not promise to delay rollouts until MRC approved them. Dallas, Detroit and Atlanta are slated to move to LPMs next year. Nielsen is opposed to any legislation and says it wants to work voluntarily with its clients.—*A.R.*

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PEOPLE

Pedowitz Is Hands-On at Touchstone

After initial shock at promotion, studio chief took charge **By Jim Benson**

Not long after taking over as president of Disney's Touchstone Television last year, Mark Pedowitz faced one of his first major decisions. A new series on tap for midseason, coming off a promising pilot, had veered drastically off course during the filming of the first few episodes. Pedowitz had previously played the role of trusted lieutenant to several top executives at ABC and the Disney TV unit, but now he was the general making the call: pull the plug on the medical drama or try to save it by shutting down production and retooling it.

Pedowitz, who started at ABC in 1991 and rose to head business, legal and financial affairs when ABC and Touchstone merged in 1999, was acutely aware of bottom-line considerations; he might have been expected to take the fiscally cautious path and kill the show. But Pedowitz decided to absorb the cost of suspending production for the eight-day cycle of filming one episode (typically a \$300,000 expense), and the quickly overhauled *Grey's Anatomy*—"something that could have gone the other way," he says—went on to join Touchstone's *Desperate Housewives* and *Lost* in a triumvirate of hits that turned around ABC's fortunes this past season.

Pedowitz had quickly proved he was no mere bean counter—proved it to others and, not insignificantly, to himself. After all, when Disney COO (and now CEO-elect) Robert Iger and Disney-ABC Television Group President Anne Sweeney pitched the Touchstone job to him, Pedowitz thought to himself, "You've got to be kidding me." At 51, he figured, he was too old by Hollywood standards for such a job.

"You realize in your career that things might have been, could have been, should have been," he says. "And you realize you thought that aspect of your career passed by." But it hadn't. Touchstone head Steve McPherson was being bumped up to ABC Entertainment president, and Pedowitz got the call he thought was no longer in the cards.

"THE CHART MASTER"

In addition to fixing *Grey's Anatomy*, Pedowitz had plenty of other items on his Touchstone to-do list. He inherited the pilots for *Housewives* and *Lost*, and it was his job to help secure the shows' success by remaining vigilant about quality control during their freshman seasons. And he had to ensure the future of *Housewives* by locking up creator Marc Cherry to Touchstone through at least 2007.

But Pedowitz also had to keep new studio content flowing. He put 22 pilots into production for the next season and sold nine of them as series, including four to other networks—making it nearly 30 prime time series that Touchstone has supplied to other networks since Disney acquired ABC in 1996.

Pedowitz describes himself as irreverent, pragmatic and instinctual (a quality he says has made him a strong negotiator), but the Brooklyn, N.Y., native also admits that he is "probably right-brained." That may explain why his business-affairs team has long re-

ferred to him as "The Chart Master." He relies heavily on a deal-making computer model that tracks proposed contract terms and counteroffers; when there is no more room left on the chart for further counteroffers, Pedowitz tells his staff it is time to close the deal.

Charts or no charts, Hollywood power brokers recognize Pedowitz as a gifted negotiator.

"I like dealing with him because he gets it," says attorney Jon Moonves, who represents some big names, including Touchstone's *Cherry*. "He is smart, tough, fair—one of the best brains about the TV business."

A SINK-OR-SWIM BOSS

Pedowitz doesn't spend a lot of time dispensing his TV-business wisdom to his staff. A young litigation attorney recruited by Pedowitz to business affairs at ABC remembers how he would send e-mails to his boss "asking him how to do the job." The replies seemed to be deliberately vague. "Mark is a sink-or-swim-boss," the attorney recalls. "It was maddening at the time, but it is the best way to learn. It worked."

While Pedowitz may not be the easiest boss, current and former employees say he wins their loyalty by doing something rare in Hollywood: protecting them and making sure he has their back.

That management style may have been influenced by a memorable father-son talk that took place shortly after Pedowitz's 40th birthday. The message was twofold from his father, Milton (who is retired from the trucking and rigging business; Pedowitz's mother, Evelyn, was a supervisor of clerks at the Kings County courthouse in New York). "Maintain your integrity," his father urged, and "just treat people the way you want to be treated." Yes, that may sound like familiar advice in most quarters, but if you work that way in Hollywood, you stand out.

Pedowitz also credits producer David Gerber, with whom he worked in the 1980s when both were TV executives at MGM, as the source of other maxims that "have actually helped me do this job." The list includes "treat your people well, push them as hard as you can and empower them" and "make sure, if you are going to succeed or fail, that no one can say it was an inexpensive piece of crap."

These approaches came into play during Pedowitz's successful intervention with *Grey's Anatomy*, as he encouraged the creative team and pulled out the checkbook to buy time for the show. So far, the sink-or-swim boss is floating along quite nicely. ■

FIFTH ESTATER



MARK PEDOWITZ
President, Touchstone Television;
Executive VP, ABC Entertainment
Television Group

B. Feb. 6, 1953, Brooklyn, N.Y.

EDUCATION

B.A. history, Rockford College, 1974; J.D., John Marshall Law School, 1978

EMPLOYMENT

MCA Inc.: attorney, 1979; Reeves Entertainment Group/Alan Landsburg Prods.: VP, business affairs, 1980-85; The Landsburg Co.: VP, business affairs and general counsel, 1985-87; MGM/UA Television Production Group: senior VP, business affairs and administration, 1987-91; ABC: senior VP, business affairs and contracts, 1991-99; ABC Entertainment Television Group: executive VP, 1999-present; Touchstone Television: president, 2004-present

PERSONAL

Married; four basset hounds

FATES & FORTUNES

BROADCAST TV

DONALD D. PERRY, general manager/regional VP, Clear Channel Television, San Antonio, to executive VP/COO.

ROBERT CRAIN, news director, WSAW Wausau, Wis., promoted to news director, WMTV Madison, Wis.; **GIL BUETTNER**, account executive, Fairfield Broadcasting, Kalamazoo, Mich., named news director, WSAW Wausau.

CABLE TV

At Comcast: **DAVID WILLIAMS**, director, marketing, Atlanta region, promoted to senior director; **NEAL JARADAT**, manager, technical operations, Nashville, Tenn., system, named director, technical operations, Middle Tennessee system; **JOE PELL**, manager, headend, Nashville system, promoted to director, technical operations, Middle Tennessee system; **JOHN GAUDER**, director, marketing, Middle Tennessee, promoted to senior director, marketing, Middle Tennessee/Kentucky systems; **JULIE MESSMAN**, marketing coordinator, Atlanta Perimeter system, joins the Southern division as executive assistant to regional senior VP, Midsouth region.

PROGRAMMING

MARYAM BANIKARIM, senior VP, strategic marketing, Univision Communications, New York, appointed COO.

MARK SONNENBERG, executive VP, entertainment, E! Networks, Los Angeles, named head of West Coast entertainment, Discovery Networks, U.S., Los Angeles.

JONATHAN SOBEL, senior VP/secretary/general counsel, Yahoo!, Sunnyvale, Calif., named senior VP, strategy and business development, CBS Digital Media, San Francisco.

BILL GEORGES, VP, ad sales, AZN Television, Centennial, Colo., promoted to senior VP, affiliate and advertising sales.

MARLA HOPPENFELD, VP, customer marketing, The Weather Channel, Atlanta, promoted to VP, public relations and affiliate marketing.

TED CHI, global brand manager, Activision, Santa Monica, Calif., named director, marketing, Fuel TV, Los Angeles.

JOURNALISM

JUDY TYGARD, producer, *Dan Rather: A Reporter Remembers*, CBS News, named senior producer, *48 Hours Mystery*, CBS News.

At *Inside Edition*: **KEVIN HARRY**, producer, special projects, New York, named managing



PEOPLE

editor: **DIANE NICINERNEY**, correspondent, New York, named substitute anchor, daily version, and co-anchor, weekend version.

TONY CIPPOLA, news director, KSBY San Luis Obispo, Calif., named main anchor and managing editor.

TERRY SATER, news anchor/reporter, KCCI Des Moines, Iowa, joins WISN as 6:00 weeknight

VP/general manager, WHUD(FM) Peekskill, N.Y., named general sales manager, WABC(AM) New York; **STEVE HARRIS**, VP, external programming division, XM Satellite Radio, Washington,

named VP, multicultural programming, Dallas; **SCOTT R. KEELER**, regional sales/station manager, Border Media, Houston, named manager, Hispanic sales, Southwest region,

San Antonio.

ADVERTISING/MARKETING/PR
LARRY O'BRIEN, VP/group supervisor, Bader Rutter & Associates, Milwaukee, named VP/director, public relations group.

WHAT'S YOUR FATE?

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



Maria Hoppenfeld
The Weather Channel

co-anchor and reporter, AT KNTV San Jose, Calif.; **DARYL HAWKS**, sports anchor, WNCN Goldsboro, N.C., named weekend sports anchor/sports reporter; **NOELLE WALKER**, reporter, KNBC Los Angeles, named reporter, 11 p.m. newscast.



Terry Sater
WISN

RADIO
At ABC Radio: **ED POWERS**, manager, affiliate relations, Westwood One, New York, appointed manager, affiliate relations, New York; **DELIA JIMENEZ**, director, ad sales marketing, Premiere Radio Networks, New York, named director, sales development research, New York; **FRED BENNETT**, regional

COMING IN THE JULY 18TH ISSUE



U.S. TELEVISION MAP

B&C and Multichannel News' U.S. Television Map is an essential tool for tracking the top media companies, TV station groups, major film and TV studios, networks, satellite providers, cable operators and broadband providers.

Look in the July 18th issue for your free copy.



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KFSN-TV, an ABC owned station in Fresno, CA seeks a creative and compelling News Producer. Ideal candidate will have strong editorial skills, be able to target the most promotional stories in a newscast, and work well under deadline. College degree and 2 years experience required. Please send resume and unedited tape of a recent newscast to: KFSN-TV, Human Resources, Dept. B&C 05-17, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an EEO Employer. (No phone calls please)

NEWS CAREERS

ASSISTANT NEWS DIRECTOR

WRGB-CBS 6 in Albany, New York has an immediate opening for an Assistant News Director. We're looking for an aggressive, motivated, hands-on number two news manager to help lead our newsroom. Job duties will include oversight of daily and long-term news coverage. College Degree and previous news management experience required. EOE. Please send tape/resume to: Beau Duffy, News Director, WRGB CBS 6, 1400 Balltown Rd., Niskayuna, NY 12309.

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ACCOUNT EXECUTIVE

WRGB-TV, CBS affiliate & WNYA-TV UPN affiliate in Albany, N.Y., will be hiring someone who can effectively negotiate with agency buyers, develop new direct business, and approaches selling as a career. Minimum qualifications include 2-year degree preferred, 4 years of media sales experience and basic computer skills. Contact Donna Brownson, Local Sales Manager, WRGB-TV, CBS and WNYA-TV, UPN, 1400 Balltown Rd., Schenectady, NY 12309, or dbrownson@wrgb.com. EOE.

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RESEARCH DIRECTOR

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Please email your resume with a cover letter to: recruiter@scrippsnetworks.com and reference job #4541-V.



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PROGRAM PRODUCTION CAREERS

Director, Program Production - HGTV

HGTV, a leader in lifestyle programming, is currently looking for a Director of Program Production to be based in Knoxville, TN or New York, NY. Responsibilities include managing all creative and editorial aspects of original commissioned productions and the ability to handle multiple projects under tight deadlines.

Candidates should have at least 7 years major market, or national hands-on television production experience in a variety of formats (studio, field, magazine, etc.), or 5 years in network program management or development. Experience with all phases of television production and development of "lifestyle" and series programming is essential. Strong interest in popular culture, home trends and lifestyle programming is preferred. HGTV, a member of the Scripps Networks family, provides a creative, stimulating and innovative work environment.

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Please send resumes to:

kmexjobs@univision.net
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C-SPAN is seeking a fulltime ***AUDIO TECHNICIAN*** to oversee all facets of C-SPAN audio in the Field, contribute in equipment acquisition, production preparation, operation and training. Also performs basic video production including shooting and lighting. Proficient with setup of and operation of cameras, lighting equipment, videotape recorders, etc. Bachelor's degree in related discipline with a minimum of two years related work experience required. Strong analytical skills to resolve audio technical problems. Proven ability to lead a team or crew with consistent performance in all technical areas. Ability to lift and carry items weighing up to 40lbs. C-SPAN is also seeking a fulltime ***REMOTE LOGISTICS EDITOR*** to coordinate the technical and logistical requirements for C-SPAN's programming operations with an emphasis on handling out-of-town events, including remote domestic and international coverage, crew hires, studio bookings, satellite requests for time, up-links, down-links and fiber. Bachelor's degree in related discipline, four years related work experience, strong knowledge of television production, understanding of technical and logistical needs of crews, excellent organizational and communication skills. C-SPAN is seeking an ***EQUIPMENT & LOGISTICS SPECIALIST*** to be responsible for the department's equipment purchasing process, negotiate with suppliers to obtain price and specifications, generate Requests for Proposal (RFPs) and maintain parts supplies, stock and equipment software. Bachelor's degree or technical degree required with at least three years of directly related work experience. Knowledge of equipment installation, operation, maintenance and repair helpful. To apply for either position, please submit cover letter, resume and salary requirements by visiting our website at www.C-SPAN.org, then click Jobs. EOE

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Lessons from London

It occurred to us last week as we saw grainy video of the London subway and bus carnage captured on passengers' cellphones and hand-held cameras that the whole world is watching and the whole world is now shooting video, too.

That night, the NBC and CNN Web sites solicited digital-phone videos, and Great Britain's BBC, Sky News and ITV ran crawls on their TV broadcasts asking viewers who had personal video to get in touch. BBC Radio was reading text messages that victims keyed in from the scenes of the crimes.

Tragically, Al Qaeda and other terror groups benefit from all of this because they want the world to see the fear their vile acts can cause. And that is what happens. We now get to watch terrorists' cowardly acts of carnage live, or within moments after they occur. The all-news channels get delivered footage of beheadings just as if it's another video press release. In a real way, that's exactly what it is.

As we pointed out, sadly, when the World Trade Center was destroyed by terrorists in 2001, the first jet airliner to strike the tower attracted New York's media with just enough time so that all television networks were live and on the scene to document the full horror of the second jet's flight path and impact. It was a made-for-TV terror act.

On Wednesday of last week, London was giddy and cheerful. It had just been awarded the 2012 Summer Olympics. A day later, that same London was a city gripped in fear, not only for what had just occurred but also because it had barely 24 hours to come face to face with the reality that the Olympic

city also gets to be the world's most popular terror target.

Millions around the world, of all faiths, mourned when they saw those live images of the walking wounded in London. A smaller (but more fanatical) group of viewers watched that same video with glee.

CNN last Thursday night titled a segment "What If..." a graphic representation of what every viewer was thinking. It *could* happen "here," wherever "here" is. That's the power of the moving images terrorists depend on, and, of course, it's a totally rational fear. That's what makes images of mayhem so powerful, both as television news and as terrorist agitprop.

Television, as media guru Marshall McLuhan famously posited, made the world a global village, but as we sometimes forget—and as all-news networks vividly illustrated last week—that smaller world isn't necessarily a friendlier one. In fact, as television has brought us closer, it has sometimes exposed our vast differences more than our similarities.

We were presented stark evidence last week that the video revolution coincides with worldwide jihad and that they feed off each other.

No one would ever say the news networks shouldn't extensively cover tragedies like the one in London, but we acknowledge that every moment of coverage may only embolden the lunatics who commit such atrocities.

But images of terror cut both ways. The proliferation of video cellphones and other easy-to-carry video devices points to a brave new world of citizen communicators. We applaud their work, which strengthens our resolve in fighting those who would destroy our liberties and our way of life.

EDITORIAL

Medical Reporter, Heal Thyself

There is a lot of criticism about the state of broadcast health journalism. But understanding the obstacles medical reporters meet can guide strategies for improving the informative value of medical journalism. Those barriers include difficulties with terminology, a lack of time, problems finding and using sources, and commercialism.

For starters, all medical and health reporters should be trained on how to understand and analyze medical studies and information before the results are broadcast. That seems a reasonable, minimal goal. They must be able to differentiate between diverse types of studies—this helps them separate hype from real, important information.

There are resources available online and offline, and excellent books and resources at libraries that can help a non-medical person read technical health data. Medical reporters can and must educate themselves.

Conversely, physicians working as health reporters should make sure they are also trained in writing, producing and reporting. Reporting health news is about communicating well. It doesn't matter how much academic knowledge

physicians have if they aren't able to communicate it to a TV audience.

Whatever their degree of expertise, reporters typically have less than two minutes to tell their story—and news directors rarely give them more if the story is complicated, as many medical issues are. That means reporters must be able to quickly utilize all the resources at their disposal, including graphics, Chyrons and animation equipment.

As a health reporter, there is no excuse for not understanding a scientist. It is up to the reporter to help a scientist communicate their information in layman terms—for example, asking them to use an analogy and asking the right questions. How would they explain it to a four-year-old? Learning how to ask the right questions takes years of practice but is part of being a good journalist.

It is crucial for reporters to keep track of "experts" who won't talk or seem almost too eager to help. They may have a financial tie to a product, company or person related to the story. Reporters should find out who is talking and why,

or which medical institutions are offering access and why (or why not).

Finally, to avoid commercialism, health reporters should not rely on prepackaged stories. Many physicians who migrate to television news believe their knowledge and understanding of medical terminology will make them better at communicating with the public.

But since they lack actual reporting or producing skills, they end up relying heavily on prepackaged content. They quickly learn all they have to do is retrack the video with their own voice—and, presto, they've got a health story for the day.

That is not good enough and is dangerous, as these stories are press releases promoting a product or service. Tempting as it may be, health reporters should not lean on satellite feeds to substitute for real medical reporting. ■

Dorfner is a broadcast veteran who has focused on health writing, producing and reporting. She is the founder of NewsMD Communications, a production company specializing in health-related subjects.

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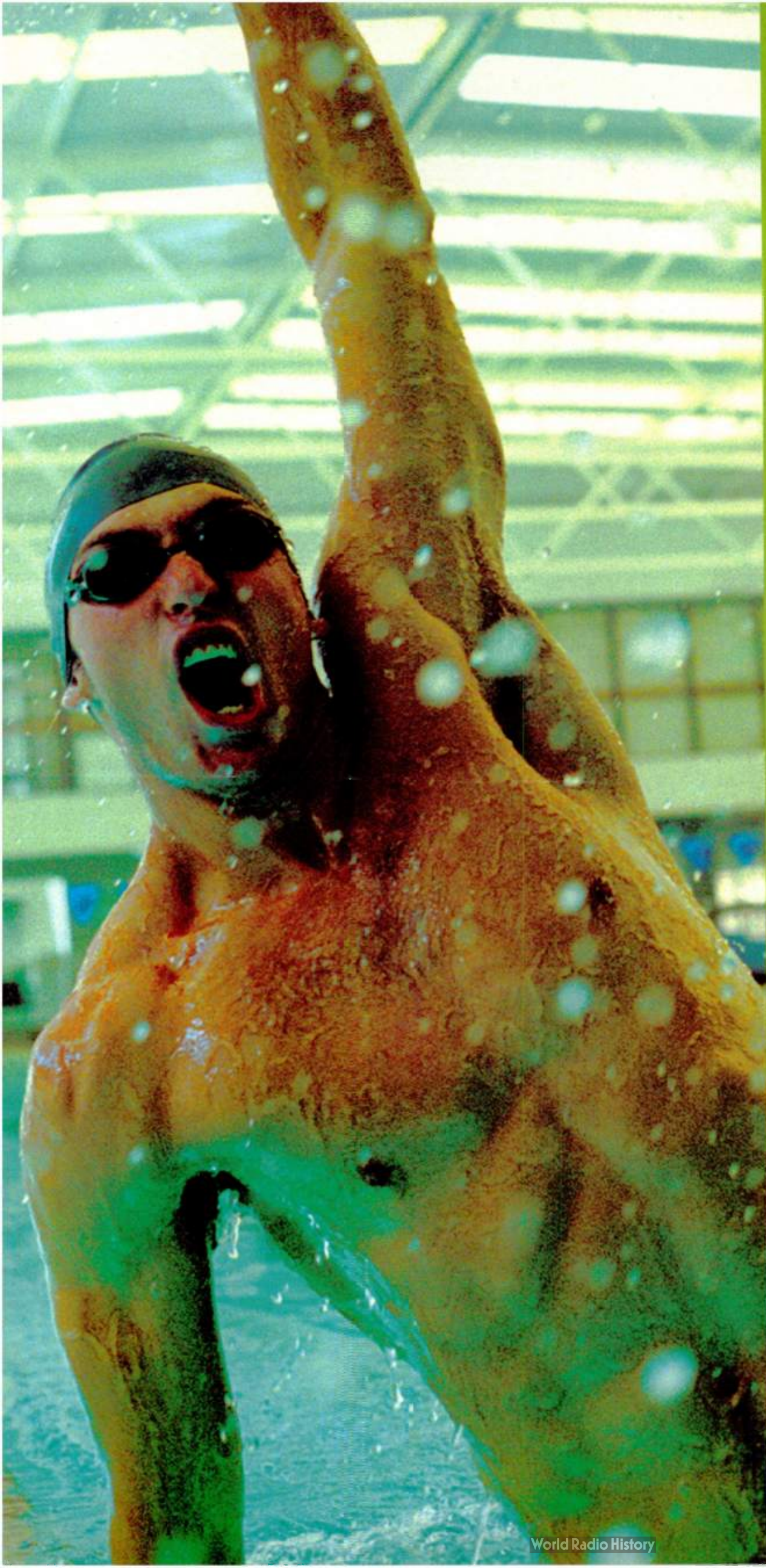
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