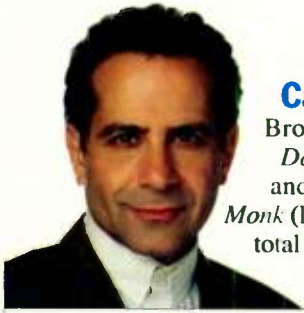




\$139 Billion

Estimated cable revenue in 2015

B&C Giants
SCRIPPS PUTS IT ALL TOGETHER
PAGE 24



Can't Miss a Step
Broadcast hits including *Dancing With the Stars* and cable series such as *Monk* (left) are bringing more total viewers to prime time this summer. **Page 12**

JULY 25, 2005

BROADCASTING & CABLE

⚡ **\$4.95**

Reed Business Information

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Newspapers And TV Try To Make Nice 16

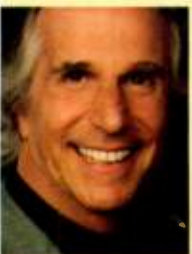
Chris Rock vs. Kathy Griffin 10

Singin' the News Blues 3

CRITICS TOUR

Everybody Misses 'Raymond'

CBS unveiled its fall lineup to critics at the summer press tour in Los Angeles and tried to sell them on its new roster of sitcoms and dramas. Now that Ray Romano is gone, can new



Henry Winkler

Entertainment President Nina Tassler depend on an aging Fonzie to keep Mondays cool for CBS?

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IS COMCAST TOO BIG?

The media giant reaches one out of every three cable homes. Now Washington, consumer groups and competitors are asking tough questions.

Page 18

By **John M. Higgins**

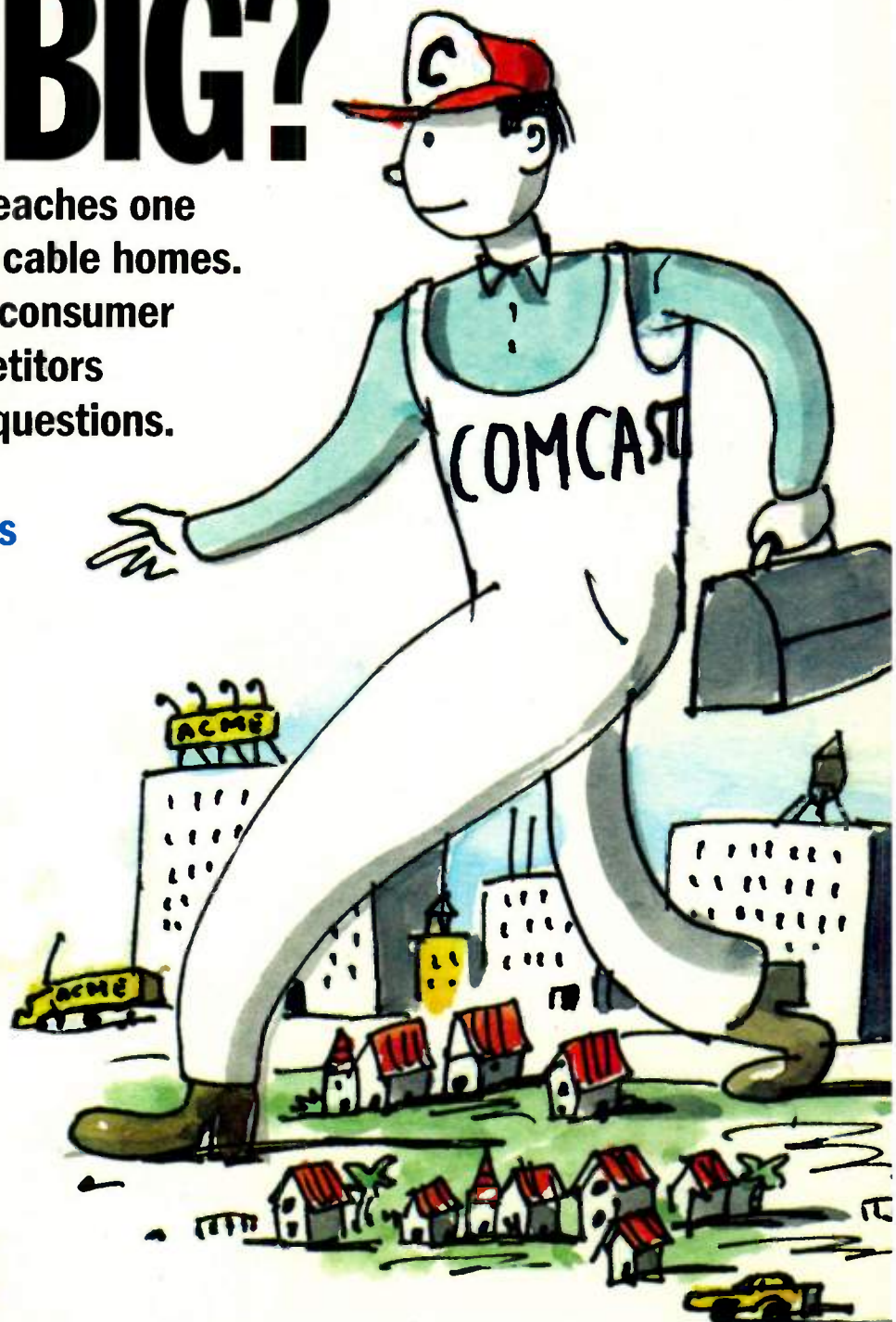


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B&C WEEK

Where to be and what to watch...

Monday, July 25

CTAM (known only to its mother as Cable & Telecommunications Association for Marketing) has adopted a boxing theme for its 2005 summer summit Philadelphia, or "World Cable Heavyweight Conference."



Jon Bon Jovi

They're also calling it The Thrilla' in Philadelphia. But Round One of the gathering yesterday turned out to be one round ... of golf. Today at the Pennsylvania Convention Center, keynote speaker

Jon Bon Jovi ("Musician, Actor, Sports Owner") chats, presumably, about sports on TV and his co-ownership of the Philadelphia Soul in the Arena Football League. The athletic motif continues tonight with the Disney/ESPN party at the Electric Factory. A CTAM badge will get you in.

You don't need no stinkin' badge to watch the premiere of *Laguna Beach's* second season on MTV (10 p.m. ET). We don't care if you call it a dramality or realama, we can't wait to find out how the pampered LC handles the course load in her first year of college. Oh, wait, we meant: how she handles her romantic entanglement with Stephen.



Laguna Beach's LC

Tuesday, July 26

It's ABC's turn, today and tomorrow, at the Television Critics Association's summer tour at the Beverly Hilton in Los Angeles. The buzz is good about the network's new fall show *Commander-in-Chief*, with Geena Davis as the CIC, so the panel session should be reasonably chummy. But



Geena Davis

five bucks says some crank brings up *The Geena Davis Show* and a puff of frost wafts across the room.

Wednesday, July 27

FX launches the first-ever drama about a U.S. military conflict while it's still in progress: *Over There* (10 p.m. ET) focuses on a unit of American soldiers in Iraq and on their families back home.

Singin' the News Blues

By J. Max Robins

I don't believe I've ever heard more folks in the industry bemoaning the state of television news. Virtually everywhere, either the people running the joints appear on the way out, or they have just recently arrived. The result: Almost everyone in the game operates in a state of uncertainty.

Believe it. A day doesn't pass by when I don't hear about one of a long list of news executives with big bull's-eye targets on their backs. At NBC News, division President Neal Shapiro is all but out the door. With MSNBC not even third in the cable news race anymore (it's fourth, behind CNN's Headline News), there's also an ominous drumbeat about President Rick Kaplan. The recent slow start of *The Situation With Tucker Carlson* only exacerbated the situation with Kaplan. At least, nobody's making that kind of noise about CNBC President Mark Hoffman—but then, he's been on the job only since February, and when a new guy takes over, the rumors start about the people below him.

CBS News may be the most depressed and destabilized operation of all. CBS News President Andrew Heyward announced a couple of weeks ago his network's foray into 24-hour broadband news, but he faces massive challenges in taking on ABC, CNN and other players with more resources and deeper pockets that are already in that space. It has been

four months since Dan Rather stepped down from third-place *CBS Evening News*, and no strategy for the post-Rather era has emerged, other than to keep Bob Schieffer in his temp job as the replacement anchor. And CBS' *The Early Show* remains a laggard in the morning-news race, despite the network's prime time strength. Somehow it wasn't a big surprise when nobody from the news division showed up at the critics' press tour in Los Angeles last week: There would have been uncomfortable questions and not much new at CBS News to use as a distraction.

"Everywhere you go in the news business, it just plain sucks," says one agent

who handles news talent. "When clients ask me what's the most stable place to work, I say ABC News—and it's not like that place is exactly a steady ship."

True. *Good Morning America* is a credible challenger to *Today*, and long-running newsmagazines *20/20* and *Primetime* chug along. But with Peter Jennings battling cancer, there's uncertainty at *ABC World News Tonight*. Ted Koppel will remain at *Nightline* until December, and even now the show's producers are actively tinkering with the format, trying to rejuvenate the venerable newscast on the fly to ensure it has a future after Koppel's gone.

CNN is in the midst of its own transition period. Since last November, when Jon Klein took over the reins, there has been a revolving door of executive producers for various shows—in addition to all the other unrest stirred by the arrival of a new boss. Up-and-comer Bill Hemmer was pushed out of his *American Morning* anchor slot; he turned down a gig as CNN's White House correspondent and quit the network. Last week, Hemmer signed a three-year deal reportedly worth

more than \$1 million a year at Fox News Channel. Meanwhile, at CNN, the prime time lineup Klein inherited still lags way behind Fox's, despite the executive-producer changes. The network's sister channel, Headline News, has shown dynamic growth, almost entirely due to legal eagle Nancy Grace. But that, of course, prompts

THE ROBINS REPORT



Headline News' Nancy Grace

A day doesn't pass by when I don't hear about a news executive who has a big bull's-eye target on his back.

long it will be before Grace bumps one of the also-rans out of a job at the mothership.

And then there's Fox News. From the outside looking in, Fox appears to be an island of stability in a crazy-competitive market. But how much growth

is there in a mature business, even if you're the cable news leader? No wonder FNC Chairman Roger Ailes appears to be in no hurry to launch a Fox News financial channel. As the rest of the TV-news industry could tell him, change isn't always good. ■

E-mail comments to bcrobins@reedbusiness.com

Producer Steven Bochco's *NYPD Blue* might have been filmed on the streets of New York, but he's not nuts: *Over There* is made over here—around L.A. and the explosives-free desert terrain near Lancaster, Calif.



Steven Bochco

Thursday, July 28

Here's how tightly reality TV has wrapped its scaly claws around the throat of contemporary programming: David E. Kelley, once a fantastically productive storyteller (*L.A. Law*, *Chicago Hope*, *Ally McBeal*, etc.) is executive-producing NBC's *The Law Firm* (premiere, 8 p.m. ET). The flackography: "Tri-



David E. Kelley

tal attorney and legal analyst Roy Black will manage 12 actual lawyers competing against each other while trying real court cases with judges and juries, resulting in outcomes that will be final, legal and binding. Each week, one legal eagle is eliminated, and the top attorney will receive a prize of \$250,000." Which comes out to about 500 billable hours.

Friday, July 29

After three weeks, the TCA summer tour finally draws to a close. Sure, attendees are notoriously testy by the end of it all—and scheduling Pamela Anderson's Fox show *Stacked* as one of the last panels probably sloshed some gasoline on the fire—but as they pack up, the critics no doubt will already be thinking fondly of the gathering. One luscious buffet after another, endless schmoozing with network talent in the Hilton's Stardust Lounge, dinner by the pool, the CBS Stars Party at the Hammer

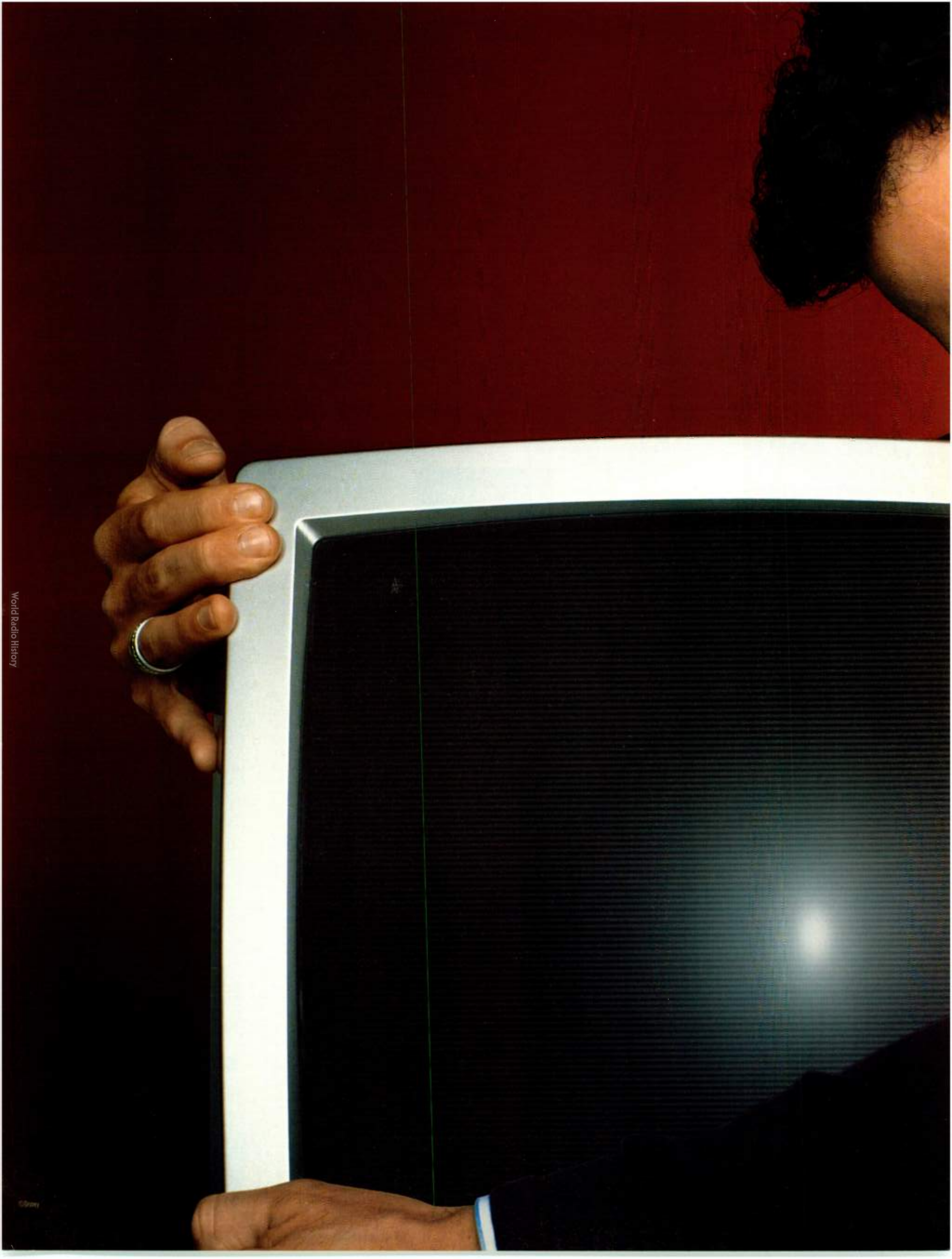


Pamela Anderson

Museum and dining with Les Moonves at Il Cielo—ah, the memories. On the plane home, newspaper writers from midsize cities

calculate how many more three-week trips to L.A. they can score before their publications finally shuffle off into media obsolescence.—Mark Lasswell

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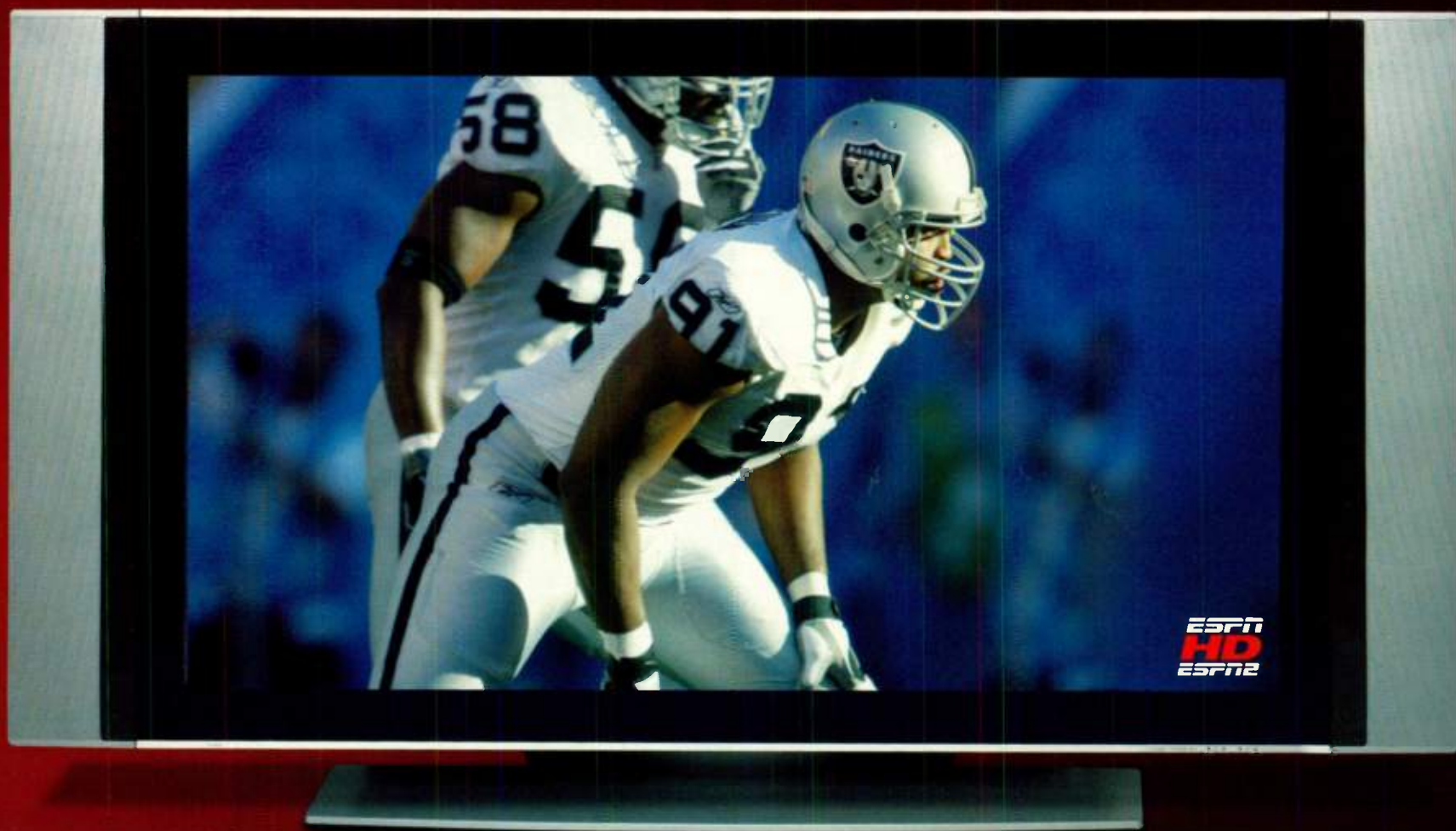
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FAST TRACK

Supreme Court Nominee's Media Stance

As a top Republican lawyer with A-list Washington communications firm **Hogan & Hartson** for much of his career, Supreme Court nominee **John G. Roberts** has had lots of big media clients.

For example, he worked on the briefs in **Fox's** successful challenge to the **FCC's** rationale for preserving the station-ownership cap and cable/broadcast cross-ownership rules. The case triggered the **FCC's** 2003 ownership-regulation rewrite (now in limbo).

In 2002, he also helped **News Corp.** chief **Rupert Murdoch** preserve his station/newspaper cross-ownership waiver in New York after **News Corp.** bought the **Chris-Craft** stations. Arguing for **Fox**, Roberts helped save the **FCC's** weak defense of its own waiver.

And when veteran First Amendment attorney and then **Hogan**



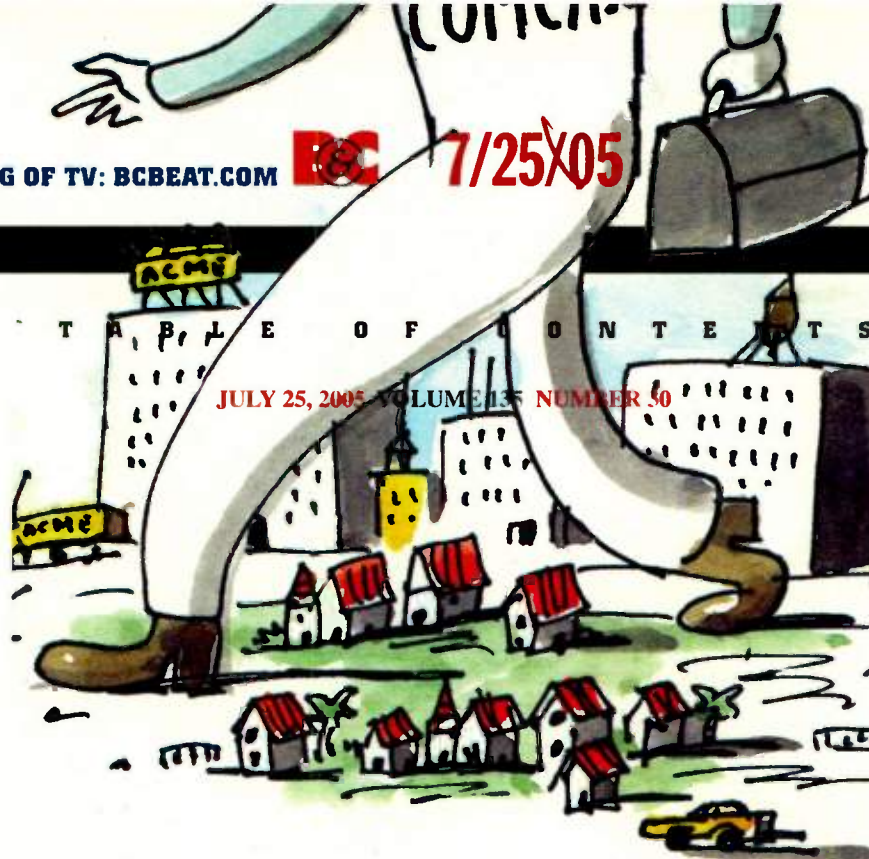
Judge John G. Roberts

partner **Robert Corn-Revere** was preparing his oral arguments in the **U.S. v. Playboy** case in fall 1999, fellow partner and veteran Supreme Court practitioner Roberts lent a hand, including sitting in on moot-court prep sessions. Corn-Revere won his case, and **Playboy**, along with other adult cable channels, won protection from indecency regulations.

Corn-Revere, now a partner with **Davis Wright Tremaine**, has high praise for his former partner and colleague: "He is a terrifically talented advocate and has tremendous respect for the rule of law and the institution of the court. He is a mainstream conservative and not an ideologue."

"The biggest media conglomerates are, not surprisingly, popping champagne corks," says **Jeff Chester**, of the **Center for Digital Democracy**.

He wants the **Judiciary Committee** to make Roberts' views on media ownership an issue.



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He will reach out to committee allies—Democrat **Dick Durbin** of Illinois, for one—to make sure that happens.—*John Eggerton*

CTAM '05 Stakes Its Claim in Philly

Upwards of 3,000 cable executives are expected at **CTAM's** annual conference, which runs through Tuesday in Philadelphia. That's in cable giant **Comcast's** front yard, so it's not altogether surprising that **Comcast Chairman/CEO Brian Roberts** will be queried by **CNN's Larry King** on the last day of the confab. Also on the schedule: **Rainbow Media Holdings CEO Josh Sapan** and **Ogilvy & Mather Worldwide Chairman/CEO Shelly Lazarus**. The sports/cable connection will be explored in a session featuring **Brian France**, **NASCAR's** chairman/CEO, and **Jonathan Kraft**, vice chairman of the **NFL's New England Patriots**.
—*P.J. Bednarski*

Telco-Friendly Bill Passes Texas House

The **Texas House of Representatives** July 17 passed a bill paving the way for **SBC** and **Verizon** to apply for statewide franchises to deliver statewide cable-like video franchises.

The bill, similar to one that passed in the **Texas Senate** the previous week, would relieve the **Bells** from having to seek municipal franchises from each locality (it would also allow power companies to offer broadband over power lines). Now the House and Senate versions must be reconciled.—*J.E.*

Massive Rereg Bill Introduced

Rep. **Maurice Hinchey** (D-N.Y.) last week introduced a bill that would massively reregulate the media.

Chances for its passage are nearly nil, and it should be seen more as a shot across the bow by liberal Democrats as a Republican Congress takes up the 1996 Telecommunications Act.

Hinchey said his **Media Ownership Reform Act of 2005** would fix a "broken media system in the United States in which only a select group of individuals get to determine what information Americans

Continued on page 36

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TCA Smackdown: Kathy Griffin vs. Chris Rock

Edited by Mark Lasswell

They weren't competing in the same room, but **Kathy Griffin** and **Chris Rock** are neck and neck in the battle for the title as biggest laugh-getter at the **Television Critics Association's** summer press tour. With the three-week gathering ending Friday, **NBC**, **ABC** and **Fox** talent will be hard-pressed this week to top Griffin (who was promoting **Bravo's Kathy Griffin: My Life on the D-List**) and Rock (**UPN's Everybody Hates Chris**). A few excerpts of their remarks:

Rock, on casting a child actor to play him in *Everybody's* lead role: "I was at Michael Jackson's house, and this kid runs out."

Griffin, after noting that her lawyer warned her against disparaging Scientology because the group is so litigious: "You know they think they're aliens, right? ... Apparently, Tom Cruise thinks he's from Mars. And I believe him."

Rock, on stunt casting: "They don't really do that on the white shows. When they did it on *Mad About You*, with Carl Reiner, he had a real



At the TV critics press tour, Kathy Griffin sounded off about Tom Cruise, Angelina Jolie and celebrity angst.



Chris Rock's *Everybody Hates Chris* shtick rocked.



Dancing With the Stars buoys Tom Bergeron.

part. He wasn't there just to be famous. When they do it on the black shows, they're like, 'We've got a famous guy and he's going to be famous tonight!'"

Griffin: "Doesn't it seem like the number-one favorite topic with celebrities is the burden of their own celebrity? That's why I'm not friends

with famous people. All they want to do is talk about how

horrible it is to be famous. It's f—ing great."

Rock, on reports Fox passed on his show because they were convinced he would not be a part of it after the pilot: "My name's not Chappelle. What have I walked out on?"

Griffin, on her fascination with **Angelina Jolie's** appearance: "Nobody can look like that, right? With the boobs, the stick legs. But I do think her lips, while beautiful, do sort of look like an inflamed anus."

FLASH!

Bergeron's Next Dance

Maybe, at long last, **Tom Bergeron's** talk-show moment has arrived. The amiable, quick-witted Bergeron always seemed ripe for a hosting role, but somehow past plans to put him in charge of a chat-fest never gelled. His co-hosting role in **ABC's** surprise hit *Dancing With the Stars*, though, may enable Bergeron to waltz into a new job. The guy who took one look at a winded **John O'Hurley** and told *Dancing* viewers the actor's "heart is running faster than a concierge from Russell Crowe" is himself sprinting to capitalize on his prime time success. Industry sources say Bergeron and **Amy Yasbeck**, former *Wings* star and widow of John Ritter, are being pitched for a daily, live-to-tape talk show

touted as the next *Live With Regis and Kelly*.

Of course, one problem with the "next *Regis and Kelly*" pitch is that it might go head to head with the real *Regis*. But Bergeron, host of *America's Funniest Home Videos* on **ABC** since 2001, is familiar with the pitfalls of syndication: He hosted *King World's* cancelled *Hollywood Squares* from 1998 to 2004.

That job helped get Bergeron pigeonholed in **Hollywood** as a game-show host—even though he had won critical raves in 1996 as co-host (with **Laurie Hibberd**, who is now married to *Regis and Kelly* executive producer **Michael Gelman**) of the quirky but ruinously expensive **FX** morning show *Fox After Breakfast*. He was once touted for **ABC's** *Good Morning America*, but that buzz died down. Now the positive vibe from *Dancing With the Stars* has revived

industry interest.

Bergeron and his agent, **ICM's Babette Perry**, declined to comment, but one producer we spoke with—who passed on earlier Bergeron talk-show projects—is interested in this one and expects it will find a home by the end of the year.

Reality Check

In our continuing effort to keep *B&C* readers apprised of what's sluicing down the reality-TV pipeline in their direction, we offer this casting call update, courtesy of **RealityTVLinks.com**:

TLC presents *Haunted Possessions ... a two-hour special about the mysterious and compelling subject of possessed possessions, including haunted artwork, furniture and collectibles. Think of it as Haunted Antiques Roadshow.*

The show will take place on The Queen Mary, one of the most haunted places on record. We are looking for expert paranormal investigators and psychics who will analyze objects brought in by real people who feel these objects are somehow cursed, possessed or haunted. These gifted experts will also try to connect with any spirits that are haunting their owners.

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<p>NBC UNIVERSAL TELEVISION DISTRIBUTION</p>	<p>WOMEN 18-34 Up 150% Over May 2004 Up 500% Over Its Lead-in</p>	<p>3.0</p> <p>11 maury MAY 2005</p>	<p>WOMEN 18-49 Up 243% Over May 2004 Up 1100% Over Its Lead-in</p>	<p>2.4</p> <p>11 maury MAY 2005</p>
	<p>1.2</p> <p>HOME IMPROVEMENT / KING OF QUEENS MAY 2004</p>	<p>0.7</p> <p>HOME IMPROVEMENT / KING OF QUEENS MAY 2004</p>		

SOURCE: NSI SNAP 3, MAY '05 VS. MAY '04, PA WHERE AVAILABLE. LEAD-IN = ¼ HOUR TP. RATINGS.

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Summer Season Sizzles

Cable and broadcast both score summer smashes **By Anne Becker**

Cable is, once again, soaking up more than its share of the summer sun. As they have in recent years, ad-supported cable networks continued to poach viewers from broadcast rivals, earning a 60 share (up from 58 last summer) to broadcast's 38 (down from 40). The gains are largely due to the slew of new original dramas, such as TNT's record-breaking *The Closer* and ABC Family's *Wildfire*, and strong returning hits, including Lifetime's *Missing*, USA's *Monk* and FX's *Rescue Me*.

But broadcast networks are encouraged by an overall increase in TV viewing. While their new reality shows and reruns of procedural dramas have had mixed results, combined summer viewing for broadcast and cable is up 1% overall, proving that people are still happy to stay in, crank up the AC and sample new TV fare.

MORE COMPETITIVE THAN EVER

"Summer used to be wide open for cable; the broadcasters were just out to lunch," says UPN President Dawn Ostroff. "With [broadcast] networks introducing so much new reality, it is just more competitive than it has ever been."

And that includes the Big Four, which are closer than ever to each other, even when they're without regular-season heavy-hitters, such as Fox's *American Idol*,

NBC's *The Apprentice* and CBS' *Survivor*. From May 26 through July 17, ABC averaged a 2.4 rating in adults 18-49, while CBS, NBC and Fox each scored a 2.1. (UPN was pulling a 1.0 and The WB a 0.9).

Broadcast's runaway summer hit, of course, is ABC's *Dancing With the Stars*, which pulled in young and old alike and nabbed a second-season pickup last week. The dance competition even spawned a successful copycat: Fox's *So You Think You Can Dance* earned a 4.4/14 rating/share in adults 18-49 and attracted 10 million total viewers when it premiered July 20.

Dancing's performance stood out from a batch of misfires like CBS' *The Cut* and ABC's *The Scholar* and modest performers like NBC's *I Want To Be a Hilton*.

"It's still really a hit-or-miss strategy for the networks: throw something up and see if it hits," says Horizon Media's research chief Brad Adgate.

Broadcast's summer scripted shows have largely fallen flat, and no one illustrates that better than Fox. Last year, crowing about its 52-week scheduling strategy, Fox unveiled six summer shows. This summer, the network introduced just two and is pulling the exact same 2.1 rating in the 18-49 demo. *The Princes of Malibu* has struggled to keep its *Simpsons* lead-in in the demo (93% the first week, down to 69% the second week) and even hurt ratings for *Family Guy*, which follows the show. The five new *Family Guy* episodes that aired before *Princes* was introduced averaged a 3.7. The next two, with a *Princes* lead-in, dropped to a 3.0 and 2.9.

Repeats of scripted series have had mixed results. Fox's *House* proved a hit by performing better in its early weeks in reruns than it had in originals, but *Desperate Housewives* and *Lost* have garnered lackluster ratings on ABC. And CBS' stuffing its schedule with *CSI* and *Without a Trace* reruns summer after summer has grown tired: Last year, the Eye was pulling a 2.4 rating in the 18-49 demo; this year that's down to a 2.1.

FEW BREAKOUT HITS

Both of the summer's major limited series, ABC's Roman saga *Empire* and TNT's \$100 million Spielberg Western *Into the West*, fell off steadily throughout their runs.

As summer nights dwindle, cable will likely continue strong. Some of its bigger originals are still to debut, notably FX's *Over There*, TNT's *Wanted* and Lifetime's limited series *Beach Girls*. Bravo, MTV and Sci Fi all have fresh batches of reality shows premiering in August, but so far, cable's summer reality has produced few breakout hits and several middling shows—Bravo's *Being Bobby Brown* and Comedy Central's *Stella* among the latter.

As for broadcast, NBC might yet pull out of its ratings slump. With *Tommy Lee Goes to College*, *The Law Firm* and *Meet Mr. Mom* coming up, it's the only network with an arsenal of summer reality series still to premiere. ■

Broadcast Hits



DANCING WITH THE STARS

ABC's variety show *Dancing With the Stars* waltzed away with viewers' hearts, averaging a 5.1/15 rating/share in 18-49 and 16.8 million total viewers during its run. Fox's knock-off *So You Think You Can Dance* premiered nearly as well last Wednesday (4.4/14 in 18-49, 10 million total viewers).



HOUSE

Fox medical drama *House's* early-summer reruns boasted an even cleaner bill of health than regular-season outings.



THE CLOSER

Kyra Sedgwick's *The Closer* got the top rating ever for a basic-cable original scripted series, with a 4.8 household rating and 7 million total viewers. The crime drama still averages a 3.5 household rating and 5.2 million total viewers.



RETURNING ORIGINALS

New seasons of originals have viewers tuning in for more. Among them: Lifetime's *Missing* and *Strong Medicine*; USA's *Monk* (pictured at left), *The Dead Zone* and *The 4400*; Sci Fi's *Battlestar Galactica*; and FX's *Rescue Me*.

Cable Hits

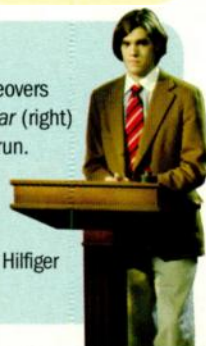
Broadcast Misses

THE SCHOLAR

ABC proved feel-good reality shows aren't a sure bet. Pity-party home makeovers apparently work, while economically challenged smarties do not. *The Scholar* (right) averaged a dismal 1.4/4 in 18-49 and 3.9 million total viewers during its run.

THE CUT

CBS' *Apprentice*-wannabe *The Cut* proved Tommy Hilfiger should leave TV to his daughter Ally, whose brilliant *Rich Girls* was MTV's 2003 reality hit. Daddy Hilfiger is averaging a modest 1.6/6 and 4.9 million total viewers.



THE COMEBACK

Add Lisa Kudrow to the list of sitcom stars who are nothing without their *Friends*. Her self-indulgent HBO comedy about a washed-up actress looking for new respect has unfortunately proved too close to reality.

STELLA

Comedy Central's weak summer has left the network craving Dave. *Stella* has dropped steadily since its premiere, averaging a 0.81 household rating (0.5 in 18-49), off 41% from last year, when the network ran *Chappelle* reruns.



Cable Misses

JOHN WAYNE RECORD BREAKING WEEKEND

Following its best season ever⁽¹⁾, AMC delivered record-shattering ratings for the network, with its top-rated telecasts ever:

THE HIGH AND THE MIGHTY⁽²⁾
2.7 RATING, 3.3 MILLION VIEWERS

ISLAND IN THE SKY⁽³⁾
2.4 RATING, 3 MILLION VIEWERS



TV FOR MOVIE PEOPLE

Source: Nielsen Media Research. (1) M-Su 8-11p HHLI Impressions (000) 9/29/03-9/26/04 vs prior season performances. HH Rtg. P2+ impressions (000). (2) The High and the Mighty: 7/17/05 8-11pm. (3) Island in the Sky: 7/16/05 8-10:15pm. Subject to qualifications made upon request.

World Radio History

No Major Hits or Misses As CBS Gets Critical Eye

Network, critics ponder life after *Raymond* at TCA By Jim Benson and Ben Grossman

CBS' two-day portion of the Television Critics Association's press tour last week generated some buzz with a handful of promising programs. While CEO/President Les Moonves was mostly out of commission, other execs spoke of the network's long-form strategy, its new series and its Monday-night comedy plans, which include moving *Two and a Half Men* into the critical spot once held by *Everybody Loves Raymond*. It was also able to get some ink for its digital-media ef-

orts and upcoming revamped Emmy telecast.

Although none of it was earth-shattering, Chris Ender, who oversees entertainment PR for the network, nonetheless deemed the event a success. "I've seen press tours where some sessions were only half full and some shows became hits," he says, "and I've seen sessions where the seats are full and the critics are engaged for 45 minutes and the shows didn't do so well."

With mixed reviews from the critics, the only certainty is that nothing on the network's fall schedule generated "must-see" status the way ABC's *Desperate Housewives* and *Lost* did last year. But then again, critics saw promise in both of CBS' new sitcoms, *How I Met Your Mother* and *Out of Practice*, while dramas like *Criminal Minds* got some raves.

Moonves missed most of CBS' portion of the tour for practical, tactical and logistical reasons, says Ender: "The practical is that he's got a new, bigger job and can't be everywhere at one time. The tactical is that, by having him up on the stage, the agenda gets shifted to things other than programming at times. And the logistical is that he had a Viacom board meeting in New York."

"Reinforce Positive Thoughts"

Entertainment President Nina Tassler, for her part, asserted that the broadcast networks have reclaimed the water-cooler buzz from cable, thanks to ABC's hits and CBS' *CSI* and *Survivor*. Tassler was asked about the decision to cancel critical darling *Joan of Arcadia*, which is being replaced in the lineup by *Ghost Whisperer*, the Jennifer Love Hewitt starrer about a woman who can talk to dead people. One writer asked Tassler if she agreed with Moonves' comments at the CBS upfront presentation in New York, in which he said the network thinks talking to dead people skews younger than talking to God.

"I wouldn't use those words exactly," Tassler responded. "Obviously, *Joan* was a very sad loss for us. We just were not getting the audience back. And the truth is, anytime you put on a new show in an existing time period, you're taking a risk."

Beyond presenting programming and making some executives available to the media, Ender insists, the goal of the press tour is to "reinforce positive thoughts and change previous negative perceptions."

How well CBS succeeds on those fronts won't be known until fall, when reviews come out. While critics' predictions don't necessarily translate into ratings success—many love Fox's *Arrested Development*—it is hard to overlook the fact that they got behind

ABC's *Housewives* and *Lost*, the two biggest new hits of this past season.

CBS highlighted its new and returning Monday sitcoms on the now *Raymond*-less night and got decent critical reaction. *USA Today* critic Robert Bianco says he's glad to see new shows *How I Met Your Mother* and *Out of Practice* steer away from "the fat, dumb man with the beautiful wife" format that seems to be a hallmark of CBS comedies. "I see promise in both of those," he says.



Nancy Tellem with *Out of Practice* stars (from left) Christopher Gorham, Henry Winkler and Ty Burrell

Mother, with former *Doogie Howser, M.D.* star Neil Patrick Harris, helped itself with a strong panel discussion at TCA. Charlie McCollum, a critic for San Jose, Calif.'s *Mercury News*, thinks it could be CBS' "best hope" for Monday night: "I wouldn't be shocked to see it on at 9:00 by the end of the season. I'm just not as confident in *Two and a Half Men* as the CBS executives are."

Plenty of Sci-Fi

Although some critics panned *Out of Practice*, the general feeling is the strong ensemble cast, which includes Henry Winkler, will help.

The plethora of sci-fi shows on all the networks was a big topic, too. "I think *Threshold* isn't badly done, but during the session, the critics are even having trouble keeping the new sci-fi shows separate," says *The Sacramento Bee*'s Rick Kushman. "If we supposed 'professionals' can't keep track ... getting viewers to hook on seems really tough."

And no matter how hard CBS tried, it had trouble selling *Ghost Whisperer*. But as often is the case, a show ripped by critics could still find an audience.

"It is just so laughably bad, it's off of the bomb chart even," says Bianco. "Which may mean that it does very well. It may tap into the audience that has been waiting for CBS to give them the next *Touched by an Angel*." ■

IF VIACOM CAN MOVE 'MARS,' WHY NOT ROCK?

With an increasing number of shows moving between broadcast and cable networks over the past several years, two Viacom network siblings took the logical next step: CBS says it will air four episodes of UPN's *Veronica Mars* beginning next week.

The move to boost the promising show proved interesting to those at the Television Critics Association summer press tour, even as UPN President Dawn Ostroff had to emphasize that the two networks still remain separate entities. But the *Mars* move sparked questions about why critics' favorite new show of the fall season, UPN's *Everybody Hates Chris*, wasn't on CBS.

Ostroff responded, "Believe me, we are thrilled that all of you like the

show enough and think it is good enough to put on the No. 1 network, but we got it, we produce it, and we're broadcasting it."

She sought to temper expectations, since the single-camera comedy that Chris Rock will narrate about his childhood will run in TV's most highly competitive time period, Thursdays at 8 p.m. ET.

Critics wondered how involved Rock will be. Said Ostroff, "Chris has been involved in the stories, he was certainly involved in the first script, he's involved in the co-creative process right now, and he is the executive producer of

the show. Based on what we have seen so far, he will be involved in the show. Three years down the road, I don't know if he is going to be as involved as he is now, but he'll still be involved in the show and doing the voiceover."

Later, when critics asked Rock

the same question, he responded that he will be "going through all the scripts, making sure I like all the jokes, trying to be there for pretty much all the tapings." In the long run, he joked, "I'm sure I'll get a movie and never see the show again, but until then, hey! what's up, UPN!"—B.G./J.B.



Chris Rock

"We are thrilled that you think 'Everybody Hates Chris' is good enough to put on the No. 1 network, but we got it, we produce it, and we're broadcasting it." DAWN OSTROFF, UPN



RATINGS 7/4-10/05

Nielsen Media Research

**Top 25 Shows
ADULTS 18-34**

PROGRAM	AA	GAA
1 Seinfeld	3.3	4.1
2 Seinfeld (wknd)	3.2	4.1
3 Friends	3.1	3.9
4 Everybody Loves Raymond	2.6	3.0
5 King of the Hill	2.0	2.4
6 That '70s Show	1.9	2.3
7 Oprah Winfrey Show	1.8	1.8
8 Everybody Loves Raymond (wknd)	1.6	1.7
8 King of Queens	1.6	2.0
8 Malcolm in the Middle	1.6	1.9
8 That '70s Show (wknd)	1.6	1.8
12 CSI: Crime Scene Investigation	1.5	1.7
13 Wheel of Fortune	1.4	NA
13 Will & Grace	1.4	1.7
13 Dr. Phil	1.4	1.4
13 Maury	1.4	1.5
17 Cops	1.3	1.6
17 Entertainment Tonight	1.3	1.4
17 King of Queens (wknd)	1.3	1.7
20 Jeopardy!	1.2	NA
20 Home Improvement	1.2	1.3
22 Judge Judy	1.1	1.6
22 Yes, Dear	1.1	1.3
24 Divorce Court	1.0	1.3
24 Drew Carey	1.0	1.2
24 Jerry Springer	1.0	1.1

**Top Action Hours
ADULTS 18-34**

PROGRAM	AA	GAA
1 Cops	1.3	1.6
2 Stargate SG-1	0.9	0.9
3 Andromeda	0.7	0.7
4 Maximum Exposure	0.5	0.5
4 She Spies	0.5	0.5

According to Nielsen Media Research Syndication Service Ranking Report July 4-10, 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

Fall Schedule Strategies

Syndicators use fine calculations to decide programs' premiere dates **By Jim Benson**



South Park will make its fall syndication-season debut on Sept. 19.

If Yogi Berra had been asked to put together a fall schedule for a syndicator, he might have uttered, "It gets late early out there."

That's why, early each summer, syndication executives are asked for their input in selecting fall premiere dates for new and returning shows. While it might seem simple, it isn't. A miscalculation can result in viewers missing their programs amid a flurry of fall launches—and it can be tough to get them back.

Since there is often little coordination between conjoined network/syndication operations over fall schedules, syndicators with new off-net shows will follow the lead of their network counterparts. That enables them to take advantage of the sister network's promotions for the prime time version of the series.

Other premiere-date considerations include holiday, political and sports schedules; filling schedule gaps on key station groups; and seamless transitions for companion and replacement shows.

The premiere-date issue is so sensitive that several industry execs refused to speak on the record. Some cited the

benefit of premiering early so as to stand out from the pack, while others said that debuting after the majority helps the promotional message stick in viewers' minds.

For the 2005-06 season, a majority of strips, including three new to first-run—NBC Universal's *Martha*, Telepictures' *Tyra Banks* and Twentieth TV's *Judge Alex*—will make their fall debuts on Sept. 12, a week after Labor Day.

But fewer viewers may sample them or see their promos because of Labor Day-week vacations. So some shows, like Warner Bros.' off-net *Sex and the City* and Debmart/Mercury's *South Park*, are waiting until Sept. 19.

Still others, like Tribune Entertainment's *Soul Train*—returning the week of Oct. 3—delay until higher fourth-quarter ad rates kick in.

STARVING FOR NEW SHOWS

Then there are the early birds. NBCU's *Maury* and a few others debut on Labor Day, benefiting from the holiday-ratings boost provided by younger viewers out of school. A few strong shows, namely King World's *Oprah Winfrey* and Buena Vista's *Live With Regis and Kelly*, dare to start the week before Labor Day, when fewer—but younger—viewers are watching and ad rates are lower.

Some industry strategists believe that, with the right promotion, that's a great time to stand out, because repeats dominate the dial and viewers are starved for new shows. ■

IN FOCUS

SPIKE SNAGS SHIELD

Spike TV last week outbid FX for off-network episodes of a series that put the Fox basic-cable network on the map: Sony's *The Shield*. FX wanted the cable rerun rights to the series, but its programming budget is reserved primarily for original fare. Word in the industry is that FX chose not to match a winning off-net bid from Spike, preferring instead to put its money toward four series debuting this summer.

Spike, which anted up for *The Shield* since both skew heavily toward men 18-49, will air the series once a week beginning in March. With just 67 episodes completed after this coming season, the network would have burned through *The Shield* in a hurry if it chose to strip it on weekdays. The duration of Spike's contract



Glenn Close of *The Shield*

is said to be dependent on the life of the series, now entering its fifth season.

Tribune, meanwhile, has obtained the broadcast rights to *The Shield* for its 26 stations, under a two-year, all-barter weekend deal starting in September 2006.

The Spike pact marks the first time reruns of a key series have gone from one basic-cable network to another, which provides a third backend revenue stream to basic-cable program suppliers—such as Sony—beyond international and DVDs.

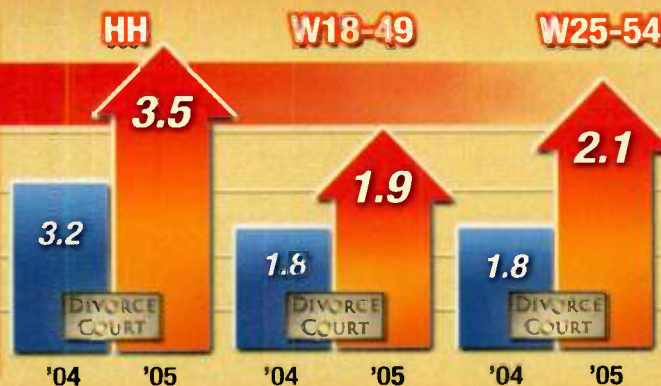
Industry estimates are that, with Spike's cash-license fees and Sony's retaining seven minutes of national-broadcast ad time, each episode should fetch in the mid six figures. That is far less than other closed-ended hours coming off broadcast networks, where they don't have to contend with edgy fare like *The Shield*.

The series picked up a best supporting actress Emmy nomination recently for cast-addition Glenn Close.

The Repeat Heat is On!

Tops Other Court Shows In Year-To-Year Summer Growth

	HH	W18-49	W25-54
DIVORCE COURT	9%	6%	17%
JUDGE JUDY	8%	6%	17%
JUDGE JOE BROWN	-4%	-5%	4%
JUDGE HATCHETT	-4%	-7%	FLAT



Source: NSS, Galaxy Explorer, 6/2-29/05 vs. 6/3-30/04 % Change, GAA Rtg

Judge Mablean Ephriam



Newspapers and Stations Try Cross-Pollination

Some news outfits find strength in symbiosis **By Allison Romano**

WBIR Knoxville, Tenn., got a tip that a local animal crematorium was dumping dogs in rural Virginia, and News Director Bill Shory knew his station was on to a hot May-sweeps story. The local paper, *The News-Sentinel*, was chasing the story, too, but Shory wasn't worried about getting scooped. WBIR is partnered with the *News-Sentinel*, and the newsrooms pooled their resources to attack the story.

Such cooperation is the norm for Gannett-owned WBIR and the *News-Sentinel*. Reporters collaborate on four big projects a year, newspaper editors appear regularly on the station's newscasts, and managers are in daily contact.

"It is one of the best things we have going," Shory explains. "We work together on editorial, sales, community events and co-promotion."

More than 100 stations have newspaper partners, according to a new survey by Ball State University, but not all are as developed as WBIR and the *News-Sentinel*. Among news directors surveyed, more than half say they never share their complete daily lineup with newspaper partners, and a third say they do not share physical resources, such as bureaus or helicopters.

"JOURNALISTIC CROSS-POLLINATION"

"Some relationships are cross-promotion and not a whole lot more, but others have genuine journalistic cross-pollination. Those seem to have more value," says Bruce Northcott, a partner in TV-consulting firm Crawford, Johnson & Northcott.

At a time when newspapers and TV stations are seeing their audiences decline, industry executives believe that local media need to find ways to grow their share. Tapping into each other's audience, they say, can create new consumers.

The timing is crucial: Daily newspaper readership fell from 58.6% of adults in 1998 to 52.8% in 2004, according to the Newspaper Association of America. From May 1997 to May 2004, the average audience share for TV stations' early-evening news dropped 18%, while late news slipped 16%, according to the Project for Excellence in Journalism and BIA Financial.

Banding together, news directors say, strengthens both products. "We get the power of 250 newspaper reporters," says Shannon High-Bassalik, VP

of news for Viacom's WFOR Miami, which partners with *The Miami Herald*. Says news consultant Valerie Hyman, "As a general rule, TV newsrooms have too few reporters doing too many stories a day. Any additional editorial input is good."

Together, stations and newspapers can also mine new ventures, such as special projects and Web sites. WPEC West Palm Beach, Fla., works with *The Palm Beach Post* on editorial and promotion. In one recent collabora-

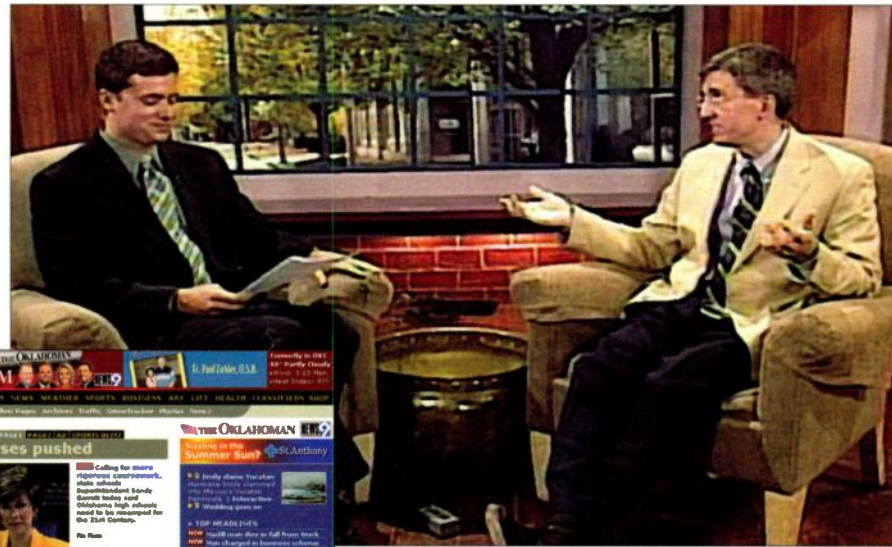
says, both newsrooms were reluctant, but management forged ahead.

"They have 300 reporters, and it opens up a whole new realm for us," says Krier.

NewsOK.com gets more than 20 million page views a month; advertisers can buy space on all three entities, and reporters regularly work together on stories.

Some of the best-executed partnerships exist in markets where the news-

STATION TO STATION



Above: WBIR anchor Ben Senger (left) and *News-Sentinel* Business Editor David Kelm on WBIR's morning news. At left: NewsOK.com is co-owned by KWTW and *The Oklahoman*.



tion, they produced a hurricane guide, and WPEC aired a prime time special on hurricane preparedness; then they split the ad revenue.

Although these alliances look good on paper, they can be difficult to execute. A major obstacle, news directors say, is the culture clash between newsrooms. Newspaper reporters often see their TV colleagues as lacking depth, an attitude that makes TV reporters resentful.

"The rank and file are suspicious," responded one TV news director to the Ball State survey. "It may be like a shotgun marriage."

Competition also inhibits cooperation, Northcott says: "It seems like it always comes down to who gets the story out first."

AN UNUSUAL ARRANGEMENT

To work, both sides need to be invested, says Rob Krier, VP/general manager for KWTW Oklahoma City. Five years ago, his station and *The Oklahoman* formed a pact including a joint Web site, NewsOK.com, unusual because they have different owners. At first, Krier

paper and TV station share a corporate parent. In Tampa, Fla., for instance, Media General owns *The Tampa Tribune*, top-rated WFLA and Web site TBO.com. All three entities share a facility, along with content and advertising. A car dealer, for example, can buy newspaper ads, online banners and TV spots in one transaction. Gannett is equally aggressive in Arizona,

where it owns KPNX Mesa and *The Arizona Republic*. They collaborate on AZ-Central.com, featuring content from both organizations.

While Belo Corp's WFAA Dallas and *Dallas Morning News* share a facility and routinely work together on stories, both maintain separate Web sites. "Both are very strong brands, and it made more sense for us to keep them separated," says Dave Muscari, WFAA VP of strategic alliances.

Across the country, TV stations and newspapers are giving renewed attention to the Web. While both sides give up autonomy and some revenue with a joint site, they also get the chance to grow audience share—particularly

with younger demographics—and expand ad sales. *The Atlanta Journal Constitution* works with its Cox-owned sister station WSB but often scores its own online video. Last year, the paper purchased four video cameras so that its reporters can shoot video for its Web site.

Online and on-air, marketing is a major component of these alliances, with both parties broadening exposure by plugging each other. TV meteorologists, for example, are often pictured on the newspaper's weather page. On the late news, anchors will preview stories in the next day's newspaper. More than 80% of news directors say their partner's logo appears on their newscast at least weekly, and half regularly plug print stories, according to the Ball State study.

A SLOW DANCE
But not every outlet can find a suitable mate. Very small markets may have a local paper but no TV station. More often, the obstacle is that the major newspaper is aligned with a rival TV affiliate.

Sometimes, that leaves a TV outlet to cobble together alliances with specialty publications or suburban papers. With co-owned *Chicago Tribune* and WGN in the market, NBC's WMAQ Chicago assembled a network of regional partners, including *The Gary Times* and *The Daily Herald*.

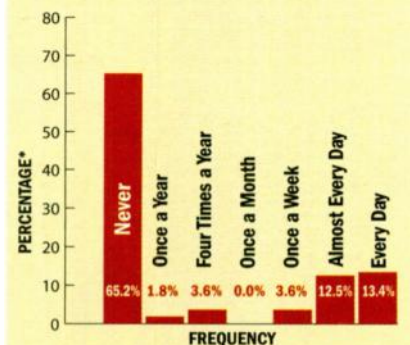
Going forward, news directors say they want to work with their newspapers on more long-term projects and find better ways to integrate talent.

But it can be a slow dance. WCAU Philadelphia News Director Chris Blackman is navigating a new partnership with *The Philadelphia Inquirer*. So far, he has installed a remote camera in the paper's newsroom, and reporters regularly share information. Eventually, Blackman would like the assignment desks to speak twice daily and delve into joint investigations.

"We're just scratching the surface," he says. "But it will take some time to get our people used to this." ■

SHARING THE NEWS

How often TV stations provide their entire editorial lineup to newspaper partners



*Of survey respondents

SOURCE: Ball State University TV newsroom partnership survey



Newport Mansion



State Capitol



MARKET EYE

AT A GLANCE

The Market

DMA rank	49
Population	1,630,000
TV homes	645,000
Income per capita	\$18,459
TV revenue rank	55
TV revenue	\$90,400,000

Commercial TV Stations

Station	Ch.	Affil.	Owner
WLNE	6	ABC	Freedom
WJAR	10	NBC	NBC/GE
WPRI	12	CBS	LIN TV
WRIW	50	Tel	ZGS Bcstg.
WLWC	28	UPN/WB	Viacom
WNAC	64	Fox	WNAC LLC
WPXQ	69	Pax	Paxson

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

Cable/DBS

Cable subscribers (HH)	528,900
Major cable operators	Cox Cable, Comcast
Cable penetration	82%
ADS subscribers (HH)**	51,600
ADS penetration	8%
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! (WPRI)	10/17
Network Show	
Everybody Loves Raymond (WPRI)	19.9/27
Evening Newscast	
WJAR	11.5/23
Late Newscast	
WJAR	10.4/21

***May 2005, total households

SOURCES: Nielsen Media Research, BIA Research

Providing Stiff Competition

Big ratings battles in little Rhode Island **By Allison Romano**



WJAR's Gene Valicenti, Patrice Wood, Gary Ley

Broadcast battles in New York and Boston may get more attention, but the Providence, R.I.-New Bedford, Mass., market, tucked between the two metropolis markets, is home to a similarly competitive TV scene.

Nielsen's 49th-largest TV market covers all of Rhode Island, plus Bristol County in southeast Massachusetts. It is a prosperous swath of New England, with soaring real-estate prices.

WJAR attracts the most viewers and advertising dollars in the market. An NBC-owned station, it is the long-time leader in news and overall ratings, and the recent May ratings book was no exception. In 2004, WJAR took in \$39.2 million in gross revenue, according to BIA Financial, nearly as much as the Fox, CBS and ABC affiliates combined. Overall, Providence stations collected \$90.4 million last year, according to BIA, up from \$81 million in 2003.

The local economy is aided by tourists drawn to the area's beaches and Providence's rehabbed downtown, as well as by students attending such schools as Brown and Providence College. WJAR President/General Manager Lisa Churchville says the tourists and students are essential to the market's well-being: "They keep a nice economic

level going."

Providence-based LIN Television, the 23rd-largest station group, owns CBS affiliate WPRI and operates Fox affiliate WNAC under a local-market-agreement. The stations share news operations but have separate sales staffs. To take on WJAR, LIN is investing in the joint news operation, including a new \$2 million helicopter (the market's lone chopper) and beefed-up staffing. "We use the power of both stations," says President/General Manager Jay Howell. "It allows us to have more reporters on the street."

The efforts are paying off. Although WJAR is solidly out in front, WPRI is chipping away. Bolstered by CBS' hot prime time, its news ratings are rising.

ABC affiliate WLNE is a distant third in 11 p.m. news, although new anchor Walter Cryan, a WPRI veteran who came out of retirement to anchor WLNE's 6 p.m. news, is attracting attention. WLNE operates Rhode Island Cable News with Cox Cable. Cox and Comcast are the area's main cable companies. Viacom owns WLWC, a joint UPN/WB affiliate, which runs UPN's prime time and The WB shows at 10 p.m. and on weekends. This fall, WLWC will air Atlantic Coast Conference football and basketball games.

WJAR and WPRI are facing off in a new area: 24/7 weather networks. In 2004, WPRI launched its Pinpoint Weather Station, which is carried on digital cable in Rhode Island and on the station's digital multicast signal. WJAR carries a version of NBC's Weather Plus on its digital channel. Churchville says Comcast will add the channel in late July and Cox should follow by September. ■

NEXT: SEATTLE-TACOMA

Back on the Beat

Before there was Judith Miller, there was Jim Taricani. Having served a four-month sentence for contempt after refusing to reveal a source, WJAR Providence investigative reporter Taricani is back at work, once again trying to ferret out corruption in Rhode Island government.

Four years ago, a source, who Taricani said requested anonymity, provided an FBI videotape of a mayor's aide taking a bribe. Taricani refused to reveal the source's identity to a special prosecutor, but, in a dramatic turn, the source—local attorney Joseph Bevilacqua—came forward. Bevilacqua said he never asked to be shielded, a contention Taricani has always disputed. Even with the source unmasked, a federal judge convicted Taricani of contempt.

He was released from home confinement in April. "It took an awful lot of courage," says WJAR President/General Manager Lisa Churchville. "Whether you agreed or disagreed with his decision, there was nothing but respect [for Taricani]."—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	92%	112
Black	4%	36
Hispanic	9%	64
Asian	1%	47

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

SOURCE: Scarborough Release 2004 75 Markets Report

HATCHETT RULES SACRAMENTO!

A Superior May Sweep Performance Among Women 18-34 on **KMAX!**

#1 ON **KMAX!**

+500% OVER YEAR AGO!

+118% OVER LEAD-IN!

JUDGE HATCHETT

www.sonypicturestelevision.com

Source: NSI, WRAP Overnights+, May 2005 (4/28-5/25/05), Women 18-34 rating, M-F 1PM, Station rank: 6AM-6AM (ie-Judge Judy), Year ago = May '04 (4/29-5/26), The People's Court, 1/2 hr lead-in = Judge Joe Brown.

America Channel President Doron Gorshein says there's one major reason his network might face extinction: Comcast.

He claims that the largest cable operator in the U.S. has denied room for his new lifestyle network—all the while favoring

networks in which it has a financial interest.

And without access to the 26.1 million subscribers that Comcast controls—more than a third of all cable homes in the U.S.—Gorshein contends that it's impossible for his network or others like it to survive. Comcast, he says, has “become big enough to unilaterally destroy any independent product.”

A GROWING CHORUS

Gorshein's claims against Comcast and its CEO Brian Roberts are part of a growing chorus among programmers and competitors decrying the cable giant's market power. Many in Congress and at the Federal Communications Commission and Federal Trade Commission are exploring a thorny question: Is Comcast too big?

What they decide could have an adverse impact on Comcast that could affect the larger cable industry at a time when Washington is seriously considering rewriting broad swaths of telecommunications policy.

Comcast is already expected to be one target in a new round of Senate hearings on media consolidation that antitrust staffers are quietly planning. Programmers and competitors will likely testify soon on the company's market power—and questions of abuse.

Meanwhile, the FCC is looking into market-power accusations from the Baltimore Orioles. The baseball team's Mid Atlantic Sports Network is armed with

rights to the new and hot Washington Nationals but can't get carriage on Comcast, which dominates the Washington/Baltimore markets. The Orioles' network competes with Comcast's own sports network, which will lose rights to the team's games in 2007. The two sides are in the middle of a legal dispute over the games.

“Comcast is a monopoly that does not like competition,” says Orioles lawyer David Frederick, who has filed a complaint with the FCC.

DBS rivals DirecTV and EchoStar are making forceful new arguments to the FCC about Comcast's national scale and its strategy of clustering cable systems. Comcast's local strength could thwart their access to important regional sports networks—or at least could increase their cost.

Comcast has long exploited a legal loophole and refused to sell its Philadelphia sports channel to satellite companies. One result: Just 8% of metro-Philly homes subscribe to DBS, the fourth-lowest penetration rate of the 212 Nielsen TV markets and half the average rate of the 10 largest.

Although the government is hardly likely to force Comcast to sell systems, the FCC or FTC could impose new rules on how the company deals with programmers.

The new scrutiny stems in large part from the planned \$17.6 billion sale of Adelphia Communications. Comcast and Time Warner have teamed to buy the 5.2 million-subscriber operator out of Chapter 11. They plan to divide the systems, swap ones they already own, and extinguish Comcast's 21% stake in Time Warner Entertainment. Comcast will walk away with 2.2 million new subscribers; Time Warner, with 3 million.

Time Warner will face scrutiny as well, in part because it, too, is tough on programmers. One company advisor, seeking to distance the two operators, notes that Time Warner Cable will be half Comcast's size.

Rep. Diane Watson (D-Calif.) calls the planned



Adelphia deal “extremely alarming.” In a statement, she says, “Fewer owners mean fewer voices and less diversity in our nation's cable systems, not to mention higher prices.”

Even Comcast acknowledges that its size has made it an inevitable target. “Once we acquired AT&T Broadband and we were the No. 1 cable operator,” says Comcast Executive VP David Cohen, “you knew that, in anything else we did, we were going to have a large spotlight on us.”

Is Comcast too big? Says Cohen, “The answer to that, as a matter of law and as a matter of policy, is no.”

The inquiries in Washington will focus an unsympathetic public spotlight on the cable industry. Meanwhile, traditional big-media critics—such as the Media Access Project and Consumers Union, which have galvanized opposition that thwarted FCC attempts to loosen media-ownership rules—are expected to weigh in on the power of cable giants Comcast and Time Warner. Critics contend that Comcast's drive to buy Walt Disney Co. reflects Roberts' ambitions to grow even bigger.



Comcast has “become big enough to unilaterally destroy any independent product.” **DORON GORSHEIN, AMERICA CHANNEL**

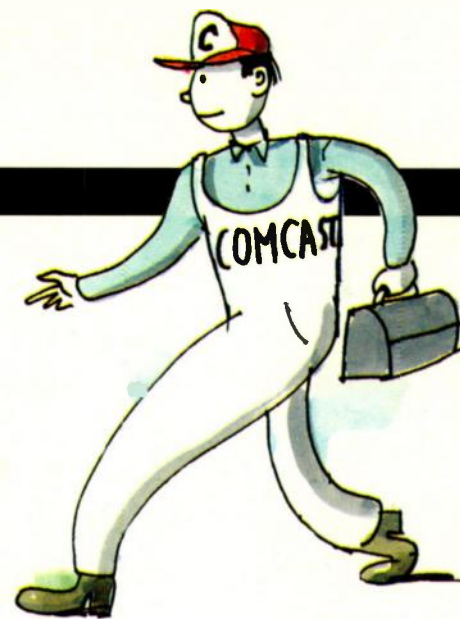
Comcast wields more power than even the mighty Tele-Communications Inc. did at the height of its power. Throughout the 1990s, then-CEO John Malone, known as the all-powerful “Darth Vader” of cable, was the constant target of Congressional inquiries, as well as of competitors' and consumers' carping about the power of his cable empire.

COMCAST TAKEOVERS

At his peak—before selling out to AT&T in 1998—Malone controlled systems serving 18 million subscribers, about 27% of the cable industry, or 23% of all cable and DBS homes. Through its own takeovers, Comcast now owns Malone's old systems and more: 21.5 million



Is Comcast Too



subscribers and equity in partnerships serving another 4.6 million. If the Adelphia deal goes through, Comcast will have an interest in systems serving 28.3 million subscribers. That's 42.5% of all U.S. cable subscribers and 29% of combined cable and DBS homes.

"We were big enough that we could help something that was a good idea to get going, but we could never kill anybody," Malone told *B&C* last April. "But there's no way on earth that you can be successful in the U.S. distributing a channel that Brian Roberts doesn't carry, particularly if he has one that competes with it."

Starting a programming network is treacherous. Cable and DBS are already stuffed with 389 existing programming services, many of those relegated to digital tiers. The National Cable Television Association counts another 79 startups looking to get on. Most are unaffiliated with media giants.

With a startup costing at least \$60 million, the most important sign of life to potential investors is distribution: signed carriage agreements with cable and DBS operators. Skating network The Ice Channel has melted; Reality 24/7 met harsh realities and has ceased trying to launch a cable network.

FEEL-GOOD FERVOR

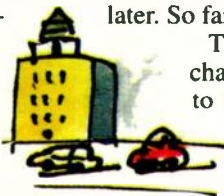
The America Channel is trying to avoid that fate. The network had hoped to tap the feel-good fervor swelling up in the country. Gorshein, a lawyer who has worked at EchoStar and CNN, sees the network as celebrating "real people" who get little acclaim but make certain accomplishments in their communities. Think of it as A&E's *Biography* without the celebs: profiles of interesting entrepreneurs and everyday people with interesting lives.

The concept is not as easily grasped as, say, College Sports Television. But Gorshein attracted investment of what industry executives pegged at \$3 million, plus support from former CNN news anchor Mary Alice Williams and the wife of former colleague Larry King.

He held extensive meetings with cable and DBS executives but struck out, he contends, because of his inability to secure carriage from Comcast or

Time Warner. Gorshein maintains that other cable operators wait to follow the two biggest companies' lead. "If you don't get Comcast," he says, "you're not going to get the rest."

Gorshein says Comcast offered what it offers many new networks: video-on-demand carriage. The network will get not a conventional "linear" channel but space to offer an array of programming for the operator's digital on-demand subscribers. But neither subscribers nor Comcast pay the network. It's all free exposure, with the possibility that a network creating a VOD following might graduate to a real channel slot later. So far, that hasn't happened.



The Anime Network, a Japanese animation channel, was one of the first startups willing to settle for space on Comcast's free-VOD service, hoping for a real channel later.

But talks stalled last fall after Comcast jumped into a programming venture with Sony Pictures, backing the Japanese studio's bid for MGM. If Comcast help brings Sony's own Asian *anime* service, Animax, to the U.S., will it also make room for Anime Network? Kevin McFeely, Anime Network's affiliate sales director, says the company is still working on a deal with Comcast, but would not say if it would go beyond VOD. Comcast's Cohen says the company hasn't finalized what networks it might launch with Sony.

Meanwhile, programmers have grown agitated watching Comcast systems clear the way for networks the company partly owns. TV One and G4, for example, are getting wide carriage on Comcast's best tiers. PBS Sprout



"The notion that Comcast is the gatekeeper to the content world is not true."

DAVID COHEN, COMCAST



BIG AND BIGGER		
Comcast wields more power than Tele-Communications Inc. in its heyday and owns TCI's old systems. Here's how the two operators' reach compares:		
	TCI (1998)	COMCAST (2005)
Basic subscribers	18 million	28.3 million*
Portion of all U.S. cable homes	27%	42.5%
Portion of all U.S. video homes	23%	29%

*Includes systems from Comcast's Adelphia deal. Subscriber counts are based on FCC-defined "attributable ownership," which includes partnerships the companies only partly own. TCI directly owned 14 million subscribers; Comcast would own 23.7 million.

SOURCE: FCC

like Viacom or NBC Universal can leverage their relationships as suppliers of important existing networks.

More directly, Cohen says Comcast is far from the source of America Channel's problems. Gorshein has no deals with any major carrier, Cohen points out, including his former employer EchoStar.

"The notion that Comcast is the gatekeeper to the content world is not true," Cohen says. "There are 70 million multichannel-video subscribers who are not Comcast subscribers; The America Channel has had no success in getting carriage on them either."

America Channel's FCC filing, however, contends that, while Cohen's arithmetic is correct, that's not how it plays out. A basic network needs at least 20 million subscribers to draw much advertising.

Of 92 basic networks that have rolled out and se-

is starting off as a VOD channel, but Comcast plans to launch it on more-lucrative digital basic next year.

While Comcast executives "sing the praises" of VOD for programmers, Gorshein says, "Comcast's adoption rate of its own networks is 100% linear carriage."

Without commenting specifically on America Channel, Cohen says Comcast makes programming decisions based on the quality of the content: "You still have to generate compelling content that people want." Protests to the FCC, he maintains, "are a tactic for programming negotiation rather than a substantive programming complaint."

To be sure, new channels from major media companies generally offer stronger programming and marketing than inexperienced, thinly financed startups. Giants

cured more than 20 million subscribers, "not a single one had achieved the 20 million-household milestone without carriage by either Comcast or Time Warner or both," the filing states. "Getting past 25 million has always required Comcast systems."

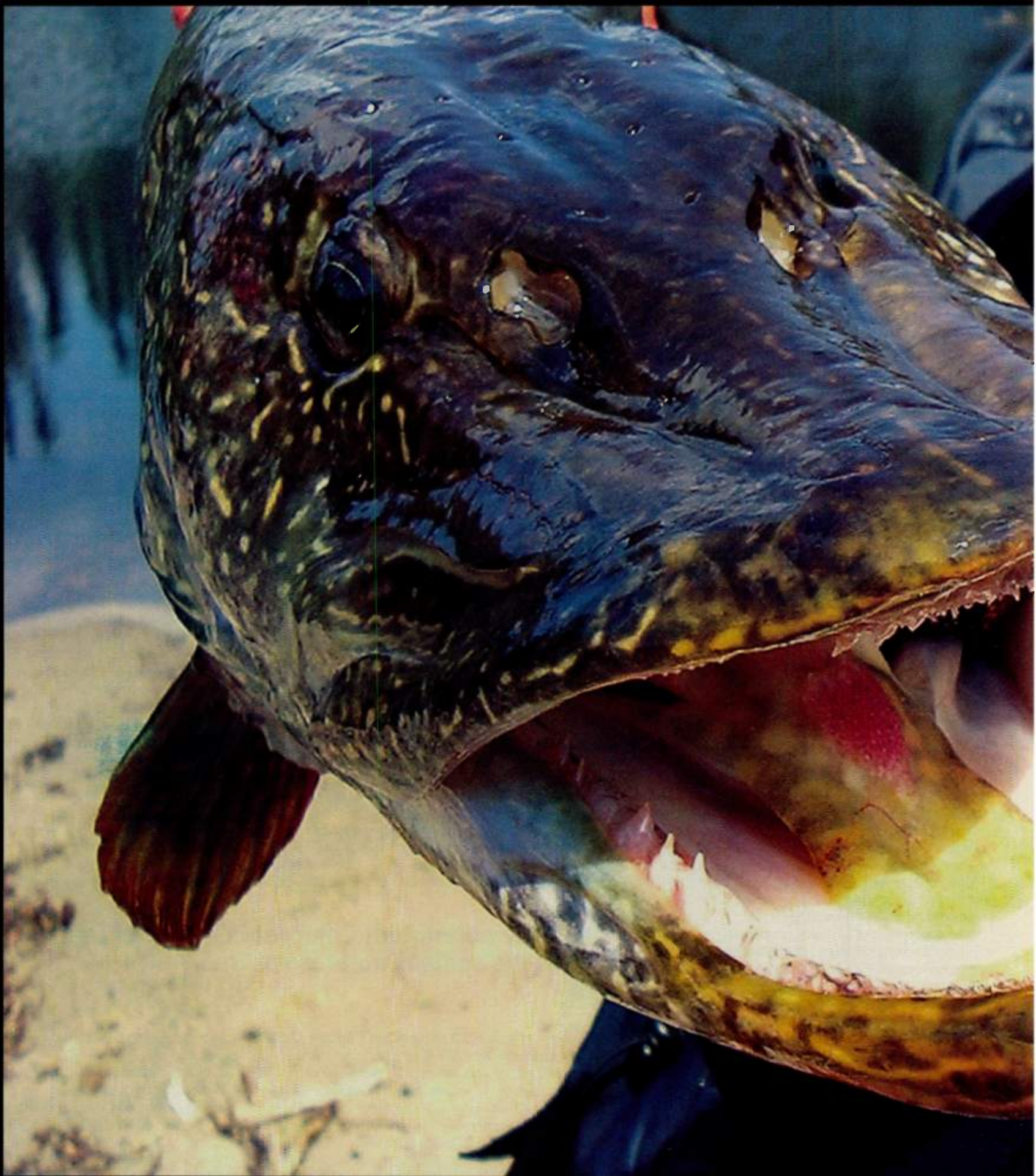
Executives at other new cable networks would not discuss Comcast on the record for fear of retribution. When staffers at the Senate Antitrust subcommittee asked one such executive if she would testify about her experiences with Comcast in a hearing on competition in cable, she recalls, "I said, 'No way!' I have to deal with these people again."

But Gorshein says he has little to lose by attacking Comcast: "The market needs to take a stand against these practices." ■

Big?

Cable, competitors—and Congress—want to know

BY JOHN M. HIGGINS



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The Rainbow Connection

The gay community has money to burn, but few marketers know how to reach it



Imagine if media buyers were unable to identify and target people who represent one of the most important consumer segments, a group comprising as much as 10% of the U.S. population and one with exceptionally high discretionary spending. Imagine that this group also consists of some of the earliest adapters of new media technology.

It's hard to imagine, but that's essentially how big advertisers and agencies have been planning media buys aimed at the gay/lesbian/bisexual/transgender (GLBT) market. Either they've ignored such consumers, or they've had to rely on crude data—and even guesswork—to figure out exactly who gay Americans are and how they use media.

But the gay market is coming out of the media closet, as major marketers begin recognizing its spending power and new media and research become available to reach them. Until recently, this has largely been a print-media phenomenon that has seen a surge in the so-called gay press—slick urban magazines and gay-community newspapers that now account for more than \$200 million in annual ad spending. Largely on the basis of print success, big marketers are now earmarking ad budgets to reach gay consumers via TV. And with Viacom's launch of Logo, a major TV player is in the game, too.

Yet while marketers typically are loath to invest significantly without firm data and hard facts about their target audience, most continue to rely on instinct regarding gay consumers. "The gay and lesbian market has been Johnny-come-lately as far as media research goes," says Todd Evans, president and CEO of

Rivendell Media Inc., a media-buying agency in Mountainside, N.J., which specializes in the GLBT marketplace. "It's almost nonexistent."

It wasn't until Absolut vodka jumped in a few decades ago that ad spending in the gay press took off. Evans, who publishes an annual tracking study on spending on gay print media, estimates it rose 28.4% in 2004 to \$207 million. More important, he says, the list of advertisers in the gay press now includes 150 Fortune 500 companies.

GAY-SPECIFIC ADS

But the most important milestone, he says, is the fact that, for the first time ever, more than half the ads running in gay print-media outlets in 2004 were created specifically for the gay community, as opposed to mainstream ads in gay-media outlets. "That's a big development," says Evans, "because creating gay-themed ads requires a bigger advertising budget and a bigger commitment to the market."

While Absolut's success inspired competitors to jump in, the trend has occurred in other categories, too, including tobacco, travel, autos, entertainment, telecommunications and media—especially cable TV. In fact, a study released this month by Scarborough Research and the G/L Census Partners—a collaboration between the S.I. Newhouse School of Public Communications at Syracuse University and advertising and public-relations firm OpusComm Group—indicates that gay consumers are much greater users of digital media products and services, especially digital cable, premium channels and digital video recorders.

Given the fact that the GLBT market has some of the highest discretionary

spending of any segment, it's no surprise that a major player like Viacom would launch a channel aimed at that market. Since its June debut, Logo has racked up 13 million digital-cable subscribers and is expected to be in 18 million homes when Comcast completes its rollout in the next few months. How many gay viewers it will actually reach is another story, and one that may not be told for some time.

"You've got to remember those subscriber numbers are households," says Adam Herman, senior VP/director, integrated media, at MediaCom, the New York-based media agency that handles one of the most proactive gay-TV advertisers: online travel service Orbitz. "It doesn't say how many gays are in those households or how many of them will be watching Logo."

TIERED PROGRAMMING

To help Orbitz best target the gay community, MediaCom developed three tiers of programming. The first includes shows featuring gay themes or characters, such as *Will & Grace* and *Queer Eye for the Straight Guy*. The second tier includes shows that have "gay sympathy" but a predominantly straight audience, such as *The Ellen DeGeneres Show*, or have a unique appeal among gay viewers, such as a Liza Minelli special, according to MediaCom. The third tier includes shows that MediaCom's planners believe gays are likely to watch, including hip programs like *The Daily Show*.

Herman says Orbitz currently places spots only in the first tier: "Intuitively, we know we are reaching a gay audience this way."

The lack of data on gay viewers has pushed some to develop creative applications to infer it. When Bravo generated a hit with *Queer Eye*, NBC Universal's researchers came up with an innovative way of looking at Nielsen data, creating a custom demographic break based on same-sex adults living in the same household. They then edited out households where people were related or were known to be roommates and asked Nielsen's field representatives to make a judgment on whether they were gay households.

CONFLICTING RESULTS

The results confirmed what advertisers or programmers might expect gay people to be watching, says Horst Stipp, senior VP/director of primary and strategic research, at NBC Universal. But when a Nielsen committee looking into the measurement of gay viewers repeated the study, he says, it generated conflicting results—sending the committee back to the drawing board.

"The take-away from our research," Stipp adds, "is that the gay population is as heterogeneous and diverse as the general population."

That conclusion is similar to one uncovered by media agency MindShare, New York, when it conducted a study of gay/lesbian consumers and their media habits in 2003. "What we found was that their income was a little bit higher and their age a little bit lower than the average American, but otherwise, they looked like the mainstream audience," recalls David Marans, who was head of research at MindShare and is now an executive VP with IAG Research, New York.

The finding was a hot potato within media and marketing circles, which have historically positioned the gay market as being very different—and substantially more affluent—than mainstream Americans. While their incomes are reportedly comparable, Marans says, the primary distinction is discretionary income, as gay households tend not to have children and often have two incomes.

But the most important part of the study had nothing to do with the socioeconomic aspects of gay consumers. It had to do with how they feel about the way marketers advertise to them; the gay community has proved fiercely loyal to brands that have been targeted specifically to them.

Says Marans, "There is a tremendous boost if you're an advertiser and you advertise in gay media." ■

AD INFINITUM By Joe Mandese

MEDIA PATTERNS

Gay and lesbian consumers

Watch gay-oriented television programs

Weekly:
65% of males and 61% of females

Read gay-oriented magazines:

Weekly:
29% of males and 15% of females
Monthly:
30% of males and 36% of females

Read gay-oriented newspapers:

Weekly:
28% of males and 14% of females
Monthly:
20% of males and 21% of females

Visit gay-oriented U.S.-based Web sites:

Daily:
48% of males and 23% of females
Weekly:
31% of males and 29% of females
Monthly:
12% of males and 24% of females

SOURCE: Gay/Lesbian Consumer Online Census, a collaboration of Scarborough Research, The G/L Census Partners and OpusComm Group

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Food Network chef Emeril Lagasse is a good salesman, as Shop At Home's Shawn Diddy and Scripps discovered.

“A media company with a variety of assets really needs to know how those assets can work together to create incremental value overall.”

JOHN LANSING, SCRIPPS NETWORKS

promoting from his days of marketing CNN through Ted Turner's other networks.

Most of Scripps' networks harmonize with each other. HGTV, Food Network, DIY and Fine Living all center on lifestyle programming; they air about 570 hours of design/decorating, gardening, food and travel, and other content in the genre each week. Its newest networks, Shop At Home, with 55 million subscribers, and Great American Country (GAC), fit into the plan, too. GAC seems like an odd duck, but even there, country-music stars hawk goods. But it is HGTV and the Food Network that can really capitalize on Shop At Home.

Case in point: Reporting second-quarter earnings, E. W. Scripps Co. CEO Ken Lowe raved about celebrity chef and Food Network host Emeril Lagasse.

When Lagasse appeared on Shop At Home on July 16 to hawk kitchen goods, the five-hour live special helped sell almost 6,000 units, with 73% of weekend sales in the category coming from new customers. A full 45% of Shop At Home sales that day came from Lagasse's segment.

The wildly popular chef will contribute to two more Shop At Home specials, airing in September and November. A twice-weekly show featuring goods he selected started last Wednesday.

Now Scripps is implementing the strategy to promote such shows as HGTV's series *Redesign* on other networks and to streamline the consumer-products sales on its Web sites, eventually migrating items from all the networks onto the single Shop At Home site.



Kenneth Brown is the host of HGTV's *Redesign*.

works and to streamline the consumer-products sales on its Web sites, eventually migrating items from all the networks onto the single Shop At Home site.

Last year, when E.W. Scripps Co.'s Food Network was about to launch *Iron Chef America*, the company put together all of its marketing pieces. Instead of giving the show a promo nudge, Scripps decided to give it a great big push.

Ten of Scripps' broadcast stations aired spots promoting the show and ran sneak peeks and contests during morning shows. Scripps' cable networks ran up to 18 spots a day for the show and teased it in their online newsletters, reaching some 3 million subscribers apiece. Scripps' newspapers featured the show on the covers of their TV-book inserts.

The premiere was a smash, with more than 2.3 million viewers. It quickly became Food's highest-rated regularly scheduled program. It also earned a 1.0 rating with males 18-49, a demo Food Network wants. That success helped lower Food's median male viewing age to 43.5 during second quarter 2004, down from 45.4 last year.

Scripps Networks President John Lansing, a veteran broadcaster and news director relatively new to the cable game, says successfully managing Scripps Networks—the name for the company's cable properties—comes down to two things: “Long-term planning and being nimble.”

To succeed, Scripps relies on using all of its weapons and is one place where synergy isn't just a consultant's

Credit synergy and savvy marketing. Scripps began producing local half-hour versions of DIY for its TV stations and now syndicates the network nationwide. KNXV Phoenix and WPTV West Palm Beach, Fla., are also taste-testing Food Network fare for syndication. The Scripps stations are taking old library shows from their corporate cousin and running them as a weekday strip, *Calling All Cooks*. If this clicks, “it could reduce our need for syndicated programming,” says Bill Peterson, VP of Scripps' television stations. Food and HGTV own the rights to most of their shows, meaning they can cut and re-cut library content at little cost.

The audience for Food Network, which has 87.5 million subscribers, is 21% higher in cities where Scripps owns a TV station. HGTV does 23% better in Scripps markets than it does nationwide, where it averages a 0.81 Nielsen household rating. In Tampa-St. Petersburg, Fla., for example, where Scripps owns WFTS, HGTV delivers a 1.46.

Scripps is careful with its cross-promotion, particularly when station news operations are involved. Most Scripps cable content that airs on the stations' newscasts flows through WCPO Cincinnati News Director Bob Morford. He produces those packages and feeds them to the other nine stations. Morford says a news element

is required: “It has to be produced to newsroom standards. I don't want anything to come off as a commercial for HGTV.”

Scripps' script wasn't scribbled on a napkin. Last August, it launched an internal strategic-planning committee to prioritize assets across all its properties—newspapers, broadcast stations, Internet and news services—and figure out how to best leverage them through cross-promotion. Marketing group Promax lauded Scripps with a Brand Builder award last month.



Ken Lowe

buzzword. Says Lansing, “A media company with a variety of assets really needs to know how those assets can work together to create incremental value overall.” And Scripps tends to get the full value of its promotional dollar to push its six cable networks: Home and Garden Television; Food Network; DIY (Do-It-Yourself); Fine Living; Shop At Home, which it bought in 2003; and Great American Country, which it acquired last November. (Scripps also runs five Shop At Home broadcast outlets.)

The parent company is riding high on those cable properties. Last week, when E.W. Scripps Co. announced strong second-quarter results, the cable division was the star of the show. Ad revenues of \$202 million were up 28% from the same time last year; revenue from affiliates gained 18% to \$39.6 million.



John Lansing

Cross-promotion will come into play when Scripps launches two hi-def networks, slated for 2006, and introduces highly targeted broadband channels, the first two of which will focus on kitchen and DIY-related content.

There's a mess of tinkering yet to do. GAC, with 37 million subscribers, is focusing on rebranding, freshening its look without alienating the network's core fan base. It is also moving from Denver to country-music mecca Nashville, Tenn.

DIY, the Scripps network with the largest Web following (some 2 million unique visitors each month, a big number for a network in just 33 million homes), is pushing its how-to TV into new categories, such as crafts,

Continued on page 26

Scripps' Script: Synergy Sells

Working with stations and newspapers, cable properties thrive **By Anne Becker and Allison Romano**



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Eagle Television Sales
A Katz Television Group Company

Scripps

Continued from page 24

hobbies and pets. (It plans a show called *Barkitecture*, about dog-house design.)

And Shop At Home, after focusing on tweaking production values, will continue migrating from traditional shopping-channel categories like jewelry and coins to the lifestyle categories featured on its other networks.

Scripps' cable success may be an example of necessity as the mother of invention. Like other old-line publishing companies, last decade, Scripps recognized that newspa-

pers' days of growth were long gone and that TV stations weren't growing much either. New cable retransmission rules gave broadcasters the power to demand compensation from cable operators who refused to pay cash but were willing to offer carriage of any new cable networks a broadcaster might start. In 1994, Scripps started HGTV and later invested with other broadcasters (including Tribune and Providence Journal Co.) in Food Network.

The cable networks have been so successful they are now driving the company. Morgan Stanley analyst Doug Arthur estimates that cable networks will gener-

ate 53% of Scripps' \$2.4 billion in revenues this year and 54% of its \$692 million in operating cash flow.

Despite a dip in HGTV's ratings, cable revenues should jump 25% and cash flow around 23% this year. Lowe says a recent \$500 million deal to buy Internet price-search engine Shopzilla similarly fits in with the other Scripps properties.

On a recent conference call with investors, Lowe said, "If you look at the history with this company, especially in the past 20 years, it has been an evolving strategic decision to move on to other platforms." ■

Scripps Stations Will Never Forget 2004

The presidential race in Ohio created opportunities, but hurricanes in Florida posed challenges **By Allison Romano**

Scripps' broadcast stations had it both good and bad last year. The 11th-largest broadcast group, according to *B&C's* 2005 survey, Scripps enjoyed the political advertising windfall of having stations in Ohio, a battleground state in last year's presidential race.

It also had that advantage in Florida. But there, Scripps also had the challenge of owning two stations in a state battered by hurricanes last season.

The Sunshine State outlets performed heroically, but not without damage to the stations and equipment. Hurricane Frances zeroed in on WPTV West Palm Beach, ripping off parts of its roof and flooding editing bays and the entire second floor—a \$2 million hit. WFTS Tampa was luckier, but a construction crew was on standby to perform emergency repairs.

Scripps owns 15 stations, including outlets in Detroit, Phoenix, Kansas City, Mo., and Baltimore. Its 10 traditional stations—six ABC affiliates, three NBCs and one independent—cover about 10% of the country. Five others are home-shopping channels.

Scripps has been around awhile. Its familiar light-house logo, a carryover from the upper-left corner of its newspapers, is displayed on the left corner of the building that houses WEWS Cleveland, which signed on in 1947 as the state's first TV station. One of the group's strengths is its regional pairings: WEWS and WCPO in Scripps' corporate home in Cincinnati, and Florida's WPTV and WFTS.

Those four stations were an engine in 2004, when, buoyed by heavy political spending, the group's TV-station revenue soared 12.5% to \$342 million versus 2003. (Of course, the stations still contribute less to the corporate bottom line than a single cable network. Scripps' top cable network HGTV recorded \$377 million last year, up 26% over the year before.)

IRONY IN SUCCESS

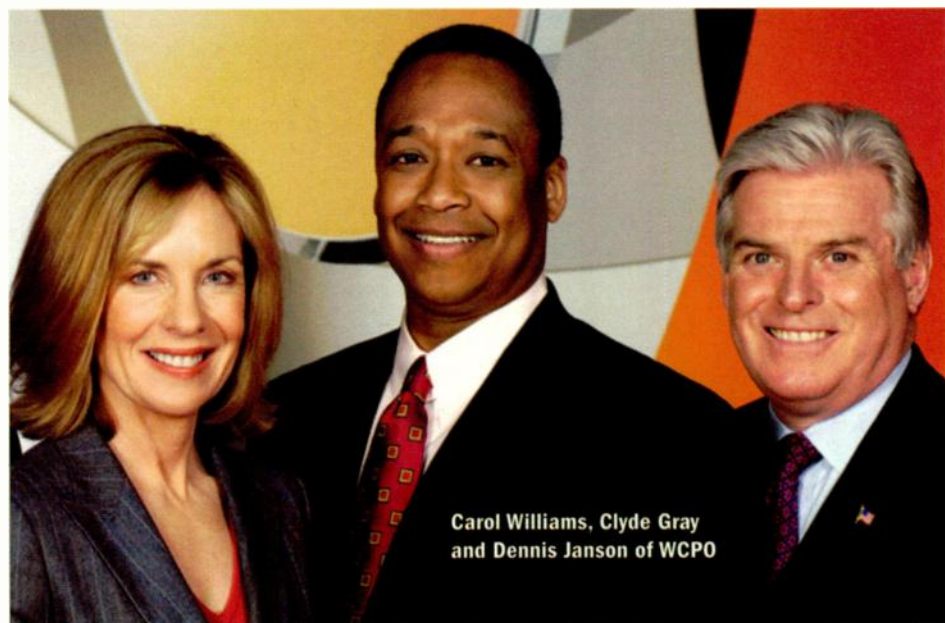
Still, the station groups were flush last year. Political monies poured in: \$41.5 million for the year, compared with \$31.5 million in 2000, the previous presidential-election year. In the fourth quarter alone, Scripps' stations nabbed \$21 million in political-ad spending.

The irony of last year's riches is not lost on anyone at Scripps, including E.W. Scripps CEO Ken Lowe. "We benefited from having market-leading stations in the key swing states," he told media analysts recently. "Of course, it goes without saying, but let me say it anyway: The success we had with political in 2004 will make for tough comparisons this year."

Also crimping the coffers is that 2005 is a non-Olympics year for Scripps' three NBC stations. "They call it a Chinese curse," says Bill Peterson, senior VP of television and the head of the station group.

When political monies are factored in, ad revenue is expected to dip 2%-4% this year. When political dollars are removed, though, that picture improves to low-single-digit gains.

Facing an odd-numbered year, local broadcasters need to get creative. In some instances, the stations band together on sales efforts. WEWS and WCPO co-produced and sold vignettes on the Ohio Centennial celebration. In Florida, WFTS and WPTV sometimes strike deals, as do the Ohio stations and WXYZ Detroit. The efforts are paying off. Peterson says non-traditional and new business bring in about \$20 million a year.



Carol Williams, Clyde Gray and Dennis Janson of WCPO

Among Scripps' stations, ABC's prime time success is particularly well timed. With six affiliates, Scripps has one of the network's largest contingents. When *Desperate Housewives* and *Lost* burst onto the scene last fall, ABC stations received much-needed salvation. The shows are helping reverse the network's downward spiral. In recent seasons, ABC languished in fourth place in prime and hadn't had a big hit since *Who Wants To Be a Millionaire* (which the network famously played to death).

ABC HELPS WHEN NBC HURTS

What a difference a hit or two makes. Now the ABC stations are one of Scripps' strengths, says Fulcrum Capital Group media analyst Ed Antorino: "ABC is on a roll right now, and it is the bulk of the group's revenue and cash flow." Now it's the NBC affiliates that could become the problem children.

"When the network starts to soften, it is important that you have other strengths," says Peterson. Strong local news and top syndicated fare, he says, give a station attributes to sell even in lean years.

Peterson doesn't consider the Scripps broadcast model all that mysterious. "We're not a real fancy broadcast group," he says. "We have four priorities: to increase ratings, maximize revenue, serve our communities and support the Scripps cable networks." ■

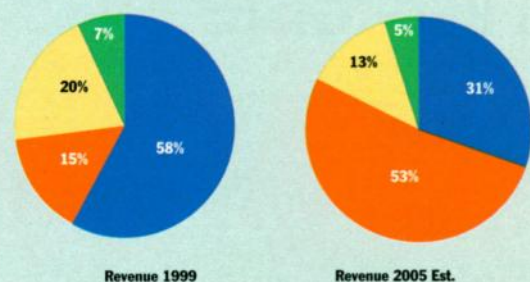


Bill Peterson

MEDIA MIX

Before 1999, Scripps survived mainly off its newspaper and broadcasting holdings; today, cable-centric Scripps Networks is the prime mover

■ Newspapers ■ TV Broadcasting
■ Licencing & other ■ Scripps Networks



SOURCE: Morgan Stanley's Doug Arthur

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Ads On-Demand

Cable operators seek to monetize free VOD **By Ken Kerschbaumer**

There is no denying the growth of free VOD. In recent weeks, Turner has laid out plans for TNT and TBS to begin offering free video-on-demand, and the Speed Channel says it will soon add all-original NASCAR content each Monday.

But as any operator knows, "free" content is anything but. Capacity needs to be added to VOD servers for storage, and additional streams need to be added to the system to meet increased subscriber demand. The networks also face costs: first, in getting the content ready for VOD; then, in negotiating the rights to distribute the program on VOD. TNT, for example, will roll out its VOD service without offering *The Closer*, its biggest hit of the season, because it was unable to reach an agreement with program producers.

As those networks join CNN, Comedy Central and multiple Scripps networks in allowing subscribers to access free programming with a few clicks of the remote, everyone is wondering how to make money on free VOD. The answer, for many, is advertising—particularly new ad models featuring highly personal and, cable operators hope, highly effective ways of reaching viewers.

"All MSOs understand that free VOD has to be paid

for by someone," says Paul Woidke, VP, technology, for Comcast's Spotlight advertising division. "And part of the way to do that is with advertising that is relevant to the viewer."

TARGETING ADS

Several major operators are working with the simplest form of VOD advertising: placing long-form advertisements (think, high-end infomercials) on the VOD servers. But that only hints at the potential. Comcast, for one, is working on taking a program that aired on regular TV, pulling out old commer-

cial, and adding in new ones for the VOD version. Until then, some operators are using digital-cable pipes to do the next-best thing with live local-cable inserts. Comcast is dividing several major markets into 40 different advertising zones and using C-Cor's server and SkyVision software to send out different local spots to each one. The system in Philadelphia has

the VOD server, he adds, and "splice" into the VOD stream sent to the viewer.

Yet there is still work to be done. Some of the issues that remain involve setting standards for splicing so that all the vendors use the same method to signal the VOD system to insert a spot.



"When we see trials of VOD ad insertion in 2006, it could signal the most massive change you could imagine in the TV-ad business." PAUL WOIDKE, COMCAST CABLE

cial, and adding in new ones for the VOD version. By 2006, the company expects to use the digital cable network to swap spots into and out of VOD programs based on who's watching.

"If you're watching a fishing program, you could get an ad for a new rod and reel," says Joe Ambeault, director of broadband services for VOD-technology provider SeaChange. "The VOD system has software that manages a dynamic play list with business rules attached to each piece of advertising and content." That list figures out which ad is most appropriate to pull off

1,600 regular and 75 HD TV streams available, making it possible to send out zoned versions of networks like CNN and ESPN to as many as 40 markets at a time.

Until the next-generation VOD ad system is perfected, many operators will take a wait-and-see approach regarding splicing VOD advertisements. Ambeault faults an advertising community stuck on outdated models. "Advertising is always about crawl, walk, run," he says. "The reality is that the technology can sometimes exist for as much as a decade before it gets used."

VOD ASAP

That change in attitude could begin to dramatically in January, when Nielsen adds VOD and DVR viewership to its numbers. It will offer three forms of audience measurement: live, live plus 24 hours (for DVR time-shifters) and live plus one week (which will include both DVR and VOD viewing). Given that the last number will be larger than the first two, odds are that almost every content producer and network will want its program on VOD as soon as possible—and advertisers will finally have hard data on viewership.

Coleman Breland, Turner Networks executive executive VP, sales and marketing, sees that sparking the advertising community into action: "[Viewer measurement] will definitely impact the model."

He and others believe that the impact of VOD advertising will be significant. "When we see trials of VOD ad insertion in 2006," says Woidke, "it could signal the most massive change you could imagine in the TV-ad business." ■

CABLE: THE NEW DVD DELIVERY SYSTEM?

A technology convergence could see cable subscribers not only ordering VOD content but burning blockbuster movies, sporting events and other content to a DVD built into the set-top box. The technology will debut in Europe later this year, where various 7-Eleven convenience stores will offer kiosks that allow customers to download movies and other content.

Essential to the technology are digital-rights-management (DRM) tools that ensure content won't be recorded (and redistributed) without authorization. IBM believes the solution lies in its Extensible Content Protection (xCP) system, which allows a content owner to manage movie or TV-show rights with a single solution, instead of needing separate tools for different media play-

ers, recording devices or mobile phones.

"The content owner can have simple [rules], like no copying, or more complex ones, like a DVD that can only play three times or for three days," says Don Leake, director, copy protection business development, for IBM Research. "It's all up to the content owner."

Turning a cable set-top box into a DVD-replication plant will require changes in business rules, but Leake says Apple's iTunes service demonstrated that the pay-to-download model could be done with minimal hassle. Last week, Apple said the service had sold more than 500 million songs. Says Leake, "We believe this technology could help a real lively commercial market move to a download model."—K.K.

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Bay News 9 Stays Ahead of Hurricanes

New facility offers a glimpse at the future—and a nod to the past

By Ken Kerschbaumer

When Bay News 9 opened a 23,000-square-foot facility in St. Petersburg, Fla., last month, it unveiled a host of new features, including a dedicated control room for its Spanish-language network, a larger weather station for hurricane coverage, and the so-called Big Board of

Everything that its execs say spells the difference between getting a scoop and being scooped. When hurricane season came early this year, the Bright House Networks-owned 24-hour cable news channel was already in position to report on the havoc.

Bay News 9 VP/General Manager

Elliot Wisner believes the multimillion-dollar facility is the ideal blueprint for the TV newsroom of the future. As stations that offer news products add distribution channels such as dedicated weather channels, VOD services and deeper broadband, it is that much more difficult to make sure everyone is on the same page.

The new facility has four studios and two control rooms, so now Bay News 9 Español can go live with breaking news—something it couldn't do before. Redundant power generators and Pinnacle video servers help the network stay on-air if the first set of gear fails, and a greatly expanded weather center means the network's five meteorologists have more room to work during tense storm coverage.



A new weather center and a "big board" (above) have already helped improve Bay News 9 operations.

NY1 Lets Viewers Call the Shots

Bay News 9 isn't the only regional 24/7 news network taking steps to build its brand with VOD. Time Warner Cable's NY1 News is experimenting with the service in Staten Island, and Steve Paulus, NY1 senior VP/general manager, thinks it will be in place for viewers in New York's boroughs of Manhattan, Brooklyn, the Bronx and Queens by early 2006.

"The reaction in Staten Island, without any kind of publicity, has been thousands of hits on our content," Paulus says. That content is currently limited to sliced-up versions of segments from Staten Island, but when VOD is available citywide, it will include news clips, golf tips and restaurant reviews. Paulus also expects to be sharing VOD content with other Time Warner Cable news networks in Syracuse, Albany, and Rochester, N.Y., and even Milwaukee.

This week, NY1 is launching

another form of VOD: a new nightly news program, *The Call*, hosted by John Schiumo. The TV program's story rundown will be determined via online voting. Marc Nathanson, NY1 executive producer, new media, says visitors get to vote for their favorite topics from a list. "They'll build a rundown list just like the producers," he says. "They put the stories in the order they want, submit it to us, and then we average out the submissions to determine the final rundown."

Steps have been taken to prevent multiple votes, and a weighting system, in which a person's highest-rated story gets the most points, will help ensure it doesn't lead to a voting scandal. And because the system is tied directly into the network's ENPS newsroom system, voting can take place right up until airtime.—K.K.

OnDEMAND SERVICE

Not long ago, the station introduced Bay News 9 OnDemand, a free service that gives viewers access to restaurant reviews and other news programming. Wisner says it has taught him a little something about his viewers' tastes: He has been pleasantly surprised by the popularity of a yoga program and even more so by video showing sunrises and sunsets. He says OnDemand also enhances his news operation: "We'll put a longer interview with someone on the VOD service and the shorter one on-air."

Making it easier to create VOD content was another goal. All incoming news content is transferred from Panasonic DVCPRO cameras into a central Pinnacle video server. An OmniBus automation system, Pinnacle nonlinear editing systems and Associated Press' ENPS newsroom system are used by reporters and producers to build story packages on the desktop. Creators of VOD content can access that same content and create longer packages that complement the on-air telecasts.

"We used to have four different servers for our different networks, but now they all share one," says Wisner. "Having content on the same server means that, if you can click and drag with a mouse, you can edit."

Access to the Pinnacle server extends beyond the Bright House Networks facility that houses Bay News 9. Six bureaus are connected via fiber and, like the internal networks, can

TECH Q&A

Improving Analog

TWC Raleigh, N.C., embraces simulcast

As cable operators make the digital transition, some are discovering new ways to deliver analog and digital feeds over the same pipeline, known as digital simulcast. The goal is to improve the picture quality and services for analog subscribers, making them less likely to switch to DBS. It also opens up other advantages: greater bandwidth flexibility and efficiency, and the ability to splice in hyper-local commercials. Time Warner Cable's Raleigh, N.C., division became the cable giant's first division to make the move. Pat Hourigan, VP, engineering and technology, for the division, discussed it with *B&C*'s Ken Kerschbaumer.

How does digital simulcasting work?

Basically, the satellite receiver pulls in the different networks and then sends them to regional hubs. Each channel is then encoded in real time with 12-14 channels multiplexed together in a single group. A rate-shaping device then takes that group and gets it ready for ad insertion and ad splicing. From there, the signal is sent over the digital network to the edge of the network, where it is decoded to analog for any analog subscribers that might not have digital set-top boxes.

What's the advantage?

First, those who have digital set-top boxes receive a pristine picture. And the picture on the analog set-top is as good as the previous digital signal. The whole channel lineup looks the same, and all analog-transport concerns are gone. There's no more introduction of video noise and artifacts.

What gear did you use?

We chose Harmonic for the encoder and decoder, Bigband Networks for the statistical multiplexing and ad splicing, and SeaChange for the digital-ad insertion.

What were some of the challenges?

Well, not only were we going digital, but we also put in digital-ad insertion across five geographic zones. We have 200 channels for splicing in the ads for those five zones.



push and pull video content to and from the main video server. "We have literally hundreds of miles of fiber," says Wisner. "Not having to schlep microwave trucks around to cover storms is huge."

SAFER AND DRIER

The new facility, having met stricter construction codes than its predecessor, is also a lot safer—and drier—during those hurricanes. "Our old parking lot would become a pool every time we had a storm," says Wisner. "We should have put a diving board out there."

Bay News 9 also reintroduced an old-school concept to the TV newsroom: a big board. The brainchild of Wisner and Magid Consulting senior consultant Nick Lawler, the 20- x 20-foot rear-projector/screen combo is a high-tech version of a bygone era when newsrooms were ruled by nothing more than a white board and a marker that were used to track the day's assignments.

But the Big Board of Everything is much more than a nostalgia trip.

"In a 24-hour newsroom, communication is always the biggest challenge. Before [the Big Board], you could only tell what was going on by shouting around the newsroom."

**ELLIOT WISNER,
BAY NEWS 9**

"The marker board was always a focal point of what the daily product was going to be," Lawler says. "When PCs came around, that singular mission ended. This changes that."

IN THE NEWSROOMS

The Big Board removes the guesswork of knowing what people are working on, Lawler says. It also displays the assignment-desk rundown, live Doppler radar and breaking-news headlines—which certainly comes in handy when the hur-

ricanes come to visit. "I've worked at stations where the newsroom was three floors removed from the weather center," Lawler says. "This removes the need to run around."

The system uses two Hi-

tachi CP-X1250 projection monitors (\$7,000 each) and screens made by UK-based Reversa (about \$2,000 each). Feeds and sources are pulled into a Dell PC, where custom-written programs parse

the data and prepare it for display. Dual DVI outputs from the PC then feed the video into the projectors.

Wisner says the station's four outlets have already seen on-air improvement, thanks

to the board. "In a 24-hour newsroom, communication is always the biggest challenge," he says. "Before this, you could only tell what was going on by shouting around the newsroom." ■

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NIELSEN JULY 11 - 17 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

July 11-17

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NASCAR Nextel Cup: Loudon	7/17	TNT	5.0
2. Home Run Derby	7/11	ESPN	4.4
3. Mv: Murder in the Hamptons	7/11	LIFE	3.9
4. The Closer	7/11	TNT	3.7
5. Monk	7/15	USA	3.6
6. WWE Raw 10p	7/11	SPIK	3.4
7. The Real World XVI	7/12	MTV	3.0
7. WWE Raw 9p	7/11	SPIK	3.0
9. MLB: Yankees vs. Red Sox	7/17	ESPN	2.8
9. Law & Order 9p	7/12	TNT	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. Home Run Derby	7/11	ESPN	3.3
1. NASCAR Nextel Cup: Loudon	7/17	TNT	3.3
3. The Real World XVI	7/12	MTV	2.6
4. WWE Raw 10p	7/11	SPIK	2.5
5. WWE Raw 9p	7/11	SPIK	2.1
5. Monk	7/15	USA	2.1
7. The ESPY Awards	7/17	ESPN	1.9
7. Mv: Murder in the Hamptons	7/11	LIFE	1.9
7. MTV's The 70s House	7/12	MTV	1.9
7. Shark Week 2005 8p	7/17	DISC	1.9
7. Battlestar Galactica	7/15	SCI FI	1.9

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

July 11-17

Total Households (in millions)

	WEEK	STD
1. CBS	5.1	8.6
2. NBC	4.8	6.7
3. ABC	4.5	6.7
4. FOX	4.3	6.2
5. UPN	1.8	2.4
6. WB	1.4	2.3
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	3.2	4.9
2. CBS	2.8	4.8
3. ABC	2.7	4.5
4. NBC	2.5	4.2
5. UPN	1.3	1.7
6. WB	1.0	1.7
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	9.7
2. Without a Trace	CBS	9.2
3. MLB All-Star Game	FOX	8.9
4. Brat Camp	ABC	7.4
5. Law & Order: Special Victims Unit	NBC	7.2
6. NCIS	CBS	6.9
7. Law & Order 10p	NBC	6.8
7. MLB All-Star Pregame	FOX	6.8
9. 60 Minutes	CBS	6.6
10. Big Brother	CBS	6.2

Adults 18-49 (in millions)

	WEEK	STD
1. Dancing With the Stars 9p	ABC	8.7
2. CSI	CBS	6.2
3. Big Brother	CBS	4.5
3. Without a Trace	CBS	4.5
5. Family Guy 9:30p	FOX	4.3
6. Family Guy 9p	FOX	4.2
7. CSI: NY	CBS	4.0
7. Law & Order: Special Victims Unit	NBC	4.0
9. The Simpsons	FOX	3.7
10. House	FOX	3.5

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	(PAX)	UPN	WB
MONDAY	3.7/6	4.8/8	3.9/6	3.9/7	0.4/1	1.6/3	1.7/3
8:00		14. Everybody Lvs Raymond 5.4/10	67. Fear Factor 3.0/5	47. Hell's Kitchen 3.6/6	127. Doc 0.4/1	96. One on One 1.5/3	90. 7th Heaven 1.7/3
8:30	76. The Scholar 2.5/5	17. Two and a Half Men 5.3/9				93. All of Us 1.6/3	
9:00		41. Rock Stars: INXS* 3.7/6	34. Las Vegas 4.1/7	34. Hell's Kitchen 4.1/7	121. Diagnosis Murder 0.5/1	88. Girlfriends 1.8/3	90. Summerland 1.7/3
9:30	29. ABC Monday Movie of the Week—Meet the Parents 4.3/7					93. Half and Half 1.6/3	
10:00		14. CBS: Miami 5.4/9	27. Medium 4.4/7		127. Early Edition 0.4/1		
10:30							
TUESDAY	3.6/6	5.3/9	4.6/8	7.9/14	0.7/1	1.4/2	1.2/2
8:00	41. My Wife and Kids 3.7/7	6. NCIS 6.3/11	47. Average Joe 3.6/6	7. All-Star Pregame 6.2/12	121. Doc 0.5/1	101. One on One 1.3/2	96. Gilmore Girls 1.5/3
8:30	47. George Lopez 3.6/6					100. All of Us 1.4/2	
9:00	31. According to Jim 4.2/7	10. Big Brother 5.6/9	53. I Want To Be a Hilton 3.5/6		111. Diagnosis Murder 0.9/1	93. Girlfriends 1.6/3	111. One Tree Hill 0.9/2
9:30	38. Rodney 3.8/6			3. MLB All-Star Game 8.1/14		96. Half and Half 1.5/2	
10:00	62. Empire 3.1/5	34. Rock Star: INXS 4.1/7	5. Law & Order: Special Victims Unit 6.6/11		119. Early Edition 0.6/1		
10:30							
WEDNESDAY	5.6/10	3.9/7	5.4/10	2.3/5	0.6/1	1.2/2	1.6/3
8:00		70. The Cut 2.9/5	22. Most Outrageous Moments of Live TV 4.6/8	62. That '70s Show 2.4/4	121. Doc 0.5/1	105. Eve 1.2/2	86. Beauty and Geek 2.0/4
8:30	4. Brat Camp* 6.8/12	38. King of Queens 3.8/7	12. Law & Order 5.5/9	76. Stacked 2.5/4		105. Eve 1.2/2	
9:00		59. Rock Star: INXS 3.2/5	72. The Inside 2.8/5	72. The Inside 2.8/5	116. Diagnosis Murder 0.7/1	101. Veronica Mars 1.3/2	105. Smallville 1.2/2
9:30							
10:00	59. Lost 3.2/6	14. CSI: NY 5.4/9	7. Law & Order 6.2/11		121. Early Edition 0.5/1		
10:30							
THURSDAY	4.0/7	7.4/13	3.4/6	2.4/4	0.6/1	3.0/5	0.9/2
8:00	41. Extreme Makeover 3.7/7	20. Big Brother 5.1/9	62. Joey 3.1/6	67. That '70s Show 3.0/6	119. Young Blades 0.6/1		111. Smallville 0.9/2
8:30			67. Joey 3.1/6	62. That '70s Show 3.1/6		67. WWE Smackdown! 3.0/5	
9:00	38. Hooking Up 3.8/6	1. CSI 8.8/15	58. Joey 3.3/6	90. The O.C. 1.7/3	116. Diagnosis Murder 0.7/1		111. Beauty and Geek 0.9/2
9:30			41. Will & Grace 3.7/6				
10:00	22. Primetime Live 4.6/8	2. Without a Trace 8.4/15	53. Will & Grace 3.6/6		121. Early Edition 0.5/1		
10:30							
FRIDAY	3.4/7	3.3/6	4.7/9	2.3/5	0.3/1	1.0/2	1.2/2
8:00	76. 8 Simple Rules 2.5/5	53. 60 Minutes II 3.5/7	21. Dateline NBC 5.0/10	83. Fox Movie Friday—Undercover Brother 2.3/5	127. America's Most Talented Kids 0.4/1	108. What I Like About You 1.1/2	108. Blue Collar TV 1.1/2
8:30	81. Hope & Faith 2.4/5					110. UPN's Movie Friday—Novocaine 1.0/2	101. Reba 1.3/3
9:00	76. Hope & Faith 2.5/5	72. JAG 2.8/5			132. MCM Night at the Movies—Teachers 0.2/1		101. Living With Fran 1.3/2
9:30	81. Less Than Perfect 2.4/5		31. Law & Order: Trial by Jury 4.2/8				
10:00	19. 20/20 5.2/10	47. Numb3rs 3.6/7					
10:30							
SATURDAY	4.5/9	2.4/5	3.3/7	3.6/7	0.2/1		
9:00		57. Big Brother 3.4/7		70. Cops 2.9/6			
9:30	24. Wonderful World of Disney—The Princess Diaries 4.5/9	86. Rock Star: INXS 2.0/4	74. NBC Saturday Night Movies—Godzilla 2.7/5	53. Cops 3.5/7	132. Universal Family Movie—Cross My Heart 0.2/1		
10:00		85. Rock Star: INXS 2.2/4	24. Dateline NBC 4.5/9	37. America's Most Wanted: America Fights Back 3.9/8			
10:30		88. King of Queens 1.8/4			134. World Cup of Comedy 0.1/1		
11:00							
SUNDAY	3.9/7	5.0/9	4.9/9	3.1/5	0.5/1		1.2/2
7:00	59. Extreme Makeover: Home Edition 3.2/6	9. 60 Minutes 6.0/12		83. Malcolm in the Middle 2.3/5	127. America's Most Talented Kids 0.4/1		115. Charmed 0.8/2
7:30			27. Dateline NBC 4.4/8	76. King of the Hill 2.5/5			
8:00	24. Extreme Makeover: Home Edition 4.5/8	12. Cold Case 5.5/10		41. The Simpsons 3.7/7	121. Doc 0.5/1		
8:30				75. The Princess of Malibu 2.6/5			
9:00	31. Desperate Housewives 4.2/7		10. Law & Order: Criminal Intent 5.6/9	47. Family Guy 3.6/6	116. Sue Thomas, F.B. Eye 0.7/1		96. WB Sunday Summer Movie—Like Mike 1.5/3
9:30		29. CBS Sunday Movie—Gleason 4.3/7		47. Family Guy 3.6/6			
10:00	41. Grey's Anatomy 3.7/6		17. Crossing Jordan 5.3/9		131. Xtreme Fakeovers 0.3/1		
10:30							
Averages							
Week	4.1/7	4.6/8	4.3/8	3.9/7	0.5/1	1.7/3	1.3/2
S-T-D	6.1/10	7.8/13	6.1/10	5.7/9	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



TVs

WDLP(TV) KEY WEST AND WSBS(CA) MIAMI

PRICE: \$37.25 million
BUYER: Spanish Broadcasting System (Raul Alarcon Jr., president/CEO)
SELLER: WDLP Broadcasting Co. LLC (William C. De La Pena, manager)
FACILITIES: WDLP(TV): Ch. 22, 11.2 kW, ant. 203 ft.; WSBS(CA): Ch. 50, 126.9 kW
AFFILIATION: WDLP(TV): INS; WSBS(CA): Ind.

KACB(TV) NEW IBERIA, LA.

PRICE: Undisclosed
BUYER: Azar Family Holdings LLC (Paul J. Azar Jr., managing member)
SELLER: Iberia Communications LLC (Paul J. Azar, managing member)
FACILITIES: Ch. 50, 5,000 kW, ant. 994 ft.
COMMENT: Intra-family transaction to form Azar Family Holdings LLC

KZDF(LP) SAN DIEGO

PRICE: Undisclosed
BUYER: McGraw-Hill Broadcasting (Ed Quinn, president)
SELLER: Laurie Mintz (Laurie Mintz, member)
FACILITIES: Ch. 41, 15 kW
AFFILIATION: Azteca America

W40BX MERIDIAN, MISS.

PRICE: Undisclosed
BUYER: Peter Rogers (Peter Rogers, owner)
SELLER: Vernon G. Snyder (Vernon G. Snyder III, owner)
FACILITIES: Ch. 40, 0.70 kW, ant. 615 ft.

COMBOS

WKNB(FM) CLARENDON, WNAE(AM) AND WRRN(FM) WARREN, PA.

PRICE: \$1.25 million
BUYER: Iorio Broadcasting Inc. (Frank Iorio, president); owns two other stations, none in this market
SELLER: Kinzua Broadcasting Co. (LeRoy Schneck, president)
FACILITIES: WKNB(FM): 104.3 MHz, 5 kW, ant. 371 ft.; WNAE(AM): 1310 kHz, 5 kW

day/94 W night; WRRN(FM): 92.3 MHz, 50 kW, ant. 410 ft.
FORMAT: WKNB(FM): Country; WNAE(AM): AC; WRRN(FM): Oldies
BROKER: Dick Kozacko of Kozacko Media Services

FMs

KBAY(FM) GILROY AND KEZR(FM) SAN JOSE, CALIF.

PRICE: \$80 million
BUYER: NextMedia Group (Skip Weller, president); owns 57 other stations, none in this market
SELLER: Infinity Broadcasting (Joel Hollander, president/COO)
FACILITIES: KBAY(FM): 94.5 MHz, 30 kW, ant. 587 ft.; KEZR(FM): 106.5 MHz, 42 kW, ant. 538 ft.
FORMAT: KBAY(FM): AC; KEZR(FM): AC

WNYQ(FM) MALTA (ALBANY-SCHENECTADY-TROY), N.Y.

PRICE: \$5.25 million
BUYER: Pamal Broadcasting Ltd (James Morrell, chairman/CEO); owns 20 other stations, including WROW(AM), WAJZ(FM), WFLY(FM), WKLI(FM) and WYJB(FM)
SELLER: Vox Media Corp. (Bruce G. Danziger, president)
FACILITIES: 105.7 MHz, 5 kW, ant. 367 ft.
FORMAT: AC
COMMENT: Pamal Broadcasting's 6 Johnson Road Licenses Inc. is exercising its option to buy WNYQ(FM).

KQTA(FM) HOMEDALE (BOISE), IDAHO

PRICE: \$2.25 million
BUYER: Bustos Media Enterprises LLC (Amador S. Bustos, owner/president); owns 24 other stations, including KDBI(FM) Boise
SELLER: R&S Media (Leopoldo Ramos, owner)
FACILITIES: 106.3 MHz, 100 kW, ant. 1,028 ft.
FORMAT: AC
BROKER: Media Services Group

KMJY(FM) NEWPORT, WASH.

PRICE: \$2 million
BUYER: ProActive Communications Inc. (Gerald D Clifton, CEO); owns no other stations
SELLER: Radio Station KMJY

(Warner Tillman, managing member)
FACILITIES: 104.5 MHz, 87 kW, ant. 1,047 ft.
FORMAT: '70s Hits
BROKER: MCH Enterprises Inc.

AMs

KFNX(AM) CAVE CREEK (PHOENIX), ARIZ.

PRICE: \$4.88 million
BUYER: Premier Radio Stations LLC (Lyle P. Campbell, manager); owns no other stations
SELLER: North American Broadcasting Co. Inc. (Francis Battaglia, president)
FACILITIES: 1100 kHz, 50 kW day/1 kW night

FORMAT: News/Talk
COMMENT: Price is equal to aggregate funds necessary to pay valid creditor and administrative claims in bankruptcy case, no more than \$4,875,000.

KDOX(AM) HENDERSON (LAS VEGAS), NEV.

PRICE: \$2 million
BUYER: Summit Media (Scott Gentry, president); owns one other station, including KBHQ(FM) Las Vegas
SELLER: S&R Broadcasting Inc. (Paul Ruttan, president)
FACILITIES: 1280 kHz, 5 kW day/28 W night
FORMAT: Spanish/Mexican
COMMENT: Summit is acquiring

all the shares of S&R stock.

WNYS(AM) BEECH GROVE (INDIANAPOLIS), IND.

PRICE: \$2 million
BUYER: Davidson Media Group LLC (Peter Davidson, president); owns 29 other stations, none in this market
SELLER: S&M Broadcasting Co. Inc. (Jack N. Marsella, president)
FACILITIES: 1590 kHz, 5 kW day/500 W night
FORMAT: Religion/Gospel
BROKER: John Pierce & Co. LLC

INFORMATION PROVIDED BY:
BIA Financial Networks' Media Access Pro.
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Hopkins has been able to combine vocation and avocation throughout much of his career.



PEOPLE

Hopkins Hits for the Yankee Team

He grew up rooting for the Yanks, and now he's COO of their network **By Ken Kerschbaumer**

Talk about a guy landing his dream job. As a kid growing up in New Jersey during the 1970s, Ray Hopkins, now COO of the Yankees Entertainment & Sports Network (YES), rooted passionately for the New York team. Born in the Bronx, not far from Yankee Stadium, he idolized second baseman Willie Randolph as the Bronx Bombers won back-to-back World Series, and dreamed of someday playing for the team.

So when YES CEO Tracy Dolgin, Hopkins' former boss at Fox/Liberty Networks, gave him a call last fall and asked him to come on board, Hopkins—then working and living in Los Angeles—jumped at the chance. He, his wife and their 2-year-old son packed up and returned to New Jersey, with Hopkins joining the channel last December.

"The next best thing to actually playing for them is to be associated with them in the fashion I am today," he says. "It's a dream job that I consider myself fortunate to have."

Hopkins has, in fact, been able to combine vocation and avocation throughout much of his career. He was at his first job, in affiliate sales for CNBC in Ft. Lee, N.J., when he heard of an opening at Los Angeles-based Prime Ticket, a regional sports network.

"The chance to get paid to work for a regional sports network was too much," he says, adding that Prime Ticket's swank digs on Santa Monica Blvd. enticed him as well.

VALUABLE LESSONS

Prime Ticket eventually was sold to Liberty and became Fox/Liberty Networks. Working for Dolgin, Hopkins learned valuable business lessons in landing cable distribution for both networks throughout Southern California, Arizona and Hawaii.

"I've been on the side of the table that had a lot of leverage and the side of the table that didn't," he says. "If you can build relationships and treat the other party fairly, you'll have a successful career."

One of the more challenging jobs Hopkins held was Fox Cable Network senior VP, affiliate sales and marketing, which he was named in June 1999. Overseeing a portfolio of networks ranging from FX to National Geographic Channel to Speed Channel, he learned how to sell every type

of content, and quickly helped FX and National Geographic attain a national presence with operators.

Like an astute bench coach in baseball, Hopkins also scooped up some managerial lessons while at Fox. "Much of the success News Corp. has had is due to them hiring young, aggressive, smart people and just letting them run," he says. "It was an environment where it was basically up to you to succeed."

Several from that gang of young, aggressive, smart people have gone on to bigger things. Among them: Jeff

Shell, current president of Comcast programming, and Tony Ball, president of BSkyB.

Hopkins kept growing as well. In late 2002, he decided to take on a new challenge: joining struggling TV Guide/Gemstar, where he was responsible for distribution of TV Guide's programming services.

Hopkins helped the TV Guide Channel land distribution in 80 million homes within two years.

"We were in deal-making mode as we tried to resurrect a sinking ship," he says. "And again, we had the creative freedom and latitude to do the job."

FIFTH ESTATER

JOINING THE DREAM TEAM

Then Dolgin came calling, and Hopkins got a shot at joining the dream team. Besides showing Yankee games, YES also features the New Jersey Nets of the NBA, another Hopkins childhood favorite. The team plays just minutes from his hometown of Glen Rock.

While the Yankees have been up and down this season, YES has proved much more consistent. The network averaged 79,000 TV households daily during the first half of 2005, 61% more than its nearest competitor; fittingly enough, that's New England Sports Network (NESN), home of the rival Boston Red Sox.

Now Hopkins, whose wife is expecting their second child, is embarking upon the next phase of the young network, which he and Dolgin call YES Network 2.0 (Version 1.0, headed up by cable legend Leo Hindery, made headlines for carriage battles with Cablevision and Comcast.) Among other things, the next phase will include Nets games in HDTV.

"Sports is the killer app for HD," he says.

YES Network experimented with HD Yankee telecasts last season, and one of Hopkins' first tasks as COO was to negotiate HD carriage deals for the current season.

THE NEXT PHASE

"The prior management team did an excellent job of getting the network off the ground," Hopkins says. "And so far, we've gotten tangible results in viewership as we take it to another level."

Dolgin, for his part, is happy to have Hopkins on the squad. "Ray was integral in the phenomenal growth of Fox's cable networks, and we expect him to have a similar impact here," says the YES Network CEO. "We've already benefited from his experience and expertise in the brief time he has been with us." ■



RAY HOPKINS
COO, YES Network

B. May 11, 1965, Bronx, N.Y.

EDUCATION

B.A., political science, Gettysburg College, 1987; Senior Executive Program, Kellogg Graduate School of Management, Northwestern University, 2001

EMPLOYMENT

CNBC: account executive, affiliate relations, 1989-90; regional manager, affiliate relations, 1990-92; senior regional manager, affiliate relations, 1992-93; Fox Sports West and Fox Sports West 2: director, affiliate relations, 1994-96; VP, affiliate relations, 1997; Fox/Liberty Networks: VP, national accounts, 1998-99; Fox Cable Networks: senior VP, affiliate sales and marketing, 1999-2002; Gemstar/TV Guide: executive VP, affiliate sales and marketing, 2002-04; current position since December

PERSONAL

Married; one son

FATES & FORTUNES

BROADCAST TV

ED GOLDMAN, VP/general manager, WBZ Boston, WSBK Boston and WLWC New Bedford, Mass., named president/CEO, Pro Media Inc., Natick, Mass.

CABLE TV

JOHN H. KEIB, VP, marketing and sales, Syracuse division, Time Warner Cable, appointed regional VP/marketing and sales management, upstate New York/Maine region.

RALPH SILVAN, call center manager, Comcast Knoxville, Tenn., system, named director, Comcast call center, Huntsville, Ala.

PROGRAMMING

KEVAN BONER, VP, planning and ultimates, Universal Pictures, Universal City, Calif., named senior VP/CFO, NBC Universal Television Distribution.

At ESPN Communications Department: **BILL HOFHEIMER**, managing editor, Walt Disney World media relations, named director, media relations and Women's Basketball Coaches Association (WBCA); **TILEA COLEMAN**, manager, communications, named senior publicist.

At NBC Entertainment, Burbank, Calif.: **VIVI ZIGLER**, senior VP, marketing and advertising services, The NBC Agency, named executive VP, current programs; **TED FRANK**, senior VP, current series, becomes executive VP, entertainment strategy and programs; **KATIE O'CONNELL**, executive VP, development and current programming, Imagine Television, named senior VP, New York Development; **MICHAEL WEISMAN**, executive producer, *The Jane Pauley Show*, named executive producer, NBC Universal Television Group; **WENDY LUCKENBILL**, director, prime time series publicity, NBC Entertainment, named VP, daytime, alternative and specials; **JAMIE FRENCH**, senior press manager, prime time series, becomes director; **JEANETTE ELIOT**, manager, operations, NBC Entertainment publicity, appointed director, events and operations; At NBC Sports: **DAVID NEAL**, executive VP, NBC Olympics, named executive producer; **SAM FLOOD**, producer, NASCAR on NBC, TNT, NHL, named coordinating producer.

DAN RUSSELL, VP, programming, Travel Channel, Silver Spring, Md., named VP, programming,



PEOPLE

Discovery Health Channel, Silver Spring.

SHARI HOWARD, director, sponsorships and promotion, marketing operations, TBS and TNT, named VP, sponsored promotions, TV



Dan Russell
Discovery Health

Land & Nick at Nite, New York.

CARA CONTE, consultant, the Martial Arts Channel, appointed VP, affiliate sales, HSN and America's Store.

ROB GREEN, founder, Media Ventures Pictures,

named head of TV movie acquisitions, Granada International, Los Angeles.

MICHAEL ELBERG, national sales manager, FSN Florida, Sunrise, Fla., named local sales manager, FSN Florida and Sun Sports.

JOURNALISM

At KPIX San Francisco: **LIAM MAYCLEM**, reporter, KRON San Francisco, and **BRIAN HACKNEY**, reporter/meteorologist, KRON, join *Eye on the Bay* in the same capacities.

GARY SCHREIER, senior producer, *Weekend Business News*, Fox News Channel, New York, promoted to executive producer.

KARL NORBERG, associate producer, *Evening Magazine*, KPIX San Francisco, named producer.

JACK POORMAN, freelance producer, reality programs, Fox TV, Los Angeles/promo production, KGO San Francisco, joins KGO full-time as promo writer/producer.

ROB WALLACE, executive

sports producer, WHDH Boston, named senior producer, *NESN SportsDesk*, New England Sports Network, Boston.

JENNIFER SIZEMORE, deputy managing editor, *Houston Chronicle*, Houston, named deputy editor, news, MSNBC.com.

RADIO

At ABC Radio, New York: **MIKE CONNOLLY**, VP, sales, ESPN Radio Network, named senior VP, sales, ABC



Shari Howard
TV Land/Nick at Nite

Radio Networks: **JON NEWMAN**, senior editor, ABC News Radio, promoted to manager, news coverage.

ALLIED FIELDS

HANNA PANTLE, senior director, media relations and new media relations, BMI, Los Angeles, named executive director, media relations.

At Kilpatrick Stockton LLP, corporate department, Washington: **THOMAS J. DOUGHERTY JR.** and **LAURA C. MOW** named partners, telecommunications law practice.

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

CAREY GRAEBER, producer/founder, Great Plains Productions, named president, Women in Film & Television, New York.

MICHAEL O. JOHNSON, CEO, Herbalife Ltd., elected to board of directors,



John H. Keib
Time Warner Cable

Univision Communications, Los Angeles, as member, audit committee.

ANN COMPTON, national correspondent, ABC Radio, New York, elected president, White House Correspondents Association.

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Fast Track

Continued from page 8
can receive via television, newspaper, radio and other media."

The sweeping bill, introduced July 14, would: 1) invalidate all of the FCC's 2003 rewrite of its media-ownership rules (an appeals court only remanded the rules for a redo) and reinstate the newspaper/broadcast crossownership rule and the local-TV-ownership rule scrapped in the rewrite; 2) restore the Fairness Doctrine; 3) lower the cap on TV-station ownership from 39% (raised by Congress) back to 25%; 4) reduce the number of radio and TV stations a company can own; 5) increase the number of public-interest obligations on all broadcasters; 6) get rid of the UHF discount "loop-hole" that counts only half a UHF station's audience reach toward ownership caps.—*J.E.*

FAST TRACK**Dow Jones Exits
CNBC International**

Unwilling to continue sharing in the venture's ongoing losses, **Dow Jones** is dumping its half of **CNBC International**, leaving partner **NBC Universal** with 100% of the venture.

Having flubbed earlier efforts to get into business-news networks, Dow Jones teamed with CNBC in 1998 for its **CNBC Asia** and **CNBC Europe** services when the financial markets were roaring.

But even after seven years, the ventures are losing money. Dow Jones' share of the losses is \$17 million a year. Now NBC Universal will shoulder the \$28 million or so in annual losses by itself.—*John M. Higgins*

**SBC EchoStar
Sales Crumble**

After bragging mightily about its partnership to bundle **EchoStar's** DBS service with its telephone products, **SBC** has dramatically scaled back efforts to sell the satellite service. It had cut an intricate partnership with **EchoStar's** **Dish Network**, carefully integrating the sales and customer-service functions into its own operation. The goal was to counter cable operators' bundling of new phone services with their existing video products.

But, for the second quarter ended June, SBC added just 10,000 new Dish customers. That's far fewer than the 65,000 that analysts had expected and the 70,000-100,000 SBC had been adding in recent quarters. The plunge prompted **UBS** media analyst **Aryeh Bourkoff** to issue a note on **EchoStar** to clients titled "Is The Partnership Over?" SBC had accounted for as much

NAB Supports Ratings Bill

The **National Association of Broadcasters** has come out in support of a bill that would increase government oversight of TV ratings.

"As a matter of principle, NAB generally prefers voluntary inter-industry cooperation to additional government involvement as a solution to these issues. However, in the absence of voluntary resolution, we wish to voice our support for S. 1272," NAB President **Eddie Fritts** wrote **Sen. Conrad Burns** (R-Mont.), who introduced it. A hearing on the bill is slated for July 27.

NAB pointed to the "absence of a fully competitive market" in advocating the legislation.

Cable's largest operator, **Comcast Corp.**, opposes the legislation.

The bill would require **Nielsen** or

any other TV-ratings system to get accreditation by the **Media Ratings Council** (MRC) for its system or any changes to its system. The bill would also mandate accuracy in "all the aspects of audience viewing behavior that it is intended, or is represented, to convey, using accurate statistical methods and social sciences data." It's a mandate that would appear hard to enforce.

The MRC would also be required to report annually to the **FTC**, **FCC** and **Congress**. The council was created by Congress in the 1960s, but its accreditation is voluntary not mandatory. That accreditation has become an issue lately with the roll-out of **Nielsen's** local people meters, which have drawn criticism from some station groups—including **Fox**, **Tribune** and **Allbritton**—for undercounting minorities and younger viewers.—*J.E.*



Rep. Maurice Hinchey

Sen. Rick Santorum

Sen. Joe Lieberman

Ron Meyer

as 12% of **EchoStar's** growth, so the slowdown will likely hurt the satellite company.—*J.M.H.*

Meyer Re-Ups With Universal

NBC Universal movie chief **Ron Meyer** has renewed his deal with the company, signing a new five-year contract.

Meyer, former president of talent agent **Creative Artists Agency**, will remain president/COO of **Universal Studios**, in charge of the division's movie and theme parks operation.

The significance of the move extends beyond the movie operation. Ever since NBC bought **Universal** last year, Meyer has been influential at the company and is an increasingly powerful advisor to **NBC Universal** Chairman **Bob Wright** at a time when Wright has plenty of princes jockeying for position, including **Jeff Zucker** and **Randy Falco**.—*J.M.H.*

**Media Unite
On Parental Control**

Veteran media critics Sens. **Rick Santorum** (R-Pa.) and **Joe Lieberman**

(D-Conn.) are lending their support to a new, broad-based coalition that has formed to push for parental control of TV and other entertainment content.

The **Pause Parent Play** (PPP) initiative (www.PauseParentPlay.org) will launch July 20 on Capitol Hill with a display of parental-control tools and technologies for TV, movies, music and videogames.

The new coalition includes the same three network corporate parents—**NBC Universal**, **News Corp.** and **Viacom**—behind the **TV Watch** online effort promoting the TV ratings and V-chip (**Disney** is still a no-show).—*J.E.*

**D.C. Stations Tackled
Over "Redskin"**

Washington attorney **John Banzhaf**, who helped sue tobacco ads off the airwaves in the late 1960s, is renewing his campaign to remove "Redskin" from the nation's broadcast vernacular, or at least limit its use, by threatening to go after station licenses.

He has sent registered letters to the four biggest stations in Washington—**WJLA**, **WUSA**, **WTTG** and **WRC**—advising them of a Friday federal appeals court decision that he says puts

the **Washington Redskin** trademarks in jeopardy by "restoring the unanimous finding by the Trademark Trial and Appeal Board that the word 'Redskins' was so racially derogatory and offensive that the trademarks should be invalidated." The stations' renewals come up in seven years.—*J.E.*

Wisdom TV Is Now Lime

The new owners of **Wisdom Television** have renamed it **Lime TV**. CEO **C.J. Kettler**, a former **Oxygen Media** exec, says her goal is to steer **Wisdom** away from its old positioning of "mind, body, spirit" to a broader health and wellness pitch that would woo the organic/yoga crowd. The network, with 6.5 million subscribers, is largely backed by former **AOL** Chairman **Steve Case's** private-equity fund, **Revolution**.—*J.M.H.*

WB Will 'Lord' It Over Emmys

The **WB** says it will counterprogram this year's **CBS Emmy Awards Show** on Sept. 18 by airing the broadcast premiere of **The Lord of the Rings: The Two Towers** at the same time.

The **WB** received only two prime time Emmy nominations this year.

—*Ben Grossman*

**Good News! Your Cable Bill
Will Soon Be \$100 a Month**

Kagan Research says the average cable bill will jump from \$80 a month in 2005 to \$100 by 2008 as consumers sign on for added services. Analyst **Renee Shaening** says overall cable revenues will double from \$66.5 billion today to \$139 billion by 2015.

—*Ken Kerschbaumer*

**CNN's Hemmer
Heads to Fox**

Cast-off **CNN** anchor **Bill Hemmer** will get a berth at rival **Fox News Channel**. Hemmer, who most recently co-hosted **CNN's** morning show, **American Morning**, with **Soledad O'Brien**, will be a weekday anchor and correspondent.

He spent 10 years at **CNN** as an anchor and reporter. He started his TV career as a sports anchor for **WCPO** Cincinnati.

Fox is solidly out in front of **CNN** in ratings, but executives and anchors from the networks often swipe at the competition.

Hemmer lost his **American Morning** post last month when **CNN** opted to bring in **Miles O'Brien**. The network offered Hemmer a spot as **White House** correspondent, which he rejected.

—*Allison Romano*

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Senseless Intrusion

Nielsen certainly has its share of problems. It is trying to keep up with the moving target of TV as the delivery system morphs to computers, cell-phones and TiVos. Its ratings system is being overtaken by technology, and while its local people meter (LPM) is an improvement over the old meter/diary system, it is obviously still a work in progress.

Despite its woes, neither Nielsen nor the industry needs Washington stepping in to regulate TV ratings, as it is now threatening to do—and with the complicity of the National Association of Broadcasters, no less, which has endorsed a bill that would give the federal government say-so over how ratings and shares are counted. That's the same NAB, we note, that is allergic to regulation unless there is political or economic advantage to its members in supporting it.

Meters have been around for almost two decades in Nielsen's national sample, but they began running into opposition in 2002, when the ratings giant began its introduction of LPMs. Those are the ratings on which stations live or die.

Nielsen could have handled the transition far better. But because it is a near monopoly in the audience-measurement business, it was slow to respond to legitimate concerns.

As for the technology, the jury is still out. For starters, there are reports that many viewers can't figure out how to use LPMs. And even more fundamental, LPM numbers often show many more viewers watching cable than the old system did—so the numbers are radically different. Broadcasters, particularly Fox and Tribune Co., have campaigned against the system, arguing that Nielsen's not counting right.

But there is no justification for inviting Washington to start mandating some broadcasting version of fairness and balance in the ratings system. Yet bills introduced in both the House and Senate would make it law that any ratings service that wanted to do business in the U.S. should be approved by the Media Ratings Council first. Not only that, but any change to existing ratings would also have to pass muster with the MRC.

At a time when advertisers and programmers need a nimble and responsive system to track our mobile-media society, getting the government involved in this internal business dispute is folly. In fact, getting the government involved, even if technology were stagnant, would be folly. Capitol Hill has no reason to be a referee in the television-ratings business.

Our opposition to government intervention does not mean it should be business as usual at Nielsen either, a reality we hope the ratings monolith is at least wise enough to recognize. Its move to pay for audience audits of all future LPM markets and submit them to the established MRC are steps in the right direction, as are its efforts to improve the meter's fault rates.

If those measures aren't enough, though, more stations should vote with their feet and their pocketbooks. In fact, several dozen already have dropped Nielsen.

We think the marketplace can solve this problem. The ratings company should get better or a new service should emerge to scoop up the hundreds of millions of dollars that a reliable audience-measurement company could generate.

Indeed, networks or ad agencies could fund their own ratings system, which would get Nielsen's attention in a heartbeat. But inviting those trustworthy efficiency experts in Washington to fix television's ratings problems is an absurd solution.

EDITORIAL

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OPEN MIKE

industry, captioning prices have fallen dramatically over the past 15 years, especially since the FCC mandate of 1998 spurred increased competition.

This issue was further addressed in your June 27 edition in an Open Mike from William T. Hayes ["All About Eyes, Ears and Errors," page 38], who seems to feel that the need for emergency captioning is overstated.

He talks about distributing video from a "deaf church." Religious programming may save the souls of deaf

people, but captioned emergency announcements will save their lives. Studies have shown that viewers who are deaf receive the urgent access they need to news and information if live captions are 98% accurate or better.

Jeff Hutchins, chairman
Accessible Media Industry Coalition
Pittsburgh
(AMIC represents 26 companies that provide a variety of captioning services.)

WE LIKE LETTERS

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

(Editor's note: Bob Witeck, CEO of Witeck-Combs, in fact, believes that the \$40,000 figure may be low.)

Captioning at Unheard-Of Prices

Editor: In your June 6 edition, Bill McConnell wrote about the captioning of emergency announcements on TV ["More Than Meets the Eye, page 12].

Unfortunately, he severely overstated the cost of this critically important service. Live captioning typically costs less than \$150 per hour, nowhere near the \$4,000 per hour predicted by your writer.

The rates quoted for prerecorded programming appear to be from the 1980s. Live-captioning rates have always been significantly lower, not higher, than prerecorded-captioning rates.

The Accessible Media Industry Coalition (AMIC) shares the concerns of the broadcasting industry and the viewers who rely on closed captioning about emergency captioning and the quality of the captioning service. To that end, our 26 members—captioning, subtitling and video-description providers—at our meeting this past May, began a dialogue with a representative of NAB regarding emergency captioning for its member stations.

To the benefit of the broadcast

Gay Buying Power Distorted?

Editor: While it is great that Logo will finally be addressing a long-neglected gay audience ["Logo a Go," 6/27, page 29], I must question one dubious number that is tossed out by Witeck-Combs Communications in the article on Logo's launch.

Specifically, the "projected \$610 billion discretionary income" for gay/lesbian consumers stretches credibility. While no one knows the exact number of gay and lesbian adults in the U.S., research that I've seen suggests that number is unlikely to be more than 15 million. Dividing \$610 billion into 15 million people suggests that the average discretionary income for a gay/lesbian adult in the U.S. is at least \$40,000 per year. While impressive, this inflated figure is unlikely to be accurate.

Maybe those who promulgate inflated estimates of gay/lesbian income and wealth believe that they are doing the gay and lesbian population a favor. Unfortunately, it is more likely that these numbers will harm marketing efforts by creating grossly unrealistic expectations.

The reality is that the gay/lesbian market is a large, desirable market—but perhaps not quite as valuable as some would like us to believe.

Thomas Desmond
Plano, Texas

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