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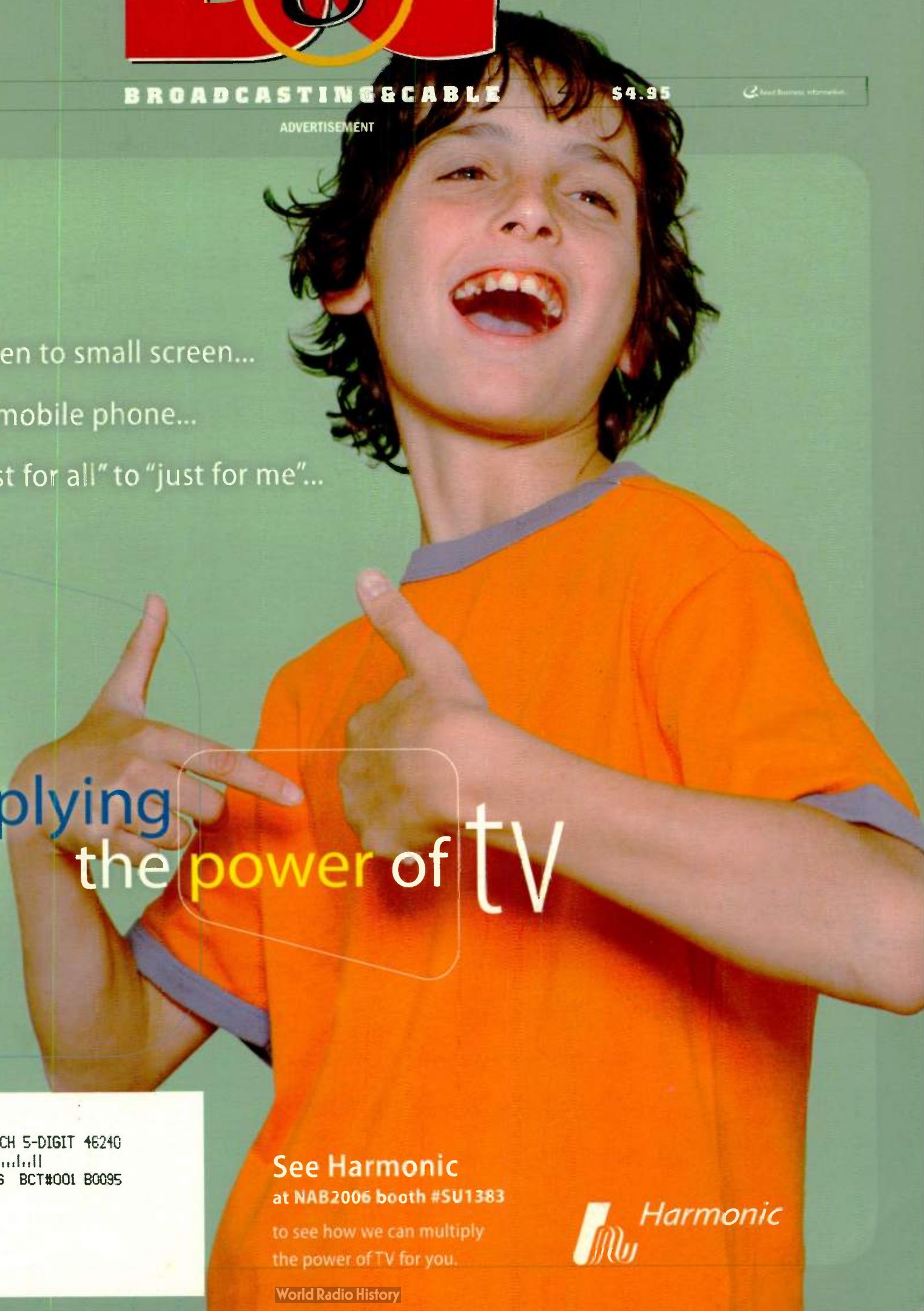
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THE BUSINESS OF TELEVISION



Iron Mike

60 Minutes icon Wallace takes a shot at B&C's Broadcaster of the Year, Belo's Jack Sander, at the TVB conference. **Page 9**



Photos: Desiree Harman/FilmMagic.com, Wallace

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APRIL 24, 2006

BROADCASTING & CABLE



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INSIDE

Rehr View

NAB chief looks ahead

National Association of Broadcasters President David Rehr wants to sell the industry on itself. In his first "state of the industry" address at the annual convention this week in Las Vegas, Rehr, a Republican who was chief lobbyist for beer wholesalers, is upbeat about broadcasters' future, especially the potential of new digital channels.



Dr. Rehr—he has a Ph.D. in economics—sat down with *B&C* to talk about the challenges ahead and why he "wouldn't want to be the cable people." **Page 4**

Top 25 Station Groups

CBS still heads the list



CBS' CSI **Page 30**



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Salt Lake City digital station The Hive simulcasts *The Morning Zoo* radio show.



Motor Trend TV, a national digital service, will spotlight hot new cars, like the 2006 Honda Civic.



Reel Talk, a movie-review show on WNBC New York's digital channel, 4.4



The Tube runs videos of bands from The Rolling Stones to Coldplay.



THV2, a digital news and weather station in Little Rock, Ark.

Local Channel Boom

TV stations hunt for viewers and advertisers with new digital services

By Allison Romano

With their traditional business under siege, local broadcasters are looking at digital channels as a way to grow their fortunes. Broadcasters have already invested billions on the looming conversion from analog to digital, and they are eager to cash in on additional spectrum with new programming services. Already, NBC's Weather Plus channel has jumped to the head of the pack, and its rivals are launching news and weather channels to compete. Broadcasters are getting more creative, unveiling local entertainment channels, music-video networks and even an automotive channel, fronted by *Motor Trend* magazine. But will viewers and advertisers tune in? **Page 26**

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Mad Money 6p

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On The Money 7-8p

▲ 49%

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▲ 96%

Source: Nielsen Media Research, P25-54 (000), Program Based Time Period Averages vs. year ago (01/30/06-02/26/06; 01/31/05-02/27/05).
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FIRST IN BUSINESS WORLDWIDE



ABC Rethinks 'Ugly Betty'

Telenovela could end up as a summer '07 strip **By Jim Benson**

When ABC commissioned Touchstone's *Ugly Betty* as a once-a-week pilot for fall—originally slated as a weekly strip—it seemed the network's interest had waned.

But ABC Entertainment President **Stephen McPherson** says he still hasn't ruled out the idea of turning the English-language adaptation of *Colombia's Betty la Fea* into a five-day-a-week summer series.

First, he says, the network must figure out a way to economically produce a telenovela strip and still make it work creatively.

"It could be transformed into that situation," he says. "It was initially considered for the summer, and I think it would be great there."

ABC could also choose to develop a telenovela format of its own for summer 2007 or beyond. "We may do one

that is not Hispanic," McPherson says. *Ugly Betty*, about an efficient yet unattractive secretary at a fashion magazine, is executive-produced by **Salma Hayek**, **Jose Tamez**, **Ben Silverman** and writer **Silvio Horta**. The cast includes **Vanessa Williams** (Wilhelmina) and **America Ferrera** (Betty).

FAST TRACK

After dominating prime time Latin American and U.S. Spanish-language TV viewing for years,

telenovelas have spurred the interest of American television networks. They are racing to capture a rapidly growing market consisting of younger, second- and third-generation Hispanics who are bilingual or speak English as their primary language.

NBC Universal is developing a number of concepts for its broadcast and cable networks derived from its **Telemundo** network, including *Body of Desire*.

CBS, meanwhile, has several po-

tential original telenovela-like limited series in development that would run twice weekly. And **Twentieth Television** is producing *Desire* and *Secret Obsessions* as five-day, hour-long strips with 13-week seasons to launch **Fox's My Network TV** in September.

Service Offers Clips From Station Sites

As local broadcasters hunt for ways to grow their online business, a new video-syndication service offers a model to turn stations' news archives into a revenue stream.

ClipSyndicate, scheduled to be launched April 24 by broadcast-monitoring company **Critical Mention**, will distribute stations' video to non-media Web sites. So far, **Clear Channel Television** has signed on to the service, which allows Web sites to access free

video—which comes with ads—or subscribe and insert their own advertising. **Critical Mention** and stations will split the revenue.

TV stations are trying "to find ways to monetize clips in the Internet," says **Sean Morgan**, founder/CEO of **Critical Mention**. The appeal for clients, he adds, is "Web sites with or without budgets are jockeying to find a great, simple solution to rebroadcast clips."

On **Clear Channel's** Web sites, users watch about 4 million streams per month, says **Jason Gould**, regional VP for the Internet division, **Inergize**. But to grow, he says, "we have to look beyond our distribution model." For example, **ClipSyndicate** will target non-profits and professional associations' Web sites. "That's not our area of expertise."

Clear Channel sees some of its stories as having national appeal. For instance, around St. Patrick's Day, its **Mobile, Ala.** station's Web site offered a news story about residents' seeing a leprechaun and notched 800,000 video streams. If the piece went on **ClipSyndicate**, "it probably would have seen millions of streams," Gould says.

So far, **ClipSyndicate** has signed

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At NAB, the Doctor Is In

New National Association of Broadcasters President **David Rehr** will take the stage April 24 to deliver his first "state of the industry" address at the annual NAB convention in Las Vegas. Rehr, a top Republican fundraiser and former chief lobbyist for the National Beer Wholesalers Association (he prefers diet soda), wants to sell the industry on itself.

Dr. Rehr—he has a Ph.D. in economics—says broadcasters need to become better, tougher advocates for their industry and their political objectives. Broadcasters have been too defensive, he says, and that has to change. Talking up community service is fine, he

suggests, but the return on that investment in goodwill needs to be quantifiable in votes and support from legislators and regulators on key issues. NAB is building a database to do just that and has put legislators on notice that it is keeping tabs via "key vote" letters to them pointing out that NAB will let its members know who voted for or against a crucial bill. Rehr sat down with *B&C's* **John Eggerton** to talk about why he is upbeat about broadcasters' future—local content, entrepreneurial spirit, multicasting—and why he "wouldn't want to be the cable people."

What will be the thrust of your first "state of the industry" speech?

The big thing is that we cannot be defensive, that we need to adapt and

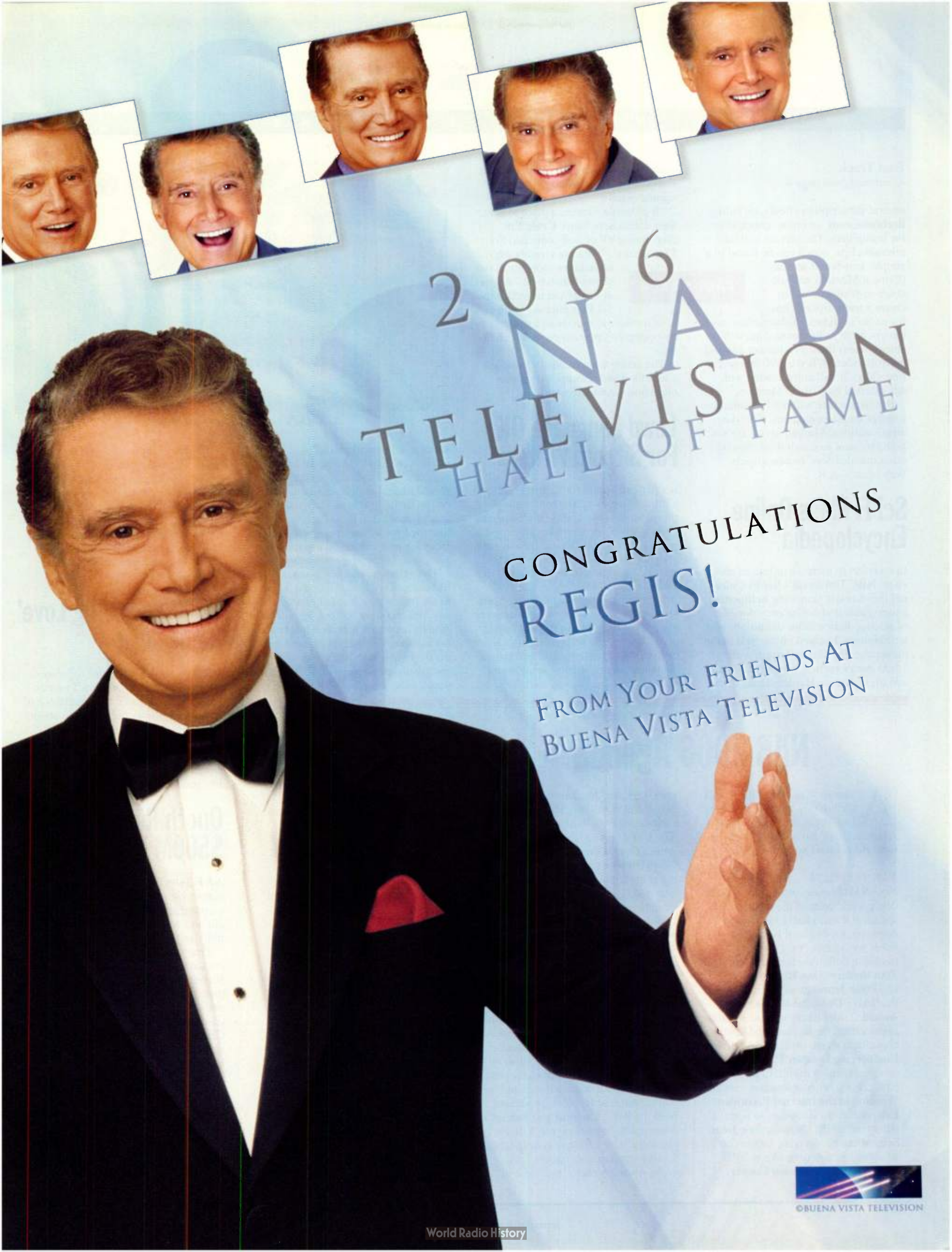
evolve into the future, and that we need to go on the offense.

Has the NAB been too defensive?

It's been somewhat defensive. It's been kind of like, "Let's just keep our hands around the marbles and make sure nobody takes the marbles, and we'll worry about five years down the road five years down the road." The problem with that theory is that, with technology moving so quickly, with regulation and legislation changing and evolving, you have to think now about: "Where do I want to be five or 10 years down the road, and how do I get from here to there?" We have to be more aggressive.

One thing I tell our people is that, for a long time, we have been really too nice. The legislators come in, they meet the local broadcasters, and they talk to them. The broadcasters are telling them all these wonderful things they do in their community, and the legislators say, "That's nice." But what does that mean? Do we get their co-sponsorship? Do we

Continued on page 25



2006
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Fast Track
Continued from page 4

several subscription clients, including **firehouse.com**, an online community for firefighters. The service will take relevant clips, which can be found in a simple, text-based search. (Critical Mention will use voice-to-text software to create a transcript of clips for easier searches.) Subscription customers, such as **firehouse.com**, will be able to insert their own banner ads and pre-roll video. When a Web site takes free video, it will come loaded with ads inserted by Critical Mention.

But the service will not be available to other media companies. ClipSyn-dicate stations, Morgan says, "are not going to want to watch their clips on other broadcasters' or newspapers' Web sites."—A.R.

Sci Fi Plans Online Encyclopedia

In an effort to increase online ad revenue, NBC Universal's **Sci Fi Channel** this week is launching **Scifiopedia**, a user-generated online encyclopedia of science-fiction facts, definitions and terminology. Located on the **SciFi.com** homepage, the site will begin with 1,000 starter entries, which fans can add to or change. Hardcore fans of the

network's programs, for example, can elaborate upon episode reviews with minute details.

"It gives our viewers a place to vent their enthusiasm," says **Craig Engler**, senior VP of **SciFi.com** and **Sci Fi** magazine. "We have viewers who often know more about our shows than we do." As part of its upfront negotiations, **Sci Fi** is pitching **Scifiopedia**

to advertisers in movies and gaming, two categories popular on its TV channel.

The network also recently launched a tech blog and revamped its online magazine.—*Anne Becker*

FAST TRACK

Lewd Language OK For Sitcom Writers

It's perfectly legal for things to get a little off-color in a sitcom writers' room. So says the **California Supreme Court**, which on Thursday jettisoned a sexual-harassment lawsuit filed against **Warner Bros. Television** by a former writers' assistant on the hit comedy **Friends**.

In the court's judgment, Judge **Marvin Baxter** writes that, while there was often lewd language in the workplace on the show, "the record discloses that most of the sexually coarse and vulgar language at issue did not involve and was not aimed at plaintiff or other


 A&E's **Gene Simmons Family Jewels**

women in the workplace."

The suit filed by **Amaanu Lyle** alleges that, six years ago, she was forced to deal with harassment based on the sexually charged language that was often used in the writers' room. She filed the suit after she was let go from her position, allegedly for problems with her typing and transcription.

The judgment also points out that Lyle had been "forewarned" that she would be in the presence of "sexual jokes and discussions about sex" before she was hired. Among her complaints were male writers' talking about their sexual fantasies involving the female stars of the show and writers' giving graphic depictions of their own sexual experiences.

But the court's ruling points out that such discussion was in an effort to come up with storylines and jokes for a show that "revolved around a group of young, sexually active adults, featured adult-oriented sexual humor, and typically relied on sexual and anatomical language, innuendo, wordplay, and physical gestures to convey its humor."—*Ben Grossman*

HBO Shows 'Big Love' Some Love

HBO picked up **Big Love** for a second season. The polygamy dramedy premiered March 12 to an audience of some 4.6 million, holding onto about half of its **Sopranos** lead-in.

That's about on par with what **Deadwood** earned for its series premiere coming out of **The Sopranos'** season-five premiere in 2004.—A.B.

Quoth Raven: \$500M for Shows

A&E Television Networks (AETN) plans to spend more than \$500 million on programming for its network, including A&E and the **History Channel**, this year.

That was the message to advertisers from AETN President/CEO **Abbe Raven** at A&E's New York upfront presentation last week, a star-studded event held in conjunction with co-owned **History Channel** at Lincoln Center. The company said it hopes to strike an **iTunes** deal with A&E and **History** programming.

The network is developing **The Beach**, a reality pilot about Southern California lifeguards, and just greenlighted **Sons of Hollywood**, a series about second-generation Hollywood offspring, including **Aaron Spelling's** son **Randy** and **Rod Stewart's** **Sean**. Coming this summer

NAB 2006 Agenda

As more than 100,000 TV and technology types descend on Las Vegas for the National Association of Broadcasters convention, **B&C** offers some highlights:

MONDAY, APRIL 24

New NAB President/CEO **David Rehr** delivers his "State of the Industry" speech at 9 a.m. (Sadly, his former employer, the National Beer Wholesalers Association, isn't donating freebies). Following Rehr, anchors **Tom Brokaw**, **Dan Rather** and the late **Peter Jennings** will be awarded the NAB's **Distinguished Service Award**. ... And with hurricane season approaching, media execs and safety consultants weigh in at the **Broadcast Engineering Disaster Preparedness** sessions, running from 10 a.m. to 5 p.m. ... For a brighter forecast, visit the **Winning in the Internet Broadcast Era** panel from 10:30 a.m. to noon. ... After lunch, **NBC News** anchor **John Seigenthaler** polls other anchors on what their jobs may be like in 2010 (prediction for **Anderson Cooper**:

gray hair), and, heading into the Day 1 home stretch, station executives reveal their strategies with **My Network TV**, **The CW** or going independent at 4 p.m. ... Over at the **Radio-Television News Directors Association** gathering at the Hilton, new-media execs help neophytes sort out Internet trends ranging from podcasting to RSS feeds. ... Before hitting the blackjack tables, head over to the RTNDA's **Paul White Awards** at 7 p.m., where **ABC News** anchor **Charlie Gibson** will be feted.

TUESDAY, APRIL 25

Shake off the cobwebs for a 7:30 a.m. breakfast with FCC Chairman **Kevin Martin** and NAB boss **Rehr** at the Hilton. ... Station owners take note: sessions from 9 a.m. to 11:45 dish on generating new revenue from retransmission consent, local ad sales and multicasting. At RTNDA, producers from the **BBC**, **Current** and **Yahoo!** contemplate harnessing the "citizen-journalist" craze (hey, it's cheap labor) for mainstream news outlets. ... At noon, **Anne Sweeney**, president of

ABC-Disney Television Group, kicks off **B&C's** **TV Masters Lunch**, where she's sure to talk about the Internet and **iTunes** (what's on your iPod, Anne?), followed by a panel of top station-group news execs. ... **Siegfried & Roy** they're not, but finish off the afternoon with an entertaining trio of FCC Commissioners when **Michael Copps**, **Jonathan Adelstein** and **Deborah Taylor Tate** delve into the regulatory topics—indecent! digital must-carry!—on the minds of every local broadcaster.

WEDNESDAY, APRIL 26

The roster of panels thins out, so this would be your window of opportunity to troll the show floor for the latest technology trends. But quality events still remain. The RTNDA releases its study on what viewers want out of news at 9:30 a.m. ... At 10, execs from **Fox Entertainment** and **Walt Disney Co.** join a trio of technology representatives on the **New Technologies for Digital Media Distribution** panel. ... And with disaster coverage on the minds of many news directors, the RTNDA hosts **Department of Homeland Security** Secretary **Michael Chertoff** for its closing lunch.

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B&C WEEK

Where to be and what to watch...

Monday, April 24

As they say, what happens in Vegas stays in Vegas. But hopefully, you can sneak a little knowledge out of Sin City after the NAB show this year. Speakers include every-

one from **Regis Philbin** to **James Cameron** to **Post-Newsweek Stations Prez Alan Frank**, **Tom Brokaw**, **Peter Jennings** and **Dan Rather** are celebrated

for their stellar careers in broadcasting (see story, page

77), and **B&C** hosts the **Technology Leadership Awards** at the Hilton (see story, page 47), sponsored by **Harmonic**. If you can't make it to Vegas, there's the **BET Upfront** at **Manhattan Center Studios** in New York.

Tuesday, April 25

After a few nights of desert debauchery, it's time to start justifying that trip to Vegas. Toward that end, **B&C** presents "Turning TV Content into Revenue" over lunch at the Hilton. Panelists include **Ric Harris** of **NBC Universal**, **Larry Kramer** of **CBS**, and **Bill Hague** of **Frank N. Magid**, with **Disney-ABC TV** boss **Anne Sweeney** doing keynote honors. Out L.A. way, **David Milch**, creator of **Deadwood**, shares his wisdom at the **Museum of Television and Radio** in Beverly Hills.

And in Manhattan, the **New York Women in Film and Television** have breakfast with **Linda Kaplan Thaler**, CEO of her eponymous ad agency, at the **Society of Illustrators**. Way downtown, it's the **Games & Mobile Forum** at the **Museum of Jewish Heritage**. Speakers include **Robert Tercek**, CEO of **MultiMedia Networks**, and **Chris Early**, studio manager of **Microsoft Casual Games Group**. It's **BYOJ** (bring your own joystick).

Wednesday, April 26

Psychics! Superheroes! Space aliens! See what **Sci Fi** has in store for viewers at the cable network's upfront press lunch. Network bigwigs **Bonnie Hammer**, **Mark**



Peter Jennings



David Milch

THE ROBINS REPORT

BY J. MAX ROBINS

Farewell, Fitz

When the Radio Television News Directors Association (RTNDA) meets this week in Las Vegas in conjunction with the National Association of Broadcasters (NAB) convention, one person's presence will be sorely missed: Don Fitzpatrick.

What a vicious punch in the gut it was last week when I opened the e-mail relaying the news that Fitz had passed away April 15 at his home in Alexandria, La. He was just 56.

Among the news biz cognoscenti, Fitz was known for his unerring instinct for recognizing breakthrough talent. Always a techno geek—I say that affectionately—he used to tool around the country back in the 1970s, in a mobile home tricked out with three videocassette decks recording the local broadcasters. Working at Audience Research and Development (AR&D) in 1980, he created what may have been the first national library of broadcasting talent.

After leaving AR&D in 1982, Fitz formed **Don Fitzpatrick Associates** and, for almost two decades, was responsible for boosting the news careers of hundreds of anchors, correspondents, directors and producers.

Virtually every major TV news organization—studios such as **Paramount**, **Buena Vista** and **King World**, as well as sports outfits like **ESPN** and **CBS Sports**—relied on Fitz's eye to help them find the right personnel. **Meredithe Vieira**, **Jim Nantz**, **John Tesh** and **Leeza Gibbons** are just some of the stars that Fitz plucked from relative obscurity. "Fitz always knew who came through the glass and who didn't," says **George Case**, a veteran news executive and Fitz's best pal.

Fitz wasn't only a pioneer in the talent business; he was involved in electronic publishing more than a decade before the Internet became such an intrinsic part of the industry and culture. "Fitz was the Web site for our industry before there were Web sites," says **Scott Tallal**, president of **Insite Media Research**, who first met Fitz at AR&D, where Tallal had to edit all the talent tape that Fitz had gathered.

You could even say Fitz was a protoblogger. Back in 1981, using

The Source, a precursor to services like AOL and MSN, Fitz, Case and the late **Ron Tindiglia**, another savvy news pro, would e-mail each other all the behind-closed-doors dish from news outfits across the country. Fitz dubbed it **Rumorville**, and the e-mail chain expanded into the thousands. (Your day didn't truly begin until **Rumorville** landed in your inbox.) It morphed into the must-read industry e-newsletter **ShopTalk** and the Web site **TVSpy**, one of the original online gathering spots for the news industry.

"He would always know everything first: who was going to be hired, who was going to be fired, and who was just behaving badly," says **Case**. "Not too long ago, I told him we should write a book and call it *The Anchor Chronicles*. He said, 'But, George, we'd have to name names.' It never got written; we both needed to still work."

I'll truly miss seeing Fitz at RTNDA in Vegas this week. I'll miss hearing his views on the latest technologies on the NAB floor and on the digital revolution under way in the station biz. I'll miss buying him a drink (or three) and getting the latest dish on back-room machinations at the networks' news divisions. I wonder what he would have to say about the recent ascension of one of his famous discoveries to the co-host's chair on the **Today** show.

I remember a late-night conversation in 1989, when we were in **Kansas City, Mo.** for the RTNDA convention. Fitz told me about seeing **Vieira** on TV for the first time, when she was doing local news in **Providence, R.I.** "You just knew she would be big," he said. "She popped. She was simply three-dimensional. She was there in the room with you, and you wanted her to be there."

You, too, Fitz. ■

E-mail comments to bcrbins@reedbusiness.com



Dave Howe

Stern and **Dave Howe** unveil their slate at **Per Se** in New York. And remember, what happens in Vegas stays there only if you keep

video cameras out of the equation; just ask that **Hilton** lass. For a caught-on-video cornucopia, check out **Court TV's** premiere of **Video Justice**, a tasty stew of stickups, car crashes and other exhibitions of human misery assembled by **John Langley** of **Cops** fame. The spectacle debuts at 8 p.m. ET.

Thursday, April 27

In an effort to help you, dear reader, get out in front of the upfronts, **Media Magazine** offers its **Outfront Conference** at the **Yale Club** in New York. Covering topics like viewer engagement, video-on-demand and alternative media (did someone say *platforms*?!?), the gig vows to shed light on the future of TV advertising. Out in Hollywood, you're invited (if you have, ya know, an invite), to the **Daytime Emmy Nominee Party** at the **Roosevelt Hotel**. The bash is hosted by **Soapnet** and the **Academy of Television Arts & Sciences**, and attire is "Hollywood Glam"—so leave the bengal-striped work-out pants at home. Ever a paragon of Hollywood glam, **Diane Ladd** guest-stars on **ER** at 10 p.m. on NBC.



Diane Ladd

Friday, April 28

For a full dose of gags and shags, **Austin Powers in Goldmember** makes its broadcast premiere on **Fox** (8 p.m.). Part three of the Powers trilogy stars **Mike Myers**, of course, along with **Beyoncé Knowles** as **Foxy Cleopatra** and **Michael Caine** as

England's top spy. Speaking of high-flying men of mystery, an airline pilot ghost drops in on **Jennifer Love Hewitt** in



Beyoncé Knowles

the season finale of the recently renewed **Ghost Whisperer** on **CBS** (8 p.m.) Turbulence occurs, so fasten your seat belt!—**Michael Malone**

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

CBS' Ailing Doc Show Wants a Second Opinion

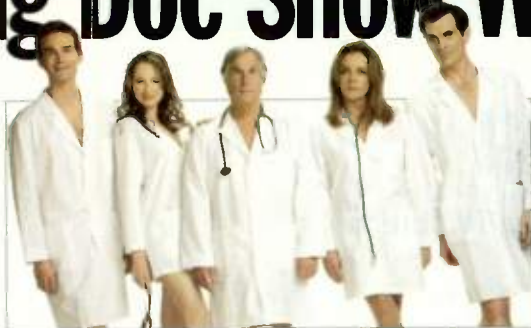
Edited by Joel Topcik

The co-creator and one of the stars of CBS' currently benched comedy *Out of Practice* say that reports of the show's poor performance—including some in this publication—have been greatly exaggerated.

The freshman comedy, which launched last fall in the plush post-*Two and a Half Men* slot Mondays at 9:30 p.m. ET, was pulled in January in favor of *Courting Alex*. *Out of Practice* returned to the lineup in March, on Wednesdays at 8, but was sidelined again later that month. Its status is still undecided.

In the April 17 issue of *B&C*, a story on the networks' fall plans noted that CBS' *New Adventures of Old Christine* has held up on Mondays at 9:30, where others, like *Out of Practice*, "have failed."

But *Out of Practice* executive producer Joe Keenan and co-star Christopher Gorham, who plays Dr. Benjamin Barnes, disagree with that characterization. They contacted *B&C* to point out that the show's ratings grew throughout its run and held



Out of Practice: Is bad press giving the CBS sitcom a bum ratings rap?



Wallace chides B&C's Broadcaster of the Year.



Two Jacks: Belo's Sander rethinks Kevorkian decision.

up coming out of its *Men* lead-in nearly as well as its replacements. "I don't see how you call it a failure," Keenan says. "CBS made the decision to bench us fairly early on after a somewhat rocky start, but the ratings continued to grow as it went on."

On average, *Out of Practice* retained 80% of *Men*'s ratings in the 18-49 demo last fall, trailing the 82% retention for *Courting Alex* and 90% for *Old Christine*. But it did trend up to hit a season high (a 4.8 rating in the demo) in its penultimate original airing on Jan. 9.

"I'm not sure why our show has been grouped with *Courting Alex* as a disappointment, while *Old Christine*, until recently, has been referred to as an undeniable success," says Gorham, noting *Christine*'s recent stall in ratings growth.

When *Out of Practice* returned in the spring, it suffered against competitors like NBC's red-hot *Deal or No Deal* and was pulled again in favor of a relocated *Amazing Race*. But Keenan maintains it was knee-capped by a hopeless time slot and a lack of promotion.

"We were assured that, when we returned, the show would be given a great promotional push," he says. "But we heard from a lot of people that they heard very little about the show."

CBS hasn't given up on the show yet; there's a chance it could return as a midseason replacement next season (eight unaired episodes await their fate). But network spokesman Chris Ender, noting that CBS does "like the show a lot," says that it was given every chance.

"We sleep very well at night when thinking about the support given to each of the Monday comedies in that

slot," he says. "If anything, *Out of Practice* had more of an advantage because of the huge, huge promotional push we gave to Mondays in September to replace *Everybody Loves Raymond*."

Stay tuned for the show's final diagnosis.

Wallace Settles Score

Mike Wallace may be hanging up his safari jacket, but the not-quite-retiring *60 Minutes* correspondent still knows how to keep folks on the edge of their seats.

Accepting a Lifetime Achievement Award from the Television Bureau of Advertising at the group's Annual Marketing Conference in New York last week, Wallace left the audience breathless when he took a swipe at the man who had just preceded him at the podium, Belo

Corp. Vice Chairman Jack Sander.

No sooner had Sander left the stage after accepting *B&C*'s Broadcaster of the Year award with a gracious speech that celebrated the First Amendment in broadcasting, than Wallace stepped up and said, "I guess I'm going to have to be the skunk in this garden party, but your Broadcaster of the Year, Jack, made a bad decision several years back."

He then reminded the stunned audience that, in 1998, Sander had ordered five Belo-owned CBS affiliates not to air Wallace's report showing a tape of Dr. Jack Kervorkian administering a lethal injection.

As 1,200 broadcasters shifted uneasily in their seats, Wallace the Righteous became Wallace the Mensch. Turns out Wallace, who'd never met Sander before, had confronted him on this matter moments before the two were honored.

"I told Mr. Sander before lunch about my displeasure over his decision back then," he said. "And he admitted to me he'd questioned ever since if he had made the right decision. That's the kind of man Jack Sander is: big enough to admit he might have made a mistake."

The crowd sighed in relief.

FLASH!

On average, *Out of Practice* retained 80% of *Men*'s ratings in the 18-49 demo

last fall, trailing the 82% retention for *Courting Alex* and 90% for *Old Christine*. But it did trend up to hit a season high (a 4.8 rating in the demo) in its penultimate original airing on Jan. 9.

"I'm not sure why our show has been grouped with *Courting Alex* as a disappointment, while *Old Christine*, until recently, has been referred to as an undeniable success," says Gorham, noting *Christine*'s recent stall in ratings growth.

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WOMEN 18-49

WOMEN 25-54



4.1

4.5

VS. FEB 2005

+71%

+41%

VS. ET LEAD-IN

+11%

+7%

NBC UNIVERSAL

TELEVISION DISTRIBUTION

SOURCE: NSI SNAP 3, FEB 06, OR AS DATED. 7:30-8PM PA, LEAD-IN = 1/4 HOUR TP. ENM = AH, ET, EXTRA, & INSIDER. LIVE + RATINGS.



Dick Van Dyke's *Diagnosis Murder* is an I Network mainstay.

B&C 4/24/06

NEWS & COMMENT

MONEY TALKS By John M. Higgins

Burgess' Burden

New Ion/Paxson CEO wrestles with debt and ailing TV stations

There's some good news at Paxson Communications, which was recently renamed Ion Media Networks. In the six months since Brandon Burgess took the reins of the deeply troubled broadcaster, he has managed to head off the looming threat of a visit to Bankruptcy Court.

The bad news is that Burgess still faces enormous hurdles in the financial train wreck left behind by company founder and ex-Chairman Bud Paxson. Now he needs to come up with a programming model for Ion's core broadcast network—once Pax TV, renamed I network—and its myriad stations. Most station executives will, fortunately for them, never have to grapple with issues like Ion's financial restructuring, because hardly any are performing so precarious a high-wire act.

However, broadcasters should carefully watch what Burgess does in digital broadcasting. As with every U.S. station, the conversion from analog broadcasting to digital will give Ion several new channels to play with.

But Ion is different in three ways: No other station group can match its national reach; no large broadcaster is as free to experiment so aggressively; and no broadcaster is as desperate to make digital work. But Ion needs a plan—and fast. Even with its recent debt restructuring, Ion's obligations are accumulating at a staggering rate of \$250 million a year.

Ion's financial condition and weak programming mask its potential strength. As *B&C's* current tally of the top 25 station groups (see page 30) shows, Ion is the third-largest broadcaster in the country.

The list is ranked using the FCC's quaint definition of coverage, which credits a weak-signaled UHF station

with just half the number of homes in its market. Without that discount, Ion's 54 UHF stations cover 63% of the United States, or nearly 69 million homes. By comparison, the No. 1 station group—CBS—covers 43.6 million homes.

Ion's current distribution is strengthened by its ability to demand "must-carry" status for carriage on local cable

systems. But operators aren't required to add stations' digital signals, so Ion is lobbying Congress and the FCC mightily for digital must-carry.

For now, Ion subsists on a heavy load of infomercials and religious programming by day and reruns of stale game shows (*Balderdash*), dramas (*Diagnosis Murder*) and reality shows (*It's a*

Miracle!) by night. DirecTV is threatening to drop the network from its 18 million subscribers, but it's holding off while Burgess works out a programming plan.

Burgess has been approached by every major syndicator and numerous entrepreneurs with programming ideas. "I really don't have a definitive answer," he says. "My hope is that we will do more entertainment programming over time. It might not be original."

He passed on affiliating some stations with Fox's new My Network TV, because the network wanted only a few stations. Industry executives say Ion is talking to cable networks that are looking for exposure, including startups stymied in securing carriage by operators.

Burgess is also considering using some digital capacity for a data or communications service. Ion expects to set some of the pieces of a new programming plan within a few weeks.

Burgess has a big incentive to make it all work. Securities filings show that his four-year compensation package is worth \$44 million if he can boost Ion's penny-stock shares to just \$2 each. Right now, Ion trades for around \$1.

But Ion's sad position is far from Bud Paxson's initial vision of an upstart network that would become a major force in television. The co-founder of the still successful Home Shopping Network (now owned by Barry Diller's InterActive Corp.) saw Ion's Pax TV as a network that could challenge the likes of The WB and Fox.

Initially, Paxson started snapping up UHF stations and programming them with infomercials and home shopping. In 1998, he sought to take on larger broadcast networks by counter-programming with family-friendly fare, often with a religious tint.

In the process, he amassed \$2.7 bil-

Ion's sad position is far from Bud Paxson's initial vision of an upstart network that would become a major force in television.

lion in debt and preferred stock that carried some amazing costs. (Some notes called for interest payments at a rate of 12.25% beginning this summer; some preferred stock accumulates dividends at the rate of 14.25%.)

Burgess tackled the capital structure first. In January, he refinanced \$1.1 billion, getting more flexibility and delaying maturities from 2008 (before the industry's transition to digital in 2009) to 2013. His next mission: negotiating to restructure \$700 million worth of preferred-stock obligations.

In 1999, NBC Universal bought preferred stock equivalent to a 32% stake in Ion, plus the right to take full control. NBC U infuriated Bud Paxson by deciding to instead buy Telemundo and its stations. FCC station-ownership restrictions block NBC from taking over, but it can still assign that right to someone else who might be interested.

"We're very supportive of what Brandon's done to date," says Bruce Campbell, who replaced Burgess as NBC U's executive VP of business development. "Next, he's going to embark on programming aspects."

While other broadcasters have tiptoed into digital broadcasting, Ion's bleak financial situation could spur more-unorthodox ways to exploit the new digital channels. That's why they're the ones to watch. ■

E-mail comments to jhiggins@reedbusiness.com



Brandon Burgess, Ion Media

THE B&C

WEEK OF APRIL 13-20

THE B&C 10



BROADCAST TV GROUPS



CABLE OPERATORS



RADIO



	CLOSE	WEEK	YTD
Dow Jones	11342.89	1.8%	5.8%
Nasdaq	2362.55	1.6%	7.1%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$27.54	0.5%	17.3%
Clear Channel	\$27.98	-3.2%	-11.0%
Comcast	\$28.53	2.3%	11.1%
Disney	\$27.34	-1.9%	14.1%
EchoStar	\$30.65	2.3%	12.8%
Hearst-Argyle	\$23.22	-0.5%	-2.6%
News Corp.	\$17.76	-1.1%	6.9%
Time Warner	\$16.91	-0.4%	-3.0%
Tribune	\$27.93	-1.0%	-7.7%
Viacom	\$38.68	0.1%	-6.9%

GOOD WEEK

Acme	\$4.87	14.6%	37.2%
Knology	\$7.50	11.1%	95.3%
Young	\$3.39	10.1%	30.4%
Sony	\$50.76	7.7%	24.4%
SeaChange	\$7.63	6.3%	-3.4%

BAD WEEK

Crown Media	\$4.83	-16.7%	-47.3%
Emmis	\$12.77	-14.8%	-35.9%
Meredith	\$51.12	-8.5%	-2.3%
Granite	\$0.11	-8.3%	-47.6%
Westwood One	\$9.57	-8.0%	-41.3%

CROWN DOESN'T RULE

-17%

Crown Media's inability to find a buyer for The Hallmark Channel made a bad year even worse. No one was willing to pay the \$1.8 billion asking price for a network that has terrible affiliation deals with cable and satellite operators. Crown's stock fell 16.7% last week.

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Fox Television Stations

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– Gary Chapman, Chief Executive Officer
LIN Television, Inc.

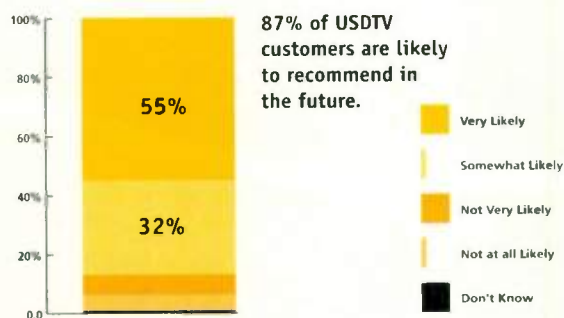
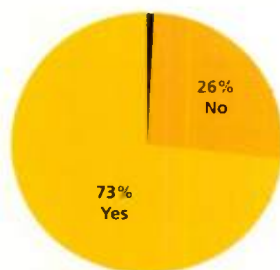
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– Ed Quinn, President
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Steve Lindsley
Chairman & CEO

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Sincerely,

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4/24/06

N E W S & C O M M E N T

Front and Center

THE SCHMOOZE

1. At the A&E upfront April 18 in New York, President/CEO A&E Television Networks **ABBE RAVEN** (far right) and Executive VP/General Manager, A&E Network **BOB DEBITETTO** (far left) struck a pose with stars of the upcoming A&E series *Sons of Hollywood* (from left) **SEAN STEWART**, **RANDY SPELLING** and **DAVID WEINTRAUB**.

2. MSNBC and WDSU New Orleans co-hosted and simulcast the city's mayoral debate April 17 at the WDSU studio. Shown with WDSU News Director **ANZIO WILLIAMS** (left) is MSNBC *Hardball* host and co-moderator of the debate, **CHRIS MATTHEWS**.

3. NAB President **DAVID REHR** brushes up on some important

reading while greeting a *B&C* reporter for an interview.

4. Cable brass gathered as Showtime Chairman and CEO **MATTHEW C. BLANK** and National Cable Television Association Senior VP **ROB STODDARD** were honored at the annual T. Howard Foundation dinner at Cipriani in New York April 17. Pictured, from left: NCTA's Stoddard; *Sleeper Cell* star and host of the evening's event **MICHAEL EALY**; EchoStar Communications CEO **CHARLIE ERGEN**; Harlem Children's Zone CEO **GEOFFREY CANADA**; Showtime's Blank; and T. Howard Foundation Chairman **SCOTT WEISS**.


5. TVB President **CHRIS ROHRS** (left) and President, Digital Media & Market Development, NBC U/keynote speaker **BETH**

COMSTOCK pose with President and CEO, Post-Newsweek Stations, and Chairman, TVB Board of Directors **ALAN FRANK** at the 2006 TVB conference at New York's Jacob Javits Center.

6. Broadcaster of the Year/VP of Belo Corp. **JACK SANDER** (left); Lifetime Achievement Award recipient and veteran CBS broadcaster **MIKE WALLACE**; and Executive VP of TVB **ABBY AUERBACH** share a smile at the TVB event April 20.

7. *Entertainment Tonight* Senior Producer **BRADLY BESSEY** shares a laugh with *ET* Chief Executive Producer **LINDA BELL BLUE** in Beverly Hills April 19. The two turned up at the Museum of Television and Radio to celebrate the 25th anniversary of *ET*.





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NEWS & COMMENT

STATION TO STATION By Russell Shaw

It's N.O. Go

WGNO moves, but tech problems remain By Russell Shaw

On April 12, Tribune-owned WGNO began a two-day process of moving into temporary facilities in New Orleans' World Trade Center complex. But then trouble struck. The station discovered that, in the eight months since Hurricane Katrina made its former headquarters unsafe, much equipment at the old site was harmed—simply by not being used.

WGNO Chief Engineer Steve Zanolini estimates the total cost to replace gear in the “low six figures.” He has been resourceful, though, buying four pieces of sophisticated audio and video equipment on eBay for less than \$3,000.

WGNO had expected some damage, but thought some other pieces were in working order.

“One of the difficult things no one realizes is, when you operate TV equipment 24/7 and turn it off, there’s a great probability it will not power up again,” says WGNO General Manager Larry Delia. “You have to be prepared and make the assumption that equipment will completely fail, and find a replacement for it.”

Tribune knew that, despite backup generators and UPS (uninterruptible power supply) gear, the equipment stored at WGNO’s old home at the New Orleans Center would suffer considerably after Katrina hit. It’s the add-ons that were the surprise sting.

“In terms of critical gear, one of three studio cameras that was moved over here

is still not operable as of today,” Zanolini said last week. Also, a character generator failed. With a list price in the range of \$15,000, the fix for that was finding another unit at one of Tribune’s 25 other stations.

Zanolini says that, otherwise, a lot of finger-crossing was going on until new gear arrived.

He had to rush-order additional equipment. “My FedEx bill was outrageous, and we had a window of 22 hours [to make it work],” he says of the actual equipment move.

The move to the Trade Center temporarily ends the ordeal of WGNO and sister station WNOL, both of which had been working out of two 2,400-square-foot doublewide rental

trailers. (Within 18 months to two years, Tribune will find an as-yet-unselected permanent home.)

Expecting to move back into the New Orleans Center, WGNO originally began restoring environmental control at the closed facilities and had heating and air-conditioning systems with backup generators installed. “We lost an entire bank of UPS systems, which had to be replaced right after the storm,” Zanolini says, “and we had to make sure the equipment was not subject to rideover failures when the generators came back up.”

Most of the key studio equipment the station relied on prior to the storm was housed in the old facility. But the building’s owner terminated all the leases, so WGNO had to move.

The equipment failures before and after the move were not so much unexpected as undefined.

“Up until [the move to the Trade Center], this equipment lived in a controlled environment,” Zanolini says. “With any changes within that controlled environment, you could anticipate failure.”

Technology manufacturers routinely list a

safe-operating-temperature range for their gear. “Excessive heat and humidity are the two environmental influences that can shorten the life of any equipment,” says Zanolini, recalling that, when he and co-workers went to the New Orleans Center right after the storm to assess damage, the temperature was in the 90s, and so was the humidity. Even



New Orleans' WGNO is mostly settled in, after costly equipment problems.

equipment that is turned off can suffer from extreme heat and humidity.

A week before the move to the temporary quarters, the station did a final check of the equipment it expected to be in working order. WGNO put several suppliers on standby in case rush equipment was needed.

Nonetheless, when the move was made, engineers were surprised that more gear was inoperable than they had anticipated.

“In terms of preventive maintenance, the right thought process and application was in place,” Zanolini says of the broken gear. “Still, the reality is, a lot of this equipment shut down because the elements took their toll.” ■

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Sincerely,

Maria Martinez
Corporate Vice President, Communications Sector
Microsoft Corporation

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A Glimpse into Some of the Products that Support a People-Ready Business for Broadcast and Film Industries



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Throughout the history of content management, the physical content was divorced from the related business processes. In today's digital world, physical content and business processes are closely linked, as shown in Figure 7.

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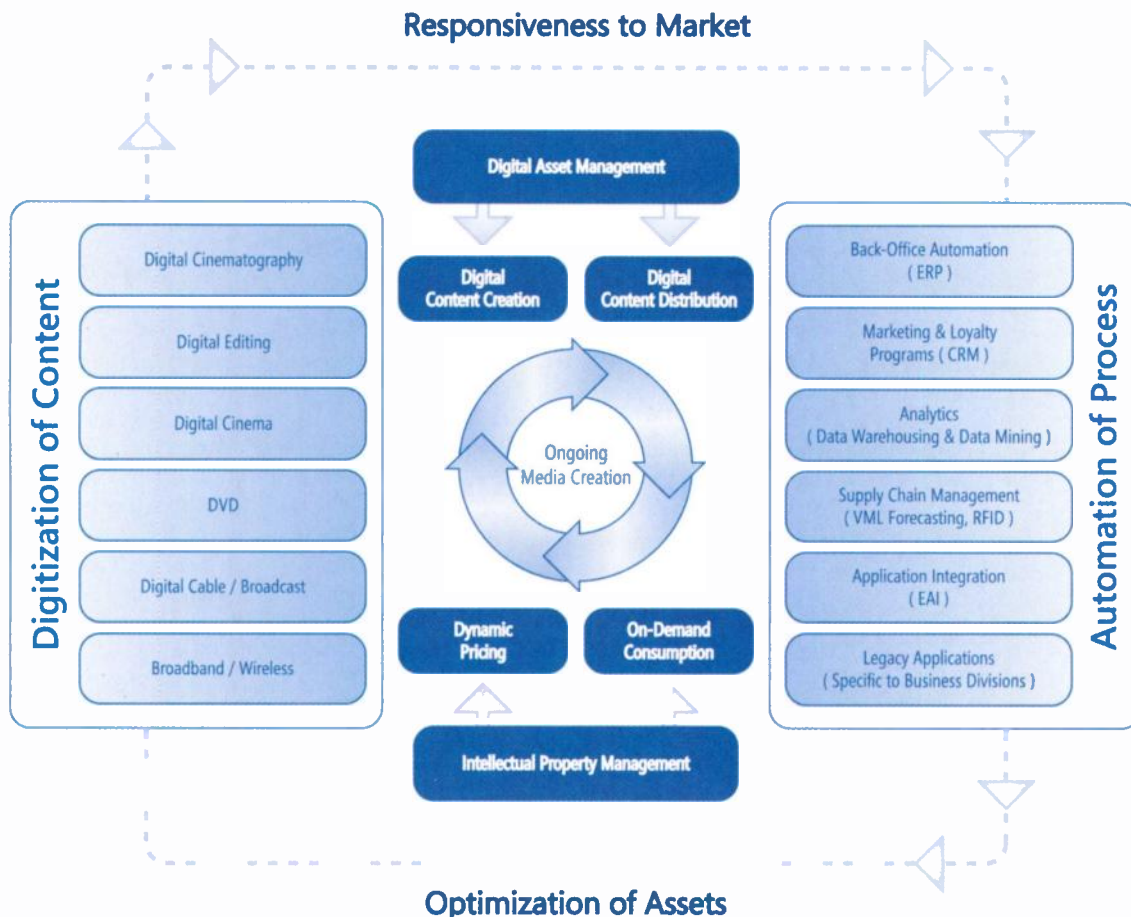


Figure 7 The close relationship of physical content and business processes.

"We took a business-based approach with the TeleScope implementation, laid an enterprise framework on which to build, then rolled out to two very large divisions to start. With targeted releases to these individual business units, we were able to go from zero to enterprise within seven short months."

Tim Padilla,
Director of Digital Asset Management, Warner Bros.

Complete, One-Box Video Asset Management Solution

In the emerging digital economy, video is being increasingly accepted as the most powerful entertainment, information, and brand media type. The advent of powerful desktop video-editing tools and compression technology, in addition to the growth of broadband connections and commoditization of storage, has made the use of digital video pervasive throughout the enterprise.

Until recently, DAM systems could only manage completed video assets, while "work-in-progress" video assets were managed elsewhere. TeleScope now enables rich-media organizations to manage these "work-in-progress" video assets from digitization of raw material through various collaborative phases, through complex workflows and approval processes to distribution and archival. The asset lifecycle of an

intricate, time-based rich media can now be fully managed by the same system trusted to management all other forms of digital assets, TeleScope.

TeleScope Video Manager is optimized around the Windows®-based platform and delivers the rich feature-set and performance of an enterprise video asset management system in an affordable, complete, and fully configured one-box solution.

The TeleScope Video Manager introduces a new time-based media infrastructure, radically new interfaces, and powerful new functionality that let the user go from managing video assets to producing them. With Video Manager, video and audio assets can now be previewed from any client platform. Also, industry-standard video streaming servers can be used, and video can also be file-streamed directly from the TeleScope system

itself. Figure 6 illustrates a typical workflow in TeleScope Video Manager.

For more information

Learn more about how TeleScope and Microsoft Connected Services Framework can help broadcasters:

- Reduce overhead costs and shorten production time.
- Enable secure, cost-effective content distribution.
- Improve agility and increase market share.
- Increase workflow efficiency while lowering costs.
- Improve interoperability between indexing, transcoding, and a play-to-air system.

For more information on North Plains, visit booth SL1161 in the South Hall at NAB2006 or www.northplains.com.



Streamlining the Creation, Delivery, and Management of Content

Microsoft Partner, North Plains, Supports Media Industry with Robust Digital Asset Management Solution

"We selected North Plains Systems TeleScope Enterprise as Microsoft Studios's principal Digital Asset Management solution because of the product's unrivaled quality and capability. During our evaluation of the product, we quickly became fans of TeleScope's rich metadata support and flexible storage configuration options. However, for us, the most compelling aspect of TeleScope is the Functional Rules feature, which provides the capability to add automated workflow routines and other customized features. We see TeleScope Enterprise as the solution that will enable the authentic integration of our DAM and media production processes."

Kevin Comerford,
Group Manager, Media Content Management, Microsoft Studios

The evolving landscape of the broadcast industry is revolutionizing the way broadcasters do business. Broadcasters now have access to more delivery channels, require more delivery outputs, and understand that digital media will soon be the norm. To successfully address these changes, broadcast companies must find ways to streamline the creation, delivery, and management of content.

North Plains: Bringing Focus to Digital Asset Management

For more than 10 years, North Plains has provided leadership to the Digital Asset Management (DAM) market with an approach focused on industry innovation and customer success. North Plains' pioneering technology, focus, and vision have been recognized

throughout the content management industry, including the Frost & Sullivan Company of the Year award.

Feature-rich, Scalable DAM Solution

The North Plains flagship product, TeleScope, is designed to support multiple lines of business whose reach extends across dispersed geographies or business centers. Its design supports cost-effective integration with existing enterprise investments such as CRM, ERP, and ECM systems.

In the broadcast industry, TeleScope provides the central media management engine for applications, such as video-on-demand, broadcast automation, video publishing to the Web and video data-mining and

archiving. TeleScope is also the application of choice for publishing and other media and entertainment companies looking to transform their industries by delivering proven all-digital production efficiencies in all types of media production, including images and design documents.

The North Plains DAM solutions are ideally suited to media companies with large digital libraries that need to create, organize, and distribute assets, or that are looking to maximize revenue from their digital assets. North Plains is proud to be the first DAM supplier to provide Web parts for access to the TeleScope application through Microsoft® Office SharePoint® Portal Server.

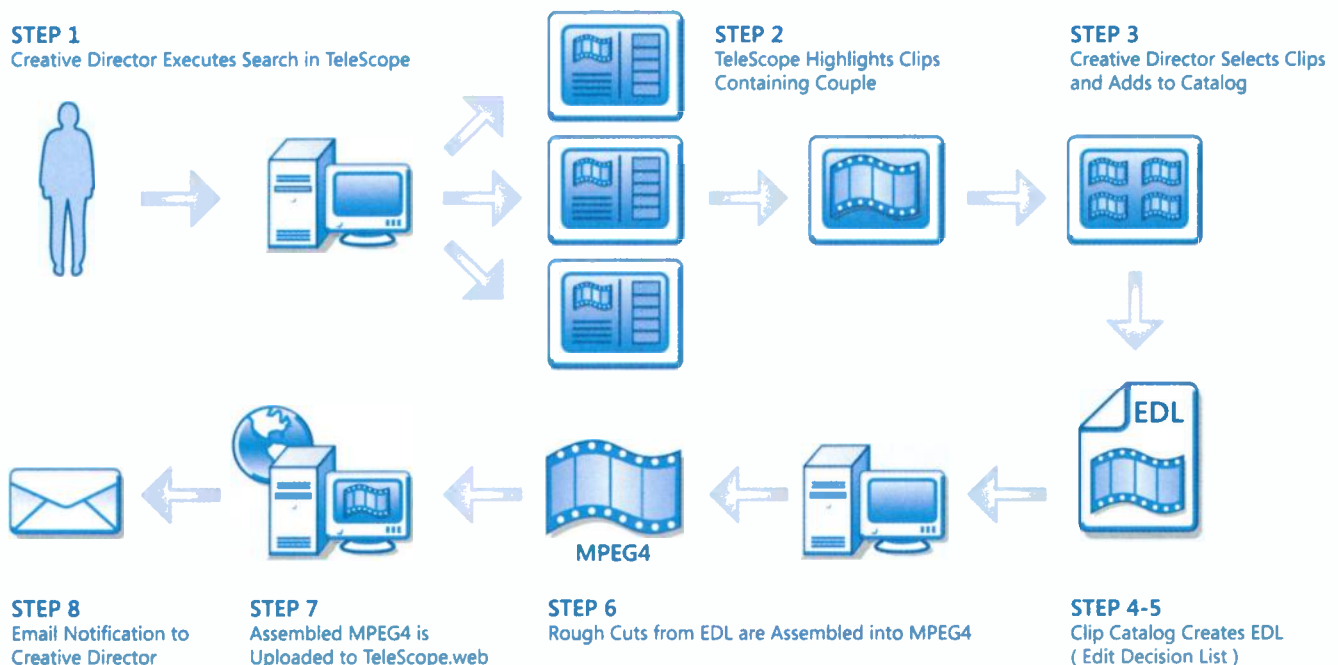


Figure 6 Typical workflow in TeleScope Video Manager.

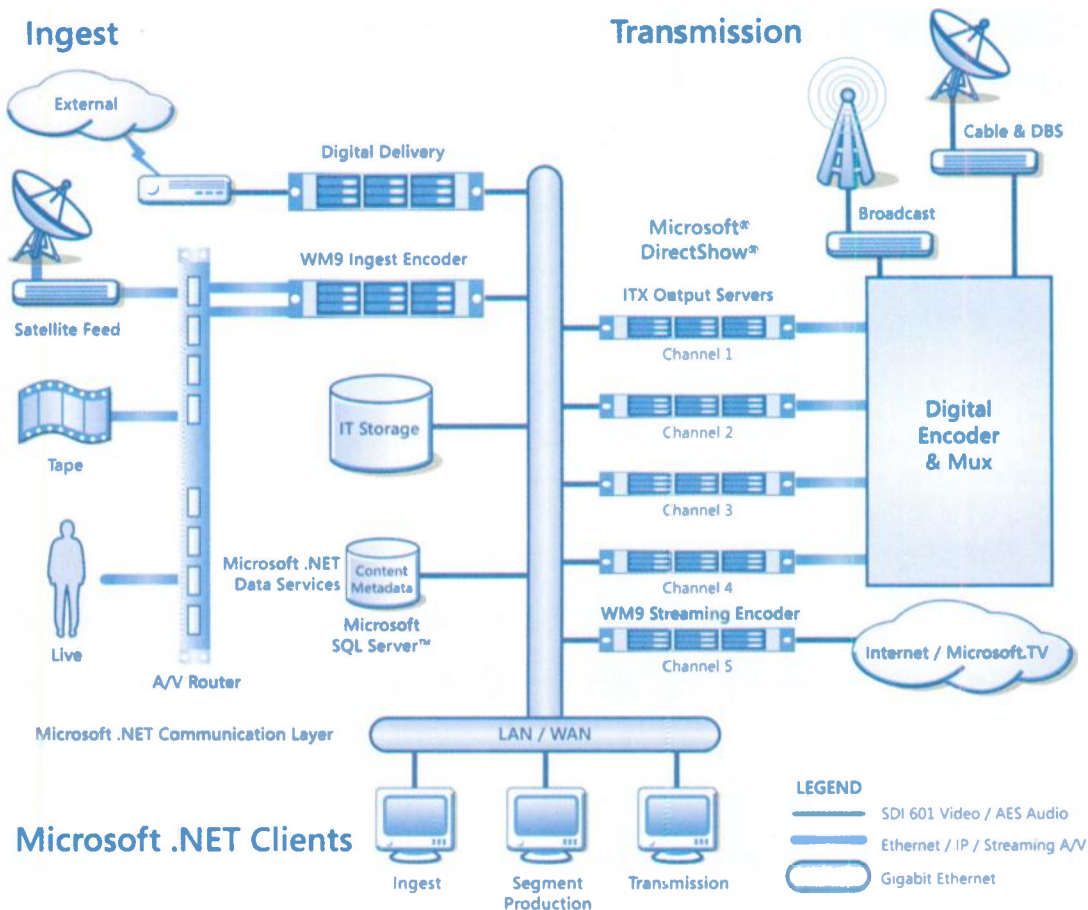


Figure 4 Hardware and software architecture for a typical iTX system.

Maintenance expenses can be also comparatively reduced because iTX requires no specialized replacement parts; it is standard hardware, available from IT sources.

Control Production with Ease

iTX controls are right where production teams need them: at their fingertips. iTX helps Microsoft Studios personnel to build program schedules and access and adjust programming using a single system, thereby allowing them to quickly preview and update content. Production personnel can create and edit material, such as captions and subtitles, as well as create digital video effects—all without ever leaving the iTX interface. Figure 5 shows the user interface for the iTX system.

Produce a Robust Collection of Content

With iTX, Microsoft Studios can provide a robust mix of content for cablecast by using various qualities of source content, from low resolution “guerilla” programming (such as Internet-based content), to high-definition



Figure 5 User interface at Microsoft Studios for the iTX system.

(HD) broadcast quality media. Video in a variety of formats and resolutions, from MPEG and AVI to HD, can be easily imported, then mixed into a single playlist. iTX fully automates the transcoding process during ingest or playback at real-time speeds; ensures smooth, high resolution field-rate transitions between all formats; and can provide output as broadcast-quality 601 video.

The open architecture of iTX allows logos and graphics created in off-the-shelf applications, such as Photoshop, to be placed into the system fileshare and added to the program schedule in real time, for separate playout or insertion over other video. This capability ensures consistent branding on any content going out on the cable channel.

“iTX gives us a very flexible way to reduce the costs and work associated with delivering content on cable. It’s a powerful solution that offers a greatly expanded opportunity to affordably and confidently distribute valuable content via cablecast,” says Beauchamp.

Microsoft Studios Wins with Affordable, End-to-End Control and Playout

Microsoft Cable Channel Features iTX Scenario from OmniBus Systems

"iTX gives us a very flexible way to reduce the costs and work associated with delivering content on cable. It's a powerful solution that offers a greatly expanded opportunity to affordably and confidently distribute valuable content via cablecast."

Mark Beauchamp,
Engineering Group Manager, Microsoft Studios

Broadcasters and other businesses are looking for cost-effective ways to deliver their content over cable. Businesses spend large sums of money marketing their vision, value, products, and services to customers, as well as working to communicate clearly and successfully to employees. Many large organizations would like to provide everything from video case studies to sales training material through a high quality, company-run cable channel. Broadcasters are searching for innovative ways to implement automated, sophisticated workflows in their production facilities, and they are looking for a way to generate new income. Both types of organizations want to deliver a constant stream of new information in a cost-effective way. However, many organizations never get beyond a feasibility study. Cable content delivery has often been prohibitively expensive.

Traditionally, broadcasting and cable distribution has required a significant investment in specialized hardware. Today, the transition toward lowering the costs inherent in hardware-centric delivery is well underway. From its 65,000-square-foot facility in Redmond, Washington, Microsoft® Studios wants to take advantage of its advanced production and post-production facilities by establishing an automated, programmed cable network that efficiently offers a wide variety of high-quality content to Microsoft's employees and partners.

Consider the Challenges of Cablecasting

Like other business-oriented cable and broadcast facilities, Microsoft Studios must build a cable network at the lowest possible cost while protecting Microsoft's brand by

ensuring high-quality output. To accomplish its goals, Microsoft Studios requires a reliable, affordable software solution that does the job that proprietary legacy hardware has done in the past. The solution also must be compatible with a range of programming formats and provide the best possible access to programming for efficient, trouble-free manipulation and output.

Facilitate Cost-Effective Management and Distribution

Microsoft Studios is working with United Kingdom-based Microsoft Partner, OmniBus Systems, to implement iTX, the company's groundbreaking, new IT-based, multichannel automation tool. Figure 4 shows the hardware and software architecture for a typical iTX system.

OmniBus is a leading producer of comprehensive newsroom, content, and workflow automation, as well as media asset management solutions for the broadcast industry. The iTX implementation offers an end-to-end solution that runs on standard hardware.

"Traditionally, most businesses and many broadcasters have been overwhelmed by hardware costs, and the playing field has been largely limited to the largest broadcasters," says Mark Beauchamp, Engineering Group Manager at Microsoft Studios. "iTX integrates easily into our production and distribution processes and simplifies workflow and file-based production methods. We would not have even considered this expansion without iTX."

To ensure an open, well-supported development environment, OmniBus built iTX on the Microsoft .NET Framework, an integral component of the Windows® operating system. By being able to integrate iTX with Microsoft DirectShow® application programming interface, Microsoft Studios can ensure high-quality capture and playback of multimedia streams and simplify playback, format conversion, and content-capture tasks.

Reduce Hardware, Production, and Maintenance Costs

iTX will dramatically reduce cablecasting costs by eliminating the need for specialized hardware. "The implementation of iTX means we're going to run an entire channel, using a 100-percent software-based solution running on standard IT hardware," says Beauchamp. "iTX replaces equipment such as routers, digital video effects (DVE) boxes, and master control units."

iTX also takes advantage of a very robust, flexible file-sharing environment, in which content can be easily managed and accessed. "iTX very effectively leverages the power of IT file storage," says Tim Mendoza, Vice President at OmniBus Systems. "An iTX content storage and retrieval system can be implemented at a third of the cost of traditional industry systems."

iTX can also greatly reduce time spent preparing content for cable distribution. "iTX automation will greatly reduce the cost of production through direct, multiple format ingest capabilities and through the automated processing, scheduling, and rendering of media elements," says Mendoza.



Figure 3 DMCS user interface



for a unique use case or application and then can build a catalog of those Web parts. This rich functionality and flexibility only increases as the technology matures.

"Today, we're confident that we have a solution that we can adapt to accommodate new media standards as they evolve, or extend into other business units as needed," Benson concludes.

Looking Forward: The Future of the DMCS Platform

Technicolor took its first step toward enabling digital workflows in 2005 when it completed a localized pilot deployment of Microsoft Connected Services Framework in its New Media division. Connected Services Framework enables broadcast and film companies to streamline the creation, management, and delivery of digital content while integrating business systems and analytics. By implementing Connected Services Framework in conjunction

with its existing operations management software, Technicolor successfully proved that it could seamlessly connect its work order systems with other internal production processes to attain a fluid exchange of data among once-disconnected systems, ultimately increasing productivity across the division.

With DMCS, Technicolor has taken the second step toward solidifying its position as a provider of digital services to the media and entertainment industry.

Moving forward, Technicolor is committed to continuing to enhance and develop its solutions and services to fully support an integrated, end-to-end digital workflow. This commitment is evident as Technicolor looks to work with Microsoft to migrate its existing DMCS solution to Microsoft Rich Media Collaboration Services. Rich Media Collaboration Services uses Connected Services Framework,

Microsoft Office SharePoint® Server 2007, Microsoft Office InfoPath® 2007 information-gathering program, Windows Workflow Foundation, Microsoft Office Business Scorecard Manager 2005, and Microsoft SQL Server™ 2005 to optimize content workflow processes and collaboration, and provide real-time business information and insight into project timelines.

"Technicolor is highly motivated to implement solutions and services that facilitate collaboration and streamline processes around digital media. This drive is evidenced by our pilot work with Connected Services Framework and the creation of DMCS," says Benson. "Looking to the future, we're excited about the work Microsoft is doing and see it as the next phase in achieving the end goal of enabling a digital work environment across the media and entertainment industry."

Industry Innovator Fosters the Transition to Digital Media

Technicolor Drives New Business Scenarios with Digital Workflow Service Solution

"Technicolor is highly motivated to implement solutions and services that facilitate collaboration and streamline processes around digital media.... Looking to the future, we're excited about the work Microsoft is doing and see it as the next phase in achieving the end goal of enabling a digital work environment across the media and entertainment industry."

David Benson,

Director of Research and Development, Technicolor

The entertainment industry is facing a unique challenge: ensuring that filmmakers are able to meet the ever-increasing demand of the marketplace without jeopardizing their creative vision. As industry players well know, connecting each step in the process to create a smooth and automated workflow has long been a seemingly elusive, yet highly desired goal. But with the advent of digital media, renewed enthusiasm for achieving that goal emerges. Helping to facilitate the transition is a rising network of companies dedicated to providing services that create and empower new production scenarios. One such company is Technicolor, which is part of the Services division of Thomson.

Technicolor, through its Content Services division, drives new business scenarios by delivering cutting-edge solutions and services to the media and entertainment industry. Today, the company is credited with being one of the world's most prolific processors of motion picture films. In addition, Technicolor manufactures and distributes prerecorded media content and is a leading developer and supplier of comprehensive, end-to-end digital cinema distribution technology solutions and services. A great example of a forward-looking solution can be found within Technicolor's International Versioning Group.

Connecting the Dots with a Digital Workflow

Technicolor's International Versioning Group has a staff fully experienced in the growing localization process associated with international theatrical release of feature films, with a combined knowledge base that covers operational, technical, creative, and technological procedures. International Versioning

provides such services as secure transmission of materials, script services, and Digital Casting. The team is constantly tasked with continuing to address the issue of security and aggressive timelines throughout their production pipeline. As part of their ongoing efforts, the Digital Casting service offering was created to address numerous online media collaboration workflows.

To launch this offering, the group previously used a third-party vendor solution that supports a digital work environment. Consequently, after receiving media content from a customer, the group would complete some additional work to transform the content into a digital format and post the digital clips to the vendor platform. Once posted, external clients were sent individual log-in credentials that would gain them access to view all posted content.

"After using the vendor system for over a year, we determined that the concept of having a digital collaboration system was valuable. But our existing system was essentially a Web site through which we could stream content. We needed a dynamic, flexible, integrated system that would scale and adapt to our changing needs," says David Benson, Director of Research and Development at Technicolor. "So we decided to create our own system, and the Digital Media Collaboration Services platform was born."

Building the Digital Media Collaboration Services Platform

As a pioneer in the industry, Technicolor built the Digital Media Collaboration Services (DMCS) platform as a way to enable its

clients to collaborate efficiently using digital media as a replacement for physical tape-based media. The solution is built on Microsoft® Office SharePoint® Portal Server 2003 and utilizes streaming servers from Microsoft and Macromedia. DMCS provides a platform that enables integrated approval workflows, automated notifications, discussion group threads, and more. In addition, the development team customized the user interface to be compatible with both the Windows® and Macintosh operating systems.

Additional customization work was completed to create a Media Library Web part that provides team members with project-based access to digital media. This Web part integrates with internal systems—such as digital media transmission and tracking systems—to provide a way for content to be ingested into the system. Figure 3 shows the DMCS user interface.

Achieving Results: Integrated Environment, Flexible System, Extensible Services

Through DMCS, Technicolor now can apply to its media content the robust document management and collaboration capabilities inherent in SharePoint Portal Server 2003. More importantly, DMCS provides Technicolor with an integrated environment that supports the entire digital casting process and is flexible enough to service any online media collaboration use case moving forward.

Benson says, "With DMCS, we've created a solution that leverages a flexible platform that will grow and extend in concert with our business needs. For example, we can create Web parts that encapsulate a certain function

Provides Rich Front-End Functionality

With Rich Media Collaboration Services, content creators have at their disposal a comprehensive toolset of custom Web parts to use to facilitate and speed the production process. Table 1 describes in more detail all of the functionality that Rich Media Collaboration Services delivers to broadcast and film companies.

Table 1. Rich Media Collaboration Services Toolset

Rich Media Collaboration Services Tool	Description
Ingest Tool	Enables ingestion of media clips from digital cameras, laptops, and other hardware into a Digital Asset Management (DAM) system. After the asset is uploaded, a workflow is kicked off using Windows Workflow Foundation that utilizes an InfoPath 2007 form to collect metadata about the asset. Once the InfoPath 2007 form has been submitted, the asset is assigned to the appropriate project folder(s) in the DAM system for display using the Media Library.
Media Library	Contains all the media clips that a content creator has organized into project folders and has uploaded into the DAM system. Enables the completion of multiple tasks when accessing a clip through the Media Library, such as editing metadata associated with a clip, annotating, viewing and adding a clip to a rough cut editor. The list of tasks that can be customized and extended to meet the specific needs of each broadcast and film company.
Annotation Tool	Enables annotation of specific portions of a selected asset. These notes are saved with the asset so anyone with permission can see them when they access the clip. In addition, using Tablet PCs, written annotations on specific frames within video assets can be made.
Rough Cut Editor	Allows creation of rough cut video or film segments by combining multiple clips into a timeline and adding notes about specific frames or time codes. This rough cut is exported to an Edit Decision List (EDL) in Avid Log Exchange (ALE) format, which is supported by a majority of editing platforms.
Media Player	Enables viewing of an entire asset directly on the Rich Media Collaboration Services interface, by using either Windows Media® player or Quicktime. Content creators will be able to view time codes as they view an asset, and step forward/backward buttons will be available when the clip is paused to allow advanced media navigation.
Report Dashboard	Takes advantage of Business Scorecard Manager to provide a centralized location to view reports that capture production information, such as time to complete the editing process, time to pass information from one system to another, and asset usage information.

Supports Seamless Workflow Processes

Rich Media Collaboration Services supports a truly collaborative, end-to-end media production process that is automated by using Windows Workflow Foundation to coordinate workflows and Connected Services Framework to manage business-related services.

For example, the following workflow takes place when a new video or film clip is ingested into the Media Library.

1. The content creator accesses the Ingest Tool within Rich Media Collaboration Services and uploads the appropriate clip. This action triggers a notification to Windows Workflow Foundation, which, in turn, initiates an ingest process in Connected Services Framework.
2. As the clip uploads, Connected Services Framework manages the workflow to transcode the content for various proxies (multiple resolutions and formats) and checks the new asset into the DAM system.
3. When the clip has been uploaded, the producer receives a notification (via e-mail, Instant Messenger [IM], or text message) that the clip is available and provides a link to an InfoPath 2007 form that collects metadata.
4. The producer launches the form, fills out the associated metadata, and saves the form.
5. The metadata is automatically saved with the media asset in the DAM system and will stay with the asset throughout its lifecycle.
6. Resources assigned to the project that contains the new clip receive a notification (via e-mail, IM, or text message) that a new clip has been uploaded to the project folder.

Note: Windows Workflow Foundation manages the workflow associated with steps three through six.



Dightsline.



OMNIBUS
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Windows
Mobile

Microsoft
Windows XP
Media Center Edition

Microsoft
TV

Notification
Service

Microsoft Office
Live Communications
Server 2005

At NAB2005, Microsoft demonstrated Microsoft® Connected Services Framework in a digital production scenario for the broadcast and film industries. Connected Services Framework enables broadcast and film companies to streamline the creation, management, and delivery of digital content while integrating business systems and analytics.

At NAB2006, Microsoft demonstrates its increased investment in solutions for the broadcast and film industries with a technology showcase of Microsoft Rich Media Collaboration Services. Utilizing Connected Services Framework, Microsoft Office SharePoint® Server 2007, Microsoft Office InfoPath® 2007 information-gathering program, Windows® Workflow Foundation, Microsoft Office Business Scorecard Manager 2005, and Microsoft SQL Server™ 2005, Rich Media Collaboration Services optimizes content workflow processes and collaboration, and provides real-time business information and insight into project timelines and budgets. This enables broadcast and film companies to create and capture new revenue opportunities, manage project and budgets more efficiently, and empower their people to be more creative. Figure 1 shows the user interface for Rich Media Collaboration Services.

Rich Media Collaboration Services: A Technical Showcase

Rich Media Collaboration Services enables broadcast and film companies to extend collaborative workflow processes beyond traditional document scenarios and into scenarios that include digital rich media content. As a platform for integration into content creation information systems, Rich Media Collaboration Services will be the main collaboration user interface for the content creation process and accessible across multiple divisions, including business, finance, pre-production, production, post-production, and fulfillment.

Rich Media Collaboration Services will provide a collaboration layer on top of existing business and production systems. Through Web services, Rich Media Collaboration Services will provide an abstraction layer into

back-end production systems, such as Digital Asset Management (DAM), Digital Rights Management (DRM), Transcoding, Scheduling, and Distribution in addition to other business systems. Rich Media Collaboration Services will also allow customers to build on and extend out-of-the-box Web parts to communicate with other systems.

In addition to utilizing Connected Services Framework, Office SharePoint Server 2007, Office InfoPath 2007, Windows Workflow Foundation, Business Scorecard Manager, and SQL Server 2005, Rich Media Collaboration Services is built on Resource Description Framework (RDF), which is an XML-based format for describing resources. Rich Media Collaboration Services also implements existing industry standards such as MPEG-21 Digital Item Declaration Language (DIDL) and MPEG-21 Digital Item Identification (DII). Because Rich Media Collaboration Services relies on RDF to store metadata, it can also be extended to support additional data structures found in broadcast and film companies.

"RDF provides us the ability to define custom ontologies that fit the needs of different vertical applications. It also allows us to support hierarchal or graph-based metadata unlike the flat metadata models that exist in many current applications today. Finally, it also provides us rich semantic capabilities to support inferencing in the future," says John Deutscher, Senior Program Manager at the Microsoft Worldwide Media & Entertainment Group.

Rich Media Collaboration Services also takes advantage of Asynchronous JavaScript and XML (AJAX), which is a development technique for creating interactive Web applications. Rich Media Collaboration Services also leverages the cross-browser support introduced in SharePoint Server 2007, extending functionality to Windows Internet Explorer® 7 Internet browser, FireFox, and Safari on the Macintosh.

Figure 2 shows how Rich Media Collaboration Services integrates with Connected Services Framework to create a digital workflow.

Digital Integrated Workflow

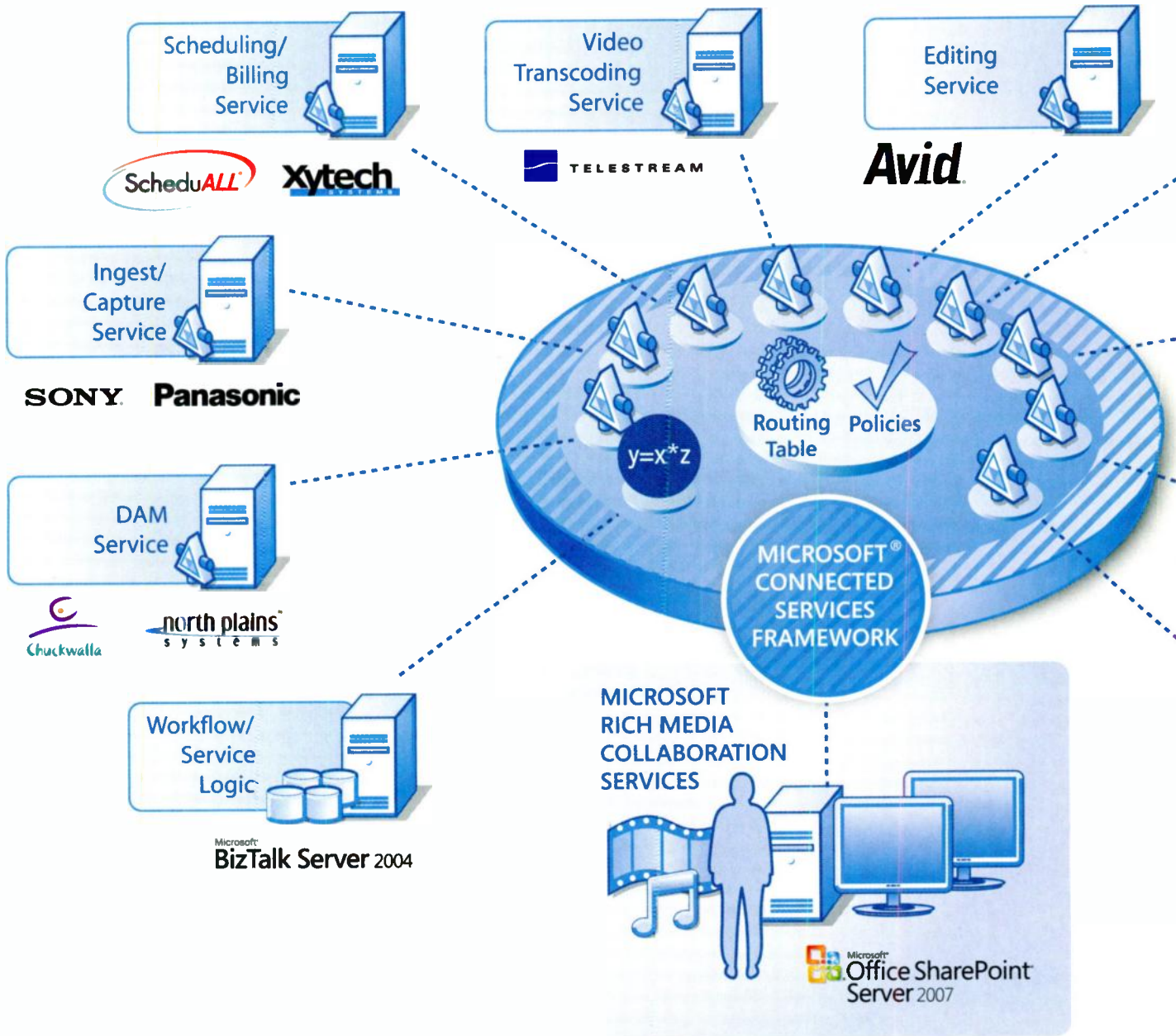


Figure 2 Rich Media Collaboration Services and Connected Services Framework, working together.

Microsoft Brings Integrated Digital Production Workflows to TV and Film

Optimize Content Workflows, Collaboration with Microsoft Rich Media Collaboration Services

"Rich Media Collaboration Services provides a platform for fully integrated collaboration of documents and rich media content."

David Alstadter,

Managing Director, Microsoft Worldwide Media & Entertainment Group

Are your people ready?
Are your systems ready?

Your goals: Stay competitive. Streamline costs. Deliver new services. Realize new revenue. Gain market share. Meet consumer demands.

Your challenges: Once the sole provider of entertainment and news content, broadcast and film companies are no longer the one-stop-shop for screen-based media. A new breed of content providers is providing fresh and innovative ways for consumers to access "traditional" content.

To accomplish these goals, broadcast and film companies are transitioning from analog to digital content—a move that is also compelling these companies to reexamine workflow processes and systems. But today's broadcast and film infrastructure doesn't fully support the requirements of producing, managing, and distributing digital content to multiple device platforms. The digital production process involves a series of tasks that can only be completed through the use of disparate, disconnected systems. In such an environment, there are many manual processes that must also be accomplished to transfer content and its associated paperwork

throughout each stage of the production process—even when working with digital files—which leads to inefficient workflows.

As broadcast and film companies analyze their processes and systems, a unique opportunity emerges to embrace proven IT products and technologies and revitalize their systems and workflows.

Your future: There is a new service solution that will provide the additional support and functionality that broadcast and film companies need to thrive in the digital world.

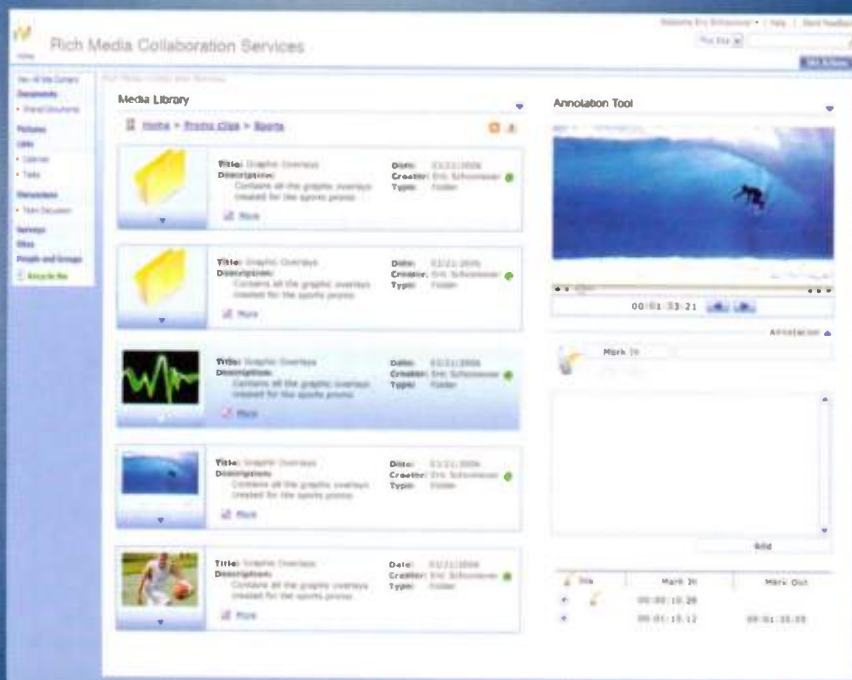


Figure 1 Rich Media Collaboration Services user interface.

"Rich Media Collaboration Services provides a platform for fully integrated collaboration of documents and rich media content," says David Alstadter, Managing Director of the Microsoft Worldwide Media & Entertainment Group. "For example, using Rich Media Collaboration Services, broadcast and film companies can gain workflow efficiencies and cost savings by creating a shared workspace for documents, video and audio content. These companies can also build a 'dashboard' for production, sales, and operations executives, providing real-time project payout and usage information about video and audio content."

Business Agility Ensured

The music marketplace is dynamic and competitive, and industry players must be highly flexible and receptive to change in order to maintain advantage and secure customer loyalty. By maintaining a single area for submitting and retrieving marketing data and plans, as well as for viewing historical information, EMI Music ensures that its employees have the detail they need to aid business agility.

Lauriot-Prevost says, "We can get an instant bird's eye view of how a particular artist or album is being marketed around the world and drive further sales off the back of initial successes in other markets."

"If I want to know how much money we are spending digitally, I have it at the click of a button. If I want to know all the country release dates of a single, I have them. The Hub, based on Microsoft technology, is a very powerful tool to analyze our marketing information, understand what's going on, and continuously upgrade our marketing skills and reach," he continues.

Digital Listeners, Targeted

Much of the work EMI Music engages in focuses on the new opportunities and challenges that arise from digital creation and consumption of music. Having a sophisticated marketing tool that can help the company exploit the digital opportunity for targeted promotion is a big plus in a fast-moving and diverse market.

Lauriot-Prevost says, "We are constantly pushing our people to think creatively about marketing. Are we using all the right tools? Are we experimenting with the newest technologies? Are we providing the best, most nimble, hardest-hitting service to our artists and repertoire? If we can market digital music better, we will be more successful in the digital world."

The Hub's Continuing Evolution

EMI Music has put a significant amount of resources behind developing and supporting the new system and is committed to continuing the success.

Pendleton-Browne says, "This project has been an absolute success in terms of us achieving the objectives we set out to do. We plan to evolve the Hub by adding other applications. Eventually, we plan to combine all the applications as custom Web parts through a portal, such as Microsoft Office SharePoint® Portal Server 2003. That's the natural evolution of the Hub, which supports the evolution of our business."



Music Leader Reaches High Note with Digital Marketing Hub

EMI Music Uses Marketing Communication Portal to Aid Success and Stimulate Creativity and Innovation Globally

"The Hub, based on Microsoft technology, is a very powerful tool to analyze our marketing information, understand what's going on, and continuously upgrade our marketing skills and reach."

Matthieu Lauriot-Prevost,

Senior Vice President, Global Marketing, EMI Music

Results-Driven Marketing

In the wake of the digital revolution, targeted marketing campaigns—especially for music—are more important than ever. New consumption and delivery models have forced marketers to approach audiences with increasing knowledge and ingenuity.

A global presence in the music scene, EMI Music operates in more than 50 countries and represents more than 1,000 artists worldwide. Its success stems from a reputation for high-quality music and results-driven marketing.

With the advent of online and mobile music systems, EMI Music quickly saw the additional potential for promoting its artists in the global marketplace if it could constantly evolve its marketing mindset and invest in technology. The increasingly immense amount of data involved in selling music globally also meant EMI needed to have a robust and precise marketing structure. Marketing plans would need to detail much deeper information than in the past, including everything from country trends to buying patterns.

"At the end of the day, our aim is to sell music. We needed a system that would help provide much better information—and also easier processes—so that we could concentrate less on bureaucracy and more on becoming better marketers," stated Matthieu Lauriot-Prevost, Senior Vice President, Global Marketing at EMI Music.

Collaborative Architecture

To create the system that could deliver these improvements, EMI worked with Avanade, a leading Microsoft® technology integrator. Avanade has a rich heritage of working with innovative Microsoft technologies to create, design, build, and deploy the types of architectures that businesses like EMI Music can rely on.

Working alongside EMI's in-house developers, Avanade's developers created a portal, called "the Hub," through which EMI employees could access all marketing applications.

The development team built the Hub system and application on the Microsoft .NET Framework—an integral component of the Windows® operating system—and Avanade Connected Architecture (ACA), using Microsoft Visual Studio® .NET integrated development environment and other Microsoft technologies and products.

Craig Pendleton-Browne, Programme Director, EMI Music, says, "We focused heavily on prototyping to ensure we got things right. Using the .NET Framework and ACA allowed us to develop an application that is very reliable and stable that we can make changes to on an ongoing basis."

Marketing in a Digital Landscape

Today, collaboration across groups and countries is at an all-time high. EMI Music's employees can log on to a secure, online

marketing portal to share ideas about how to best market the company's musical assets, both physical and digital. The company has achieved its goals, measured by best-selling albums from artists such as Norah Jones, Coldplay, Gorillaz, Robbie Williams, Keith Urban, Joss Stone, Korn, and Rebelde, as well as breaking new talent such as KT Tunstall and Corinne Bailey Rae.

Training, Minimal

After EMI trained more than 400 users—either in person or through Microsoft NetMeeting® conferencing software—the Hub has rapidly become an essential tool for EMI marketing teams around the world.

Pendleton-Browne continues, "The people using this system are very bright, creative, ideas people, but they are not traditionally heavy system users. However, they've been able to get to grips with and use the system with very little training and support."

Collaboration Accomplished

All EMI territories globally submit their marketing plans into the Hub. Users can view these plans; see what other territories are doing; and share best practices and ideas.

"All our marketers around the world can now communicate using a common language and a common tool," enthuses Lauriot-Prevost.



Media Production Organization Capitalizes on Digital Media Advances with Microsoft

MediaCorp Building an Integrated Broadcast System (IBS)

As Singapore's largest broadcaster and a media conglomerate in Asia, MediaCorp offers a complete range of media businesses: TV, Radio, Entertainment Productions, Movie Productions, Newspapers, Magazines, Electronic Media, and other broadcasting services.

MediaCorp's implementation of Microsoft® Connected Services Framework will enable the organization to create, deploy, integrate, and manage services easily across multiple platforms and across organizational boundaries.

MediaCorp is working with Microsoft, Accenture, and Avanade to build an Integrated Broadcast System (IBS). This end-to-end solution offers heightened collaboration and data sharing, which will increase productivity—from the acquisition of television programs to the handover of

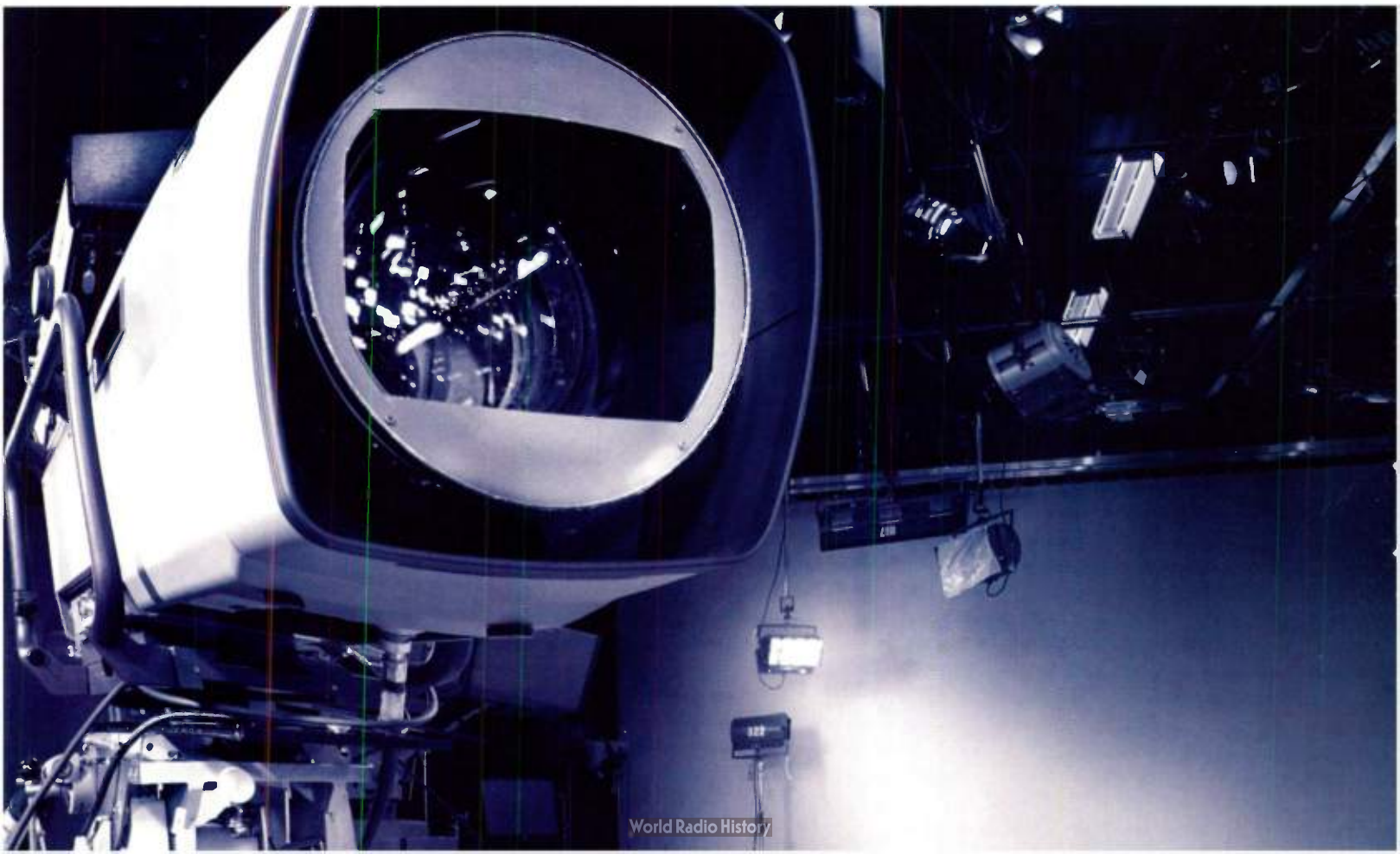
the transmission schedule. Indeed, IBS will also streamline many of MediaCorp's core business practices, including program planning, scheduling, airtime sales, and finance processes, onto one solution.

"As one of the region's most established broadcasters, we need to be prepared to take advantage of new opportunities," says Henry Lim, MediaCorp Deputy Group CEO (Group Services). "By working with Accenture, Avanade, Microsoft, and our internal IT teams, we are building a solution that will leverage our capabilities to support the current and future needs of our television businesses."

"The media industry is transforming. Rapid adoption of digitization is fast changing the business dynamics of today's television. A strong and scalable information system be-

comes a necessity for MediaCorp to further embrace digital media and benefit from its growth in the future."

This adaptable system will also support the agile response time necessary for adopting new technology and processes. Through plug-ins, the flexible infrastructure requires minimal development work, resulting in faster time-to-market, and helps to quickly capitalize on digital media advances such as Digital Asset Management (DAM) systems, editing services, and new content delivery channels.





Microsoft's Commitment to Broadcast and Film Companies

Helping You Deliver a People-Ready Business

The current transition from analog to digital content is driving a change in the way you produce, manage, and distribute content. Consumers are expecting and demanding the "digital lifestyle": any content, available anywhere, on any device, and on their timeline. The urgency to deliver this content quickly, through multiple distribution platforms and more economically challenges your creative, business, and technical staff, as well as traditional workflows, business, and production systems. At the same time, the digital lifestyle opens significant opportunities for new revenue streams, increased market share, profit, and growth.

Microsoft is committed to enabling you to capitalize on the opportunities presented by the digital lifestyle, empower your people, and transform your systems and workflow processes. By utilizing proven IT technology to increase organizational agility and operational efficiency, you can take advantage of new opportunities more rapidly and cost-effectively as they emerge. Our focus is on solving today's real problems and preparing for tomorrow's opportunities by providing an infrastructure that supports business goals and extends the value of existing and future technology and IT investments.

At NAB2005, Microsoft introduced Microsoft® Connected Services Framework—a digital production platform for broadcasters and film studios utilizing standards-based Web services, a service-oriented-architecture approach, and proven Microsoft platform products. With partners, we demonstrated a digital, end-to-end dynamic production workflow process, including capture and ingestion from tapeless cameras; notification; DAM storage; transcoding; editorial, review, and approval; and playout to multiple distribution platforms, including terrestrial, mobile, and IPTV—virtually any IP vehicle you have. This innovative solution earned a Millimeter NAB2005 Pick Hits award for its significant value to the media and entertainment industries.

At NAB2006, we reinforce our commitment to the media and entertainment industries with a technology showcase of the Microsoft Rich Media Collaboration Services. Utilizing Microsoft Office SharePoint® Server 2007, Rich Media Collaboration Services provides a platform for integrated and optimized collaboration of documents and rich media content across PCs and Macs—your environment. For example, using Rich Media Collaboration Services, broadcasters and film studios can create a shared workspace for collaboration of documents, video, and audio content, or a "dashboard" for production, sales, and operations executives, providing real-time project timelines, playout, and usage information about content. This enables broadcast and film companies like yours to collaborate more effectively, manage deadlines and budgets more efficiently, create and capture new revenue opportunities, and empower their people to be more creative.

I invite you to visit our NAB2006 stand in the South Hall, SL 1161, and personally experience our Rich Media Collaboration Services demonstration. I look forward to seeing you there!

David Alstadter

Managing Director
Worldwide Media & Entertainment Group
Microsoft Corporation

David Alstadter began his career in the record business and live sports production before moving on to Hollywood, where he completed 16 years of sound recording and design work for major motion pictures and television. His achievements include award-winning work on the films *Speed*, *Born on the Fourth of July*, *The Fifth Element*, and *Mulan*. Alstadter then worked for a digital distribution and digital rights management company, Supertracks/Digital Mercury, which was pioneering the digital distribution of music and video over the Internet. Before joining Microsoft in 2003, he helped found Interactive Sports Provider Network, a company devoted to creating interactive applications for sports television content.

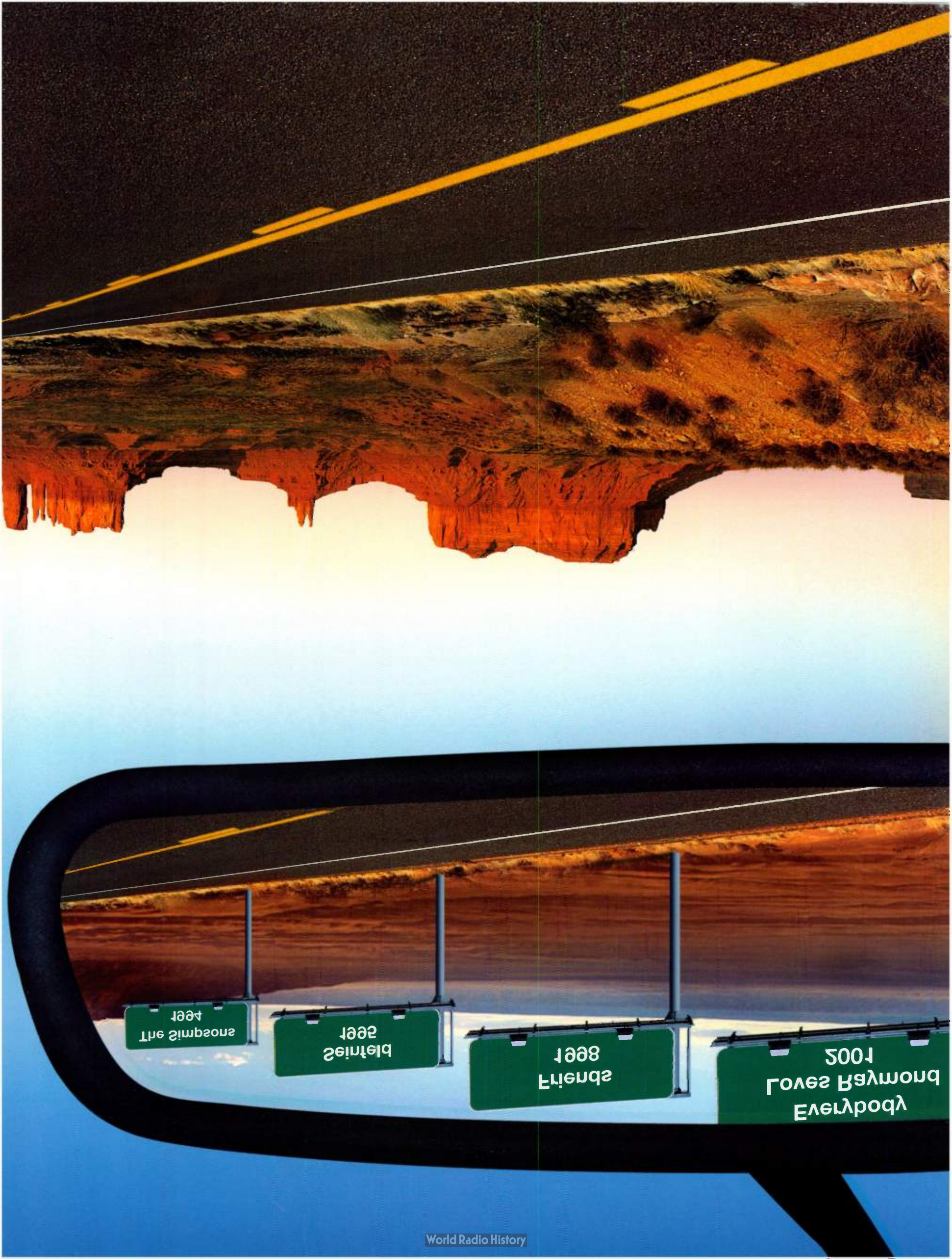
Two and a Half Men 2007



Warner Bros.
Domestic Television Distribution

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1984
The Simpsons

1982
Seinfeld

1988
Friends

2001
Γολες Βαλμωνα
Ελευροαλ

IT conversion: Real-world lessons to make the transition easier

Change is never easy. Established ways of thinking, working and living are hard to release. Like a four-year-old clinging to a security blanket, we all take comfort in the soft, warm embrace of familiarity.

Yet, that familiarity comes with a price. It's impossible to grow, improve and respond to our changing circumstances if we cling too tightly to the things that are comfortable.

signs are everywhere. Station groups and networks are fulfilling the graphics needs of all owned stations from a central graphics hub. News footage isn't footage at all. It consists of files that can be sent in real-time or at a snail's pace depending on the speed of an Internet connection, or files that reside on memory cards, optical disks and hard drives fed into a newsroom's

change does not have to be painful, and once it's complete, the rewards will far exceed the natural discomfort associated with giving up legacy work habits and obsolete technologies.

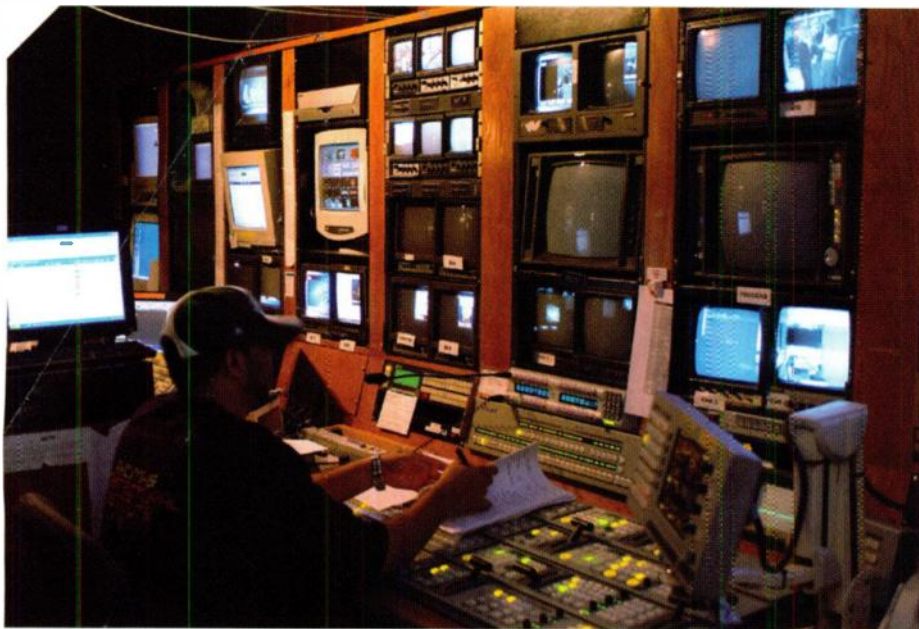
Where to begin

Al Kovalick, Strategist with Pinnacle Systems, has some simple advice for stations as they begin their

conversion from traditional video production and distribution to building an IT infrastructure: "Don't boil the ocean."

According to Kovalick, stations should convert one workflow at a time and learn from the experience they gain from the effort. Start with ingest, playout, news or promo editing. Pay attention to "functionality and workflow from the perspective of the user and management needs, interoperability with legacy systems, reliability, IT network QoS (quality of service) and security," he said.

However, before replacing any video-based equipment and methods with an IT infrastructure, station executives should consider how the new approach will impact workflow. Omneon Video Networks VP of marketing Geoff Stedman said stations "should start by looking at their workflow and identifying areas of opportunity that would benefit most from moving content around as a file rather than video. Graphics is a natural



Stations making the transition from traditional video operations to an IT-centric workflow should seek guidance from a certified IT consultant, according to David Schleifer, Avid Technology VP of broadcast and workgroups.

The television industry today finds itself in an accelerated period of change. The touchstones used to give stations a sense of direction and comfort are crumbling. Unprecedented change is upon the business, and there's no turning back.

At networks, station groups and large market stations the conversion of a video-based work environment to an IT infrastructure and workflow is well advanced. The

digital workflow with the click of a mouse. Shot logs aren't logs, and tape labels aren't labels. Now it's metadata that sticks with the content forever so everyone in the station can find that content when it's needed.

As medium and small market stations contemplate the sweeping nature of this change, they must realize that change is necessary to remain competitive. Fortunately, that

place to start because it lends itself to file-based workflows.”

Omneon Video Networks VP of product marketing Paul Turner added, “Graphics offer a well-bounded file size where customers can step in first with an island of technology. It’s the place many users focus first because it does not need to accommodate the large file sizes of moving video.”

The concept of where to start the IT conversion seems a little strange to Thomson director of strategic accounts Bruce Lane because as he sees it, most stations have already begun. “Fifteen or 20 years ago, TV stations had typewriters and computers and then networked their

start? A capital budget is based on equipment that needs to be replaced where you can get return on investment,” said Lane.

Glen Sakata, senior director of sales broadcast, satellite, telco and government at Harmonic agreed. Knowledge, training and expertise in IT are keys to a successful start. But don’t think it has to come from in-house.

“Based on our customers’ experiences, the number one place to start is either hiring expertise in-house or consultative services before embarking in the IT space,” he said.

“Typically, creating an island like news, or go-to-air, or the back office is a natural first step phase, but

well worth the effort,” he said. “The benefits are huge and it delivers a better system in the end.”

How to proceed

The next step on the road to a station or group-wide IT infrastructure is tying these IT islands together. “That’s a big job after the fact,” said Omneon’s Stedman. “It’s really smart to think about how they (stations) are going to want to interconnect these parts and even share information between stations from the beginning.”

Start by focusing on the core network, advised Thomson’s Lane. “You need to think about purchasing the best and fastest IT infrastructure you can. Lay in the best cables you can because the delta in price between the best and second (best) might not be significant, especially if you consider manpower and labor. The same is true for switches and routers.”

He continued, saying “What I’ve found and done in working with customers is to take a look at their immediate needs and also look at what their future desires would be and sometimes help them with (shaping their) future desire because we are exposed to what they might not see.”

However, there’s a danger in planning too far out, cautioned Harmonic’s Sakata. “One important point is planning for the near term versus the long term,” he said. “You want to buy and build something that is affordable but extensible. If you aim too high or hire a consultant who brings in a team of people from Cisco, you end up underutilizing the system for years. And by time you do use it to capacity, the same system would have dropped in price considerably.”

“Make sure you have what you need with short-term room for growth. To expand substantially in the long run will require a new system,” added Sakata.



A properly configured IT infrastructure gives a station’s reporters all the tools needed to write a story, edit video and audio, and create voiceovers from their desktops.

computers,” he said. “They built an infrastructure in the television station. They need to expand on that infrastructure. What they really need is IT training or to hire someone with IT expertise. That is what they need at the core because (they need someone who knows that) Gigabit Ethernet is not more costly than 10Base-T. It’s not going to hurt you, but only protect you in the future,” he said.

“And where exactly should they

trying it all together is another thing,” according to Avid Technology VP of broadcast and workgroups David Schleifer. The worst thing to do is to start building IT islands without the expertise to understand how it all will combine itself eventually. “Taking the time to contemplate the conversion with guidance from a certified IT consultant and cautiously converting a single workflow to learn from that experience are keys to ultimate success, which is

able savings in backhaul and satellite newsgathering links.

Advanced compression algorithms also impact revenue opportunities. While FCC Report and Orders require that a station's main DTV video service is MPEG-2, broadcasters have more latitude with their unused digital bandwidth. For example, some broadcasters in Salt Lake City, UT; Albuquerque, NM; and Las Vegas, NV, are working with United States DTV (USDTV) to offer a low-cost alternative cable TV to customers with a special set-top box. In exchange for allocating their unused DTV channel bandwidth for transmission of the USDTV service, participating stations share in the revenue.

In such applications, advanced compression technologies allow broadcasters to offer more channels and possibly attract more viewers to the over-the-air pay TV service. The MPEG-4 AVC (H.264) encoded channels can piggyback on the MPEG-2 transport stream the stations transmit.

The MPEG-2 receiver can look at the incoming transport stream, find what it needs for the main TV channel and ignore the rest, making it available to a separate decoder that could look for the pay service programs that were compressed with an advanced compression algorithm like MPEG-4 AVC (H.264).

In other words, the normal HD receiver used to tune and decode a station's main digital channel would examine the incoming MPEG-2 transport stream, check to see if it was an ATSC service that it understands, and ignore the rest.

Dual service

Given the importance of new IT-centric workflows and the efficiencies they offer, how best can they support the mix resolution and aspect ratio requirements of a television station transmitting both HD and its regular NTSC signal?

According to Thomson's Lane,

the key is the aspect ratio. "Produce your newscast in 16:9 and down-convert, crop and chop or squeeze," he said. "Four-by-three aspect ratio conversion can be done in a production switcher. That's just a matter of designing your newscast."

Harmonic's Sakata disagreed: "Changing the aspect ratio, stretch or zoom in for 16:9 in most every case creates an unpleasant experience for consumers. Our DBS cus-

tomers have described how critical their customers have become about nuances in image and audio quality. When you watch video edited by non-professionals, you can tell because room tone goes away. Professional movie makers and TV makers, however, have known this for years and now have to apply the same consideration to HD for television."

"Ultimately, we are focused on getting our customers' HD programming viewed by as large a swath of TV viewing audience as possible"

- Mike Antonovich, PanAmSat



tomers have described how critical their customers have become about nuances in image and audio quality. When you watch video edited by non-professionals, you can tell because room tone goes away. Professional movie makers and TV makers, however, have known this for years and now have to apply the same consideration to HD for television."

According to Turner, the great movie sound viewers experience when they plug DVDs into their players has retrained the ears of viewers and raised expectations. Ignoring this heightened auditory awareness can be perilous.

"(One) thing that drives people's (HD) viewing experience is surround sound. It's not just the domain of home theater. People are buying a surround sound decoder pre-amp for \$200, keeping their old speakers and adding new speakers for front. It's fairly common," Turner said. "Psychology is all over the TV industry," he said. "We rely on psycho-perceptual factors for video to work at all. I mean, we all just look at a series of still images presented very quickly to trick our

that's passed through from the network, they risk little.

However, the decision to begin local origination of HD programs, such as news, adds a significant layer of complexity and expense. Confining new HD signal origination to the studio is demanding, but field acquisition of HD footage as part of a station's ENG activities seems beyond the reach of most.

The good news for managers and engineers weighing the possibility is that technologies have and will emerge to drive down the cost of HD field acquisition. New low-cost formats, such as HDV, may hold part of the answer. If Thomson's Lane is correct, expect to see significant introductions of other low-cost professional means this spring.

Another bright spot on the horizon for field acquisition is advanced compression algorithms, such as MPEG-4 AVC (H.264) and Windows Media 9. Significant improvements from these algorithms will give stations a way to cut satellite backhaul costs. Such algorithms also present ways to get more out of secondary DTV channels and mean more revenue. ■

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WASHINGTON WATCH

PBS Chief Plans 2006 Exit



PBS President Pat Mitchell will leave her post in June 2006, when her current contract expires, she told general managers of member stations in Washington last week. A PBS spokeswoman said Mitchell's intention to leave next year was already well-known among PBS board members, whom she informed when re-upping for a second three-year term in 2003.

Mitchell is stepping down as public TV becomes increasingly mired in America's culture wars and scrambles to secure its place in the 500-channel world of digital TV.

Most recently, howls from the right prompted her to refuse distribution of an episode of children's program *Postcards From Buster* in which the cartoon bunny visits a pair of lesbian parents. Earlier, some on the left complained when conservatives **Tucker Carlson** and **Paul Gigot** were added to the PBS lineup to counterbalance liberals like **Bill Moyers**.

Moreover, PBS is finding it increasingly difficult to scare up corporate funding even for marquee programs like *Great Performances*. Program underwriting has dropped from \$221.9 million in 2001 to \$184.3 million last year. PBS has struggled to stay atop the market for cultural programming by facing down competition from high-brow cable channels like **Bravo**, **A&E** and **Discovery**.

The corporate cutbacks have made public TV dependent on Washington for funding and vulnerable to political pressure. PBS hopes to secure more independence by persuading Congress to earmark perhaps millions of dollars in proceeds from a future auction of analog TV channels that will be returned to the government after stations convert to digital-only operation.

Conservatives, however, have balked at both the expense and the notion of giving PBS more freedom.

Mitchell says she will use her remaining time to try to secure a portion of those auction profits or some other permanent funding. Also, she's working with station operators to broaden public

Enemies Sharpen Their Knives

NAB's power is seen to be waning **By Bill McConnell**

The National Association of Broadcasters has built a record of near invincibility on Capitol Hill under the leadership of President Eddie Fritts. But last week, the NAB's luck may have run out.

Lawmakers on Capitol Hill and public advocates vowed to make Fritts' last year on the job a painful one by crushing NAB's top legislative goal: guaranteeing TV stations cable carriage for each of the multiple channels that going digital allows them to offer.

Fritts' aim was to overturn an FCC decision two weeks ago denying "multicasting" carriage rights. The defeat at the FCC has helped convince public advocates that NAB's clout in Washington has been weakened.

"I really think the universe shifted a little," says Common Cause Vice President for Advocacy Celia Wexler.

channels years earlier than current law requires. NAB lobbied successfully against a similar idea at the FCC last year.

WILLING TO DEAL

Public-advocacy groups have suffered years of defeats in their attempts to expand low-power radio, secure free airtime for federal candidates and strengthen children's programming quotas. Now a coalition of groups including Common Cause and the University of Southern California's Norman Lear Center vows to defeat NAB's bid for greater cable-carriage rights unless stations meet FCC quotas for local political coverage and other public-interest obligations.

"We are going to make the NAB say, 'Uncle,'" boasted Jeffrey Chester, executive director of the Center for Digital Democracy. The public advocates predict that their power, combined with the cable industry, is sufficient to block NAB's bid for multicasting-carriage rights.

If broadcasters go along, however, the activists will support multicast rights for stations that meet specific public-interest criteria.

Spurred by a Lear Center study showing that stations provided only cursory coverage of local races in 2004, Sen. John McCain (R-Ariz.) last week introduced legislation that would give the FCC power to impose programming requirements on stations, including quotas for local-campaign coverage.

"I don't think they've got a snowball's chance in hell of winning multicasting-carriage rights without public-interest obligations," says Meredith

McGehee, director of media policy for the Campaign Legal Center, a group that has lobbied for free airtime for political candidates.

FRITTS: BRING IT ON

Fritts, who formally announced last week that NAB is searching for his replacement, says he's ready for one last battle. "Bring it on," he declared. "All along, we've thought our best chances were in Congress."

He predicts Congress and NAB will work out a package deal giving broadcasters multicasting-carriage rights in return for a firm deadline for going all-digital and returning their old analog channels to the government.

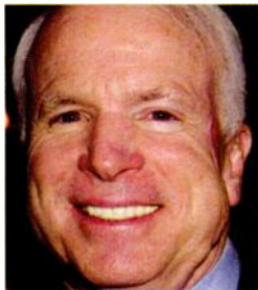
Fritts counters barbs about broadcasters' lack of political coverage and dismissed the Lear study as unfair: "The question isn't whether we serve the public interest but whether we do it the way these groups want it done." ■

"We are going to make the NAB say, 'Uncle.'"

JEFFREY CHESTER, CENTER FOR DIGITAL DEMOCRACY



NAB's Fritts is ready for one last battle.



Sen. McCain wants content requirements for stations.

NAB's predicament is partly a result of intensified public scrutiny following uproars over media consolidation and indecency. Also, broadcasters are sitting on a valuable slice of communications spectrum that Congress desperately wants to reclaim for new technologies.

Even NAB's most likely Republican allies have backed away. As they voted last week to levy more-costly penalties against stations that violate FCC indecency restrictions, Republicans on the House floor joined Democrats in blaming TV stations for a litany of Big Media's alleged sins. Lawmakers took aim at media consolidation, Viagra ads, politically biased news, Rupert Murdoch, campaign coverage and advocacy ads.

House Telecommunications Subcommittee Chairman Fred Upton (R-Mich.) called broadcasters' reluctance to rein in sex and violence "vulgar." His panel is expected to vote soon to make stations go all-digital and give up their old analog

television's use as a classroom aid and expanding its children's programming.

Broadcasters Seek Protection For News Leaks

Broadcast news directors are pushing Congress to protect news operations and their confidential sources.

Following a court ruling last week that reporters have no right to shield the identities of confidential sources from legal investigations, the **Radio-Television News Directors Association** joined other news groups in asking Congress to step in.

"The courts are making it clear that reporters cannot rely on First Amendment protections," says RTNDA President **Barbara Cochran**. "This decision underscores the need for federal legislators to enact a shield law to establish reasonable standards for compelling and shielding disclosure of sources and information."

Cochran raised the alarm after print reporters **Judith Miller** of the *New York Times* and **Matthew Cooper** of *Time* were ordered to tell a grand jury who leaked the information that Joe Wilson, a critic of the Bush administration's Iraq war policy, was the husband of CIA operative Valerie Plame.

TV reporters face the same threat, Cochran notes. While no reporter has an unqualified exemption from subpoenas, she adds, allowing the government to flush out confidential sources will "criminalize investigative journalism."

Bills to enact a shield law have already been introduced in Congress.

Barton Gets Inside Scoop on DTV

House Commerce Committee Chairman Joe Barton (R-Texas), who last week promised legislation to speed the DTV transition, learned that the folks back home aren't exactly confident he'll be successful. At the Ennis, Texas, Best Buy near his house, he asked a salesman whether one of those fancy plasma HDTVs would be a good buy. Unaware of Barton's identity, the salesman informed him that Washington has the digital transition so messed up it'll never happen. "I thought Congress was going to do something about that," Barton said. Forget it, the salesman responded and directed him to a \$300 analog model, which Barton bought.

STATION TO STATION

Contests Replaced With Local Promos

By Allison Romano

Contests held during sweeps may be a thing of the past. In two markets where the practice has endured, Pittsburgh and Charlotte, N.C., "watch-and-win" challenges are fading.

The trouble with contests, industry execs say, is they can artificially inflate Nielsen ratings during sweeps, when local-spot pricing is set, and that angers advertisers. In 1995, when Nielsen installed overnight meter ratings in Pittsburgh, the differences became apparent: Ratings for newscasts with contests soared as much as 30%.

"Contests affect a station's ratings temporarily," says Richard Wolk, president of Pittsburgh-based ad agency RJW Media. Pittsburgh stations WTAE, owned by Hearst, and WPXI, a Cox station, spent a decade hawking cash and prizes in early news during sweeps. But market leader KDKA, a CBS O&O, avoided the tactic under former GM Gary Cozen. It lobbied hard against the practice, even airing spots that showed how slim viewers' chances were of winning.

Recently, the giveaways have gone away. Last November, WPXI opted against one, although WTAE took the plunge and grabbed



The WCCB news team

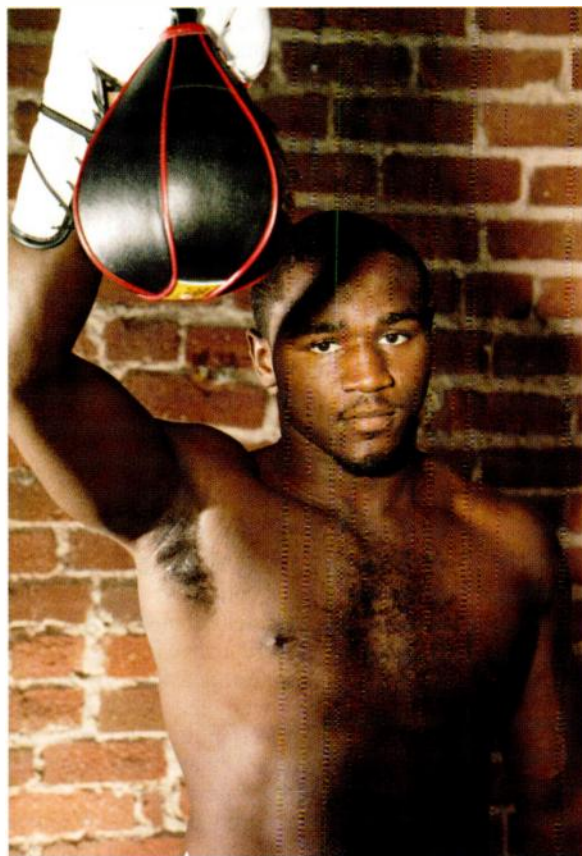
higher ratings. So far this month, neither station has held a contest. Says WTAE Director of Sales Bob Bee, "If others come on with one, I probably will, too."

Most contests have faded in Charlotte, too. Fox affiliate WCCB will still run sweepstakes, but not this month. Instead, VP/GM John Hutchinson is pitching his new 10 p.m. anchor team. "A contest might be a diversion right now," he says. Plus, they eat up promo time.

Among WCCB's February plans is hyping anchor Steve Hardig's regular "Road Warrior" segment, late-news follow-ups to morning traffic snarls. With Fox carrying the Daytona 500, WCCB smelled

A Round of Tragedy

Reality TV and a contestant's suicide By Deborah Starr Seibel



Welterweight Najai Turpin died Feb. 14 in Philadelphia.

Frank Stallone scoured the country last year looking for boxers for *The Contender*, the upcoming NBC reality show produced by his brother, Sylvester Stallone. Najai Turpin impressed him at the tryouts in Philadelphia because Turpin was "tough, strong and he came to fight," says the veteran musician and actor.

Then came the news last week that the 23-year-old Turpin, one of 16 contestants on the show, had committed suicide.

His death shocked and mystified both his longtime friends in Philadelphia and the television professionals who worked with him in Los Angeles this fall.

"I just said, 'Oh, Jesus, oh man, this is terrible,'" Stallone recalls.

The nature of suicide is such that the motivation behind it can never be truly known. *The Contender* will premiere as scheduled on March 7, but Turpin's death has raised questions about the reality-TV business. How much liability do these shows bear for possible psychological damage that contestants carry away from them? And could a reality series be held responsible if it caused mental anguish that appears to play a role in a suicide?

"Mental anguish is usually named with other specified insured perils, like bodily injury," says Brian Kingman, senior vice president for television insurance

specialist Aon/Albert G. Ruben, Los Angeles. In other words, in the event of a lawsuit, reality shows would be protected by the umbrella liability protection that producers almost reflexively sign up for before filming.

MENTAL FITNESS

If an insurance claim proceeded to court, according to legal experts, survivors of a reality-TV contestant who committed suicide would need to prove both the negligence of producers and "causality," or a direct link between the person's experience on the show and the contestant's death. Series produced by *Contender* executive producer Mark Burnett such as *Survivor* and *The Apprentice*, according to one lawyer familiar with the genre's legal issues, are known for requiring extensive waivers of

responsibility from contestants and for thorough psychological testing of participants' mental fitness. (Turpin's is not the first suicide associated with reality TV. On the original *Survivor*, a Swedish show not produced by Burnett, a participant committed suicide after being voted out.)

In addition to the psychological vetting, it is now commonplace for reality shows to offer counseling to contestants, according to Suzanne Zachary, a clinical psychologist who has consulted on more than 30 unscripted series, including *Big Brother* and *Average Joe*. "Aftercare is always made available," as well, says Zachary. Having worked with more than 1000 contestants, she notes, "only one or two" have ever

Turpin impressed Frank Stallone at the 'Contender' tryouts because he was "tough, strong and he came to fight."

availed themselves of counseling after the shows have completed production—and in those cases, the contestants wanted to discuss personal problems unrelated to their TV experience.

Continued on page 42

opportunity. The station crafted a spot in which Hardig gives directions to a NASCAR driver. It premiered during the Feb. 20 race and will run through sweeps.

The market's other stations—WBTV, WSOC and WCNC—are also contest-free. Jefferson Pilot's WBTV VP/GM Mary MacMillan nixed them seven years ago. "It becomes about upping the ante," she says. Instead, the station touts its in-depth stories, such as a piece on Charlotte's most powerful pastors.

Increasingly, Charlotte stations are using another attention-grabber in sweeps: radio advertising. All four major stations are using radio heavily to pepper the market. "We need to be timely and topical," says WSOC VP/GM Lee Armstrong.

"Contests affect a station's ratings temporarily."

RICHARD WOLK, RJW MEDIA

WCNC is advertising its February sweeps on radio for the first time, promoting its "6 News Investigator" team. Among WCNC's sweeps investigations: an exposé on high school sports boosters and automatic debiting from checking accounts.

Local Elections Poorly Covered

Local news received a mixed review on coverage of last fall's political season. In the four weeks leading up to the November 2004 elections, 64% of all stations carried at least one election report, but most focused on the presidential race rather than local races, per a new study by the Lear Center at USC's Annenberg School and the NewsLab at the University of Wisconsin.

The study, which has come under fire for not including morning news, noted that 92% of stations aired no stories on local races. Stations were eight times more likely to cover accidents and 12 times more likely to report sports and weather.

Researchers pored over about 4,000 evening local newscasts on 44 affiliates in 11 markets, including New York, Los Angeles, Dallas, Seattle and Miami. They did applaud some stations, including KCCI Des Moines, Iowa, and KXAS and WFAA in Dallas.

Send station news to aromano@reedbusiness.com



AT A GLANCE

The Market

DNA Rank	23
Population	2,813,000
TV homes	1,088,000
Income Per Capita	\$19,922
TV Revenue Rank	22
TV Revenue	\$240,000,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WBAL	11	NBC Hearst-Argyle
2	WJZ	13	CBS Viacom
3	WMAR	2	ABC Scripps Howard
4	WFFF	45	Fox Sinclair
5	WNUV	54	WB Cunningham
6	WUTB	24	UPN Fox Television

January 2005, total households, 6 a.m. to 2 a.m., Mon.-Sun.

Cable/DBS

Cable subscribers (HH)	805,120
Major cable operator	Comcast
Cable penetration	74%
ADS subscribers (HH)	119,680
ADS penetration	11%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
The Oprah Winfrey Show (WBAL)	9.4/21
Network Show	
CSI (WJZ)	20.8/29
Evening Newscast	
WBAL	10.9/20
Late Newscast	
WBAL	12.1/21

***January 2005, total households

SOURCES: Nielsen Media Research, BIA Research

Baltimore's Turf War

In two-station battle, WBAL gains edge **By Allison Romano**

In the dark of winter, mornings are red-hot at WBAL Baltimore. In January, for the first time, the Hearst-Argyle-owned NBC affiliate claimed top ratings in local morning news, a daypart historically dominated by cross-town rival WJZ. It was a tight contest: WBAL edged out the CBS O&O by less than a rating point.



WBAL Baltimore's morning news team

In the 5 a.m. hour, WBAL posted a 4.6 rating/19 share versus WJZ's 4.0/17. At 6 a.m., both stations perked up, with WBAL grabbing a 7.1/24 and WJZ pulling in a 6.5/22. Scripps Howard's ABC affiliate WMAR and Sinclair's Fox station WUTB are also in the news mix but are minor players in the turf war.

Such morning numbers are large for any TV market. In Baltimore, it's just business as usual. So it's no surprise that early-evening and late-news Nielsen marks are equally stellar. Last month, WBAL grabbed a 12.1/21 at 11 p.m., and WJZ isn't far behind with 11.0/19. That second-place rating is better than the top-rated station in many top markets.

For WBAL, the morning win is particularly sweet, since it has always been WJZ's domain. "We have thrown more resources at the morning to try and topple the king," says WBAL President/GM Bill Fine, adding, "We have the right team in place now." Of course, WJZ is a fierce competitor. The station programs seven hours of local news daily, including a 4 p.m. newscast (which ranks second behind *The Oprah Winfrey Show* on WBAL). "We give viewers options," says WJZ VP/GM Jay Newman. The station wins prime time. And in 2006, *Dr. Phil* will move from WBAL to WJZ.

Both stations service a booming market. In October 2003, Baltimore accomplished a rare Nielsen feat: moving up a notch in market size to 23rd. Thanks, in part, to its proximity to Washington—less than 40 miles separate the cities—the local economy is growing. "People work and socialize in both cities more than ever before," Newman notes.

That translates into healthy economic gains for local broadcasters. Baltimore stations are projected to take in \$240 million in revenue this year, up from \$221 million in 2003. The local ad market grew about 10% last year.

Comcast is the area's major cable operator, and cable penetration is high at 74%. The cable company is also a local programmer, operating regional sports channel Comcast SportsNet and regional news channel CN8.

Baltimore is also battling a bad reputation. Crime is down, but the murder rate is up; it's very high compared with other U.S. cities. Still, Fine says, downtown is slowly being revitalized: "The city has redevelopment plants to take blighted areas and turn them into places to live, work and play." ■

NEXT: LEXINGTON, KY.

Stations' Rx

Baltimore hospitals are upping their media campaigns. Several have forged marketing pacts with TV stations.

Greater Baltimore Medical Center is partnered with WJZ and the *Baltimore Sun* and marketing firm the Zizzo Agency. The multi-year deal, starting in April, involves on-air spots and marketing support.

"This is a way to grow station revenue and get involved with public-health campaigns," says WJZ VP/GM Jay Newman. WJZ also has a pact with Lifebridge Health, a collection of health centers. Every month or so, Lifebridge buys airtime on the station to showcase an issue. It uses the WJZ studio, and the station sets up a phone bank for call-ins.

WBAL is aligned with the University of Maryland Medical Center on sports safety and St. Joseph Medical Center on cardiac health. The station produces the ads and assists with the campaigns.

Such marketing deals can run in the low-six figures.

"Baltimore is a world-renowned health center," says WBAL President Bill Fine, "which lets us explore new ad opportunities." —A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
College grad	27%	112
White	71%	86
Black	25%	210
Hispanic	3%	21
Asian	2%	59

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

SOURCE: Scarborough Release 1 2004 75 Markets Report (February '03-March '04)

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Source: NSI WRAP Overnights, 2/7-2/11/05 HH rating, M-F 1:00PM Year ago: Feb '04 = Blind Date

Under pressure, ratings giant unveils futuristic gizmos to measure TV-viewing

BY JOE MANDESE

Paul Donato has spent much of the past year passionately defending Nielsen's TV ratings against charges that they under-represent minority viewers in big cities.

But it's what the chief research officer of Nielsen Media Research has *not* been talking about that really excites him. Donato, a 52-year-old lifelong number-cruncher, has been concentrating on the future of television itself and a myriad of science-fiction-worthy ways he plans to measure it.

The electronic gadgets and systems envisioned by Donato—"talking meters" and artificial intelligence—represent entirely new ways of thinking about how people view television.

At press time, Nielsen was expected to announce it will spend \$2.5 million to fund independent, third-party research as part of a consortium to develop better TV-rating methods. Nielsen researchers are expected to be involved, but the budget would not be controlled by Donato, who would continue to pursue Nielsen's own R&D efforts.

Nielsen has to do something—fast. The 82-year-old ratings service, say a legion of critics, is a monopoly past its prime, a creaking giant about to be overwhelmed by new technologies. Viewers with digital video recorders, who skip ads as a rule, pose a threat, which Nielsen plans to counter with a new service counting DVR homes next year. Moreover, cable operators are moving increasingly to digital, on-demand programming.

Because of these fundamental changes in the way programming is distributed—and consumed—older, static forms of audience measurement are already obsolete in some ways. Nielsen's local people meters have only begun to replace what is acknowledged to be an antiquated form of TV-audience measurement: paper diaries.

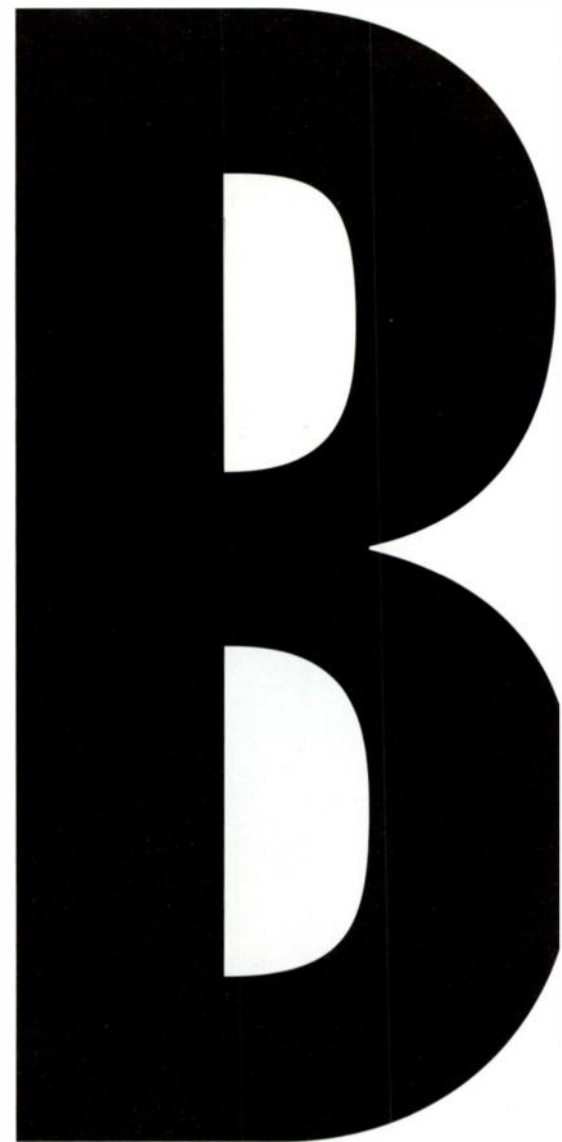
"Media technology is moving at lightning speed, and you have to ask yourself if Nielsen is up to measuring it. I mean, it took them 10 years to develop the latest version of their meter," says Brad Adgate, SVP/director

Nielsen's

of corporate research at Horizon Media, New York. "The problem is the lack of competition. The only time Nielsen moves fast to develop new technology is when there is competition in the marketplace. And right now, there doesn't seem to be any."

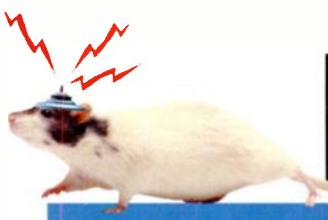
Cable operators have already discussed banding together to create a TV-ratings service based on a census of digital-set-top subscriber data, but they've yet to go public with it. Comcast led the charge and held discussions with Nielsen and Madison Avenue, but to date, there doesn't seem to be a consensus within the cable industry. Comcast is expected to unveil soon a new type of ratings service for VOD viewing, which could give advertisers a new way to reach audiences.

To stave off competition—and obsolescence—Nielsen has turned to its in-house Buck Rogers,



“Your phone can talk to you. Your car can talk to you. Why not a TV-ratings meter?”

PAUL DONATO, NIELSEN MEDIA RESEARCH



Donato. Next month, he will unveil his vision for the future during a series of national and local client meetings across the country.

One of the hottest new products is a talking meter, which Nielsen has begun installing in the homes of employees to study how the devices work, how people interact with them and whether they lead to better audience measurement.

Unlike Nielsen's current generation of people meters, on which flashing lights prompt viewers to register what they are viewing, the talking meters can literally hold a conversation with viewers, asking who they are, what they are watching and a few other things Nielsen might want to know about them.

“Why not?” says Donato. “Your phone can talk to you. Your car can talk to you. Why not a TV-ratings meter?”

As Orwellian as that concept may sound, the talking meters are just one in a series of methods Nielsen is developing to measure how people watch TV. The research firm's conventional diary, meter or even its state-of-the-art people meter cannot keep pace with the evolution of the TV.

Donato began formulating Nielsen's plan for the future about three years ago, in a manifesto he dubbed the “Six Children of Nielsen,” which outlined a half dozen futuristic methods for measuring TV viewing. Those concepts became part of a working R&D program two years ago when Nielsen unveiled its “MeterWorks” project, which Donato plans to tell clients about during next month's meetings.

ARTIFICIAL INTELLIGENCE

As he prepared for the upcoming presentations, Donato previewed an early draft of the project's latest iteration, MeterWorks II, for B&C. “This is where we're at and what we're about to install in the field,” he says. “It's our roadmap to 2010.”

He adds that Nielsen is in the process of developing or testing an array of new metering devices. Among them:

- **Electronic “tags”** capable of telling Nielsen who's in a room when a TV set is on.
- A **super-secret “imaging”** technology that would tell Nielsen if people are sitting in front of a TV set while a program is on.
- Inexpensive **“mailable”** meters that can be sent via the postal service, returned and reused.
- **Arbitron's portable people meters**, which can measure radio and, potentially, other media,

in addition to TV.

Beyond these new products, Donato also is developing “systems” that would augment or even replace components of Nielsen's current research methods, including an approach that would “harvest” data from computer servers compiling TV-usage information from electronic programming guides, and another that would incorporate “heuristics,” or artificial intelligence that would make Nielsen's data-processing systems capable of learning whether people were cooperating with Nielsen's ratings research or not.

For example, talking meters could deliver immensely useful market research, says Donato. “It's 3:00 in the afternoon, and there's a 13-year-old boy turning on his TV. Should we ask who that is? Or should we assume it is him, especially if he is tuned to a channel that is consistent with what he normally watches? Or should we ask who he is if he tunes to something that is an unusual channel for him, like a soap opera?” Donato asks. Nielsen would incorporate the answers into its own judgment calls in finalizing ratings estimates.

Under Nielsen's current edit rules, if the 13-year-old boy didn't press his people-meter button, Nielsen would not credit any viewing on his TV set. If heuristics—which involve pattern recognition—were used, Donato says, a judgment call might be made to credit the 13-year-old with viewing based on his historical behavior. A talking meter could simply ask him, “Are you the 13-year-old boy who lives in this room, or are you a friend visiting after school?”

The talking meter needs to be tested further, Donato says. “Is it going to be perceived as an invasion of privacy? Or is it going to be perceived as greatly simplifying things? We might find that young people love it but it spooks people 55-plus.”

That in a microcosm, says Donato, is the future of audience measurement: different methods required for different audiences, even different markets.

HARVEST DATA FROM PROGRAM GUIDES

No single silver bullet exists; Donato says Nielsen's plan is organic and evolving. “What we have is a line of sight on how to deal with the most significant potential changes that could occur in the viewing environ-

ment,” he says, wielding a chart he sketched on a legal pad. Called the “matrix,” the chart is a grid he uses to check off possible solutions for TV measurement in the array of markets Nielsen serves.

Next to “small markets,” Donato has checked off diaries and mailable meters. Next to midsize markets, he has mailable meters, heuristics, portable people meters, voice meters. Next to large markets, demographic markets and the national TV-ratings sample, he adds people meters, tags and imaging.

One solution for all markets will be harvesting data from electronic program guides. “There are almost 40 markets with 100,000 households. Even by 2010, it's questionable whether a market with 100,000 households can be metered,” he says, “but even in a small market, if you can get server data from an interactive program

guide, then you're in a position to significantly improve the quality of the data.”

Donato says Nielsen is also still trying to crack some potential delivery systems, such as futuristic “in-home wireless” television, as well as TV distributed via Internet Protocol to PCs, cellphones and wireless devices.

ALTERING NIELSEN'S PLANS

The changes in the way TV is distributed, how it is consumed and how advertising fits into the equation will fundamentally alter Nielsen's plans for measurement. For example, says Donato, if television evolves into a free or premium video-on-demand marketplace in which consumers essentially craft their own programming schedules, “the actual concept of an individual program rating becomes less important.” Instead, Nielsen might offer a “a rating for the distribution mechanism that is serving up a large portion of the ads.”

The biggest threat to Nielsen's future, say critics, isn't any new technology or the entry of a rival research company. It's Nielsen's clients. If the advertisers become irritated enough with Nielsen or lose confidence that the data is truly credible, they may simply stop using it to make business decisions, says Kate Sirkin, EVP/global research director, Starcom Media-Vest Group. In the late '90s, some networks discussed backing a competitor, but the effort flopped.

Sirkin says advertisers and agencies already are developing far more sophisticated ways of measuring how consumers use media, including television, and those methods ultimately will lead them to plan their media choices better than they can with Nielsen ratings. And while TV advertising buys have historically been based on Nielsen's ratings results, she says, if agencies develop alternative methods that they are more confident in, they may simply stop using Nielsen's ratings altogether.

Nielsen has been criticized for introducing its innovation on its own timetable and occasionally without any input from clients. Nielsen recently announced that it will begin reporting ratings for homes with digital video recorders, something it has been bypassing for years. While most clients would like to see Nielsen accurately measure DVR usage, its abrupt action without warning to clients left many miffed.

How Nielsen's R&D might ultimately affect TV-audience measurement remains to be seen, but media buyers praise Nielsen for innovating. “Nielsen always gets beat up because people feel they are not looking into the future,” says Rob Frydlewicz, VP, research, at Carat Insight, New York. “They should be credited with looking ahead.” ■



Paul Donato is developing new measurement concepts and methods for Nielsen.

rave New World

You Missed The Movies, But ABC Wants You To See The Show

BY PAIGE ALBINAIAK

Network has tough promo job in Oscar year
without a blockbuster hit



Maybe host Chris Rock is edgy enough to attract a crowd.

ABC hopes its Feb. 27 Oscarcast is so much fun to watch viewers might forget they haven't seen most of the movies up for major awards. With the irrepressible Chris Rock as host of the 77th annual Academy Awards, the network is gambling it can reverse the ratings slide that has afflicted a spate of recent awards specials.

The fact is, the Oscarcast is the gold standard of award shows, and ABC, which has been the home of

the show for 30 years, earlier this month renewed its contract through 2014. The special is still TV's biggest entertainment event and usually is second only to the Super Bowl in overall viewership. (A commercial during Super Bowl XXXIX this month cost \$2.4 million; Oscar has sold out its 30-second spots at \$1.6 million each.)

But ratings for awards shows are in trouble. The 18-49 audience for CBS' airing of the Grammy Awards on Feb. 13 was down 25% from last year; its ratings were the lowest in a decade. The audience for the Emmys dropped 35% from 2003 in the 18-49 demo. The Golden Globes plunged 42% in that demographic. "People are worried about how the awards shows are doing," acknowledges ABC SVP of Marketing Mike Benson.

The Envelope, Please...

This year's Oscar show, in other words, is swimming upstream. Oscar hit its low point in 2003, with 33 million viewers, when the awards show aired just as the U.S. went to war in Iraq. Last year, the 11-Oscar sweep by *Lord of the Rings: Return of the King* propped the telecast up to 43.5 million, but the show hasn't seen *Titanic* ratings since 1998, when James Cameron's epic made him "king of the world."

That's the problem: This year, there's no hugely popular movie to bring in an audience. The most commercial of the nominated films is Martin Scorsese's *The Aviator*, which had a box office of \$76 million as of Feb. 7, with *Ray* just behind at \$74 million. By Oscar time last year, *Return of the King* had pulled in more than \$300 million in the U.S. alone.

"We're working to create the sense that it's a horse race," Benson says. "It's fine to sell all of the stars that are going to be there, but at the end of the day, people open the envelope and see who the winner is."

To bring in younger viewers, ABC and the Academy of Motion Picture Arts and Sciences hired Rock as master of ceremonies—an edgy choice for a show that has been burned before. (Remember David Letterman?) Rock has already gotten started. On Jan. 21, the Drudge Report said last week, Rock joked to a group of foreign journalists: "What straight black man sits there and watches the Oscars? Show me one." Oscar officials, for the record, laughed it off.

"Chris' comments over the past few weeks are meant to be humorous digs at a show that some people, obviously including Chris himself, think may be a



Leonardo DiCaprio and Gwen Stefani in *The Aviator*

bit too stuffy," says the show's executive producer, Gil Cates. And it did appear ABC might be using Rock to create a little pre-show controversy. In a scheduled appearance on *60 Minutes* Feb. 20, Rock, for example, promises he won't swear on the Oscarcast but says he's happy ABC is employing a short time delay on the telecast.

Target: Young Viewers

"We want to feel like it's going to be a different show," Benson says. The network is marketing the program with the tagline "Oscar Rocks," letting the viewers know that Rock will be there to make them laugh if things get slow. Rock, not the movies, is the focus of the promo campaign, which features him riffing one-liners. In some promos, AC/DC's "We Will Rock You" plays in the background, and on spots running on ESPN, hip-hop star P. Diddy appears with Rock.

"We're taking a little more of a youthful approach to it," Benson says. "I think you can absolutely be controversial in a very tasteful way. I don't think there's anything wrong with challenging the audience a little bit."

Says E! Entertainment President Ted Harbert, "Chris Rock is exactly the right direction to go. It's great if he's controversial. He's on live television, but he's going to do what he wants."

ABC hopes promoting the Oscars on hot shows like *Desperate Housewives* and *Lost* will help drive Oscar viewing. The network started its on-air drive Jan. 27.

In general, ABC has been taking a different approach to all of its marketing this year, focusing on just a few shows. It's doing the same with the Academy Awards.

"We are selecting messages that are going to get through to audiences whether we are running a spot one time or 100 times," Benson says. "We want to make sure that people walk away with the right message."

"This is going to be a great, entertaining show," he adds. "Gil Cates is going to put on a very exciting program with a viable, fresh, young host. We want audiences to say, 'I don't care who wins. I just want to see who wins.'"

And ABC just wants people to watch. ■

"I think you can absolutely be controversial in a very tasteful way. I don't think there's anything wrong with challenging the audience a little bit."

MIKE BENSON, ABC

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A Short Month of Oscar Overload

BY PAIGE ALBINIAK

All over the tube, TV is all about the big night

On Feb. 11, Paramount's *Entertainment Tonight* kicked off its Academy Awards—from O'Hare Airport. Correspondent Kevin Frazier flew with boxloads of Oscar statues from the Chicago factory that makes them

to Tinseltown, where they will be awarded at the Kodak Theatre on Feb. 27.

That was just one of hundreds of stories that will run virtually wall to wall this month on syndicated entertainment shows, cable networks and just about everywhere else on TV. For one month, the TV industry goes to extremes to cover Oscar, just as Hollywood studios rally to get votes for their nominees.

"The Oscars is a cultural phenomenon," says Beth Harris, director of marketing for the Academy of Motion Picture Arts and Sciences. "It's an American event, and now it's a worldwide event. I work with 134 different media outlets all over the world."

It is a publicity mill, for sure. Every syndicated magazine show and a healthy handful of cable networks cover Hollywood's big night relentlessly in the weeks between the nominations and the awards, culminating in a post-Oscar evening that's always among the highest-rated TV events of the year.

In the past two years, the academy stepped up its own promotional efforts. For the 2003 Oscars, the academy scheduled the show a month earlier, at the end of February sweeps. (The move effectively shortened the studios' "campaign" season.)

It also moved the ceremony to Sunday from Monday, because more people watch TV on Sunday than any other night.

This year, for the first time, the academy has launched an outdoor advertising campaign in New York and Los Angeles.

"We have tall walls and phone kiosks, video walls in Times Square and mall kiosks," Harris says. "The outdoor advertising is completely new for us."

Besides the show's promotion on ABC and Disney-owned cable networks such as ESPN, the academy is working with media buyer OMD to place promotion on radio and in print, including in such publications as *O* magazine, *People*, *US Weekly*, *Jet*, *Rolling Stone*, *New York* magazine and *Teen People*.

The academy arranged an exclusive deal with King World's *The Oprah Winfrey Show*. Right after the nominees were announced, Winfrey talked to several of them on her show, and the talk queen will broadcast from the Kodak Theatre on Feb. 28. She's also running a special Oscar sweepstakes.

Cable Goes Crazy for Oscar

E! Entertainment plans 10 straight hours of coverage in standard- and high-definition TV before and after the show. The network is partnering with the academy

for the first time, creating interstitials that feature memorable Oscar moments, branded with the tagline "E! Celebrates the Oscars."

"The academy gave us footage they never release," says Ted Harbert, president and CEO of E! Networks. "We have Denzel Washington winning Best Actor, Halle Berry's really emotional speech after winning for *Monster's Ball*, Ben Affleck and Matt Damon winning for *Good Will Hunting*, and Roberto Benigni climbing over the wall after he won for *Life Is Beautiful*."

The View co-host Star Jones Reynolds and comedian Kathy Griffin will be behind the microphones instead of Joan and Melissa Rivers, who jumped to the revamped TV Guide Channel earlier this year.

"Star has reverence and enthusiasm, which the stars like. But not taking it so seriously is important as well, which is why we have Kathy—to have some fun with it," Harbert says.

In addition to the mother-and-daughter Rivers team, TV Guide Channel has designed its program guide so that Oscar-nominated films are highlighted in gold during February.

Turner Classic Movies has become well-known for its 31 Days of Oscar, which it decided to maintain even after the ceremony was moved to the end of February. Its promotion, which includes showing 365 films, runs from Feb. 1 through March 3—past Oscar night itself. TCM also has spruced up its Web site, giving characters from famous movies their own Web pages, complete with blogs.

This year, JC Penney is sponsoring the promotion with its "The Biggest Star" sweepstakes. The winner gets \$100,000 and a trip to the red carpet.

AMC, the retooled movie channel, is running Academy Award-nominated films Feb. 21-27 and featuring a sweepstakes with a beauty makeover, Hollywood-style.

And CNN also is getting into Oscar action, launching its new prime time entertainment show, *Showbiz Tonight*, on Headline News, just six days before the award show.

"This really is the evolution and growth of CNN Headline News as a network," says Dave Levine, the show's executive producer. "Entertainment news used to be a gossipy, guilty pleasure, but it's crossed the threshold into news."

That's also how ABC sees it, apparently. Two



(From top) Oscar night is the main event for *ET*'s Mary Hart and *Insider* host Pat O'Brien (top); Star Jones Reynolds walks the red carpet for *E!* (middle); and *My Fair Lady* and other Oscar classics are lined up at TCM.

weeks ago, ABC's venerable *Nightline* went to the war-torn and famine-ravished Sudan with *Hotel Rwanda* star Don Cheadle, although that hardly seemed like pre-Oscar publicity.

Not that there isn't enough to go around, right up to an hour before showtime, when ABC's Barbara Walters interviews *Ray*'s Jamie Foxx, comedian Will Ferrell and *Desperate Housewives*' Teri Hatcher.

Syndie Showstoppers

Over at *Entertainment Tonight* on Oscar night, anchor Mary Hart will be perched above the action at the Kodak. After the show, she'll plant herself at the *Vanity Fair* party. *ET*'s Mark Steines and *The Insider*'s Lara Spencer will be on the red carpet, while Jann Carl hosts ABC's pre-show. *The Insider*'s Pat O'Brien will live up to his show's name: He's backstage on Oscar night.

"We have a new combined clout on the red carpet now that we have both *ET* and *The Insider*," says Terry Wood, new president of creative affairs and development for King World Productions and Paramount Domestic Television. "The people who produce these awards shows and the stars' publicists understand what that hour means. They know that, with us, they are going to get the most for their time spent."

ET, *Insider*, *Access Hollywood* and *Inside Edition* don't get to make their Oscar mark until the next day, and making a massively covered event fresh is a tall task.

"It's a question of how you take that material and make it special," Wood says. "It's not about gimmicks. It's about solid coverage that gives viewers a takeaway the next day."

Scoops aren't easy. Senior Correspondent Jim Moret will lead the coverage for King World's *Inside*

Edition, a show that is less Hollywood-focused than the other syndie magazines. He'll cover fashion hits and misses and look back at the early TV careers of some of the nominated stars.

NBC Universal's *Access Hollywood* will unleash what it calls its Access Surprise Team.

"All that these guys are doing right now is searching for people and things that we can bring with us, fly in, have in our one-on-one room or hook up via telephone or satellite," says Rob Silverstein, *Access*' executive producer. "We're all about surprises, stuff that nobody else has."

While *Access* seeks surprise, Warner Bros.' *Extra* wants to create "magic moments," says Lisa Gregorisch-Dempsey, the show's senior executive producer.

In one of those instances at an earlier awards show, *Extra* reunited *Titanic* stars Leonardo DiCaprio and Kate Winslet—both of whom are nominated this year.

"We've almost never been disappointed," Gregorisch-Dempsey says. "When you have that many big stars in your universe, something is bound to happen." ■

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Top 100 cable systems

Barnard, VP/region manager; b. Diller, NE, 1959; BS, business administration with a major in accounting, University of Nebraska, 1981; immediate past position: VP/GM, Cox Omaha; voice: 903-579-3130; fax: 903-596-9008; email: Janet.Barnard@cox.com

15 Cox Arizona

1550 W. Deer Valley Rd. DV3-08
Phoenix, AZ 85027
623-594-1000
OWNERSHIP: Cox Communications Inc.

BASIC SUBS (2003): 770,954 (Phoenix and Southern Arizona)

EXPANDED BASIC: \$39.95 for about 70 channels (varies by market)

PENETRATION: NA
TOP EXECUTIVE: Stephen Ritzley, VP/region manager; b. Glendora, CA; BA, communications, Brigham Young University; master's in international management, Thunderbird, the Garvin School of International Management; voice: 623-328-3601; fax: 623-322-7918

16 Time Warner Houston

8590 W. Tidwell Rd.
Houston, TX 77040
713-462-1900

OWNERSHIP: Time Warner
BASIC SUBS: 750,000 (62 cities, including Houston)

EXPANDED BASIC: \$40.99 for 78 channels

PENETRATION: NA



TOP EXECUTIVE: Ron McMillan, president; b. Brownwood, TX; BA, Howard Payne College; immediate past position: president/GM, Time Warner Milwaukee; voice: 713-895-2601; fax: 713-895-2534

17 Comcast South Florida Region

2501 SW 145 Ave., Suite 200
Miramar, FL 33027
1-800-COMCAST

OWNERSHIP: Comcast
BASIC SUBS: 715,000 (In-

cluding Fort Lauderdale, Miami, Treasure Coast and the Keys)

EXPANDED BASIC: \$47.00 for 70 channels (average)

PENETRATION: NA

TOP EXECUTIVE: Filemon Lopez, senior regional VP, South Florida Region; b. Mexico, 1958; BA, radio, television and film, Valdosta State; MA, communications, Eastern Illinois University; immediate past position: president, Comcast University; voice: 954-534-7001; fax: 954-534-7077; e-mail: filemon_lopez@cable.comcast.com

18 Comcast Atlanta Region

2925 Courtyards Drive
Norcross, GA 30052
770-559-2424

OWNERSHIP: Comcast
BASIC SUBS: 710,000 (Atlanta metro area and parts of Northern Georgia)

EXPANDED BASIC: \$42.50 for 70 channels (average)

PENETRATION: NA

TOP EXECUTIVE: Bill Connors, regional senior VP, Atlanta Region; b. Japan, 1961; BCN, structural engineering, University of Florida in Gainesville; immediate past position: regional VP, Comcast Southern Division; voice: 770-559-2476; fax: 770-559-7621; e-mail: bill_connors@cable.comcast.com

19 Comcast Colorado Region

8000 E. Iliff Ave.
Denver, CO 80231
303-603-2000

OWNERSHIP: Comcast
BASIC SUBS: 690,000 (Denver metro area, Fort Collins, Greeley, Pueblo, Aspen and Vail, CO)

EXPANDED BASIC: \$38.99 for 76 channels

PENETRATION: NA

TOP EXECUTIVE: Scott Binder, senior VP; b. 1961; BS, business administration, University of Nebraska, 1985; immediate past position: regional senior VP, Comcast Bay Area; voice: 303-603-2000; fax: 303-603-2600; e-mail: Scott_Binder@cable.comcast.com

20 Comcast Gulf Coast Region

5205 Fruitville Rd.
Sarasota, FL 34232
941-342-3552

OWNERSHIP: Comcast
BASIC SUBS: 687,000 (Includes systems serving Florida's West Coast, Tallahassee and the panhandle areas of Florida and Alabama)

EXPANDED BASIC: \$44.10 for 70 channels (average)

PENETRATION: NA



TOP EXECUTIVE: Steve Dvoskin, regional VP; b. New York, 1957; MBA, Tulane University, graduate of Emory University; immediate past position: product management and strategic planning with Sprint Communications; voice: 941-342-3550; fax: 941-371-5097; e-mail: steve_dvoskin@cable.comcast.com

21 Comcast Western Atlantic Region

15 Summit Park Drive
Pittsburgh, PA 15275
412-747-6400

OWNERSHIP: Comcast
BASIC SUBS: 660,000 (Southwestern Pennsylvania, Eastern Ohio, the suburbs of Cleveland and the Northern Panhandle of West Virginia)

EXPANDED BASIC: \$44 for 65 to 70 channels (average)

PENETRATION: NA

TOP EXECUTIVE: Doug Sansom, regional senior VP, graduated from the United States Military Academy at West Point and The Wharton Business School; immediate past position: VP and GM, Comcast Baltimore Metro Region; voice: 412-747-6400

22 Adelphia SoCal-West

2323 Teller Road
Newbury Park, CA 91320
888-683-1000

OWNERSHIP: Adelphia Communications Corp.

BASIC SUBS (ESTIMATE): 624,000 (Desert coastal metro areas)*

EXPANDED BASIC: \$43.60 for 80 channels

PENETRATION: NA

TOP EXECUTIVE: Dan Deutsch, area VP of operations; b. Tacoma, WA, 1960; Business major, Pierce College

and Moorpark College; immediate past position: area director, AT&T Broadband; voice: 805-375-5201; fax: 805-375-3176; e-mail: dan.deutsch@adelphia.com

23 Adelphia SoCal-East

4175 E La Palma Ave,
Suite 200
Anaheim, CA 92807
714-854-1956

OWNERSHIP: Adelphia
BASIC SUBS (ESTIMATE): 576,000 (Orange country and foothills)*

EXPANDED BASIC: \$43.60 for 58 to 64 channels

PENETRATION: NA

TOP EXECUTIVE: Pennie Contos, area VP, Southern California region; b. Boston; Associates Degree, Business Administration, Middlesex College; immediate past position: regional manager, Century Communications Corp.; voice: 714-854-1956; fax: 714-854-1977; e-mail: pennie.contos@adelphia.com

24 Comcast Oregon/Southwest Washington

9605 SW Nimbus
Beaverton, OR 97008
503-605-6000

OWNERSHIP: Comcast
BASIC SUBS: 558,000 (Vancouver, WA; Portland metropolitan area, Beaverton, Tualatin, Hillsboro, Lake Oswego, Gresham; Salem, Albany, Corvallis and Eugene, OR)

EXPANDED BASIC: \$44.04 for 71 channels

PENETRATION: NA



TOP EXECUTIVE: Curt Henninger, senior VP; b. Geneva, IL, 1957; B.S., marketing, University of Illinois, Champagne, 1979; immediate past position: VP, marketing and sales, MediaOne Northeast region; e-mail: curt_henninger@cable.comcast.com

25 Comcast Central California Region

4350 Pell Dr.
Sacramento, CA 95838

916-858-4800

OWNERSHIP: Comcast
BASIC SUBS: 550,000 (Greater Sacramento, Stockton and Modesto areas)

EXPANDED BASIC: \$45 for 73 channels

PENETRATION: NA

TOP EXECUTIVE: Joseph Gamble, regional VP; b. Pittsburgh, 1966; B.S., Ohio University, 1989; immediate previous position: VP/GM, Comcast, Pittsburgh; voice: 916-648-7837; fax: 916-648-7841; e-mail: joseph_gamble@cable.comcast.com

26 Cox San Diego

5159 Federal Blvd.
San Diego, CA 92105
619-263-9251

OWNERSHIP: Cox
BASIC SUBS: 532,236

EXPANDED BASIC: \$39.95 for 70 channels

PENETRATION: NA



TOP EXECUTIVE: William Geppert, VP/region manager; b. Cumberland, MD; BA, social science, University of South Florida; immediate past position: managing director, Cable North West, United Kingdom; voice: 619-266-5359; fax: 619-266-5060

27 Time Warner Cable Southwest Division

300 Parker Square, Suite 210
Flower Mound, TX 75028
972-899-7300

OWNERSHIP: Texas & Kansas City Cable Partners, L.P.

BASIC SUBS: 523,000 (El Paso; Rio Grande Valley; Beaumont/Port Arthur; Corpus Christi; Laredo; Del Rio/Eagle Pass/Uvalde; Gonzales/Cuero/Yoakum; Kerrville; Wichita Falls)

EXPANDED BASIC: \$41.48 for 76 channels (average)

PENETRATION: 26.6%

DIGITAL PENETRATION: 28.7%,
MODEM PENETRATION: 25.33%

TOP EXECUTIVE: Robert Moel, division president; b. West Palm Beach, FL; B.S., Electrical Engineering, Renss-

laer Polytechnic Institute; MBA, Columbia Graduate School of Business; Masters, Electrical Engineering, California State University; Licensed Professional Engineer in the State of Texas; immediate past position: president, Kansas City Division; voice: 972-899-7381; fax: 972-899-8500; email: robert.moel@twcable.com

28 (tie) Comcast Dallas

2951 Kinwest Pkwy.
Irving, TX 75063
972-830-380

OWNERSHIP: Comcast
BASIC SUBS: 500,000 (Dallas and 48 nearby communities)

EXPANDED BASIC: \$44.50 for 89 channels

PENETRATION: NA

TOP EXECUTIVE: Mike Cleland, area director for Dallas; b. Detroit; Northwood University BA, business administration; immediate past position: VP of operations and business services in Comcast's Midwest Division; voice 972-830-3800; fax: 972-830-3920

28 (tie) Comcast Southern California Region

550 N. Continental Blvd.,
Suite 250
El Segundo, CA 90245
310-647-3000

OWNERSHIP: Comcast
BASIC SUBS: 500,000 (Parts of Los Angeles, Riverside and Orange counties)

EXPANDED BASIC: \$46 for 75 channels (average)

PENETRATION: NA

TOP EXECUTIVE: Deborah Picciolo, regional senior VP; attended the University of California at Los Angeles; immediate past position: regional VP operations; voice: 310-647-3000; fax: 310-647-3079

30 Cox Oklahoma

6301 Waterford Blvd,
Suite 200
Oklahoma City, OK 73118
405-286-5381

OWNERSHIP: Cox
BASIC SUBS: 491,000

EXPANDED BASIC: \$38 for 70 channels

PENETRATION: NA

TOP EXECUTIVE: Dave Bjalis, VP/region manager; b. 1954, BS, accounting/finance, University of Southern California; immediate past position:



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(Six North Carolina, three Tennessee and five Virginia communities)
EXPANDED BASIC: \$47.99-\$48.99 for 76 channels
PENETRATION: NA
TOP EXECUTIVE: Matt Favre, VP/GM of NC/VA operations; immediate past position: VP/GM Eastern NC/VA; voice: 757-539-0713 ext 1102; fax: 757-539-1057; e-mail: mfavre@chartercom.com

88

Adelphia San Juan, PR
 Urb. industrial Tres Monjitas 1 Calle Manuel Camunas San Juan, Puerto Rico 00918 787-766-0909
OWNERSHIP: Adelphia
BASIC SUBS (ESTIMATE): 140,000 (San Juan)*
EXPANDED BASIC: \$46.50 for 66 channels
PENETRATION: NA
TOP EXECUTIVE: Jean Simmons, area VP; b. New York; Dickinson College (PA); voice: 787-622-1495; fax: 787-250-6532; e-mail: jean.simmons@adelphia.com

89

Mediacom Greater Des Moines
 2205 Ingersoll Avenue Des Moines, IA 50312-5289
OWNERSHIP: Mediacom
BASIC SUBS: 136,200 (Des Moines metropolitan area, Ames, Marshalltown, Knoxville and Newton, IA)
EXPANDED BASIC: \$43.95 for 71 channels
PENETRATION: NA



TOP EXECUTIVE: Steve Purcell, regional VP; Iowa State University; immediate past position: director of marketing, Southern Division, Mediacom; voice: 515-246-2276; fax: 515-246-2211; e-mail: spurcell@mediacomcc.com

90

Toledo Buckeye CableSystem
 5566 Southwyck Blvd. Toledo, OH 43614 419-724-9802
OWNERSHIP: Block Communications Inc.

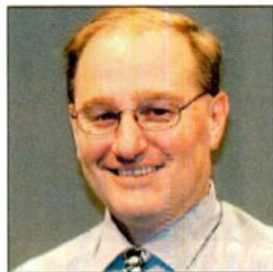
BASIC SUBS: 128,213 (Toledo, OH, and 25 surrounding cities, townships and villages)
EXPANDED BASIC: \$41.99 for 68 channels
PAY PENETRATION: 44.8%
DIGITAL PENETRATION: 35.8%
MODEM PENETRATION: 15.6%
TOP EXECUTIVE: W.H. "Chip" Carstensen, president/GM; b. Toledo, OH, 1950; BS, mechanical engineering, 1972, MS, industrial engineering, 1974, University of Toledo; immediate past position: VP, human resources, Clairson International; voice (assistant): 419-724-7220; fax: 419-724-7074; e-mail: askus@cablesystem.com

91

Mediacom Cedar Rapids
 6300 Council Street NE, Cedar Rapids, IA 52401
OWNERSHIP: Mediacom
BASIC SUBS: 125,800 (Cedar Rapids Metropolitan, Burlington, Iowa City, Keokuk, Ottumwa, IA)
EXPANDED BASIC: \$43.95 for 68 channels
PENETRATION: NA
TOP EXECUTIVE: Randy Brown, region VP; voice: 319-395-9699 x210; fax: 319-393-7017; e-mail: rbrown@mediacomcc.com

92

Insight Peoria/Pekin/Galesburg/Bloomington/Normal, IL
 3517 N. Dries Ln. Peoria, IL 61604 309-686-2600
OWNERSHIP: Insight
BASIC SUBS: 124,707 (Peoria, county of Peoria, Norwood, Tazewell County, West Peoria, East Peoria, Washington, Creve Coeur, Peoria Heights, Bellevue, Bartonville, Bloomington, Normal, Galesburg, Knoxville, E. Galesburg, Monmouth, Pekin, Groveland, N. Pekin, S. Pekin, Marquette Heights and Green Valley, IL)
EXPANDED BASIC: \$42.95 for 71 channels (Peoria, Basic/Classic Service)
PENETRATION: NA

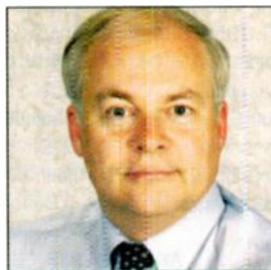


TOP EXECUTIVE: John Niebur, district VP; b. Randolph, MN,

1956; associate's degree, cable television engineering, Dakota County AVTI, 1976; immediate past position: GM, Insight Bloomington; voice: 309-686-2612; fax: 309-688-9828; e-mail: niebur.j@insight-com.com

93

Bright House Networks Indiana
 3030 Roosevelt Ave. Indianapolis, IN 46218 317-632-9077
OWNERSHIP: Advance/Newhouse
BASIC SUBS: 120,100 (Indianapolis, Carmel, Zionsville, Fortville, Ingalls, McCordsville, Avon, Pittsboro, Litzon, Marion, Gas City and Jonesboro, and Hamilton, Hancock, Madison, Hendricks, Boone, Whitestown, Grant counties)
EXPANDED BASIC: \$43.10 for about 80 channels
PAY PENETRATION: 50.2%
DIGITAL PENETRATION: 33%
MODEM PENETRATION: 31% of basic.



TOP EXECUTIVE: Buz Nesbit, division president; b. Columbia, TN; BA, political science, Memphis State University, 1977; immediate past position: VP/GM, Time Warner Florida; voice: 317-713-3850; fax: 317-713-0043; e-mail: Buz.Nesbit@mybriighthouse.com

94

Time Warner Cable New England
 118 Johnson Rd. Portland, ME 04102 207-253-2200
OWNERSHIP: Time Warner
BASIC SUBS: 120,000 (Portland, Biddeford, Cape Elizabeth, North Berwick, Casco, Ogunquit, Cumberland, Wells, Falmouth, York, Gray, Old Orchard Beach, Gorham, Saco, New Gloucester, North Yarmouth, Pownal, Raymond, Scarborough, South Portland, Westbrook, Yarmouth, Presque Isle, Caribou, Westfield, New Sweden, Woodland, Caswell, Limestone, Fort Fairfield and Connor, ME; Keene, Swanzy, Marlborough, Surry, Roxbury, Richmond, Berlin, Gor-

ham, Lancaster, Whitefield and Groveton NH)
EXPANDED BASIC: \$43.71 for 80 channels (ME); \$41.82 to \$46.29 for 75 channels (NH)
PENETRATION: NA



TOP EXECUTIVE: Keith Burkley, division president; master's, telecommunications, University of Denver; immediate past position: division president, Time Warner Bakersfield; voice: 207-253-2385; fax: 207-253-2404; e-mail: kburkley@aol.com

95

Time Warner Jackson/Monroe
 5375 Executive Pl. Jackson, MS 39206 601-982-1187
OWNERSHIP: Time Warner
BASIC SUBS: 118,000 (Jackson, Clinton, Madison, Ridgefield, Florence, Richland, Raymond, Bolton, Edwards, Pearl River Valley Water Supply District, Hinds County, Madison County, and Rankin County, MS, and Monroe, West Monroe, Ouachita Parish and Richwood, LA)
EXPANDED BASIC: \$47.60 for 77 channels
PENETRATION: NA
TOP EXECUTIVE: William Farmer, president; b. Rocky Mount, NC, 1955; BA, radio/TV/motion pictures, University of North Carolina at Chapel Hill, 1977; immediate past position: GM, Wade Cablevision Philadelphia; voice: 601-321-2001; fax: 601-982-9532; e-mail: bill.farmer@twcable.com

96

Insight Northeast Indiana
 335 E. 10th St. Anderson, IN 46016 765-646-9104
OWNERSHIP: Insight
BASIC SUBS: 117,600 (Anderson, Noblesville, Greenfield, Hartford City, Portland, Richmond, New Castle and Lebanon)
EXPANDED BASIC: \$43.50 for 65 channels (Basic/Classic service)

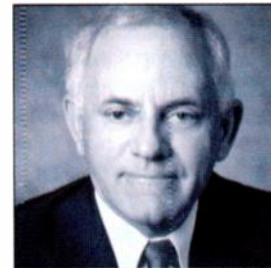
PENETRATION: NA
TOP EXECUTIVE: Tom Shevlot, district VP; voice: 765-649-9104; fax: 765-649-1532; e-mail: shevlot.t@insight-com.com

97

Insight Springfield
 711 S. Dirksen Pkwy. Springfield, IL 62703 217-788-5898
OWNERSHIP: Insight
BASIC SUBS: 117,111 (Springfield, Decatur, Lincoln, Quincy and Macomb, IL)
EXPANDED BASIC: \$42.95 for 71 channels (Springfield, Basic/Classic service)
PENETRATION: NA
TOP EXECUTIVE: Jon Danielsen, district VP; immediate past position: VP and GM, RCN, Inc. Chicago; voice: 217-788-5898; fax: 217-788-5020; email: danielsen.j@insight-com.com

98

Time Warner Waco
 215 Factory Dr. Waco, TX 76714 254-776-1141
OWNERSHIP: Time Warner
BASIC SUBS: 115,000 (Woodway, Hewitt, Robinson, Beverly Hills, Lorena/Bruceville, Eddy, McGregor, Temple, Cooperas Cove, Harker Heights, Lacy Lakeview, Killeen, Waco, Temple, Belton, Nolanville, Bellmead, and Fort Hood, TX)
EXPANDED BASIC: \$35-\$44 for 78 channels
PENETRATION: NA



TOP EXECUTIVE: Johnny Mankin, division president; b. Tyler, TX, 1944; immediate past position: regional manager, United Cable of Tulsa; voice: 254-761-3700; fax: 254-761-3796; e-mail: johnny.mankin@twcable.com

99

Charter Charleston
 4038 Teays Valley Rd. P.O. Box 1220 Scott Depot, WV 25560 304-757-8001
OWNERSHIP: Charter
BASIC SUBS: 114,500

(Charleston, Milton, St. Albans, Wayne, Logan, and Kermit, WV, and Prestonsburg and Paintsville, KY)
EXPANDED BASIC: \$49.95 for 77 channels
PENETRATION: NA
TOP EXECUTIVE: Karen Broach, VP, operations; immediate past position: VP, operations, Charter Pennsylvania; voice: 304-760-2019; fax: 304-757-5807; e-mail: kbroach@chartercom.com

100

Adelphia Colorado Springs, CO
 213 N. Union Blvd Colorado Springs, CO 80909 719-457-4505
OWNERSHIP: Adelphia
BASIC SUBS (ESTIMATE): 113,000 (Colorado Springs area)
EXPANDED BASIC: \$44 for 82 channels
PENETRATION: NA



TOP EXECUTIVE: Mike Ross, GM; b. Colorado Springs, CO, 1957; Colorado Mtn. College; immediate past position: GM, Cox Baton Rouge, LA; voice: 719-457-4505; fax: 719-457-4502; e-mail: michael.ross@adelphia.com

*Since entering into bankruptcy protection, Adelphia has had a corporate policy of not releasing basic subscriber counts for individual systems, divisions or regions, and the company declined to comment on the basic subscriber count listed here. The estimates cited here are given simply to give an idea of the system's size and should be used with a great deal of caution as they are culled from the 2003 editions of this special report or from the *Broadcasting & Cable Yearbook, 2003-2004*, sources that are about two years out of date.

SOURCE: Except as noted all information was obtained from the systems and is the most recent available. Prices for expanded basic generally represent a range or an average of prices as they frequently vary from franchise area to franchise area because of fees and taxes. The systems with basic sub numbers from 2003 declined to provide updated information and these numbers. The information for each system was collected and compiled by George Winslow during January and February of 2005.

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www.varietycareers.com



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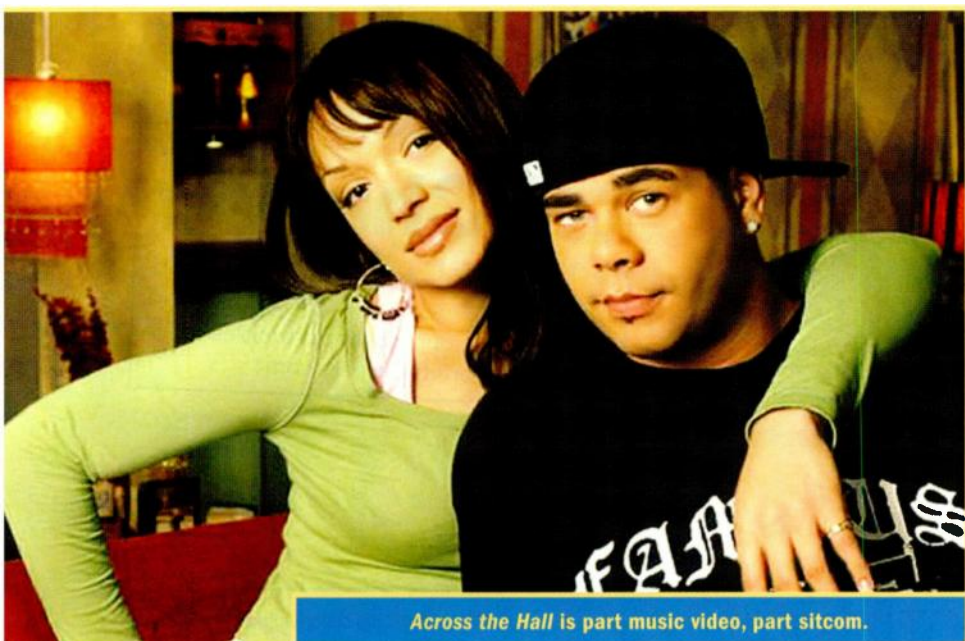
For more information: varietycareers@reedbusiness.com or 800.357.4745

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Sí TV Celebrates a Year of Speaking English

By Kevin Downey



Across the Hall is part music video, part sitcom.

Almost exactly one year after launching the first and so far only English-language Hispanic cable network, Jeff Valdez, co-founder and chairman of Sí TV, is more confident of success than ever. Despite not being measured by Nielsen yet, Valdez says, Sí TV is quickly signing up advertisers by attracting 18- to 34-year-old viewers, a demo under-served by general-market and Spanish-language networks.

"I always tell people the one award we deserve around here is 'Educator of the Year' because this is a new genre," says Valdez. "In the beginning, we were saying, 'How could people not get this?' Now there is an attitude out there that this is too good to be true. But there is really a market."

"We have great buzz right now," he adds. "If you focus on the end user, the consumer, you'll have a great company."

LOW RISK FOR ADVERTISERS

Valdez has good reason to be upbeat. Sí TV, which launched Feb. 25, 2004, and later secured \$60 million from such investors as EchoStar and Time Warner, is building its lineup with such programs as Fox's failed 2000 futuristic drama from James Cameron, *Dark Angel*. Its distribution will surpass 9 million homes, thanks to a deal it signed last month for Time Warner Cable to carry it in New York. More significant, perhaps, is that the network is heading into its second upfront having already struck deals with nearly three dozen advertisers, including Burger King and Microsoft's videogame console, Xbox.

American Family, which aired from 2002 to 2004 and starred Edward James Olmos and Raquel Welch. But it has also gone headfirst into originals, including producer Moctesuma Esparza's new *Circumsized Cinema*, a 22-minute program cut from campy Mexican movies. Sí TV is courting younger viewers with shows like *Across the Hall*, a sitcom with music videos woven into the plot.

"Sí TV has been out for a year now, and they've done very well in getting advertisers on the air because they have very good, interesting programs," says Sofia Escamilla, media director at Los Angeles-based La Agencia de Orci & Asociados.

A TOUGH DEMO TO REACH

Rosa Serrano, senior vice president and group account director of the multicultural division at ad-buying firm Initiative, believes that advertisers need an outlet like Sí TV to reach its hard-to-find demographic. "There has always been a way to reach bilingual Hispanics by buying MTV, *7th Heaven*, *The Bachelor*, *Law & Order* and other programs with high viewership among Latinos," she says. "But a channel dedicated to their interests hasn't been there."

Media buyers say that void is deepened by the way English-language media portray Hispanics. A Pew Hispanic Center study focusing on news media found last April that 44% of respondents feel that mainstream media add to a negative impression of Hispanics.

Still, most Latinos watch English-language television, reflecting a strong language preference. About 22% of Hispanics speak only English; another 54%

"My job is to find everybody I can in our target market, wherever I can," says Bill Nielsen, director of Microsoft's U.S. subsidiary for Xbox. He notes that Hispanic males are avid videogame players. Plus, he suggests, Sí TV is an inexpensive buy: "We've jumped on a lot of new trends, and a lot of them have paid off for us. With some of these smaller networks, it's a bit of a gamble, but the risk from a financial standpoint is not all that great versus the potential return."

Sí TV's selling point, according to media buyers, is its mix of recognizable off-network shows, such as PBS' Latino-based

Continued on page 34

Q&A

DirecTV's Spanish Steps

New services, channels target growing market

For Hispanic viewers, DBS delivery is the popular choice, particularly among newer immigrants who are more accustomed to satellite TV and believe it offers more channels from their homelands than cable. In many markets, EchoStar and DirecTV often have the edge over cable.

"Satellite has always had great impact on the Hispanic market," says Adriana Waterston, marketing director for Horowitz Associates, a research firm that zeroes in on the Hispanic market. "When cable wasn't even interested in the market, the satellite companies were already offering Spanish-language programming packages at very affordable prices."

EchoStar's Dish Network has offered Hispanic programming and channels since 1996 and now offers three separate packages. DirecTV, the larger of the two DBS services, has been offering its DirecTV Para Todos (DirecTV for Everyone) for five years. In this Q&A with Magaly Morales, Neal Tiles, DirecTV EVP of marketing, explains the DBS provider's plans for expansion under the new management of Rupert Murdoch's News Corp.

Tell us about your current marketing strategy to reach the Hispanic community.

The service was designed for and is being marketed to Hispanic households that are multigenerational and have different levels of acculturation. These consumers have a wide variety of Spanish-language viewing and speaking needs, which is why we provide both English- and

Spanish-language programming as a bundle within all of our DirecTV Para Todos packages. The focus is Spanish-dominant, bilingual and multigenerational households or a bicultural Hispanic household.

We've done extensive research assessing needs, the availability of channels, and drilling



DirecTV's Neal Tiles

down to the packages and price points.

What has been the reaction?

The platform experienced 160% growth compared to the same quarter of the prior year. It is clear this programming strategy, along with our targeted marketing efforts, has paid off.

The idea is to give programming from several Spanish-speaking countries?

We recognize that U.S. Hispanics have diverse

Continued on page 34

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Go With the Flow: Hispanic Religious Channels Grow

There is little doubt that Spanish-language programming and networks are a couple of the television industry's hottest sectors, and that trend is carrying over to religious telecasters, too.

The U.S. Hispanic population is expected to have a purchasing power of \$1 trillion by 2007, and while religious TV operations like donations, they are also as eager to minister to their audience's spiritual side.

Like many other Hispanic networks available in the U.S., faith-based television programming for the Hispanic community has deep roots in the Latin American television industry, tracing its origins back to the 1980s and 1990s. That's when the Christian Broadcasting Network (CBN), Trinity Broadcasting Network (TBN), Eternal World Television Network (EWTN) and other faith-based broadcasters began launching television operations in Latin America. Those operators started U.S. versions as the migration accelerated.

There are now at least four 24-hour Spanish-language cable and satellite networks—EWTN Español, Family Christian Television, Maria Vision and TBN Enlace USA—and a much larger group of broadcasters and programmers, such as the Christian Broadcasting Network, targeting Hispanic viewers.

CATHOLICS THE TARGET

Some of these networks—notably EWTN and Mexico's Maria Vision—offer programming that targets Catholic Hispanics, who number more than 27 million in the U.S.

"Thanks to hefty immigration from Latin America, the overall number of U.S. Catholics has grown by about 71% since 1960, and Hispanics are already a majority in 21% of all parishes," notes Walter Cordova, national marketing manager at EWTN Español.

That network began offering Spanish-language programming in Latin America in 1996 and launched EWTN Español as a U.S. feed in 1999. The channel, which is given away to operators and supported entirely by viewer donations, receives no funding from the

While seven in 10 Hispanics still call themselves Catholics, Protestant evangelical programmers are also pumping additional resources into the Hispanic community.

By George Winslow

Catholic Church and takes no ads. About 90% is produced in Spanish.

The network doesn't provide U.S. subscription figures, but Cordova says it is currently available in six of the top 10 Hispanic markets; it has already signed deals that will put the network in all of the top 10 markets by year's end.

THE CONVERSION FACTOR

While seven in 10 Hispanics still call themselves Catholics, Protestant evangelical programmers are also pumping additional resources into the Hispanic community.

Protestant churches have seen rapid growth in Latin America during the past 20 years and have been successful in recruiting U.S. Hispanics as well.

A 2002 study by the Hispanic Churches in American Public Life research project, funded by the Pew Charitable Trusts, found that the proportion of U.S. Hispanics who are Catholic drops from 74% among the first generation to 72% in the second generation and 62% in the third. A large number of Hispanic Catholics—more than 26%, or 6.6 million—also have reported having a "born-again experience" that tends to make them particularly sympathetic to evangelical Protestant churches.

One of the largest evangelical programmers, CBN, has been producing and broadcasting television programs in Latin America for 25 years, beginning with a translated version of its flagship *700 Club* program. Since then, it has expanded the range of its programs, which range from music videos to docudramas.

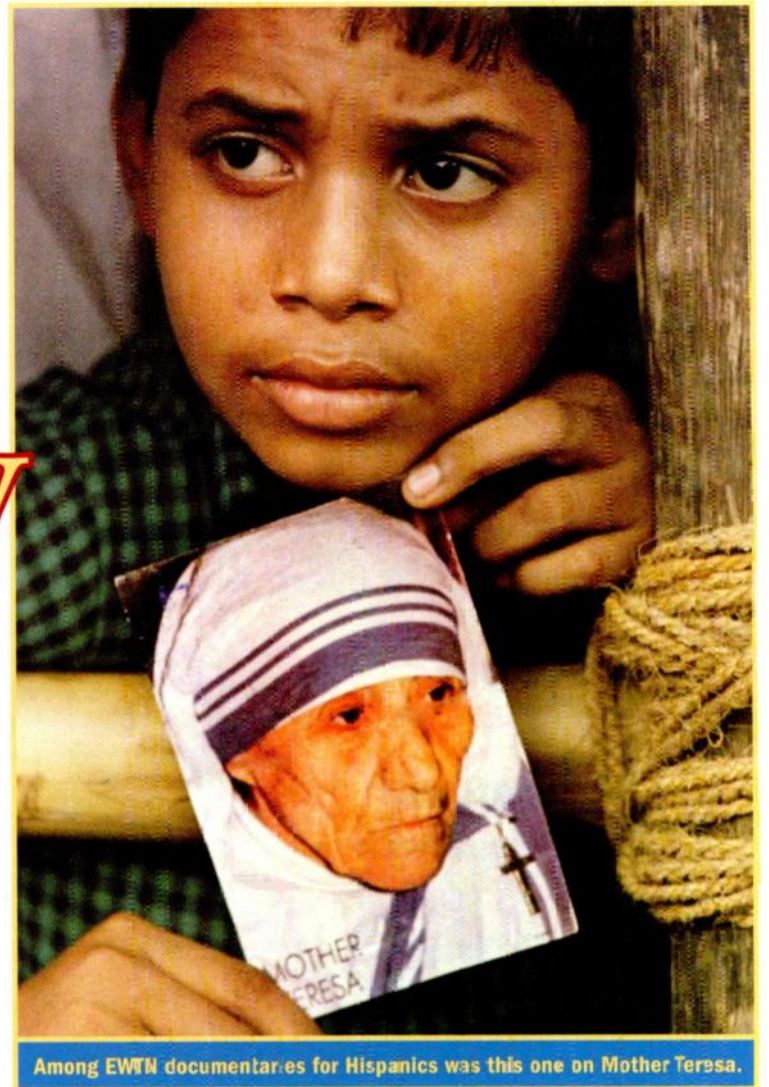
The shows generally try to take a "non-denominational" approach to Christianity that would appeal to Catholics as well as Protestants, notes Sandra Santiago Smith, director of international programming at CBN International. Many of the Hispanic shows now air in the U.S., too.

One major effort is *Club 700 Hoy*, launched late last year in 14 Latin American markets and targeted to a younger, 25-45 demo. The talk show will begin airing on an as-yet-undisclosed national Hispanic network sometime in March.

TBN BUILDS MEXICAN STUDIO

"This is just the beginning, a baby step," says Santiago Smith. "The leadership of CBN is fully behind the effort. The U.S. Hispanic community represents an important opportunity for us."

Rival TBN, with longstanding ties to Latin Amer-



Among EWTN documentaries for Hispanics was this one on Mother Teresa.

ica, is making a major push to target U.S. Hispanics. In 1987, the network began partnering with a Latin American firm, Enlace, to provide programming in the region. In 2002, TBN used that programming to launch a 24-hour cable and satellite network called TBN Enlace.

Like EWTN, TBN Enlace offers the network free to cable operators and depends on donations for funding, notes Bob Higley, VP of cable and satellite relations at TBN Networks.

About 70% of TBN's programming is produced in Spanish, with the rest dubbed.

TBN has been working to create a wide range of programming. A new studio in Mexico will allow TBN to ramp up programming to target Mexican immigrants.

Currently, TBN Enlace has deals with Comcast, Cox, Adelphia and a cooperative of smaller system operators. Higley is now working on getting carriage on local systems.

The network also airs the multicast digital broadcasters of six TBN full-power stations; by the end of the year, Higley expects the multicasts of TBN Enlace to be available in 24 markets.

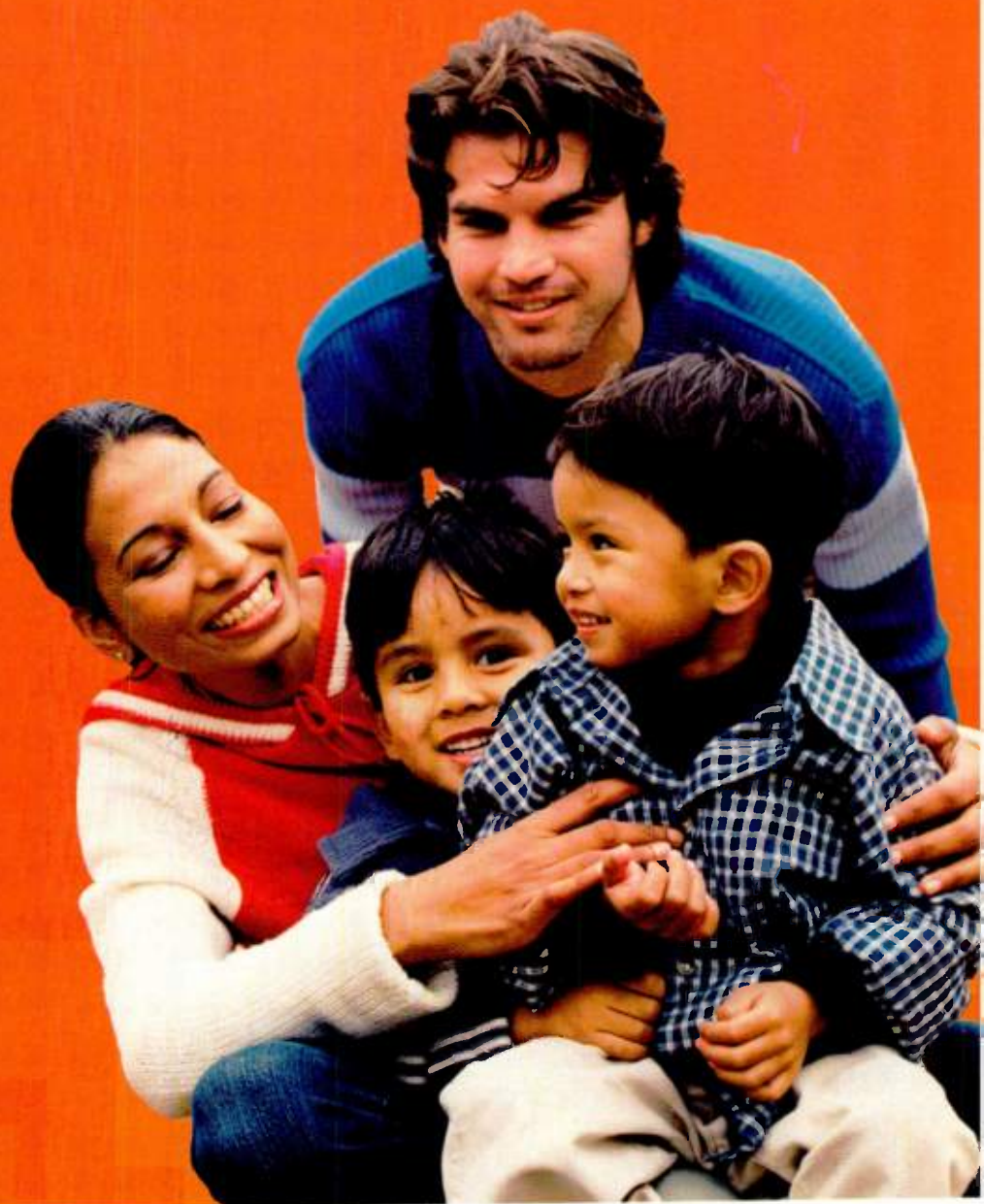
He stresses, however, that the attempt to expand the distribution of Spanish-language religious programming is part of a larger battle to get cable operators to carry more faith-based programming.

"It is the group that made *The Passion of Christ* a huge hit and has been credited with getting George Bush elected," Higley says. "Yet cable operators seem to forget that when they put together their lineup. They've learned that they can't serve Hispanics with just one channel [and are now putting together bigger packages.] They need to understand that you can't serve the religious community with just one channel." ■

TBN enlace USA

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TBN Enlace USA, features a unique combination of the best inspirational programs from Latin America and the most popular programs from TBN. TBN Enlace's faith-based programs include music videos, church services, talk shows and children's programs. TBN Enlace is America's only 24-hour multi-denominational Hispanic faith channel. Find out how your system can receive launch incentives and be part of a promotional campaign.



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TBN From the World Leader in Faith Television

World Radio History

Speaking English

Continued from page 30

speak English well or very well, according to U.S. Census data compiled by Horowitz Associates.

That goes a long way to explain the emergence of *Sí* TV and similar networks and programs that are either on the air or soon will be. Among them is NBC Universal's three-year-old *Mun2*, a bilingual network that targets young Hispanics but contemplates a lineup overhaul.

Syndicator AIM Tell-a-Vision has been in the market for five years and currently has four English-language lifestyle and music programs, including the weekly *Urban Latino TV*.

Meanwhile, *LATV*, an MTV-style network airing in Los Angeles, is expected to sign national distribution deals this year.

But perhaps the most awaited English-language Hispanic network launch is for a channel called *Voy*.



Sí TV's Jeff Valdez

It plans to target the 18-49 demographic with lifestyle programming including talk and cooking shows. *Voy* says it will debut this year.

"We could have launched maybe nine months ago because most multisystem operators offered to have *Voy* on the Latin tiers," says Fernando Espuelas, chairman and CEO of the multimedia company. "But we said no. Our consumer is English-dominant, and the growth market is in English."

WHAT A NICHE

Media buyers say the trend toward more English-language Hispanic networks is one that viewers and advertisers welcome. And while it means competition for *Sí* TV, Valdez isn't worried. The market is large enough to support a few such networks, he says.

"Today, 18- to 34-year-olds are of color, and they are influencing the culture," he says. "We'll look at markets like Miami, Chicago and Los Angeles where Hispanics are over 50% of the 18- to 34-year-old population and people say, 'That's an interesting niche.'"

He dismisses that kind of talk: "A Swedish channel would be niche. You can't be niche if you're over 50% of the market." ■

Emmy Gets A Latin Flavor

The National Academy of Television Arts and Sciences (NATAS) is kicking off its first ever Emmys En Español on June 3 in San Antonio.

Emmys En Español will recognize artists and executives making significant contributions to Spanish-language TV, according to Peter O. Price, president and CEO of NATAS.

"We thought this was a great opportunity to give a blue-ribbon panel of people familiar with Spanish-language [television] a chance to find those extraordinary icons of the Spanish-language business," he says.

Recipients of the awards, which will not be televised, are being selected by a committee that includes Raul Mateu, SVP of the William Morris Agency, and Gilbert Davila, VP of multicultural marketing at Walt Disney Co.—K.D.

Spanish Steps

Continued from page 30

needs when it comes to television viewing: programming that caters to the needs and interests of each of the different nationalities within the Hispanic community.

For example, we offer ONCE México and México 22 direct from Mexico; and TyC Sports or Telefe Internacional from Argentina; Caracol from Colombia; WAPA-America from Puerto Rico; Colorvision from the Dominican Republic; Ecuavisa from Ecuador; TV Chile from Chile, and so forth. We really live up to our name: DirecTV Para Todos—for everyone, not just one specific segment of the market.

Which kind of programming is most suc-



DirecTV added GolTV to its lineup.

Successful with your Hispanic viewers?

Sports—particularly soccer—is immensely popular, and we have created what we believe is the strongest sports programming lineup of any Spanish-language pay-TV platform, with GolTV, the only 24-hour soccer channel, added this month and our existing programming exclusive to TyC Sports and Fox Sports en Español.

What you do think is the most significant advantage that satellite has over cable?

Cable is at a competitive disadvantage in most Spanish-language markets, particularly the smaller markets where [operators are] reluctant to commit capacity to Spanish-language channels that will only be seen by a small number of viewers. With our national reach, we have the ability to provide

DirecTV Para Todos to every Hispanic household that wants it, no matter how small the community, no matter where it's located in the U.S.

Tell us about the challenges ahead, particularly in terms of churn and retention.

We are also placing increasing emphasis on customer satisfaction, through enhanced customer service. Another part of the retention strategy is applying more-stringent credit policies, so we're acquiring quality customers who have solid credit reports. But most importantly, by adding the channels mentioned [before], a total of eight new channels in 2004, we feel that, by delivering relevant content, coupled with the efforts mentioned [before], we have a very compelling product that will attract and keep customers.

What do today's young Hispanics really care about?

Find out on "Hablando Claro con el Padre Alberto" (Straight Talk with Father Alberto), EWTN Español's popular talk show for the new generation of Latinos in America. It's a *must-carry* for any cable operator wanting to attract the fastest growing audience in the US.

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PASIÓN DE GAVILANES



NEWS & COMMENT

Browne Speaks NBC's New Language

It has been four years since NBC ventured into Spanish-language broadcasting, buying Telemundo and its stations for \$2.7 billion. After some early stumbles, Telemundo has been enjoying eight straight months of ratings growth, with several prime time hits on its slate. Much of the credit goes to network President Don Browne, who took over in April 2005 after two years as the No. 2 executive. Browne has proved that he understands both the NBC corporate culture and Hispanic audiences. An NBC News veteran, he was the Miami bureau chief, and he helped create *Dateline* and put Katie Couric in the today anchor chair. As Telemundo heads into the upfront, Browne talked to B&C's Allison Romano about the U.S. Hispanic audience, how to catch up with heavyweight Univision, and why Katie Couric belongs on the CBS *Evening News*.

Telemundo is making strong gains, but some critics say NBC has been slow to capitalize on the opportunities.

What's your take?

When GE and NBC bought Telemundo, it sent a very significant message that Spanish-language television was a big deal. But it was difficult and distracting to integrate Telemundo with GE and NBC culture.

After about a year, it became obvious that the business model they bought—based on Telemundo's acquiring shows from other people—was not working and it would never make a run against Univision.

At the same time, Univision created [second network] Telefutera to hold its off.

So we invested tens of millions of dollars to reinvent ourselves as an original-content producer. We now have studios in Miami and Colombia and are producing in Mexico. It allows us to control our own destiny and create relevant original content for the U.S. Hispanic marketplace.

We launched our first program in 2003, and it exceeded expectations. Then we got a hit with *Pasión de Gavilanes*, which went on to be huge in Spain. Since we own these shows, we can sell them abroad.

But after that, we ran out of steam, and Univision had two monster hits. We had the right strategy but didn't have the right architecture or the depth of experience to sustain it.

So what are you doing differently now?

We create more than 1,000 hours of scripted programming a year. It is a tremendous amount. When I came in, I knew we needed to bring in a much stronger and more experienced team. I am a big fan of architecture. We hired a dedicated head of development, Marcos Santana, and brought in Patricio Wills to run the studios and oversee production. In combination, they have turned out to be the missing links. Development is one of the critical aspects.

But Univision still dominates the ratings. How do you plan to chip away?

Our research says a lot of people watch Univision out of habit. This is not going to be a light switch. It takes time for people to adapt and acquire taste for a better product. But we have a different model and content that is contemporary and relevant.

The English-language networks are hot on novela development right now. NBC is even adapting some of your scripts. Do you think the format will translate?

It is like asking if soccer will translate. The most popular sport in the world is finally starting to come on in the U.S. This country is the last frontier for novelas. If one of the networks can capture the passion for novelas, they will have a huge hit. But there is a science to them, and many of the people producing don't know what to do. There are intricacies in how the storylines are written and how the plot is sustained.

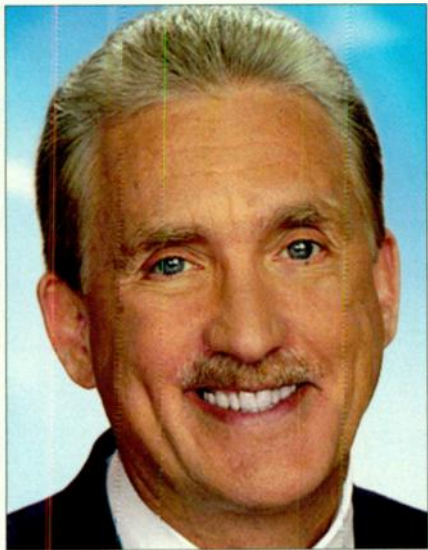
Univision is for sale, and Mexican broadcaster Televisa—its main programming supplier—is a front-runner to buy a piece. How will that impact the industry?

It is going to be tough. Televisa has been around for 50 years, and they are very good at what they do. They are very tough and dominating competitors. They are going to go after the general market and the major networks for dollars and eyeballs.

You worked on Today in 1991, when Katie Couric signed on as co-anchor. Is she making the right move?

This is a natural progression for Katie. She's going back to her hard-news roots. I

knew her as a general-assignment reporter who had never anchored before, and she was hard-core. In Miami, she once spent a week as a homeless person for a story. She was a journalist. She wasn't manufactured. ■



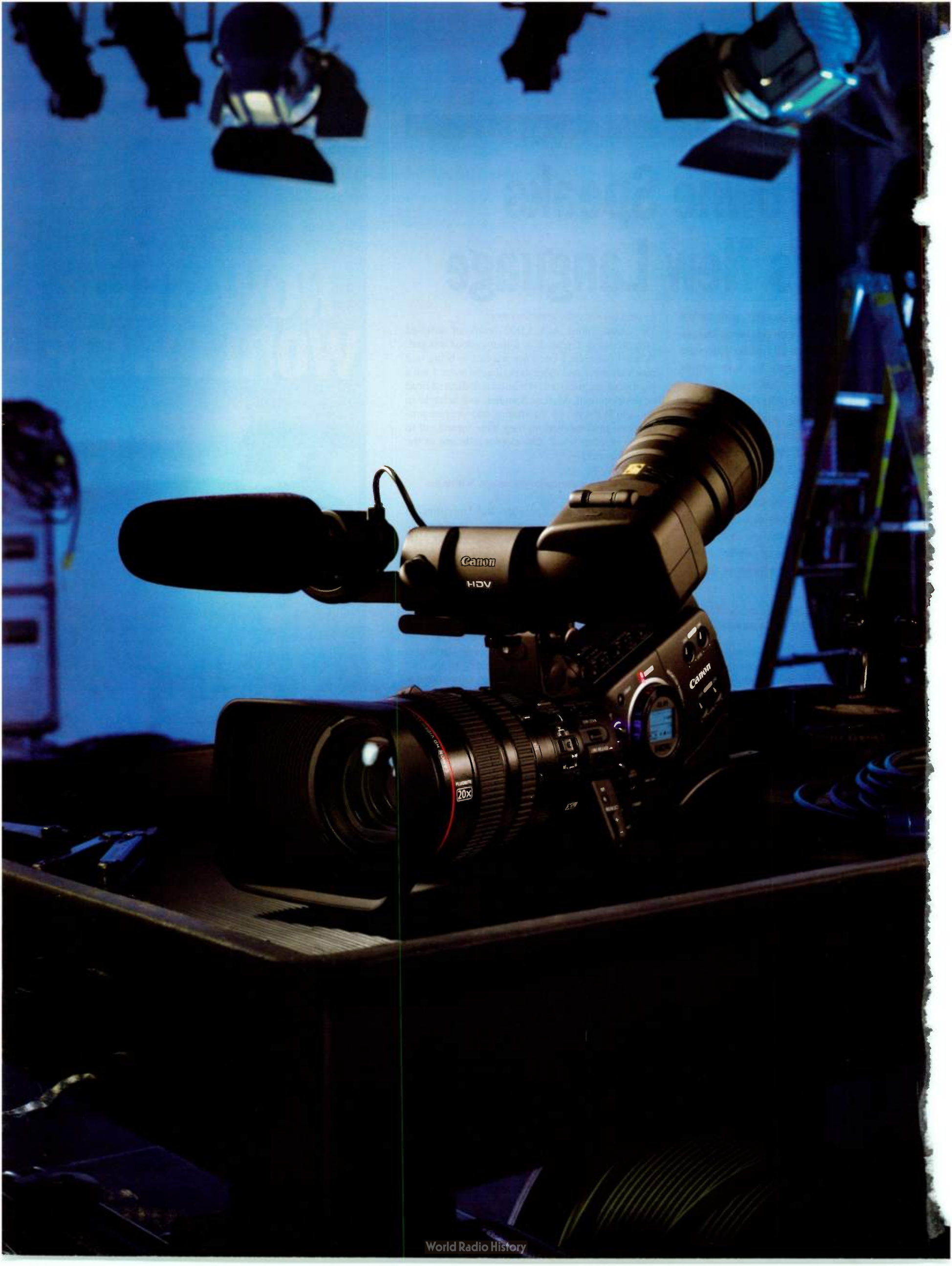
"If one of the networks can capture the passion for novelas, they will have a huge hit."

DON BROWNE, TELEMUNDO

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XL H1

Genlock synchronization. The features and innovations continue as you also get Total Image Control which includes 3 color matrixes, 2 cine gammas, and adjustable: knee, black stretch, setup level, master pedestal, horizontal detail,

coring, sharpness, 2 noise reductions, color gain, hue, and master color setup adjustments. Since each adjustment is individual, you can create your own custom look and store it on an SD memory card. The XL H1 delivers 1080i HD resolution, along with three different frame rates of 60i, 30 Frame and 24 Frame – so no matter what your production, the XL H1 has you covered. There's also the optional 60i / 50i Video Mode Option, which means that you can record in both NTSC and PAL. You can even take photos with the XL H1 either in video or camera color space. And in keeping with Canon's Open Architecture approach, optional CONSOLE Image Control & Storage software delivers unprecedented flexibility and versatility. Proving, of course, that the XL H1 is truly high definition's highest expression. You'll find so much more about this amazing, affordable HD camcorder at www.canondv.com.

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Pains

Babylon 5

<http://mobile.espn.go.com>

NEWS & COMMENT

TV ONLINE By Anne Becker

ESPN's Mobile Trials

What happens when a TV network becomes a wireless service provider?

Hey, sports fans! Would you buy a cellphone from ESPN for \$399? Apparently not. Since introducing its Mobile ESPN service in selected cities last October, ESPN has slashed the price of its signature handset by more than half, to just \$99.

The price cut reflects just one of the lessons ESPN has learned in becoming a wireless service provider. The company is also contending with limited video rights and the challenge of recouping upwards of an estimated \$100 million in startup costs.

When Mobile ESPN launched nationally in February, the handset cost \$199. (Only 1% of all phones purchased in the U.S. cost more than that, says research firm Yankee Group.)

"They thought they could differentiate themselves as the ultra-premium product," says mobile analyst Roger Entner, VP of Wireless Telecom at London-based research firm Ovum Research. "People apparently did not agree with it completely."

"It's routine for there to be adjustments to prices," says Manish Jha, senior VP/general manager, Mobile ESPN. "We felt it was an important thing for us to ensure that we're offering a competitive service."

But while users may be more inclined to pay \$99 for a phone that features one-click access to game clips, highlights and summaries, as well as a customizable scrolling ticker, they may be frustrated by the limited content. For instance, although Mobile ESPN offered programming around the 2006 NFL draft, it didn't secure the rights to stream the draft itself.

Moreover, phone users may be hesitant about having ESPN as their content and wireless provider. While other networks put TV content on phones, ESPN is a mobile virtual network operator (MVNO). Sprint provides network access to Mobile ESPN, but ESPN sends out the bills (monthly plans range from \$34.99 for a basic 100-minute plan to \$224.99 for 4,000 minutes) and answers the phone when

subscribers call customer service.

MTV Networks has dipped a toe into MVNOs, investing \$50 million in youth-targeted Amp'd Mobile, but ESPN is the only media brand to launch its own TV-network-based MVNO.

Given the expense of launching an MVNO, however, analysts wonder if they are little more than overly expensive branding ventures.

"They absolutely took a risk in cost on starting the venture," says Entner, although there is the potential for high returns. Still, he adds, "there's a big difference between being a TV channel and being a service provider."

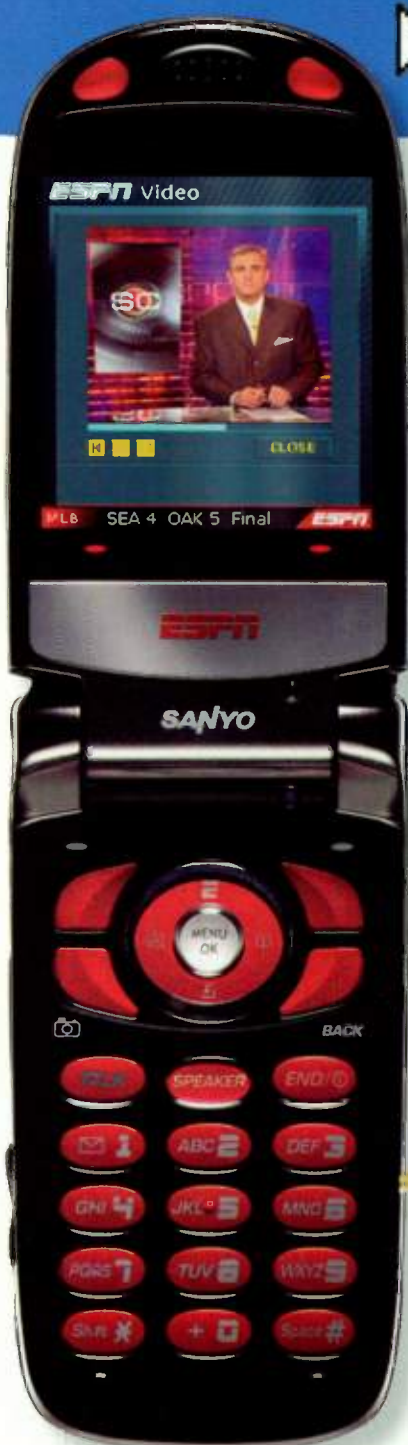
ESPN won't give numbers for its mobile subscribers, but Jha says that the service is "off to a good start" and the company aims to break even or turn a profit with the lower price (although he won't give a target date).

"Our goal was not necessarily to accumulate as many subscribers as possible," he says. "Our goal is to always have measured and controlled growth."

Previously available only through ESPN and in Best Buy stores, the phone will be in some 500 Sprint stores by July and in 100 mall kiosks by year's end.

In June, Disney (ESPN's parent) will launch another MVNO, Disney Mobile. Starting price for two handset models: \$59.99. ■

E-mail comments to bctvonline@reedbusiness.com



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KOVR's new evening anchors, Sam Shane and Pallas Hupé, debuted in January.



1,346,000 TV HOMES

MARKET EYE

AT A GLANCE

The Market

DMA Rank	19
Population	3,780,000
TV homes	1,346,000
Income Per Capita	\$17,250
TV Revenue Rank	21
TV Revenue	\$241,900,000

Commercial TV Stations

Ch.	Affil.	Owner
KCRA	3	NBC Hearst-Argyle
KXTV	10	ABC Gannett Co.
KOVR	13	CBS CBS Corp
KUVS	19	Uni Univision
KMAX	31	UPN CBS Corp
KTXL	40	Fox Tribune
KQCA	58	WB Hearst-Argyle
KTFK	64	TLF Univision
KMUM	15	Mas Musica Viacom
KRJR	36	Tel Daystar
KSPX	29	i Ion

Cable/DBS

Cable subscribers (HH)	717,417
Major cable operator	Comcast
Cable penetration	53.3%
ADS subscribers (HH)	418,606
ADS penetration	31.1%
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**
Wheel of Fortune (KXTV)	7/11
Network Show	
CSI (KOVR)	23/33
Evening Newscast	
KCRA	11/22
Late Newscast	
KCRA	7/16

**February 2006, total households

SOURCES: Nielsen Media Research, BIA Research

★ SACRAMENTO-STOCKTON-MODESTO, CALIF. ★

Population Escalation

Huge influx makes for boomtown By Allison Romano

Population growth in the Sacramento, Calif., market is double the national average, which means more business for stations to fight for. "The market is growing, and viewers are shifting," says Bruno Cohen, general manager for CBS-owned KOVR and UPN outlet KMAX.

All six major English-language stations and Univision-owned KUVS earn solid ratings with local news. The longtime leader is Hearst-Argyle's NBC outlet KCRA, which also produces a 10 p.m. news for sister WB affiliate KQCA. But rivals are gaining ground. In February sweeps, KCRA won all newscasts, including late news by 2 rating points in households. But among viewers 18 to 49, only six-tenths of a point separated the late newscasts. KCRA won in 25-54, but the rest were all within about a point.

The heightened competition is driven, in part, by major changes at several stations. CBS Corp. formed the market's second duopoly last year, buying CBS outlet KOVR from Sinclair for \$285 million and combining operations with KMAX. The company hired new anchor teams, including former MSNBC anchor Sam Shane, and remade sets and graphics. To improve daytime, CBS bought *Dr. Phil* to run on KOVR (it repeats at 7 p.m. on KMAX). Unlike most West Coast CBS affiliates, KOVR runs prime time out of pattern, carrying local news at 10 p.m. leading into *Late Show With David Letterman*.

The biggest change at Gannett's ABC affiliate KXTV, which goes by News 10, is the addition of longtime KCRA meteorologist Patty Souza on evening newscasts. KXTV uses its news promotional spots for 14 "News 10 Now" breaks throughout the day.

Fox affiliate KTXL is extending its strong 10 p.m. news brand into a new daypart. Last summer, it launched a hyper-local 7 a.m. newscast. "It's a work in progress," says General Manager Audrey Farrington, "but we are devoted to the time period."

KCRA isn't standing still. Last summer, the station moved its 6 p.m. anchors, Edie Lambert and John Alston, to the 11 p.m. news as well. The previous anchors, married couple Dave Walker and Lois Hart, continued to anchor 5 and 6:30 p.m.

KCRA's sister station, KQCA, faces big changes, too. With The WB shutting down, KQCA could sign with My Network TV or go independent (CBS-owned UPN outlet KMAX becomes a CW affiliate in September).

Broadcasters grossed \$241.9 million in 2004, up from \$221.3 million the year before, according to BIA Financial. KCRA led with \$53.8 million. The California capital's boom means increases in political, telecommunications and local direct advertisers. "The market is unbelievably healthy," says KXTV's General Manager Russell Postell. "I don't think there's another market as strong."

NEXT: OMAHA, NEB.



KCRA anchors Edie Lambert and John Alston

Buenos Dias, Sacramento

To cater to Sacramento's fast-growing Hispanic population, the CBS-owned stations are speaking Spanish in their news.

Both CBS outlet KOVR and UPN station KMAX feature in-house interpreters on their local newscasts. KMAX uses translators to voice *Good Day Sacramento* in real-time Spanish. The interpreters are actually part of the show's cast and are featured frequently on camera.

"They have become personalities in their own right," says General Manager Bruno Cohen, adding that they've helped grow *Good Day* into the No. 2-rated morning show in the market.

When CBS Corp. bought CBS outlet KOVR last year, Cohen added interpreters for that station's newscasts, too. They're a boon for business: Wells-Fargo bank sponsors the KOVR translators, while a local mattress company supports the KMAX team.—A.R.

First In Philly!

The King of Queens is WPSG's #1 Strip Among:

WOMEN & ADULTS 18-34

WOMEN & ADULTS 18-49



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Source: NSI, WRAP Sweeps+, Live, Philadelphia, Feb '06, 11:30PM, rank vs. all WPSG M-F programs

WRAL's VIPIR HD Debut: "It's Stunning!" Pete Sockett, Chief Engineer

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"It will likely be in [the new gear's] life cycle that we move to HD."
 NORM FEIN, NEWS 12

Cablevision News Crews Grab New Cams

News 12 to roll out Sony high-def format over three years **By Glen Dickson**

News 12 Networks, the Cablevision division that operates seven local news channels across New York's tri-state area, has signed a major deal with Sony to adopt the XDCAM HD optical recording format for all electronic-newsgathering operations. News 12 Networks plans to purchase some 90 XDCAM HD PDW-F350 cameras over the next three years to replace its Panasonic DVCPRO tape-based camcorders. The group will phase in XDCAM HD gradually, with an initial shipment of roughly 11 camcorders and 20 PDW-F70 player/recorder "decks" in May.

The PDW-F350 camcorders sell for \$25,800; the PDW-F70 decks, for \$16,800. At list prices, News 12's investment would be about \$2.3 million for the camcorders alone, although a big customer could expect a major discount. (News 12 won't discuss the value of the deal.)

News 12 will use the HD cameras in standard-definition mode, as it has no immediate plans for high-def news production. But the selection of the MPEG-2-based XDCAM HD format, which can record 85 minutes of HD video on an optical disk at an average data rate of 25 mega bits per second (Mbps), does future-proof News 12 for HD production. "For things we are purchasing now, it will likely be in their life cycle that we move to HD," says Norm Fein, senior VP of news development for News 12.

The DVCPRO camcorders that News 12 is replacing are eight years old. It has been employing a mix of tape-to-tape editing with DVCPRO decks in the studio and Panasonic's compact tape-to-tape field editor for remote operations. Leitch nonlinear editors and servers are also used in the studio for news production and playback.

News 12 is already comfortable with file-based transmission: it often relies on broadband connections to send material to the studio via File Transfer Protocol (FTP), instead of using microwave links from electronic newsgathering (ENG) vans. It is also exploring IP-based satellite backhauls of content. As News 12 looked for a

new ENG format, it wanted to expand its use of a file-based workflow in production.

The network considered a range of digital acquisition formats, including XDCAM, Panasonic's P2 solid-state product, and hard-disk-based camcorders from Ikegami and Hitachi. The decision came down to the XDCAM and P2 formats, which offer very different approaches to storing and managing video: Sony stores video on \$30 optical disks, while Panasonic uses solid-state memory cards that range from \$650 to \$1400.

News 12 tested equipment from both Sony and Panasonic, shot and aired SD video produced in both formats, and let its engineers play with the cameras to make sure they understood them from a maintenance perspective.

INTEGRATION SITUATION

News 12's seven 24-hour networks operate seven satellite newsgathering (SNG) trucks, four ENG vans, and myriad sedans and SUVs, so implementing a new digital acquisition format gradually was essential. "We looked at the technologies and the workflows involved," says News 12 Director of Operations Milan Krainichich. "In terms of introducing this format to our operations, the Sony solution made sense."

As News 12 integrates XDCAM HD, it will continue to do machine-to-machine editing in the near term. News 12 will be creating cuts-only edit rooms that use an XDCAM HD deck to ingest content and play video to a DVCPRO recorder. "That has the least ripple impact into our workflow and other technologies," says Krainichich.

Another editing option will be using XDCAM HD decks to ingest content into Leitch nonlinear editors, and



News 12's 24-hour news networks will use Sony XDCAM gear in the near future.

the third is to edit XDCAM HD content on professional-grade laptops loaded with nonlinear editing software. News 12 is waiting for Leitch's Velocity News software package to hit the market before picking a laptop editing system. "There are a few products that do work with XDCAM [such as Avid and Canopus]," says Krainichich, "but we haven't made a commitment."

News 12 was initially concerned about how XDCAM's optical disks would fare in the harsh conditions encountered in field production. But after a year of testing, it was mollified. "We feel the format will perform well in all those shooting situations," says Krainichich.

From an engineering standpoint, the tapeless camcorders are far more complicated than their tape-based predecessors. XDCAM HD camcorders are basically powerful computers, and Sony requires the units back at its labs once a year for software updates and other maintenance (it lends cameras to customers in the interim).

Krainichich says the new camcorders shouldn't be too difficult for camera operators to phase in: "The cameras are very similar to what they're used to, plus they have new, wonderful features." ■

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Take Five: David Rehr
Continued from page 4

get their vote? Do we get their active support? Do they feel like they want to be with us to help us in our great movement, or do they just want to pat us on the head and say, "That's nice, I'll see you next year"?"

At your legislative fly-in in February, you promoted a serious, organized sales-call approach to lobbying on issues. How has that worked out?

We had some good results. We had a lot of discussion about the multicasting issue, for example, and I think we got a lot of sympathetic response back from staffers and some members.

Overall, the results I got from my friends and members on Capitol Hill was that a third of our people were right on message, another third were pretty good on message, and, frankly, there is about a third that we need to continue to educate and help be better lobbyists.

Over time, we are going to kind of instill—it's not a cult—a program of helping people become better advocates, and it is attention to detail. Keep it short, keep it focused. The kind of thing that will give us a marginal edge among all the lobbying competitors out there.

Is multicasting your top legislative priority?

It is one of them. We had a meeting with all of the parties interested in multicasting here two weeks ago. We decided that we're going to need to either re-explain or reposition the issue of multicasting on Capitol Hill.

I think that the cable people, to give them credit, have given the false impression that we want more space on the tube than we are allowed, that somehow, rather than wanting the 6-megahertz tube, we really want a 12-MHz tube.

We need to think about how we reposition the word and idea of multicasting. We might even have to change the word "multicasting" to something else. We're thinking about "anti-stripping," which would tell members that all we want is the same 6 MHz, nothing more, nothing less and that, with digital television and compressed analog, we will be able to get more channels in there. That might give us a little more momentum and propel us forward.

What are your chances of getting multicasting must-carry?

Well, if we had the vote right now, I don't think we would be successful, and that's why we are not having the vote. Ultimately, we would like to get it done before the transition on Feb. 18, 2009, and my job is to do the best I can for the members and try to get it.

Where should broadcasters be on the issue of indecency?

First, I think the broadcasters—the NAB—support the First Amendment rights

for people to say whatever they want to say. I think that is a given.

Second, we need to be careful that our adversaries don't frame issues so it looks like we are always promoting indecency and, therefore, cast aspersions on us and, on Capitol Hill or at the FCC or around town, point to us and say, "They want to be indecent." That's not it at all.

One of the things that we will be talking about at the convention will be going on the offensive with the Jack

one thing which we do very well, which is local content, and we know how to build brands.

The more entrants into distribution, the more valuable we become. The larger cable companies are reluctant to allow every option in retransmission agreements. I'm referring to the four-letter word that begins with C, ends with H and has an AS in the middle.

But now, we have the telcos coming in, Verizon's cash agreements with CBS, rural telephone companies wanting to get into video. All the new entrants are going to have to recognize the monetary value of the broadcast signal, and they'll be more than willing to pay or provide other services. That's going to erode the marketplace position of the largest monopolistic entrant that was there first, and they will have to recognize [that value]. It's only a question of time until they pay.

Speaking of pay, how are you doing in getting the networks, other than ABC, back into the dues-paying fold [only ABC has returned after a split several years ago over the issue of a national-ownership cap].

I don't know if it's going to take three months, a year, or five years, but we are trying to communicate with their Washington lobbyists almost on a daily basis. They were involved in the retransmission coalition, a broadcast-flag coalition, and a multicasting coalition. We also have to demonstrate the value to them of why they should be members of the NAB.

I think we're doing a good job of once again emerging as the voice of broadcasting in Washington. I think the networks will recognize that, and I think they will, over time, come back into the fold. ■

"If you are empowering parents, if you are taking responsibility, if you are helping people learn how to control what comes in their homes, hopefully, a lot of this indecency, these occasional slip-ups or indiscretions will fade away."

DAVID REHR, NAB



Valenti effort [to better promote the TV-ratings system].

I think, in the long term, at least on Capitol Hill, Republicans tend to be for limited government and individual responsibility. Democrats don't really want the government stepping in and deciding what words should or should not be used. So we should have a constituency up there.

If you are empowering parents, if you are taking responsibility, if you are helping people learn how to control what comes in their homes, hopefully, a lot of this indecency, these occasional slip-ups or indiscretions will fade away.

With so much multichannel video competition, how should broadcasters feel about their place in the new-media mix?

I think it is a cup-half-full industry. There are advertising challenges, business-model challenges. But I still wouldn't want to be the cable people. Their subscriptions are declining. New entrants into the market will only further erode their position.

We face some difficult challenges, but our people have this history of adapting, evolving. They are tremendously entrepreneurial.

I think that competition for distribution in the long run will financially strengthen the hand of broadcasters. We have got

NEW NAME FOR ACTION COMMITTEE

NAB is changing the name of its Television and Radio Political Action Committee to the NAB Political Action Committee.

NAB President David Rehr says the stationery has already been printed. "A lot of our members don't know TARPAC," he says. "A lot of people on Capitol Hill don't know TARPAC. So I think, if we just make it really obvious, it will make it easier both to raise money from our members and to allow legislators and their staff to remember who is supporting them."

Some broadcasters say the old name sounds like a roofing product. Rehr has been talking about changing the name at least since the NAB's legislative fly-in in February.

He knows a little something about raising political dough. He is a Bush pioneer, having generated at least \$100,000 for the president's campaign, and he helped build the NBWAPAC (that's National Beer Wholesalers Association) from a \$400,000-per-election-cycle fund to almost \$3 million per cycle.

85%
OF STATIONS WILL CREATE
LOCAL PROGRAMS FOR MULTICAST

COVER STORY COVER STORY COVER STORY COVER STORY

DIGITAL DELIVERY

WITH ANALOG EXITING, STATIONS LAUNCH WAVE OF CHANNELS **BY ALLISON ROMANO**

On weekday mornings in Salt Lake City, music station KZHT(FM)'s raucous drive-time show, *The Morning Zoo*, is simulcast on The Hive, a new digital broadcast TV station operated by Clear Channel Television's ABC affiliate, KTVX. On a recent Monday, the three hosts reenacted scenes from *The Sopranos*—billed as The Zoopranos—in high-pitched voices that the DJs called "The Sopranos on helium."

"No disrespect, Tony, but you've been in a coma," said one DJ, portraying a *Sopranos* mobster in a soprano voice.

Funny? Maybe not, but *The Morning Zoo* and the TV station it lives on are critically serious to the future of Clear Channel, the nation's 17th-largest station group. The Hive is one of the latest attempts by a station to make use of the massive digital spectrum that will be made available to the nation's broadcasters when they give their current analog spectrum back to the U.S. government (currently slated for 2009).

Clear Channel, like many broadcasters, hopes that a hyper-local news and entertainment channel will be an ideal digital broadcast complement to its current affiliate. The Hive, named for Utah's Beehive State moniker, launched quietly a year ago and, in late March, picked up digital cable carriage on Comcast Cable, the market's biggest operator. *The Morning Zoo* is followed by blocks of locally themed programming, including high school sports, reruns of KTVX news, and viewer-contributed content, such as concerts and short documentaries.

NEWS, WEATHER FILL DIGITAL VOID

With their traditional business under siege, local broadcasters regard these new digital channels as a way to grow, independent of networks and syndicators. Competition for audiences has never been so fierce. Viewers are increasingly turning to the Internet, video-on-demand (VOD) and wireless technology for entertainment. At the same time, network programming—long one of a station's biggest selling points

and a huge promotional platform—is now a commodity, as the broadcast networks funnel hit shows and sports to the Internet and iTunes.

"Like the networks, we have to try new things with our programming," says Clear Channel Television President Don Perry. "We need to capitalize on our local relationships."

To date, stations have been multicasting local weather and news channels on their digital broadcast space with a vengeance. The most widely distributed channel is NBC's Weather Plus, with local versions in 90 markets covering 75% of the country. To compete, rival ABC and CBS stations in dozens of markets have built their own local news and weather channels.

Broadcasting multiple digital channels is possible now that 80% of approximately 2,000 U.S. TV stations have upgraded to digital technology. The increased digital spectrum offers local broadcasters the best opportunity to launch new businesses. Along with much-hyped high-definition broadcasting, stations can broadcast multiple channels, transmit data or even support a new TV-delivery service, such as USDTV, a fledgling multichannel TV service available in a handful of cities and marketed as a low-cost alternative to cable and satellite.

Now stations are unveiling a variety of channels beyond news and weather forecasts. Several groups, including Clear Channel and NBC Universal, are developing local entertainment channels. The Tube, a music-video network, has deals with three major station groups, while Sinclair Broadcast Group and Equity Broadcasting are launching stations stocked with classic TV shows. Publisher Primedia and Multicast Networks Groups, a multicast content provider and distributor, last week unveiled Motor Trend TV, a 24/7 digital channel featuring auto-themed programs. It launches in early 2007. Even broadcast networks are digital fodder. When The CW and My Network TV debut this fall, the services will air on digital affiliates in many small and midsize markets.

"A lot of time and a lot of angst have been spent on the technical issues of digital broadcasting," says Dick Haynes, senior VP of research for TV consulting firm Frank N. Magid Associates. "Now stations are asking,

'What are we going to do with it?'"

In a new study made available exclusively to *B&C*, Magid evaluates several emerging formats—including information/entertainment hybrids like The Hive—to help stations maximize their digital spectrum. Among the promising ideas, Magid says, are family programming, music videos and local entertainment.

While the majority of stations have upgraded to digital, however, less than half of them are broadcasting

WHAT VIEWERS WANT

Some concepts scored higher* with niche audiences in Magid's marketing tests for new digital channels

CONCEPT	GENERAL SAMPLE	PARENTS OF TEENAGERS
Community sports	25%	37%
High school sports	20%	35%

CONCEPT	GENERAL SAMPLE	ADULTS 18-24
Music video channel	41%	71%

CONCEPT	GENERAL SAMPLE	WOMEN 25-54
Family	47%	72%

*Based on scores of 4 and 5, on a scale of 1 to 5

SOURCE: Frank N. Magid Associates

new services, instead sticking to a simulcast of their analog station and an HD feed. Haynes' advice to local stations: "Look at the local things in your market that are not being served very well."

"News and weather are things our clients already deliver in spades," says Magid VP of Corporate Development Bill Hague. "Beyond that, rather than just throwing something up, we're trying to figure out what works with consumers."

In its research, Magid tested consumer interest in dozens of programming ideas for digital channels. Local weather and news—TV stations' best-known products—were the most popular. After that, several ideas popped: family-friendly programming, morning traffic, music videos, local entertainment and events,

TOP DIGITAL MULTICASTING MODELS

Percentage of viewers most likely to watch, according to Frank N. Magid Associates. Based on scores of 5 on a scale of 1-5.



79% OF STATIONS SAY THAT IT IS "EXTREMELY UNLIKELY" THEY WOULD MULTICAST WITHOUT LOCAL CABLE CARRIAGE

50% OF STATIONS SAY THEY ARE CURRENTLY MULTICASTING

79% OF STATIONS NOT MULTICASTING PLAN TO LAUNCH NEW DIGITAL SERVICES

SOURCE: NAB SURVEY

COVER STORY COVER STORY COVER STORY COVER STORY COVER STORY

and employment information.

The appeal of some ideas varies by market and demographic. In Texas, for example, where high school football is all the rage, Magid might advise a station to create an entire channel devoted to games and coaching shows. In traffic-jammed cities, such as Atlanta or Los Angeles, a morning wheel of local traffic cameras might be extremely popular. In a city such as New York or San Francisco, both experiencing major influxes of new young residents, an employment channel could work well.

As station owners search for ideas, though, some executives say they are hamstrung by government regulations. Under current rules, cable and satellite operators are required to carry only one digital broadcast feed from stations, typically a simulcast of the main analog station. Without a new "must-carry" law forcing cable and satellite companies to carry these digital channels, stations must negotiate for carriage like any other cable network or use their retransmission consent as leverage.

In a recent NAB survey, 85% of stations said they would create new local programming for a secondary channel. However, according to the same poll, only half of stations are currently broadcasting multiple services. The main reason: 80% said they were "extremely unlikely" to launch new channels without a must-carry provision.

While digital stations are available over-the-air, only about 15 million TV sets have the digital tuners necessary to pick up the signal. If such a channel gets cable carriage on a digital tier, penetration could jump to about one-third of a market, depending on cable's overall local penetration. After 2009, the government will likely subsidize the cost of tuners for the remaining households that are without them and are not hooked up to cable or satellite.

Operators shouldn't be allowed to pick and choose which digital channels they want, says Gannett Broadcasting President Roger Ogden, in large part because the new digital channels take up the same—or less—space than the old analog channels. "It shouldn't be the operators' call," Ogden says. "They shouldn't be the gatekeepers."

National Association of Broadcasters President David Rehr also says cable operators shouldn't be able to strip out digital channels they don't want. Without multicasting, he says, "the American people will have less choice in local programming."

Magid says new digital stations could be programmed like traditional affiliates, with a variety of

shows, rather than being specifically themed like niche cable networks are. By "narrowcasting," the firm says, stations can aggregate a larger audience and appeal to more advertisers. A channel could air local news and kids programming in the morning, while afternoons could be devoted to local entertainment or sports.

In New York, for example, WNBC's new channel, dubbed 4.4 for its digital location, offers an evolving mix of local news, information and entertainment. The programs run on a wheel and repeat often, so viewers can catch them at several points during the day. Its current lineup features locally produced shows, such as travelogue *Jane's New York* and movie-review program *Reel Talk*, repeats of local news, and extended coverage of area events, such as the Tribeca Film Festival. In September, WNBC plans to add content submitted by viewers, such as documentaries, and possibly sports. "We looked at what a station could do in the market if only we had more time," says WNBC General Manager Frank Comerford. The channel's programs are archived on WNBC's Web site.

To reach even more viewers, Magid is encouraging clients to explore on-demand relationships with local cable operators. The very content that runs on a digital station or the main channel could be supplied to cable

says. For a mid-market station with \$20 million in revenue, that would translate to an additional \$600,000 per year. Sinclair says its new classic-TV station, launching next month on WBFF Baltimore, will generate \$500,000 in just six months on the air this year.

Owners say most services are profitable soon after launch, thanks to low start-up costs and programming that is created in-house or obtained by bartering for advertising time.

The Tube and Motor Trend TV, for example, are free in exchange for advertising time. Affiliates also receive time for local commercials, such as one minute per hour on The Tube, and have the option to insert locally produced programming. Equity Broadcasting's Retro Television Network is also free in return for overnight hours of infomercials and paid programming. A more costly model will be producing original content for digital or buying syndicated series and movies.

MARCHING IN PLACE

To generate advertiser appeal, digital stations are often positioned as in-depth advertising vehicles. A client could sponsor shows or even entire channels. In Memphis, Tenn., Beal Street, the main drag of music clubs, is the sole advertiser on Raycom-owned NBC affiliate WMC's version of The Tube. (Along with Raycom, Sinclair and Tribune Broadcasting stations plan to launch The Tube this summer.) Beyond traditional spots, WMC General Manager Howard Meagle says the station is developing co-branded programming, such as concert specials.

Similarly, Motor Trend TV will offer advertisers opportunities to sponsor shows or air longer commercials. "We can be flexible with the length and types of advertising," says Jacqueline Blum, president of Primedia Enterprises. "We don't want it to be a 24-hour commercial, but we'll be creative in how we integrate advertisers."

Says Sue Jochening, executive VP/director of local broadcast for Initiative Media, "Stations have an opportunity here to create specialized content and provide platforms for consumers and advertisers to interact."

Stations are also marketing digital channels to new clients, particularly small local businesses. Because of the limited distribution, ad rates on digital stations are lower than a main station, allowing first-time advertisers an affordable entrée into TV.

For now, however, most digital stations are largely a concept sell. The majority are not currently receiving Nielsen ratings. If a digital station is simulcasting the main channel, Nielsen bundles its viewership into the analog station's ratings. For a stand-alone service to obtain full program ratings, it must register 9.5% of households in a market. Then, the station would have to buy a separate Nielsen subscription. While the businesses are young, proponents say they will get ahead by jumping in early.

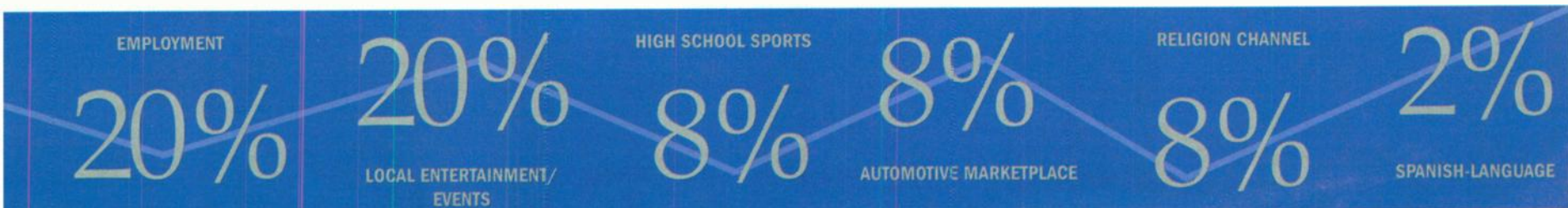
"We have been marching in place, waiting for this to become a business," says Paul McTear, CEO of Raycom Media. His company's stations were the first to sign with The Tube last summer. "The response in our markets has been very positive. This is a real business now." ■



Sinclair's new WBFF(DT) Baltimore will air classics like *All in the Family*.

companies' VOD tier. A few dozen stations, including several that are CBS-owned-and-operated, offer local news and specials for free on local cable companies' VOD services.

Since most secondary digital channels are less than two years old, the revenue is small, but it is growing. From 2004 to '09, local broadcasters' revenue is expected to grow 3.4% annually, according to BIA Financial Networks. Revenue from new digital channels could raise that by a few percentage points a year, the research firm





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THE TOP 25 STATION GROUPS

A recovering market, lots of deals lead to plenty of shuffling

By John M. Higgins and George Winslow

B&C's Top 25 at a Glance

Station groups are ranked by the FCC's calculation of coverage, which discounts by half the reach of UHF channels a particular group may own. That coverage can't exceed 39%. The total-coverage figure is without the FCC discount. If a group owns more than one station in a market, the additional stations' coverage is not counted in the group's total.

After a four-year slide, the station market has picked up enough to start shaking up the ranks of the largest station owners. But the collapse of UPN and The WB threatens to spoil some of the dealmakers' fun.

Broadcasting & Cable's annual tally of the Top 25 TV Station Groups finds that a flurry of deals over the past nine months has triggered more shifts among the top ranks of the industry than we've seen in years.

After the 2000 dotcom bust, plunging ad revenues and station prices largely froze the market in place. Further, the industry's hopes of easing federal ownership restrictions faded as courts blocked looser regulation. Rather than sell into a weak market, station owners waited for a revival.

That recovery seems to have started last year, when buyers flocked to the auctions of Emmis Communications' TV unit, paying startlingly high prices. Several other deals soon followed.

NBC TV Stations stands to fetch \$600 million in a deal to unload small-market stations, sending it down the list from third place last year to fourth this year. Ion Media, (until recently, known as Paxson Communications) steps up into third place.

"The station market looks relatively healthy from the standpoint of what we saw based on the interest on the four stations," says NBC TV Stations President Jay Ireland of the deal with Media General, whose operation rises four spots, to 16th place, as a result.

Fox Television Stations nearly became the No. 1 broadcaster, but CBS Corp. remains in the top slot thanks to the havoc caused by Mother Nature. CBS cut a deal to sell its New Orleans UPN station, WUPL, to Belo Corp. last summer, but Belo walked away after Hurricane Katrina, claiming contractual protection from a "material adverse change" of conditions. WUPL stays with CBS while the company pursues a lawsuit against Belo.

Emmis falls off the list entirely, having sold 13 out of 16 stations.

As the sellers shrink, the buyers grow. LIN Television jumped three places, from 23rd to 20th, after buying part of Emmis' portfolio. Raycom Television rose three spots, from 17th to 14th, after taking over Liberty Corp.

The biggest impediment to market momentum is the upheaval among the smaller broadcast networks. Since January, when CBS and Warner Bros. announced the demise of The WB and UPN, stations have been scrambling to affiliate with one of the new networks, CBS/Warner Bros.' The CW and Fox's My Network TV. Station buyers, meanwhile, are standing on the sidelines watching the show.

"How do I value these things?" asks longtime station broker Frank Boyle of Frank Boyle and Associates. "The answer is, it ain't an easy question to answer."

The turmoil of the new networks has already thwarted Granite Television's planned sale of WB affiliates in San Francisco and Detroit. It also stymied Emmis' sale of its WB affiliate in Orlando, Fla. My Network TV and The CW don't even start until September. It's natural to believe that would-be station buyers will wait to see how—or if—those new players work out. The answer to that will, no doubt, determine some slots on next year's *B&C's* Top 25. Stay tuned. ■

RANK	COMPANY	FCC %	TOTAL %	2005 RANK
1	CBS Corp.	38.52%	42.35%	1
2	Fox TV Stations	37.98%	44.62%	2
3	Ion Media Networks (Paxson)	31.30%	62.60%	4
4	NBC Universal	29.77%	34.38%	3
5	Tribune	29.98%	40.23%	5
6	ABC	23.34%	23.59%	6
7	Univision	22.79%	43.68%	7
8	Gannett	17.75%	17.92%	8
9	Trinity Broadcasting	16.96%	33.92%	9
10	Hearst-Argyle	15.38%	15.94%	10
11	E. W. Scripps	13.97%	21.85%	11
12	Belo Corp.	13.24%	13.97%	12
13	Sinclair	12.48%	21.85%	13
14	Raycom	10.24%	12.47%	17
15	Cox	10.02%	10.15%	14
16	Media General	9.59%	10.91%	20
17	Clear Channel	8.57%	12.43%	15
18	Pappas Telecasting	7.72%	12.50%	16
19	Meredith	7.59%	9.07%	18
20	LIN TV	7.52%	8.66%	23
21	Post-Newsweek	7.38%	7.38%	19
22	Entravision	6.39%	12.69%	21
23	Young	5.78%	5.82%	24
24	Gray Television	5.74%	6.27%	25
25	Nexstar	4.84%	7.11%	NR

NR=Not rated

SOURCE: BIA Financial Network

Full listings begin on page 33



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Going Up

Station sales are increasing, but smaller markets still need relief **By Mark Fratrick Ph.D.**

During the past six months, several large television groups have become even larger. With LIN Television, Grey Television, and SJL Communications acquiring most of the Emmis television stations, Raycom TV Broadcasting acquiring the Liberty stations, and Media General recently acquiring some of the mid-market NBC stations, transaction activity has

risen to a level not seen since the late 1990s and early 2000s.

These acquisitions are prime examples of groups' responding to competitive challenges by logically merging assets to improve revenue and cash-flow performance. It's also a show of their commitment to the television business. However, without further relaxation of FCC ownership rules, there will be fewer opportunities for these groups to continue such rapid growth.

The top groups' strategic acquisitions are intended to improve revenue and cash flow and to increase the overall value of the group. For example, WBPG Terre Haute, Ind., fits neatly with LIN Television's other Indiana stations. Media General's acquisition of the NBC stations included several in the Southeast U.S., an area of the country where it has multiple properties and has been successful in this regional concentration.

Similarly, most of the stations acquired by Raycom are situated in the Midwest near other markets in which Raycom already competes.

But while these strong groups have made major commitments in the television industry with such strategic acquisitions, many more groups are being prevented from moving ahead.

Specifically, groups with properties in midsize and smaller markets recognize tremendous opportunities in acquiring other stations in their markets, but they cannot move forward because of continuing regulatory rules. Nearly three years after the FCC proposed ownership regulatory relief for TV stations in these markets, no final action has been taken, and the outlook for quick action remains bleak.

What would the environment look like without such strict ownership rules? The potential for in-market acquisitions would come at a time when station operations would highly benefit from real opportunities for growth.

Confronted with increased competition from many different sources, such as cable and Internet downloads, local TV broadcasters are severely challenged in finding opportunities. One possibility has been for stations to extend their brand name into other distribution channels, such as providing content to cellular phones and other portable devices. At the same time, local broadcasters could continue to extend their brand in their markets by airing news programming on additional, commonly owned stations. Other synergies, such as cross-promoting or cross-selling multiple local stations, could also result from the ownership of duopolies, leading to stronger growth.

Many larger groups have experience in making duopolies successful. The same groups, however, are in many markets where they have not doubled up.

In fact, no top-10 television group in terms of revenue has a majority of its stations in local ownership duopolies. It is clear that groups committed to being in the television-station business could provide more service, as well as become more profitable, if such opportunities would be allowed.

The increased dollar volume of television-station transactions after several very lean years is an encouraging sign. Established groups are making substantial financial commitments to this industry by buying stations that fit their strategic objectives.

At the same time, however, all television stations still face increased levels of competition. Without further relaxation of the local-ownership rules, future opportunities could likely disappear, the dollar volume of station transactions will once again fall, and the overall industry will be weaker. ■

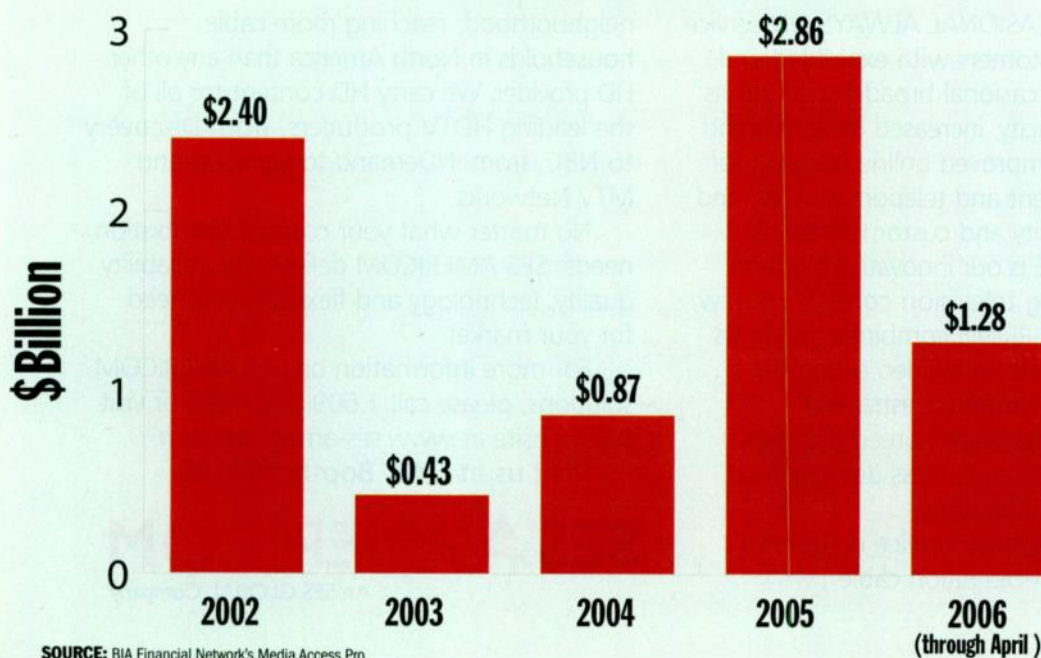


Fratrick is a VP of BIA Financial Network, a financial and strategic advisory firm serving the media and communications industry.

ANALYSIS

Out of the Doldrums in a Big Way

After some lean years, station sales are perking up again



SOURCE: BIA Financial Network's Media Access Pro

The Top 25 Station Groups

How They Rank and Why **Compiled by George Winslow**

B&C's Top 25 Station Groups are ranked according to the percentage of the U.S. TV homes they reach, as measured by Nielsen Media Research. In the tables below, a station's reach is calculated in two ways: according to FCC percent rules and total coverage. The FCC method, which is used to rank the groups, discounts by half the reach of UHF stations, those channel 14 and above. The total-coverage column in the ranking shows reach without the discount. If a group owns more than one station in the market, the additional stations' coverage is not counted in the group's total.

The data on the stations are provided to B&C by BIA Financial Network, which compiles the list of stations and computes coverage. The station listing includes deals announced prior to March 21, but some subsequently announced deals are noted. The list of stations for each group includes wholly owned stations and those run under local marketing agreements are included. Stations operated under joint marketing and programming agreements and time-brokerage deals are not included. Low-power stations, satellite stations, translators and stations that have only cable distribution are also excluded. As a result, the list may differ significantly from those on corporate Web sites.

Information on the company's additional media assets was collected from the companies themselves. Stations that announced by April 10 that they will become affiliates of The CW or My Network TV are noted. The abbreviation for the stock in publicly traded firms appears after the company's name.

Sources: B&C research, BIA Financial Network, Nielsen Media Research, company reports

1 CBS Corp. CBS

38.52% COVERAGE (FCC)
33 STATIONS
42.3535% COVERAGE (TOTAL)

CBS Corp. (CBS.A and CBS)
51 West 52nd St.
New York, NY 10019
Phone: (212) 975-4321
Web site: www.cbsCorp.com

SUMNER M. REDSTONE, chairman
LESLIE MOONVES, president/CEO
TOM KANE, president/CEO, CBS Television Stations

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC%	TOTAL%
WCBS	New York (CBS; 2)	1	6.693	6.693
KCBS	Los Angeles (CBS; 2)	2	5.024	5.024
KCAL	Los Angeles (Ind.; 9)	2		
WBBM	Chicago (CBS; 2)	3	3.113	3.113
KYW	Philadelphia (CBS; 3)	4	2.655	2.655
WPSG	Philadelphia (UPN; 57)	4		

WBZ	Boston (CBS; 4)	5	2.155	2.155
WSBK	Boston (UPN; 38)	5		
KPIX	San Francisco-Oakland (CBS; 5)	6	2.138	2.138
KBHK	San Francisco-Oakland (UPN; 44)	6		
KTVT	Dallas-Ft. Worth (CBS; 11)	7	2.120	2.120
KTXA	Dallas-Ft. Worth (UPN; 21)	7		
WUPA	Atlanta (UPN; 69)	9	1.903	0.951
WKBD	Detroit (UPN; 50)	11	1.757	0.878
WWJ	Detroit (CBS; 62)	11		
WTOG	Tampa-St Petersburg, Fla. (UPN; 44)	12	1.552	0.776
KSTW	Seattle-Tacoma (UPN; 11)	13	1.544	1.544
WCCO	Minneapolis-St. Paul (CBS; 4)	15	1.500	1.500
WFOR	Miami-Ft. Lauderdale (CBS; 4)	17	1.382	1.382
WBFS	Miami-Ft. Lauderdale (UPN; 33)	17		
KCNC	Denver (CBS; 4)	18	1.284	1.284
KOVR	Sacramento-Stockton, Calif. (CBS; 13)	19	1.221	1.221
KMAX	Sacramento-Stockton, Calif. (UPN; 31)	19		
KDKA	Pittsburgh (CBS; 2)	22	1.062	1.062
WNPA	Pittsburgh (UPN; 19)	22		
WJZ	Baltimore (CBS; 13)	24	0.988	0.988
KUTV	Salt Lake City (CBS; 2)	36	0.736	0.736
WTVX	West Palm Beach, Fla. (UPN,WB; 34)	38	0.682	0.341
WGNT	Norfolk-Portsmouth, Va. (UPN; 27)	42	0.640	0.320
WUPL	New Orleans (UPN; 54)	43	0.610	0.610
WLWC	Providence, R.I. (UPN,WB; 28)	51	0.581	0.290

KEYE	Austin, Texas (CBS; 42)	53	0.534	0.267
WFRV	Green Bay-Appleton, Wis. (CBS; 5)	69	0.393	0.393
WJMN	Marquette, Mich. (CBS; 3)	180	0.081	0.081

OTHER MEDIA INTERESTS: CBS Television Network; UPN; The CW; Showtime; CBS Paramount Television; King World; CBS Radio; CBS Outdoor; Simon & Schuster Inc.; CBS Consumer Products; CSTV Networks; CBS Digital Media (all the company's online activities, including CBS.com, CBSNews.com, CBS SportsLine.com)

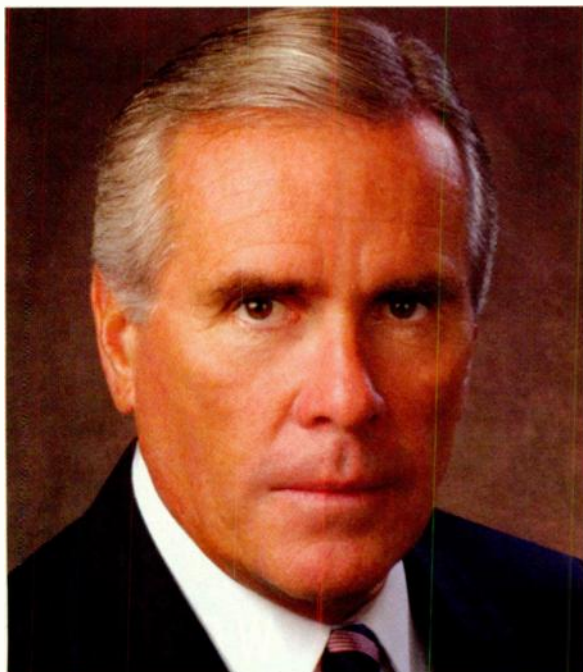
2 Fox TV Stations NWS

(SUBSIDIARY OF NEWS CORP. LTD.)
37.98% COVERAGE (FCC)
35 STATIONS
44.62% COVERAGE (TOTAL)

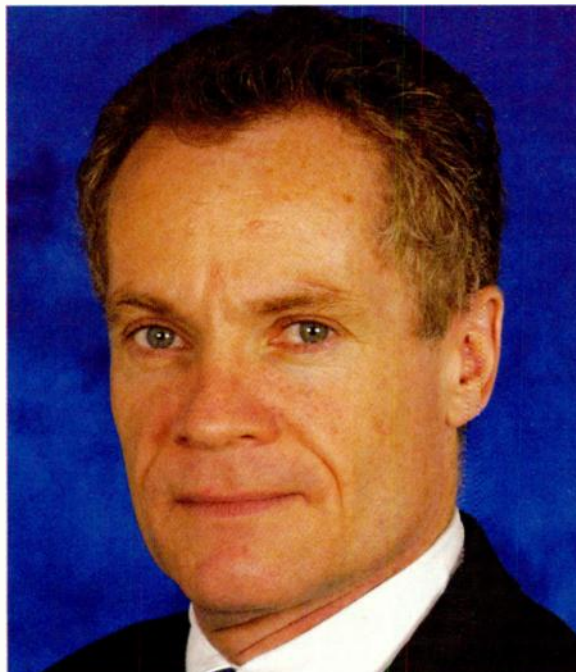
1999 S. Bundy Dr.
Los Angeles, CA 90025
Phone: (310) 584-2000
Fax: (310) 584-2087
Web site: fox.com

K. RUPERT MURDOCH, chairman, News Corp.
ROGER AILES, chairman of Fox TV stations
JACK ABERNETHY, CEO, Fox TV Stations
DENNIS SWANSON, president, station operations

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC%	TOTAL%
WNYW	New York (Fox; 5)	1	6.693	6.693
WWOR	New York (UPN; 9)†	1		
KTV	Los Angeles (Fox; 11)	2	5.024	5.024
KCOP	Los Angeles (UPN; 13)†	2		
WFLD	Chicago (Fox; 32)	3	3.113	1.557
WPWR	Chicago (UPN; 50)†	3		
WTFX	Philadelphia (Fox; 29)	4	2.655	1.328
WFXT	Boston (Fox; 25)	5	2.155	1.078
KDFW	Dallas-Ft. Worth (Fox; 4)	7	2.120	2.120
KDFI	Dallas-Ft. Worth (Ind.; 27)†	7		
WTTG	Washington (Fox; 5)	8	2.044	2.044
WDCA	Washington (UPN; 20)†	8		
WAGA	Atlanta (Fox; 5)	9	1.903	1.903
KTXH	Houston (UPN; 20)†	10	1.760	0.880
KRIV	Houston (Fox; 26)	10		
WJBK	Detroit (Fox; 2)	11	1.757	1.757
WTVT	Tampa-St Petersburg, Fla. (Fox; 13)	12	1.552	1.552
KSAZ	Phoenix (Fox; 10)	14	1.506	1.506
KUTP	Phoenix (UPN; 45)†	14		
KMSP	Minneapolis-St. Paul (Fox; 9)	15	1.500	1.500
WFTC	Minneapolis-St. Paul (UPN; 29)†	15		
WJW	Cleveland-Akron (Fox; 8)	16	1.399	1.399
KDVR	Denver (Fox; 31)	18	1.284	0.642
WOFL	Orlando-Daytona Beach, Fla. (Fox; 35)	20	1.221	0.611
WRBW	Orlando-Daytona Beach, Fla. (UPN; 65)†	20		
KTVI	St. Louis (Fox; 2)	21	1.109	1.109



Tom Kane, CBS Corp.



Jack Abernethy, Fox TV Stations

*Local marketing agreement **In the fall, will become a CW affiliate. †In the fall, will become a My Network TV affiliate. ‡Sale to Barrington Broadcasting Corp. pending. §Sale to Quincy Newspapers pending. ††In the fall, will become a CW digital affiliate. †††In the fall, will become a My Network TV digital affiliate. ††††In the fall, will have both a CW and a My Network digital affiliate

ABBREVIATIONS: Uni - Univision; Tel - Telemundo; i-ion; Rel - Religious; TLF - Telefutera; AZT - Azteca America; INS - Independent Spanish

A satellite is visible in the dark space above the curved horizon of the Earth. The Earth's surface is covered in a dense network of blue and white lines, representing a complex network of roads or infrastructure. The overall scene is set against the blackness of space.

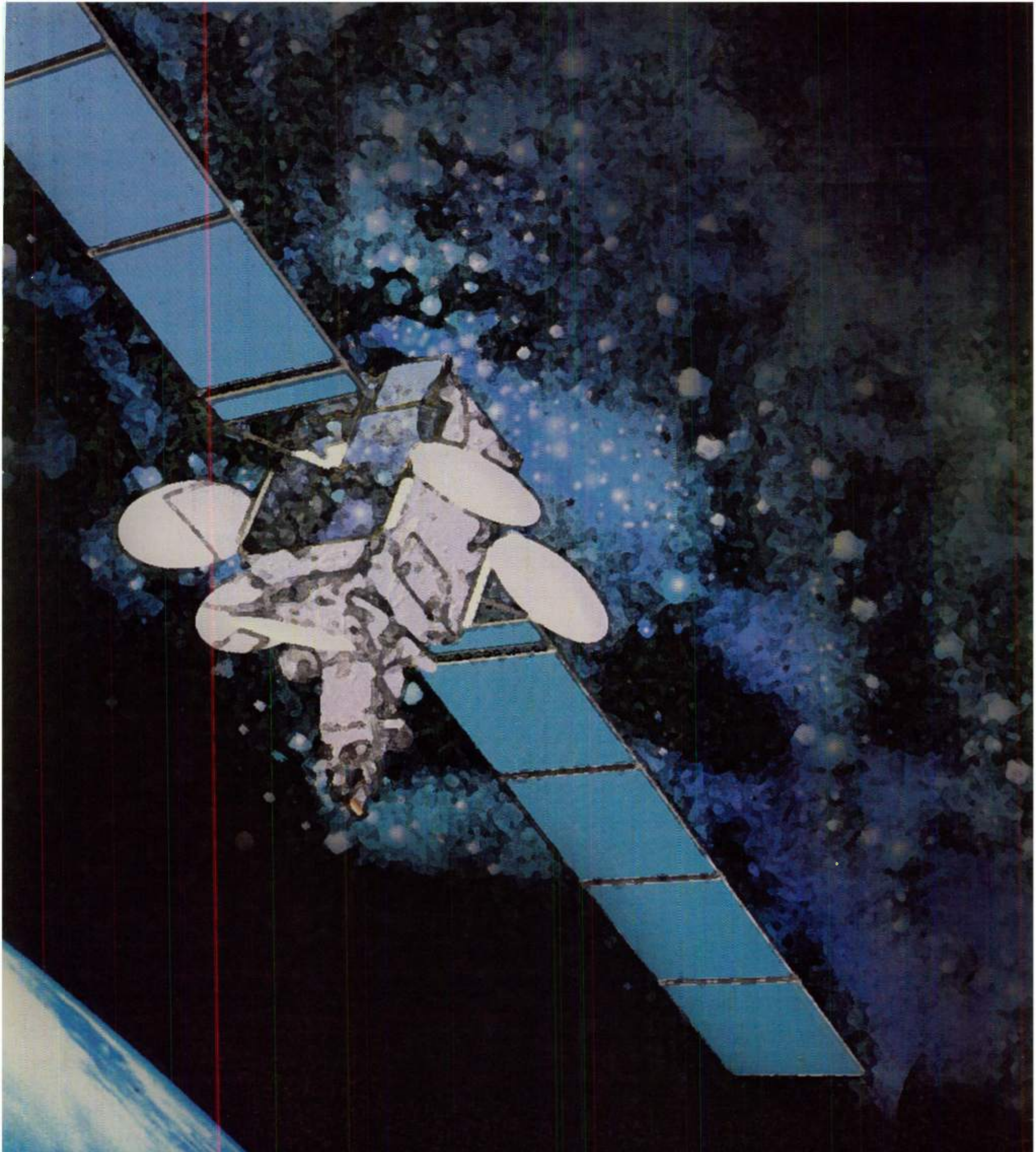
"There's A Lot Of Space Out There To Get Lost In..."

PANAMSAT

FOUND IN SPACE

ARE YOU GETTING LOST IN YOUR TERRESTRIAL NETWORKS?
LOOK UP TO THE SKIES AND FIND THE SOLUTION. SEE LIVE ON-DEMAND HDTV NEWS GATHERING IN ACTION!

VISIT US AT BOOTH #C1420 AND OUTDOOR DEMO AREA #OE300



*Quick
Spot* **HD**

PASport

PanAmSat

THE TOP 25 STATION GROUPS



Dean M. Goodman, Ion Media Networks

WUTB	Baltimore (UPN; 24)†	24	0.988	0.494
WDAF	Kansas City, Kan.-Mo. (Fox; 4)	31	0.820	0.820
WITI	Milwaukee (Fox; 6)	33	0.799	0.799
KSTU	Salt Lake City (Fox; 13)	36	0.736	0.736
WBRC	Birmingham, Ala. (Fox; 6)	40	0.651	0.651
WHBQ	Memphis, Tenn. (Fox; 13)	44	0.597	0.597
WGHP	Greensboro-High Point, N.C. (Fox; 8)	47	0.592	0.592
KTBC	Austin, Texas (Fox; 7)	53	0.534	0.534
WOGX	Gainesville, Fla. (Fox; 51)	162	0.106	0.053

OTHER MEDIA INTERESTS: Fox Television Network; MyNetworkTV; Fox Entertainment; Fox Television Studios; 20th Century Fox Television; Twentieth Television; 20th Century Fox; cable channels include Fox News Channel, Fuel, Fox Movie Channel, FX, Speed Channel, Fox College Sports, Fox Reality, Fuel TV, Fox Sports en Español, Fox Sports Net, Fox Soccer Channel, 50% of National Geographic Channel; largest shareholder in Gemstar-TV Guide International; controlling shareholder of DirecTV Group; international DTH platforms (BSkyB, Star TV, etc.); 175 newspapers; HarperCollins and other book imprints; MySpace.com; Internix; ign.com; Fox.com and Web sites for channels and newspapers

3 Ion Media Networks

31.30% COVERAGE (FCC)
54 STATIONS
62.60% COVERAGE (TOTAL)

601 Clearwater Park Rd.
West Palm Beach, Fla. 33401
Phone: (561) 659-4122
Fax: (561) 659-4252
Web site: www.ionmedia.tv

BRANDON BURGESS, CEO, Ion Media Networks
DEAN M. GOODMAN, president/COO, Ion Media Networks

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% TOTAL%	COVERAGE
WPXN	New York (i; 31)	1	6.693	3.347
KPXN	Los Angeles (i; 30)	2	5.024	2.512
WCPX	Chicago (i; 38)	3	3.113	1.557
WPPX	Philadelphia (i; 61)	4	2.655	1.328
WBPX	Boston (i; 68)	5	2.155	1.078
KKPX	San Francisco-Oakland (i; 65)	6	2.138	1.069
KPXD	Dallas-Ft. Worth (i; 68)	7	2.120	1.060
WPXW	Washington (i; 66)	8	2.044	1.022
WPXA	Atlanta (i; 14)	9	1.903	0.951
KPXB	Houston (i; 49)	10	1.760	0.880
WPXD	Detroit (i; 31)	11	1.757	0.878
WXPX	Tampa-St. Petersburg, Fla. (i; 66)	12	1.552	0.776
KWPX	Seattle-Tacoma (i; 33)	13	1.544	0.772
KPPX	Phoenix (i; 51)	14	1.506	0.753
KPXM	Minneapolis-St. Paul (i; 41)	15	1.500	0.750
WVPX	Cleveland-Akron (i; 23)	16	1.399	0.700
WPXM	Miami-Ft. Lauderdale (i; 35)	17	1.382	0.691

*Local marketing agreement **In the fall, will become a CW affiliate. †In the fall, will become a My Network TV affiliate. ‡Sale to Barrington Broadcasting Corp. pending. §Sale to Quincy Newspapers pending. ††In the fall, will become a CW digital affiliate. ‡‡In the fall, will become a My Network TV digital affiliate. ††‡‡In the fall, will have both a CW and a My Network digital affiliate

ABBREVIATIONS: Uni - Univision; Tel - Telemundo; i-ion; Rel - Religious; TLF - Teleturca; AZT - Azteca America; INS - Independent Spanish



Jay Ireland, NBC Universal

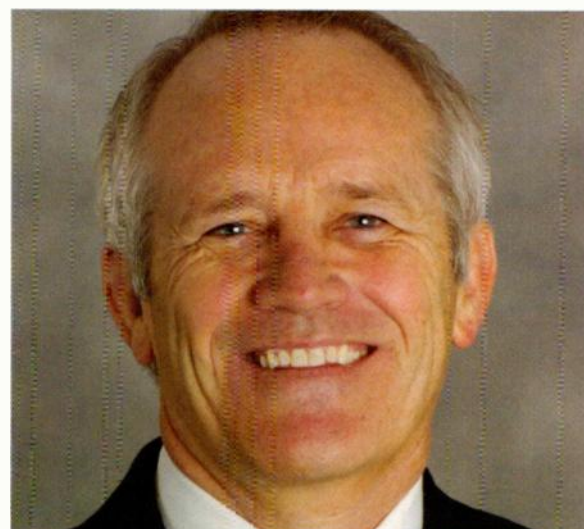
KPXC	Denver (i; 59)	18	1.284	0.642
KSPX	Sacramento-Stockton, Calif. (i; 29)	19	1.221	0.611
WOPX	Orlando-Daytona Beach, Fla. (i; 56)	20	1.221	0.611
KPXG	Portland, Ore. (i; 22)	23	0.998	0.499
WIPX	Indianapolis (i; 63)	25	0.956	0.478
WHPX	Hartford-New Haven, Conn. (i; 26)	28	0.919	0.460
WRPX	Raleigh-Durham, N.C. (i; 47)	29	0.894	0.447
WFPX	Raleigh-Durham, N.C. (i; 62)	29		
WNPX	Nashville, Tenn. (i; 28)	30	0.842	0.421
KPXE	Kansas City, Kan.-Mo. (i; 50)	31	0.820	0.410
WPXE	Milwaukee (i; 55)	33	0.799	0.399
KUPX	Salt Lake City (i; 16)	36	0.736	0.368
KPXL	San Antonio (i; 26)	37	0.690	0.345
WPXP	West Palm Beach, Fla. (i; 67)	38	0.682	0.341
WZPX	Grand Rapids, Mich. (i; 43)	39	0.664	0.332
WPXH	Birmingham, Ala. (i; 44)	40	0.651	0.325
WPXV	Norfolk-Portsmouth, Va. (i; 49)	42	0.640	0.320
KOPX	Oklahoma City (i; 50)	62	0.594	0.297
WGPX	Greensboro-High Point, N.C. (i; 16)	47	0.592	0.296
WPXJ	Buffalo, N.Y. (i; 51)	49	0.584	0.292
WPXQ	Providence, R.I. (i; 69)	51	0.581	0.290
WPXC	Jacksonville, Fla. (i; 21)	52	0.566	0.283
WQPX	Wilkes-Barre-Scranton, Pa. (i; 64)	54	0.534	0.267
WNEP*	Wilkes-Barre-Scranton (ABC; 16)	54		
WYPX	Albany-Schenectady, N.Y. (i; 55)	55	0.501	0.250
WPXK	Knoxville, Tenn. (i; 54)	58	0.468	0.234
KTPX	Tulsa, Okla. (i; 44)	61	0.463	0.231
WUPX	Lexington, Ky. (i; 67)	63	0.435	0.217
WLPX	Charleston-Huntington, W.Va. (i; 29)	64	0.434	0.217
WPXR	Roanoke-Lynchburg, Va. (i; 38)	68	0.399	0.200
KPXO	Honolulu (i; 66)	72	0.377	0.188
KFPX	Des Moines-Ames, Iowa (i; 39)	73	0.376	0.188
WSPX	Syracuse, N.Y. (i; 56)	76	0.361	0.181
KGPX	Spokane, Wash. (i; 34)	78	0.354	0.177
KPXR	Cedar Rapids-Waterloo, Iowa (i; 48)	88	0.300	0.150
WEPX	Greenville-New Bern, N.C. (i; 38)	105	0.246	0.123
WTPX	Wausau-Rhineland, Wis. (i; 46)	134	0.166	0.083

OTHER MEDIA INTERESTS: Low-power TV stations; i network

4 NBC Universal

(SUBSIDIARY OF GENERAL ELECTRIC CO., 80% OWNER; 20% OWNED BY VIVENDI UNIVERSAL)
29.77% COVERAGE (FCC)
26 STATIONS
34.38% COVERAGE (TOTAL)

30 Rockefeller Plaza
New York, NY 10112
Phone: (212) 664-4444
Fax: (212) 664-4085
Web site: nbc.com



John Reardon, Tribune

JEFFREY IMMELT, chairman/CEO, GE
BOB WRIGHT, vice-chairman/executive officer, GE;
chairman/CEO, NBC Universal
JAY IRELAND, president, NBC Universal Television Stations

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% TOTAL%	COVERAGE
WNBC	New York (NBC; 4)	1	6.693	6.693
WUJU	New York (Tel.; 47)	1		
KNBC	Los Angeles (NBC; 4)	2	5.024	5.024
KWHY	Los Angeles (Tel.; 22)	2		
KVEA	Los Angeles (Tel.; 52)	2		
WMAQ	Chicago (NBC; 5)	3	3.113	3.113
WSNS	Chicago (Tel.; 44)	3		
WCAU	Philadelphia (NBC; 10)	4	2.655	2.655
WNEU	Boston (Tel.; 60)	5	2.155	1.078
KNTV	San Francisco-Oakland (NBC; 11)	6	2.138	2.138
KSTS	San Francisco-Oakland (Tel.; 48)	6		
KXAS	Dallas-Ft. Worth (NBC; 5)	7	2.120	2.120
KXTX	Dallas-Ft. Worth (Tel.; 39)	7		
WRBC	Washington (NBC; 4)	8	2.044	2.044
KTMD	Houston (Tel.; 47)	10	1.760	0.880
WTVJ	Miami-Ft. Lauderdale (NBC; 6)	17	1.382	1.382
WSCV	Miami-Ft. Lauderdale (Tel.; 51)	17		
KMAS	Denver (Tel.; 24)	18	1.284	0.642
KDEN	Denver (Ind.; 25)	18		
KNSD	San Diego (NBC; 39)	26	0.931	0.466
WVIT	Hartford-New Haven, Conn. (NBC; 30)	28	0.919	0.460
KVDA	San Antonio (Tel.; 60)	37	0.690	0.345
KBLR	Las Vegas (Tel.; 39)	48	0.591	0.295
KNSO	Fresno-Visalia, Calif. (Tel.; 51)	56	0.495	0.248
KHRR	Tucson, Ariz. (Tel.; 40)	71	0.383	0.191
WKAQ	San Juan, P.R. (Tel.; 2)	999		

OTHER MEDIA INTERESTS: NBC TV Network; Spanish-language Telemundo network; NBC Universal Television Studios; NBC Universal Television Distribution; Universal Pictures; cable channels include Bravo, Sci Fi Channel, USA Networks, Universal HD, CNBC, MSNBC (with Microsoft Inc.), A&E Television Networks (joint venture with Disney and Hearst), mun2, and Telemundo International; GE Equity and NBC Universal own 40% of ShopNBC; Universal Parks and Resorts; many Web sites tied to channels and products

5 Tribune

29.98% COVERAGE (FCC)
26 STATIONS
40.23% COVERAGE (TOTAL)

435 N. Michigan Ave., Ste. 1800
Chicago, IL 60611
Phone: (312) 222-3333
Fax: (312) 329-0611
Web site: tribune.com

DENNIS J. FITZSIMONS, chairman/CEO, Tribune Co.
JOHN E. REARDON, president, Tribune Broadcasting Co.

THE TOP 25 STATION GROUPS

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WPIX	New York (WB; 11)**	1	6.693	6.693
KTLA	Los Angeles (WB; 5)**	2	5.024	5.024
WGN	Chicago (WB; 9)**	3	3.113	3.113
WPHL	Philadelphia (WB; 17)	4	2.655	1.328
WLVI	Boston (WB; 56)**	5	2.155	1.078
KDAF	Dallas-Ft. Worth (WB; 33)**	7	2.120	1.060
WBDC	Washington (WB; 50)**	8	2.044	1.022
WATL	Atlanta (WB; 36)	9	1.903	0.951
KHQB	Houston (WB; 39)**	10	1.760	0.880
KCPQ	Seattle-Tacoma (Fox; 13)	13	1.544	1.544
KTWB	Seattle-Tacoma (WB; 22)	13		
WBZL	Miami-Ft. Lauderdale (WB; 39)**	17	1.382	0.691
KWGN	Denver (WB; 2)**	18	1.284	1.284
KTXL	Sacramento-Stockton, Calif. (Fox; 40)	19	1.221	0.611
KPLR	St. Louis (WB; 11)**	21	1.109	1.109
KWBP	Portland, Ore. (WB; 32)**	23	0.998	0.499
WTTV	Indianapolis (WB; 4)**	25	0.956	0.956
WXIN	Indianapolis (Fox; 59)	25		
KSWB	San Diego (WB; 69)**	26	0.931	0.466
WTTX	Hartford-New Haven, Conn. (WB; 20)**	28	0.919	0.460
WVIC	Hartford-New Haven, Conn. (Fox; 61)	28		
WXMI	Grand Rapids, Mich. (Fox; 17)	39	0.664	0.332
WPMT	Harrisburg-Lancaster, Pa. (Fox, WB; 43)	41	0.642	0.321
WGND	New Orleans (ABC; 26)	43	0.610	0.305
WNOL	New Orleans (WB; 38)**	43		
WEWB	Albany-Schenectady, N.Y. (WB; 45)**	55	0.501	0.250

OTHER MEDIA INTERESTS: Tribune Entertainment; The WB Television Network (22%); TV Food Network (31%); Comcast SportsNet Chicago (25%); Tribune Media Services; CLTV Chicago cable news channel; Central Florida News Channel 13 (partnership with Time Warner); WGN(AM) Chicago; Superstation WGN; 11 English-language daily newspapers (including *Chicago Tribune*, *Newsday* and *Los Angeles Times*); Spanish-language newspapers in New York, Los Angeles, Florida and Chicago; 50% of Knight-Ridder Information Systems; CareerBuilder (33%); Classified Ventures (28%); ShopLocal (33%); Topix.net (25%); Tribune Interactive

6 ABC

(SUBSIDIARY OF WALT DISNEY CO.)
23.34% COVERAGE (FCC)
10 STATIONS
23.59% COVERAGE (TOTAL)

77 W. 66th St.
New York, NY 10023
Phone: (212) 456-7777
Fax: (212) 456-6850
Web site: abc.com

ROBERT IGER, president/CEO, Disney
GEORGE BODENHEIMER, co-chair, Disney Media

Networks; president, ESPN Inc./ABC Sports
ANNE SWEENEY, co-chair, Disney Media Networks;
president, Disney-ABC Television Group
WALTER LISS, president, ABC Owned Television Stations

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WABC	New York (ABC; 7)	1	6.693	6.693
KABC	Los Angeles (ABC; 7)	2	5.024	5.024
WLS	Chicago (ABC; 7)	3	3.113	3.113
WPVI	Philadelphia (ABC; 6)	4	2.655	2.655
KGO	San Francisco-Oakland (ABC; 7)	6	2.138	2.138
KTRK	Houston (ABC; 13)	10	1.760	1.760
WTVD	Raleigh-Durham, N.C. (ABC; 11)	29	0.894	0.894
KFSN	Fresno-Visalia, Calif. (ABC; 30)	56	0.495	0.248
WJRT	Flint-Saginaw-Bay City, Mich. (ABC; 12)	65	0.432	0.432
WTVG	Toledo, Ohio (ABC; 13)	70	0.387	0.387

OTHER MEDIA INTERESTS: ABC TV Network; 72 radio stations; ABC News Radio; ESPN Radio; Radio Disney; ABC Entertainment TV Group (production and prime time development); Walt Disney Television International; Touchstone Television; Buena Vista Television; Buena Vista Television International; cable networks include Disney Channel, Toon Disney, ABC Family, SOAPnet, 80% of ESPN, 50% of Lifetime Television (with Hearst Corp.), 39.6% of E! Entertainment Television, A&E Television Networks (joint venture with NBC and Hearst); Walt Disney Pictures; Touchstone Pictures; Miramax Films; Buena Vista Motion Picture Group; Disney Parks & Resorts; Hyperion Books; Online interests include ABC Multimedia Group, ABC.com, ABCNews.com, ESPN.com, Disney.go.com.

7 UNIVISION

22.79% COVERAGE (FCC)
39 STATIONS
43.68% COVERAGE (TOTAL)

5999 Center Dr.
Los Angeles, CA 90045
Phone: (310) 216-3434
Fax: (310) 348-3459
Web site: univision.com

A. JERROLD PERENCHIO, chairman/CEO, Univision Communications
RAY RODRIGUEZ, president/COO, Univision Communications
MICHAEL WORTSMAN, president/COO, Univision TV Group

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WXTV	New York (Uni.; 41)	1	6.693	3.347
WFUT	New York (TLF; 68)	1		
KMEX	Los Angeles (Uni.; 34)	2	5.024	2.512
KFTR	Los Angeles (TLF; 46)	2		
WXFT	Chicago (TLF; 60)	3	3.113	1.557
WGBO	Chicago (Uni.; 66)	3		

WUVP	Philadelphia (Uni.; 65)	4	2.655	1.328
WUTF	Boston (TLF; 66)	5	2.155	1.078
KDTV	San Francisco-Oakland (Uni.; 14)	6	2.138	1.069
KFSF	San Francisco-Oakland (TLF; 66)	6		
KUVN	Dallas-Ft. Worth (Uni.; 23)	7	2.120	1.060
KSTR	Dallas-Ft. Worth (TLF; 49)	7		
WFDC	Washington (TLF; 14)	8	2.044	1.022
WUUG	Atlanta (Uni.; 34)	9	1.903	0.951
KXLN	Houston (Uni.; 45)	10	1.760	0.880
KFTH	Houston (TLF; 67)	10		
WFTT	Tampa-St Petersburg, Fla. (TLF; 50)	12	1.552	0.776
KFPH	Phoenix (TLF; 13)	14	1.506	1.506
KTWV	Phoenix (Uni.; 33)	14		
WQHS	Cleveland-Akron (Uni.; 61)	16	1.399	0.700
WLTV	Miami-Ft. Lauderdale (Uni.; 23)	17	1.382	0.691
WAMI	Miami-Ft. Lauderdale (TLF; 69)	17		
KTFD	Denver (TLF; 14)	18	1.284	0.642
KCEC*	Denver (Uni.; 50)	18		
KUVS	Sacramento-Stockton, Calif. (Uni.; 19)	19	1.221	0.611
KTFK	Sacramento-Stockton, Calif. (TLF; 64)	19		
WOTF	Orlando-Daytona Beach, Fla. (TLF; 43)	20	1.221	0.611
WUVC	Raleigh-Durham, N.C. (Uni.; 40)	29	0.894	0.447
KUTH	Salt Lake City (Uni.; 32)	36	0.736	0.368
KWEX	San Antonio (Uni.; 41)	37	0.690	0.345
KTFQ	Albuquerque-Santa Fe, N.M. (TLF; 14)	46	0.593	0.297
KAKW	Austin, Texas (Uni.; 62)	53	0.534	0.267
KFTV	Fresno-Visalia, Calif. (Uni.; 21)	56	0.495	0.248
KFTF	Fresno-Visalia (TLF; 61)	56		
KFTU	Tucson, Ariz. (TLF; 3)	71	0.383	0.383
KUVE	Tucson (Uni.; 46)	71		
KUVI	Bakersfield, Calif. (UPN; 45)	128	0.183	0.092
WLIJ	San Juan, P.R. (Uni.; 11)	999		
WSTE*	San Juan, P.R. (TLF; 7)	999		

OTHER MEDIA INTERESTS: Spanish-language TV networks Univision and TeleFutura; cable network Galavisión; 14.9% of TV-radio group Entravision Communications; Univision Radio (owns or programs 69 stations); 50% of TuTV (five Spanish-language cable networks); Univision Music Group; and Univision Online

8 GANNETT

17.75% COVERAGE (FCC)
21 STATIONS
17.92% COVERAGE (TOTAL)

7950 Jones Branch Dr.
McLean, VA 22107
Phone: (703) 854-6000
Fax: (703) 854-2002
Web site: www.gannett.com

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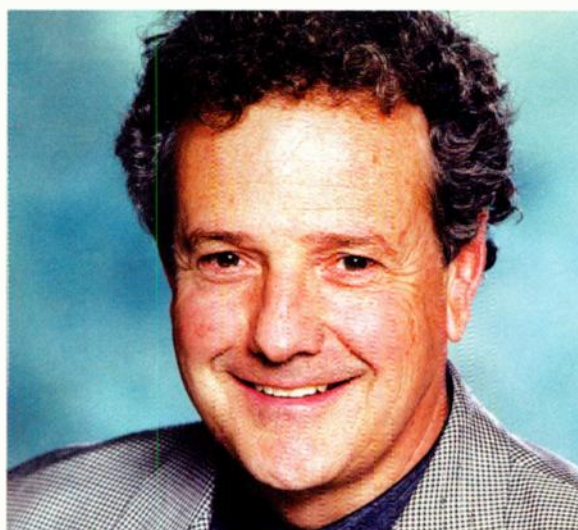
TANDBERG television

World Radio History

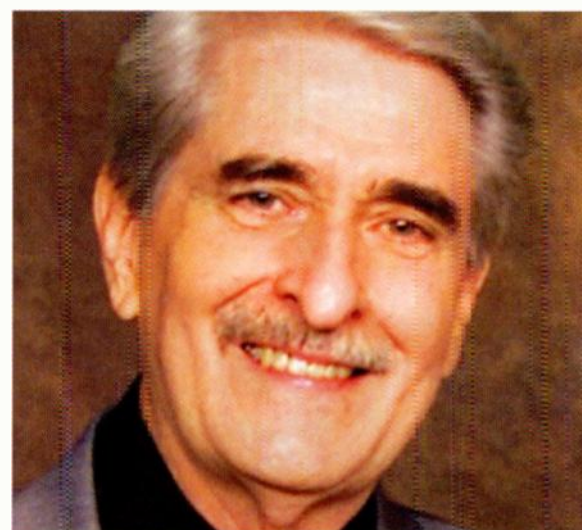
THE TOP 25 STATION GROUPS



Walter Liss, ABC



Roger Ogden, Gannett



Paul F. Crouch, Trinity Broadcasting

DOUGLAS H. MCCORKINDALE, chairman, Gannett Co. Inc.
CRAIG A. DUBOW, president/CEO, Gannett Co. Inc.
ROGER L. OGDEN, president & CEO, Gannett Broadcasting

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WUSA	Washington (CBS; 9)	8	2.044 2.044
WXIA	Atlanta (NBC; 11)	9	1.903 1.903
WTSP	Tampa-St Petersburg, Fla. (CBS; 10)	12	1.552 1.552
KPNX	Phoenix (NBC; 12)	14	1.506 1.506
KARE	Minneapolis-St. Paul (NBC; 11)	15	1.500 1.500
WKYC	Cleveland-Akron (NBC; 3)	16	1.399 1.399
KUSA	Denver (NBC; 9)	18	1.284 1.284
KTVD	Denver (UPN; 20)	18	
KXTV	Sacramento-Stockton, Calif. (ABC; 10)	19	1.221 1.221
KSDK	St. Louis (NBC; 5)	21	1.109 1.109
WZZM	Grand Rapids, Mich. (ABC; 13)	39	0.664 0.664
WFMY	Greensboro-High Point, N.C. (CBS; 2)	47	0.592 0.592
WGRZ	Buffalo (NBC; 2)	49	0.584 0.584
WTLV	Jacksonville, Fla. (NBC; 12)	52	0.566 0.566
WJXX	Jacksonville, Fla. (ABC; 25)	52	
KTHV	Little Rock-Pine Bluff, Ark. (CBS; 11)	57	0.482 0.482
WBIR	Knoxville, Tenn. (NBC; 10)	58	0.468 0.468
WCSH	Portland-Auburn, Me. (NBC; 6)	74	0.369 0.369
WLTX	Columbia, S.C. (CBS; 19)	83	0.338 0.169
WMAZ	Macon, Ga. (CBS; 13)	120	0.209 0.209
WLBZ	Bangor, Me. (NBC; 2)	151	0.130 0.130

OTHER MEDIA INTERESTS: 90 daily U.S. newspapers, including USA Today and USA Weekend, and more than 1,000 non-daily publications; Newsquest plc (more than 300 newspapers in the UK, including 17 dailies). Online interests: usatoday.com and many other Web sites linked to TV stations and newspapers

9 TRINITY

16.96% COVERAGE (FCC)
 23 STATIONS
 33.92% COVERAGE (TOTAL)

Private

2442 Michelle Dr.
 Tustin, CA 92780
 Phone: (714) 832-2950
 Fax: (714) 665-2191
 Web site: www.tbn.org

PAUL F. CROUCH, president
AL BROWN, chief financial officer

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WTBY	New York (TBN; 54)	1	6.693 3.347
KTBN	Los Angeles (TBN; 40)	2	5.024 2.512
WWTO	Chicago (Ind.; 35)	3	3.113 1.557
WGTW	Philadelphia (Ind.; 48)	4	2.655 1.328

*Local marketing agreement **In the fall, will become a CW affiliate. †In the fall, will become a My Network TV affiliate. ‡Sale to Barrington Broadcasting Corp. pending. §Sale to Quincy Newspapers pending. ††In the fall, will become a CW digital affiliate. †††In the fall, will become a My Network TV digital affiliate. †††§In the fall, will have both a CW and a My Network digital affiliate

ABBREVIATIONS: Uni = Univision; Tel = Telemundo; i-ion; Rel = Religious; TLF = Teleturkey; AZT = Azteca America; INS = Independent Spanish

KDTX	Dallas-Ft. Worth (Ind.; 58)	7	2.120 1.060
WHSB	Atlanta (TBN; 63)	9	1.903 0.951
KTBW	Seattle-Tacoma (TBN; 20)	13	1.544 0.772
KPAZ	Phoenix (TBN; 21)	14	1.506 0.753
WDLI	Cleveland-Akron (Ind.; 17)	16	1.399 0.700
WHFT	Miami-Ft. Lauderdale (Ind.; 45)	17	1.382 0.691
WCLJ	Indianapolis (Ind.; 42)	25	0.956 0.478
WPGD	Nashville, Tenn. (TBN; 50)	30	0.842 0.421
WTJP	Birmingham, Ala. (TBN; 60)	40	0.651 0.325
WBUY	Memphis, Tenn. (Ind.; 40)	44	0.597 0.299
KTBO	Oklahoma City (TBN; 14)	45	0.594 0.297
KNAT	Albuquerque-Santa Fe, N.M. (Ind.; 23)	46	0.593 0.297
WKOI	Dayton, Ohio (TBN; 43)	59	0.466 0.233
KDOR	Tulsa, Okla. (TBN; 17)	61	0.463 0.231
WMPV	Mobile, Ala.-Pensacola, Fla. (Ind.; 21)	62	0.455 0.227
KAAB	Honolulu (Ind.; 26)	72	0.377 0.188
WELF	Chattanooga, Tenn. (TBN; 23)	86	0.321 0.161
WMCF	Montgomery, Ala. (TBN; 45)	116	0.222 0.111
KTAJ	St. Joseph, Mo. (TBN; 16)	201	0.042 0.021

OTHER MEDIA INTERESTS: more than 240 low-power TV stations; cable channels TBN, The Church Channel, TBN Enlace USA, JCTV, TBN Europe, TBN Africa, TBN Asia-South Pacific; Trinity Christian Center International; Trinity Music City, USA; International Production Center; TBN Films; Smile of a Child; TBN Radio Paradise; KTBN short-wave radio

10 HEARST-ARGYLE

(72% OWNED BY HEARST CORP.)
 15.38% COVERAGE (FCC)
 27 STATIONS
 15.94% COVERAGE (TOTAL)

HTV

888 7th Ave.
 New York, NY 10106
 Phone: (212) 887-6800
 Fax: (212) 887-6875
 Web site: hearstargyle.com

VICTOR GANZI, president/CEO, Hearst Corp.; chairman,
 Hearst-Argyle Television
DAVID BARRETT, president/CEO, Hearst-Argyle Television

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WCVB	Boston (ABC; 5)	5	2.155 2.155
WMUR	Boston (ABC; 9)	5	
KCRA	Sacramento-Stockton, Calif. (NBC; 3)	19	1.221 1.221
KQCA	Sacramento-Stockton (WB; 58)	19	
WESH	Orlando-Daytona Beach, Fla. (NBC; 2)	20	1.221 1.221
WTAE	Pittsburgh (ABC; 4)	22	1.062 1.062
WBAL	Baltimore (NBC; 11)	24	0.988 0.988
KMBC	Kansas City, Kan.-Mo. (ABC; 9)	31	0.820 0.820
KCWE	Kansas City, Kan.-Mo. (UPN; 29)**	31	
WISN	Milwaukee (ABC; 12)	33	0.799 0.799

WLWT	Cincinnati (NBC; 5)	34	0.799 0.799
WYFF	Greenville, S.C.-Asheville, N.C. (NBC; 4)	35	0.740 0.740
WGAL	Harrisburg-Lancaster, Pa. (NBC; 8)	41	0.642 0.642
WDSU	New Orleans (NBC; 6)	43	0.610 0.610
WPXL*	New Orleans (i; 49)	43	
KOCO	Oklahoma City (ABC; 5)	45	0.594 0.594
KOAT	Albuquerque-Santa Fe, N.M. (ABC; 7)	46	0.593 0.593
WXII	Greensboro-High Point, N.C. (NBC; 12)	47	0.592 0.592
WLKY	Louisville, Ky. (CBS; 32)	50	0.583 0.292
KITV	Honolulu (ABC; 4)	72	0.377 0.377
KCCI	Des Moines-Ames, Iowa (CBS; 8)	73	0.376 0.376
WMTW	Portland-Auburn, Me. (ABC; 8)	74	0.369 0.369
KETV	Omaha, Neb. (ABC; 7)	75	0.363 0.363
WAPT	Jackson, Miss. (ABC; 16)	89	0.298 0.149
WPTZ	Burlington, Vt.-Plattsburgh, N.Y. (NBC; 5)	90	0.296 0.296
KHBS	Ft. Smith-Fayetteville, Ark. (ABC; 40)	104	0.248 0.124
KSBW	Monterey-Salinas, Calif. (NBC; 8)	125	0.198 0.198

OTHER MEDIA INTERESTS: 2 radio stations; program and syndication partner with NBC Universal Television Distribution; online interests include ProAct Technologies Corp. (personal-finance/human-resources Web site); about 24% of Internet Broadcasting Systems Inc. (site developer). Parent Hearst Corp. owns Hearst Entertainment, 50% of Lifetime Television (joint venture with Disney), New England Cable News (with MediaOne), 20% of ESPN, A&E Television Networks (joint venture with NBC and Disney); newspapers, monthly consumer magazines including Esquire, Town & Country, Good Housekeeping, Harper's Bazaar

11 E.W. SCRIPPS

13.97% COVERAGE (FCC)
 15 STATIONS
 21.85% COVERAGE (TOTAL)

SSP

312 Walnut St.
 Scripps Center 2800
 Cincinnati, OH 45202
 Phone: (513) 977-3000
 Fax: (513) 977-3721
 Web site: scripps.com

WILLIAM R. BURLEIGH, chairman
KENNETH W. LOWE, president/CEO
WILLIAM B. PETERSON, senior VP, Television Station Group

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WSAH††	New York (SHP; 43)	1	6.693 3.347
WMFP††	Boston (SHP; 62)	5	2.155 1.078
KCNS	San Francisco (SHP; 38)	6	2.138 1.069
WXYZ	Detroit (ABC; 7)	11	1.757 1.757
WFTS	Tampa-St Petersburg, Fla. (ABC; 28)	12	1.552 0.776
KNXV	Phoenix (ABC; 15)	14	1.506 0.753
WEWS	Cleveland-Akron (ABC; 5)	16	1.399 1.399
WOAC†	Cleveland-Akron (SHP; 67)	16	
WMAR	Baltimore (ABC; 2)	24	0.988 0.988
WRAY††	Raleigh-Durham, N.C.	29	0.894 0.447
KMCI	Kansas City, Kan.-Mo. (Ind.; 38)	31	0.820 0.410

THE TOP 25 STATION GROUPS



David Barrett, Hearst-Argyle



William B. Peterson, E.W. Scripps



Dunia Shive, Belo Corp.

KSHB	Kansas City, Kan.-Mo. (NBC; 41)	31		
WCPO	Cincinnati (ABC; 9)	34	0.799	0.799
WPTV	West Palm Beach, Fla. (NBC; 5)	38	0.682	0.682
KJRH	Tulsa, Okla. (NBC; 2)	61	0.463	0.463

OTHER MEDIA INTERESTS: Cable networks: HGTV, Food Network, DIY Network, Fine Living and Great American Country, plus stake in Sports South; TV retailer Shop At Home Network; United Media; 28 daily and community newspapers; Scripps Howard News Service; online interests include: Shopzilla, uSwitch, hgtv.com, HGTVPro.com, HGTVKitchenDesign.com, FoodNetwork.com, diy.net.com, fineliving.com and comics.com. ††Owned through Shop at Home SHP = Shop at Home programming

12 BELO CORP.

13.24% COVERAGE (FCC)
21 STATIONS
13.97% COVERAGE (TOTAL)

B.L.

P.O. Box 655237
Dallas, TX 75265
Phone: (214) 977-6606
Fax: (214) 977-6603
Web site: belo.com

ROBERT W. DECHERD, chairman/president/CEO
DUNIA SHIVE, president, media operations

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WFAA	Dallas-Ft. Worth (ABC; 8)	7	2.120 2.120
KHOU	Houston (CBS; 11)	10	1.760 1.760
KING	Seattle-Tacoma (NBC; 5)	13	1.544 1.544
KONG	Seattle-Tacoma (Ind.; 16)	13	
KTVK	Phoenix (Ind.; 3)	14	1.506 1.506
KASW	Phoenix (WB; 61)**	14	
KMOV	St. Louis (CBS; 4)	21	1.109 1.109
KGW	Portland, Ore. (NBC; 8)	23	0.998 0.998
WCNC	Charlotte, N.C. (NBC; 36)	27	0.926 0.463
KENS	San Antonio (CBS; 5)	37	0.690 0.690
KBEJ*	San Antonio (UPN; 2)**	37	
WVEC	Norfolk-Portsmouth, Va. (ABC; 13)	42	0.640 0.640
WWL	New Orleans (CBS; 4)	43	0.610 0.610
WHAS	Louisville, Ky. (ABC; 11)	50	0.583 0.583
KYUE	Austin, Texas (ABC; 24)	53	0.534 0.267
KMSB	Tucson, Ariz. (Fox; 11)	71	0.383 0.383
KTTU	Tucson (UPN; 18)†	71	
KREM	Spokane, Wash. (CBS; 2)	78	0.354 0.354
KSKN	Spokane (WB; 22)**	78	
KTVB	Boise, Idaho (NBC; 7)	119	0.209 0.209

OTHER MEDIA INTERESTS: Low-power TV stations; daily newspapers including *The Dallas Morning News*, *Providence Journal*, *The Press-Enterprise* (Riverside, Calif.) and *Denton (Texas) Record-Chronicle*; NorthWest Cable News, Texas Cable News and operates 5 other local cable news channels; more than 30 Web sites affiliated with its newspaper and TV properties

13 SINCLAIR

12.48% COVERAGE (FCC)
57 STATIONS
21.85% COVERAGE (TOTAL)

SBGI

10706 Beaver Dam Rd.
Hunt Valley, MD 21030
Phone: (410) 568-1500
Fax: (410) 568-1533
Web site: sbgi.net

DAVID D. SMITH, president/CEO
STEVEN M. MARKS, COO, Television

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WTTA	Tampa-St Petersburg, Fla. (WB; 38)†	12	1.552 0.776
KMWB	Minneapolis-St. Paul (WB; 23)	15	1.500 0.750
KDNL	St. Louis (ABC; 30)	21	1.109 0.554
WCWB	Pittsburgh (WB; 22)†	22	1.062 0.531
WPGH	Pittsburgh (Fox; 53)	22	
WBFF	Baltimore (Fox; 45)	24	0.988 0.494
WNUV*	Baltimore (WB; 54)	24	
WLFL	Raleigh-Durham, N.C. (WB; 22)	29	0.894 0.447
WRDC	Raleigh-Durham, N.C. (UPN; 28)†	29	
WZTV	Nashville, Tenn. (Fox; 17)	30	0.842 0.421
WUXP	Nashville, Tenn. (UPN; 30)†	30	
WNAB	Nashville, Tenn. (WB; 58)	30	
WSYX	Columbus, Ohio (ABC; 6)	32	0.809 0.809
WTTE*	Columbus, Ohio (Fox; 28)	32	
WVTV	Milwaukee (WB; 18)	33	0.799 0.399
WCGV	Milwaukee (UPN; 24)†	33	
WSTR	Cincinnati (WB; 64)†	34	0.799 0.399
WLOS	Greenville, S.C.-Asheville, N.C. (ABC; 13)	35	0.740 0.740
WBSC*	Greenville, S.C.-Asheville, N.C. (WB; 40)†	35	
KABB	San Antonio (Fox; 29)	37	0.690 0.345
KRRT	San Antonio (WB; 35)†	37	
WTTO	Birmingham, Ala. (WB; 21)	40	0.651 0.325
WABM	Birmingham, Ala. (UPN; 68)†	40	
WTVZ	Norfolk-Portsmouth, Va. (WB; 33)†	42	0.640 0.320
KOKH	Oklahoma City (Fox; 25)	45	0.594 0.297
KOCB	Oklahoma City (WB; 34)	45	
WXLV	Greensboro-High Point, N.C. (ABC; 45)	47	0.592 0.296
WUPN	Greensboro-High Point, N.C. (UPN; 48)†	47	
KVWB	Las Vegas (WB; 21)†	48	0.591 0.295
KFBT	Las Vegas (Ind.; 33)	48	
WUTV	Buffalo, N.Y. (Fox; 29)	49	0.584 0.292
WNYO	Buffalo, N.Y. (WB; 49)†	49	
WKEF	Dayton, Ohio (ABC; 22)	59	0.466 0.233
WRGT*	Dayton, Ohio (Fox; 45)	59	
WRLH	Richmond-Petersburg, Va. (Fox; 35)	60	0.464 0.232
WEAR	Mobile, Ala.-Pensacola, Fla. (ABC; 3)	62	0.455 0.455
WFGX	Mobile, Ala.-Pensacola, Fla. (Ind.; 35)†	62	
WDKY	Lexington, Ky. (Fox; 56)	63	0.435 0.217

WCHS	Charleston-Huntington, W.Va. (ABC; 8)	64	0.434 0.434
WVAH*	Charleston-Huntington, W.Va. (Fox; 11)	64	
WSMH	Flint-Saginaw-Bay City, Mich. (Fox; 66)	65	0.432 0.216
KDSM	Des Moines-Ames, Iowa (Fox; 17)	73	0.376 0.188
WGME	Portland-Auburn, Me. (CBS; 13)	74	0.369 0.369
WSYT	Syracuse, N.Y. (Fox; 68)	76	0.361 0.181
WNYS*	Syracuse, N.Y. (WB; 43)†	76	
WUHF	Rochester, N.Y. (Fox; 31)	79	0.349 0.175
KBSI	Paducah, Ky. (Fox; 23)	80	0.348 0.174
WDKA*	Paducah, Ky. (WB; 49)†	80	
WICS	Champaign-Springfield, Ill. (ABC; 20)	82	0.343 0.172
WMSN	Madison, Wis. (Fox; 47)	85	0.332 0.166
KGAN	Cedar Rapids-Waterloo, Iowa (CBS; 2)	88	0.300 0.300
WMMP	Charleston, S.C. (UPN; 36)†	101	0.258 0.129
WTAT*	Charleston, S.C. (Fox; 24)	101	
WGGB	Springfield-Holyoke, Mass. (ABC; 40)	108	0.240 0.120
WTWC	Tallahassee, Fla. (NBC; 40)	109	0.237 0.118
WYZZ	Peoria-Bloomington, Ill. (Fox; 43)	117	0.220 0.110

OTHER MEDIA INTERESTS: Sinclair Ventures (makes Internet-related investments); Acrodyne Industries Inc.; Postaroo.com

14 RAYCOM

10.24% COVERAGE (FCC)
45 STATIONS
12.47% COVERAGE (TOTAL)

Private

RSA Tower, 201 Monroe St.
Montgomery, AL 36104
Phone: (334) 206-1400
Fax: (334) 206-1555
Web site: raycommedia.com

PAUL McTEAR, president/CEO
MARTY EDELMAN, LEON LONG, JEFF ROSSER, VPs, TV group

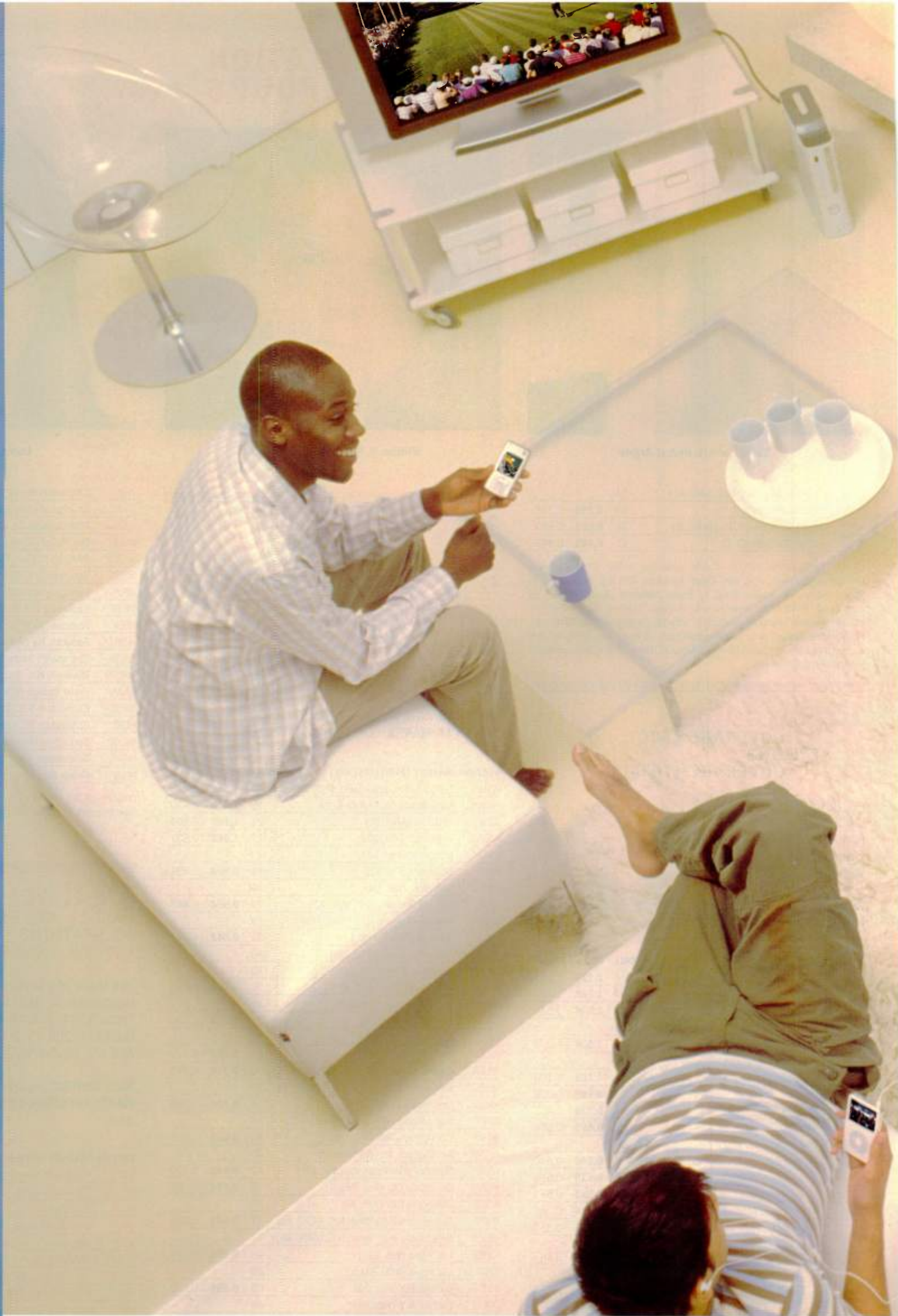
STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE FCC% TOTAL%
WOIO	Cleveland-Akron (CBS; 19)	16	1.399 0.700
WUAB	Cleveland-Akron (UPN; 43)†	16	
WXIX	Cincinnati (Fox; 19)	34	0.799 0.399
WFLX	West Palm Beach, Fla. (Fox; 29)	38	0.682 0.341
WMC	Memphis, Tenn. (NBC; 5)	44	0.597 0.597
WPXX*	Memphis, Tenn. (i; 50)	44	
KASA	Albuquerque-Santa Fe, N.M. (Fox; 2)	46	0.593 0.593
WAVE	Louisville, Ky. (NBC; 3)	50	0.583 0.583
WTNZ	Knoxville, Tenn. (Fox; 43)	58	0.468 0.234
WTVR	Richmond-Petersburg, Va. (CBS; 6)	60	0.464 0.464
WTOL	Toledo, Ohio (CBS; 11)	70	0.387 0.387
WNWO	Toledo, Ohio (NBC; 24)	70	
KOLD	Tucson, Ariz. (CBS; 13)	71	0.383 0.383
KFVE	Honolulu (WB; 5)†	72	0.377 0.377
KHNL	Honolulu (NBC; 13)	72	

HD, IPTV, mobile TV – the broadcast digital media world is rapidly evolving with new formats and new ways of creating, packaging and delivering “content everywhere.”

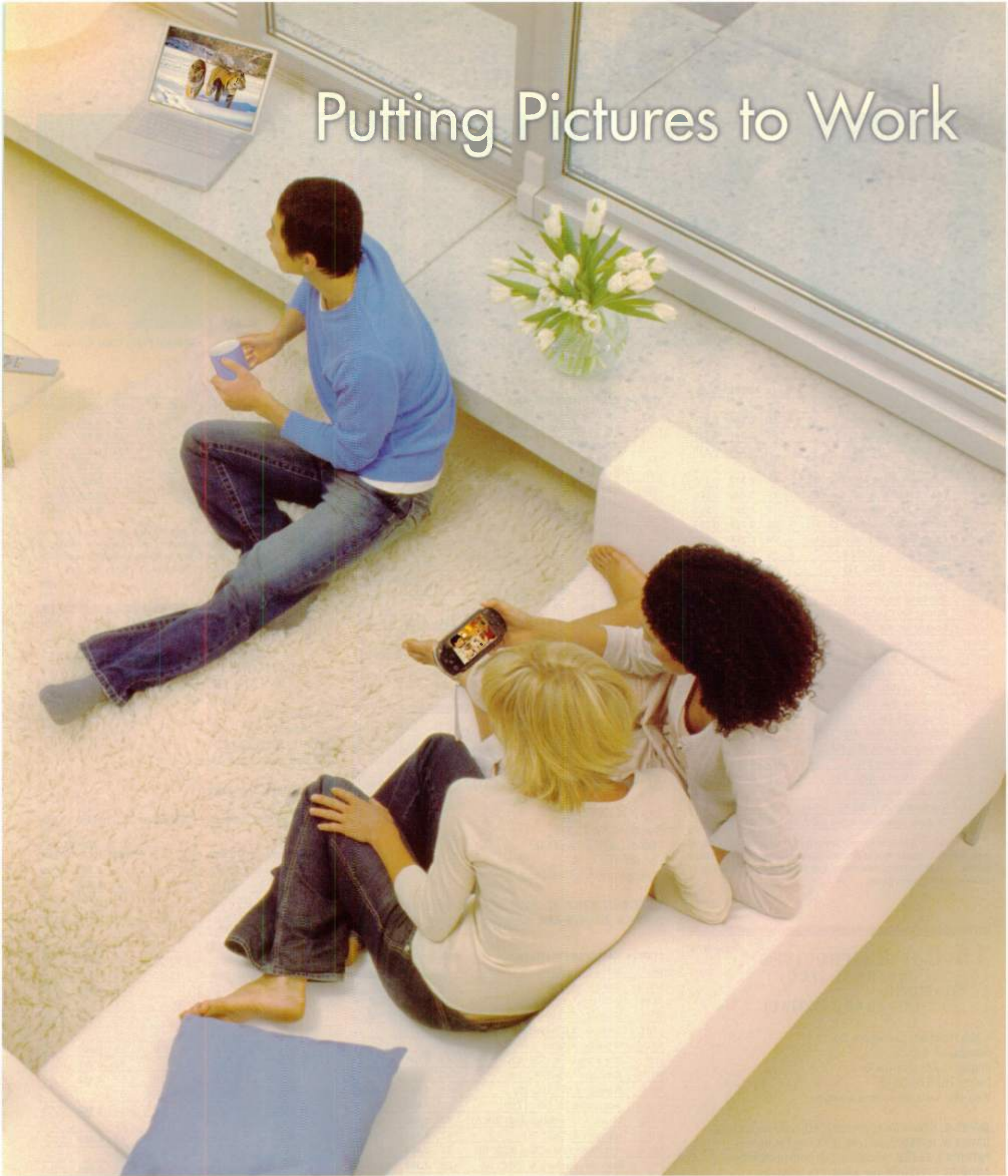
Increasing consumer choice means new opportunities for broadcasters and content owners to put their pictures to work and generate extra revenue.

The challenge is to make evolving technology work for you profitably and in harmony with your existing plant.

At NAB we’re demonstrating how you can meet that challenge – with new, cost-effective solutions for live production, playout and mastering and repurposing.



Putting Pictures to Work



THE TOP 25 STATION GROUPS



David D. Smith, Sinclair



Paul McTear, Raycom



Andrew S. Fisher, Cox Enterprises



James A. Zimmerman, Media General



Donald Perry, Clear Channel

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC%	COVERAGE TOTAL%
WSTM‡	Syracuse, N.Y. (NBC; 3)	76	0.361	0.361
WSPX*	Syracuse, N.Y. (I; 56)	76		
KFVS	Paducah, Ky. (CBS; 12)	80	0.348	0.348
KSLA	Shreveport, La. (CBS; 12)	81	0.347	0.347
WIS	Columbia, S.C. (NBC; 10)	83	0.338	0.338
WACH‡	Columbia, S.C. (Fox; 57)	83		
WAFF	Huntsville-Decatur, Ala. (NBC; 48)	84	0.337	0.168
KWWL§	Cedar Rapids-Waterloo, Iowa (NBC; 7)	88	0.300	0.300
WLBT	Jackson, Miss. (NBC; 3)	89	0.298	0.298
KGBT‡	Harlingen-Weslaco, Texas (CBS; 4)	92	0.289	0.289
KKRM‡	Colorado Springs, Colo. (Fox; 21)	93	0.286	0.143
WAFF	Baton Rouge, La. (CBS; 9)	96	0.278	0.278
WTOC	Savannah, Ga. (CBS; 11)	97	0.269	0.269
WFIE	Evansville, Ind. (NBC; 14)	100	0.262	0.131
KLTV	Tyler-Longview, Texas (ABC; 7)	111	0.232	0.232
WPBN‡	Traverse City-Cadillac, Mich. (NBC; 7)	113	0.225	0.225
WSFA	Montgomery, Ala. (NBC; 12)	116	0.222	0.222
WTVM	Columbus, Ga. (ABC; 9)	127	0.186	0.186
WECT	Wilmington, N.C. (NBC; 6)	139	0.152	0.152
KCBD	Lubbock, Texas (NBC; 11)	146	0.138	0.138
WALB	Albany, Ga. (NBC; 10)	147	0.138	0.138
WFXL†*	Albany, Ga. (Fox; 31)	147		
WPGX	Panama City, Fla. (Fox; 28)	157	0.123	0.062
WLOX	Biloxi-Gulfport, Miss. (ABC; 13)	158	0.123	0.123
WDAM	Hattiesburg-Laurel, Miss. (NBC; 7)	167	0.095	0.095
WDFX	Dothan, Ala. (Fox; 34)	172	0.089	0.044
KPLC	Lake Charles, La. (NBC; 7)	175	0.085	0.085
KAT	Jonesboro, Ark. (ABC; 8)	179	0.082	0.082
WLUC†*	Marquette, Mich. (NBC; 6)	180	0.081	0.081
KTYO†*	Ottumwa, Iowa-Kirkville, Mo. (ABC; 3)	199	0.047	0.047

OTHER MEDIA INTERESTS: Raycom Sports (production, marketing, events management); Raycom Post (a post-production facility); Broadview Media (a post production/telecommunications company) and CableVantage (a cable-advertising sales group)

15 Cox Enterprises

10.02% COVERAGE (FCC)
15 STATIONS
10.15% COVERAGE (TOTAL)

Private

6205 Peachtree Dunwoody Rd.
Atlanta, GA 30328
Phone: (678) 645-0000
Fax: (678) 678-0079
Web site: www.coxenterprises.com

JAMES C. KENNEDY, chairman/CEO, Cox Enterprises
JIMMY W. HAYES, president/COO, Cox Enterprises
PATRICK J. ESSER, president, Cox Communications
ANDREW S. FISHER, president, Cox Television
BRUCE R. BAKER, executive VP, Cox Television

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC%	COVERAGE TOTAL%
KTVU	San Francisco-Oakland (Fox; 2)	6	2.138	2.138
KICU	San Francisco-Oakland (Ind.; 36)	6		
WSB	Atlanta (ABC; 2)	9	1.903	1.903
KIRO	Seattle-Tacoma (CBS; 7)	13	1.544	1.544
WFTV	Orlando-Daytona Beach, Fla. (ABC; 9)	20	1.221	1.221
WRDQ	Orlando-Daytona Beach, Fla. (Ind.; 27)	20		
WPXI	Pittsburgh (NBC; 11)	22	1.062	1.062
WSOC	Charlotte, N.C. (ABC; 9)	27	0.926	0.926
WAXN	Charlotte, N.C. (Ind.; 64)	27		
WHIO	Dayton, Ohio (CBS; 7)	59	0.466	0.466
WJAC	Johnstown-Altoona, Pa. (NBC; 6)	98	0.268	0.268
KFOX	El Paso, Texas (Fox; 14)	99	0.264	0.132
KRXI	Reno, Nev. (Fox; 11)	112	0.231	0.231
KAME*	Reno, Nev. (UPN; 21)†	112		
WTOV	Wheeling, W.Va. (NBC; 9)	154	0.129	0.129

OTHER MEDIA INTERESTS: Cox Newspapers, Cox Radio Inc.; Cox Communications, 25% of Discovery Communications. Online interests: AutoTrader.com, Cox Radio Interactive, partner in iBlast

16 Media General

9.59% COVERAGE (FCC)
27 STATIONS
10.91% COVERAGE (TOTAL)

MEG - A

333 E. Franklin St.
Richmond, VA 23219
Phone: (804) 649-6000
Fax: (804) 775-4603
Web site: mediageneral.com

J. STEWART BRYAN III, chairman, Media General Inc.
JAMES A. ZIMMERMAN, president, Broadcast Division

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC%	COVERAGE TOTAL%
WFLA	Tampa-St Petersburg, Fla. (NBC; 8)	12	1.552	1.552
WNCN	Raleigh-Durham, N.C. (NBC; 17)	29	0.894	0.447
WCMH	Columbus, Ohio (NBC; 4)	32	0.809	0.809
WSPA	Greenville, S.C.-Asheville, N.C. (CBS; 7)	35	0.740	0.740
WNEG	Greenville, S.C.-Asheville, N.C. (CBS; 32)	35		
WASV	Greenville, Asheville (UPN; 62)**	35		
WIAT	Birmingham, Ala. (CBS; 42)	40	0.651	0.325
WVTM	Birmingham, Ala. (NBC; 13)	40		
WJAR	Providence, R.I. (NBC; 10)	51	0.581	0.581
WJWB	Jacksonville, Fla. (WB; 17)**	52	0.566	0.283
WKRG	Mobile, Ala.-Pensacola, Fla. (CBS; 5)	62	0.455	0.455
WTVQ	Lexington, Ky. (ABC; 36)	63	0.435	0.217
KWCH	Wichita-Hutchinson, Kan. (CBS; 12)	67	0.406	0.406
WSLS	Roanoke-Lynchburg, Va. (NBC; 10)	68	0.399	0.399
WDEF	Chattanooga, Tenn. (CBS; UPN; 12)	86	0.321	0.321
WJTV	Jackson, Miss. (CBS; 12)	89	0.298	0.298
WJHL	Tri-Cities, Tenn.-Va. (CBS; 11)	91	0.294	0.294
WSAV	Savannah, Ga. (NBC; 3)	97	0.269	0.269

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC%	COVERAGE TOTAL%
WCBD	Charleston, S.C. (NBC; 2)‡‡	101	0.258	0.258
WNCT	Greenville-New Bern, N.C. (CBS; 9)‡‡	105	0.246	0.246
WBTW	Myrtle Beach-Florence, S.C. (CBS; 13)	107	0.241	0.241
WJBF	Augusta, Ga. (ABC; 6)	115	0.223	0.223
WRBL	Columbus, Ga. (CBS; 3)	127	0.186	0.186
KMT	Rochester, Minn. (CBS; UPN; 3)	152	0.130	0.130
WMBB	Panama City, Fla. (ABC; 13)	157	0.123	0.123
WHLT	Hattiesburg, Miss. (CBS; 22)	167	0.095	0.048
KALB	Alexandria, La. (NBC; 5)	176	0.084	0.084

OTHER MEDIA INTERESTS: Parent owns 25 daily newspapers, including *The Tampa Tribune*; about 100 other weekly newspapers and periodicals; Media General News Service; Online interests include Boxerjam.com, investment in PowerOne Media Inc., and about 75 other Web sites.

17 Clear Channel

8.57% COVERAGE (FCC)
32 STATIONS
12.43% COVERAGE (TOTAL)

CCU

200 Basse Rd.
San Antonio 78209
Phone: (210) 822 2828
Web site: www.clearchannel.com

L. LOWRY MAYS, chairman
MARK MAYS, CEO
DONALD PERRY, president/CEO, Clear Channel Television

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC%	COVERAGE TOTAL%
KFTY	San Francisco-Oakland (Ind.; 50)	6	2.138	1.069
KVOS	Seattle-Tacoma (Ind.; 12)	13	1.544	1.544
WKRC	Cincinnati (CBS; 12)‡‡	34	0.799	0.799
KTVX	Salt Lake City (ABC; 4)	36	0.736	0.736
KUWB	Salt Lake City (WB; 30)**	36		
WOAF	San Antonio (NBC; 4)	37	0.690	0.690
WHP	Harrisburg-Lancaster, Pa. (CBS; 21)	41	0.642	0.321
WLYH*	Harrisburg-Lancaster, Pa. (UPN; 15)	41		
WPTY	Memphis, Tenn. (ABC; 24)	44	0.597	0.299
WLMT	Memphis, Tenn. (UPN; WB; 30)	44		
WAWA	Jacksonville, Fla. (Fox; 30)	52	0.566	0.283
WTEV	Jacksonville, Fla. (CBS; 47)	52		
WXXA	Albany-Schenectady, N.Y. (Fox; 23)	55	0.501	0.250
KGPE	Fresno-Visalia, Calif. (CBS; 47)	56	0.495	0.248
KLRT	Little Rock-Pine Bluff, Ark. (Fox; 16)	57	0.482	0.241
KASN	Little Rock-Pine Bluff, Ark. (UPN; 38)**	57		
KOKI	Tulsa, Okla. (Fox; 23)	61	0.463	0.231
KTFO	Tulsa, Okla. (UPN; 41)	61		
WPXI	Mobile, Ala.-Pensacola, Fla. (NBC; 15)	62	0.455	0.227
WJTC	Mobile, Ala.-Pensacola, Fla. (UPN; 44)	62		
KSAS	Wichita-Hutchinson, Kan. (Fox; 24)	67	0.406	0.203
WSYR	Syracuse, N.Y. (ABC; 9)	76	0.361	0.361
WHAM	Rochester, N.Y. (ABC; 13)	79	0.349	0.349
KMTR	Eugene, Ore. (NBC; 16)	121	0.208	0.104
KCOY	Santa Barbara, Calif. (CBS; 12)	122	0.203	0.203
KION	Monterey-Salinas, Calif. (CBS; 46)	125	0.198	0.099
KGET	Bakersfield, Calif. (NBC; 17)	128	0.183	0.092

*Local marketing agreement **In the fall, will become a CW affiliate. †In the fall, will become a My Network TV affiliate. ‡Sale to Barrington Broadcasting Corp. pending. §Sale to Quincy Newspapers pending. ‡‡In the fall, will become a CW digital affiliate. §§In the fall, will become a My Network TV digital affiliate. ‡‡§§In the fall, will have both a CW and a My Network digital affiliate

ABBREVIATIONS: Uni - Univision; Tel - Telemundo; i-ion; Rel - Religious; TLF - Telefutera; AZT - Azteca America; INS - Independent Spanish

THE TOP 25 STATION GROUPS



Howard H. Shrier, Pappas Telecasting



Paul Karpowicz, Meredith



Gary R. Chapman, LIN TV



Alan Frank, Post-Newsweek



Phillip C. Wilkinson, Entravision

WIVT	Binghamton, N.Y. (ABC; 34)	156	0.126	0.063
WETM	Elmira, N.Y. (NBC; 18)	173	0.088	0.044
WJKT	Jackson, Tenn. (UPN; 16)	174	0.086	0.043
WWTI	Watertown, N.Y. (ABC; 50)	178	0.083	0.041
KTVF	Fairbanks, Alaska (NBC; 11)	203	0.029	0.029

OTHER MEDIA INTERESTS: Low-power TV stations; Clear Channel Entertainment (TV production and event promotions); Clear Channel Radio (1,182 U.S. radio stations); Clear Channel Outdoor (billboards); with partners, owns more than 200 radio stations in Mexico, Australia and New Zealand; Premiere Radio Networks (syndication); Katz Media Group rep firm.

18 PAPPAS TELECASTING

Private

7.72% COVERAGE (FCC)
19 STATIONS
12.50% COVERAGE (TOTAL)

500 S. Chinoweth Rd.
Visalia, Calif. 93277
Phone: (559) 733-7800
Fax: (559) 733-7878
Web site: www.pappastv.com

HARRY J. PAPPAS, chairman/CEO

HOWARD H. SHRIER, senior executive VP/COO, TV stations group

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% COVERAGE	TOTAL%
KAZA	Los Angeles (AZT; 54)	2	5.024	2.512
KUNO	San Francisco-Oakland (AZT; 8)	6	2.138	2.138
KAZH	Houston (AZT; 57)	10	1.760	0.880
WTWB	Greensboro-High Point, N.C. (WB; 20)**	47	0.592	0.296
KMPH	Fresno-Visalia, Calif. (Fox; 26)	56	0.495	0.248
KFRE	Fresno-Visalia, Calif. (WB; 59)**	56		
KGMC*	Fresno-Visalia, Calif. (Ind.; 43)	56		
WWAZ	Green Bay-Appleton Wis. (Ind.; 68)	69	0.393	0.196
KPWB	Des Moines-Ames, Iowa (WB; 23)§§	73	0.376	0.188
KPTM	Omaha, Neb. (Fox; 42)§§	75	0.363	0.181
KXVO*	Omaha, Neb. (WB; 15)**	75		
KDBC	El Paso, Texas (CBS; 4)	99	0.264	0.264
KHGI	Lincoln-Hastings, Neb. (ABC; 13)	103	0.249	0.249
KTVG*	Lincoln-Hastings, Neb. (Fox, i, UPN; 17)	13		
KREN	Reno, Nev. (WB; 27)**	112	0.231	0.116
KAZW	Yakima-Pasco, Wash. (AZT; 9)	126	0.192	0.192
WLGA	Columbus, Ga. (UPN; 66)**	127	0.186	0.093
KPTH	Sioux City, Iowa (Fox; 44)§§	143	0.142	0.071
KSWT	Yuma, Ariz.-El Centro, Calif. (CBS; 13)	170	0.093	0.093

OTHER MEDIA INTERESTS: Low-power TV stations; 15 on-air digital channels; satellite stations; 1 FM and 1 AM; construction permits for one AM station and 12 additional TV stations

19 MEREDITH

MDP

7.59% COVERAGE (FCC)
12 STATIONS
9.07% COVERAGE (TOTAL)

1716 Locust St.
Des Moines, IA 50309
Phone: (515) 284-3000
Fax: (515) 284-2393 or -2700
Web site: meredith.com

WILLIAM T. KERR, chairman/CEO, Meredith Corp.

PAUL KARPOWICZ, president, Meredith Broadcasting Group

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% COVERAGE	TOTAL%
WGCL	Atlanta (CBS; 46)	9	1.903	0.951
KPHO	Phoenix (CBS; 5)	14	1.506	1.506
KPTV	Portland, Ore. (Fox; 12)	23	0.998	0.998
KPDX	Portland, Ore. (UPN; 49)†	23		
WFSB	Hartford-New Haven, Conn. (CBS; 3)	28	0.919	0.919
WSMV	Nashville, Tenn. (NBC; 4)	30	0.842	0.842
KCTV	Kansas City, Kan.-Mo. (CBS; 5)	31	0.820	0.820
KSMO	Kansas City, Kan.-Mo. (WB; 62)†	31		
WHNS	Greenville, S.C.-Asheville, N.C. (Fox; 21)	35	0.740	0.370
KVVU	Las Vegas (Fox; 5)	48	0.591	0.591
WNEM	Flint-Saginaw-Bay City, Mich. (CBS; 5)	65	0.432	0.432
WFLI	Chattanooga, Tenn. (WB; 53)**	86	0.321	0.161

OTHER MEDIA INTERESTS: Low-power TV stations; more than 25 consumer magazines, including *Better Homes and Gardens* and *Ladies' Home Journal*, and about 200 special-interest publications; Meredith Hispanic Ventures publishes 5 Spanish-language titles; Meredith Books; 32 Web sites

20 LIN TV

TVL

7.52% COVERAGE (FCC)
30 STATIONS
8.66% COVERAGE (TOTAL)

1 Richmond Square
Providence, R.I. 02906
Phone: (401) 454-2880
Fax: (401) 454-5286
Web site: lintv.com

GARY R. CHAPMAN, chairman/president/CEO

VINCENT SADUSKY, VP/CFO

ED MUNSON, **SCOTT BLUMENTHAL**, VPs, television

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% COVERAGE	TOTAL%
WISH	Indianapolis (CBS; 8)	25	0.956	0.956
WNDY	Indianapolis (UPN; 23)	25		
WTNH	Hartford-New Haven, Conn. (ABC; 8)	28	0.919	0.919
WCTX	Hartford-New Haven, Conn. (UPN; 59)	28		
WWHO	Columbus, Ohio (UPN, WB; 53)**	32	0.809	0.404

WOOD	Grand Rapids, Mich. (NBC; 8)	39	0.664	0.664
WOTV	Grand Rapids, Mich. (ABC; 41)	39		
WAVY	Norfolk-Portsmouth, Va. (NBC; 10)	42	0.640	0.640
WVBT	Norfolk-Portsmouth, Va. (Fox; 43)	42		
KRQE	Albuquerque Santa Fe, N.M. (CBS; 13)	46	0.593	0.593
WIVB	Buffalo, N.Y. (CBS; 4)	49	0.584	0.584
WNLO	Buffalo, N.Y. (UPN; 23)**	49		
WPRI	Providence, R.I. (CBS; 12)	51	0.581	0.581
WNAC*	Providence, R.I. (Fox; 64)	51		
KXAN	Austin, Texas (NBC; 36)	53	0.534	0.267
KNVA*	Austin, Texas (WB; 54)**	53		
WDTN	Dayton, Ohio (NBC; 2)	59	0.466	0.466
WALA	Mobile, Ala.-Pensacola, Fla. (Fox; 10)	62	0.455	0.455
WBPG	Mobile, Ala.-Pensacola, Fla. (WB; 55)**	62		
WLUK	Green Bay-Appleton, Wis. (Fox; 11)	69	0.393	0.393
WUPW	Toledo, Ohio (Fox; 36)	70	0.387	0.194
WANE	Ft. Wayne, Ind. (CBS; 15)	106	0.246	0.123
WWLP	Springfield-Holyoke, Mass. (NBC; 22)	108	0.240	0.120
WTHI	Terre Haute, Ind. (CBS; 10)	150	0.132	0.132
WLFI	Lafayette, Ind. (CBS; 18)	191	0.057	0.029
WAPA	San Juan, P.R. (Ind.; 4)	999		
WTIN	San Juan, P.R. (Ind.; 14)	999		
WNJX	San Juan, P.R. (Ind.; 22)	999		
WJPX	San Juan, P.R. (INS; 24)	999		
WIRS	San Juan, P.R. (Rel.; 42)	999		

OTHER MEDIA INTERESTS: Local weather cable channels; Spanish-language WAPA America cable channel; 50% of Banks Broadcasting (KWCV Wichita, KNIN Boise); WAND is managed by but only one-third owned by LIN; also owns 20.38% of NBC's KXAS Dallas and KNSD San Diego

21 Post-Newsweek

WPO

(SUBSIDIARY OF WASHINGTON POST CO.)
7.38% COVERAGE (FCC)
6 STATIONS
7.38% COVERAGE (TOTAL)

550 W. Lafayette Blvd
Detroit 48226-3123
Phone: (313) 223-2260
Fax: (313) 223-2263
Web site: www.washpostco.com

DONALD E. GRAHAM, chairman/CEO, The Washington Post Co.

ALAN FRANK, president/CEO, Post-Newsweek Stations

STATION	MARKET (AFFILIATE; CH.)	DMA	FCC% COVERAGE	TOTAL%
KPRC	Houston (NBC; 2)	10	1.760	1.760
WDIV	Detroit (NBC; 4)	11	1.757	1.757
WPLG	Miami-Ft. Lauderdale (ABC; 10)	17	1.382	1.382
WKMG	Orlando-Daytona Beach, Fla. (CBS; 6)	20	1.221	1.221
KSAT	San Antonio (ABC; 12)	37	0.690	0.690
WJXT	Jacksonville, Fla. (Ind.; 4)	52	0.566	0.566

OTHER MEDIA INTERESTS: Parent owns *The Washington Post* and other daily and weekly newspapers; *Newsweek* magazine; *Arthur Frommer's Budget Travel* magazine; PostNewsweek Tech Media Group; Kaplan Inc.

THE TOP 25 STATION GROUPS

(educational and career services); Cable One Inc. (cable systems). Online interests: washingtonpost.com; newsweek.com; slate.com

22 ENTRAVISION EVC

(14.9% OWNED BY UNIVISION)
6.39% COVERAGE (FCC)
19 STATIONS
12.69% COVERAGE (TOTAL)

2425 Olympic Blvd., Ste. 6000 W
Santa Monica, CA 90404
Phone: (310) 447-3870
Fax: (310) 447-3899
Web site: entravision.com

WALTER F. ULLOA, chairman/CEO
PHILIP C. WILKINSON, president/COO

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WUNI	Boston (Uni.; 27)	5	2.155	1.078
WJAL	Washington (Ind.; 68)	8	2.044	1.022
WVEA	Tampa-St Petersburg, Fla. (Uni.; 62)	12	1.552	0.776
KCEC	Denver (Uni.; 50)	18	1.284	0.642
KTFD*	Denver (TLF; 14)	18		
WVEN	Orlando-Daytona Beach, Fla. (Uni.; 26)	20	1.221	0.611
XHAS	San Diego (Tel.; 33)	26	0.931	0.466
WUVN	Hartford-New Haven, Conn. (Uni.; 18)	28	0.919	0.460
KLUZ	Albuquerque-Santa Fe, N.M. (Uni.; 41)	46	0.593	0.297
KINC	Las Vegas (Uni.; 15)	48	0.591	0.295
KNVO	Harlingen-Weslaco, Texas (Uni.; 48)	92	0.289	0.145
KINT	El Paso, Texas (Uni.; 26)	99	0.264	0.132
KTFN	El Paso, Texas (TLF; 65)	99		
KPMR	Santa Barbara, Calif. (Uni.; 38)	122	0.203	0.102
KSMS	Monterey-Salinas, Calif. (Uni.; 67)	125	0.198	0.099
KORO	Corpus Christi, Texas (Uni.; 28)	129	0.174	0.087
KUPB	Odessa-Midland, Texas (Uni.; 18)	159	0.123	0.061
KVYE	Yuma, Ariz.-El Centro, Calif. (Uni.; 7)	170	0.093	0.093
KLDO	Laredo, Texas (Uni.; 27)	188	0.058	0.029

OTHER MEDIA INTERESTS: 25 low-power TV stations; 52 radio stations in 20 markets; Spanish-language radio network; 10,900 billboards; company holds a minority, limited voting interest in licensees of XHAS and XUPN and provides programming and related services under a time-brokerage arrangement; recently bid on and won FCC licenses for two full-power television stations in Derby, Kan. (Wichita market) and Colorado Springs, Colo.

23 YOUNG YBTV

5.78% COVERAGE (FCC)
11 STATIONS
5.82% COVERAGE (TOTAL)

599 Lexington Ave.
New York, NY 10022
Phone: (212) 754-7070
Fax: (212) 758-1229
Web site: www.youngbroadcasting.com

VINCENT J. YOUNG, chairman/CEO
DEBORAH A. McDERMOTT, president

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
KRON	San Francisco-Oakland (Ind.; 4)†	6	2.138	2.138
WKRN	Nashville, Tenn. (ABC; 2)	30	0.842	0.842
WTEN	Albany-Schenectady, N.Y. (ABC; 10)	55	0.501	0.501
WATE	Knoxville, Tenn. (ABC; 6)	58	0.468	0.468
WRIC	Richmond-Petersburg, Va. (ABC; 8)	60	0.464	0.464
WBAY	Green Bay-Appleton, Wis. (ABC; 2)	69	0.393	0.393
KWQC	Davenport, Iowa (NBC; 6)	95	0.279	0.279
WLNS	Lansing, Mich. (CBS; 6)	110	0.233	0.233



Deborah A. McDermott, Young

KELO	Sioux Falls-Mitchell, S.D. (CBS; 11)§§	114	0.223	0.223
KLFY	Lafayette, La. (CBS; 10)	124	0.200	0.200
KCLO	Rapid City, S.D. (CBS; 15)	177	0.083	0.041

OTHER MEDIA INTERESTS: Satellite TV stations

24 GRAY TELEVISION GTN

5.74% COVERAGE (FCC)
35 STATIONS
6.27% COVERAGE (TOTAL)

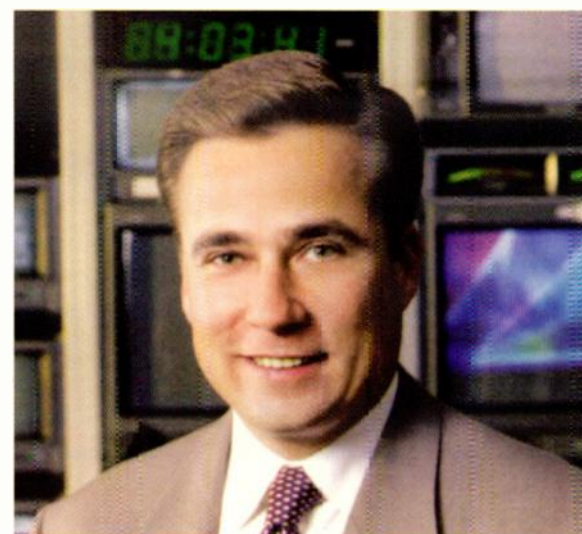
4370 Peachtree Rd. NE
Atlanta, GA 30319
Phone: (404) 504-9828
Web site: graycommunications.com

J. MACK ROBINSON, chairman/CEO
HILTON H. HOWELL JR., vice chairman
ROBERT S. PRATHER JR., president/COO

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WVLT	Knoxville, Tenn. (CBS, UPN; 8)§§	58	0.468	0.468
WKYT	Lexington, Ky. (CBS, UPN; 27)††	63	0.435	0.435
WYMT	Lexington, Ky. (CBS; 57)	63		
WSAZ	Charleston-Huntington, W.Va. (NBC; 3)§§	64	0.434	0.434
KAKE	Wichita-Hutchinson, Kan. (ABC; 10)	67	0.406	0.406
WOWT	Omaha, Neb. (NBC; 6)	75	0.363	0.363
WMTV	Madison, Wis. (NBC; 15)	85	0.332	0.166
WNDU	South Bend-Elkhart, Ind. (NBC; 16)	87	0.302	0.151
KKTV	Colorado Springs, Colo. (CBS; 11)	93	0.286	0.286
KBTX	Waco-Temple, Texas (CBS; 3)††	94	0.282	0.282
KWTX	Waco-Temple, Texas (CBS; 10)††	94		
KOLN	Lincoln-Hastings, Neb. (CBS; 10)	103	0.249	0.249
WITN	Greenville-New Bern, N.C. (NBC; 7)	105	0.246	0.246
WCTV	Tallahassee-Thomasville (CBS, UPN; 6)§§	109	0.237	0.237
WILX	Lansing, Mich. (NBC; 10)	110	0.233	0.233
KOLO	Reno, Nev. (ABC; 8)	112	0.231	0.231
WRDW	Augusta, Ga. (CBS, UPN; 12)§§	115	0.223	0.223
WEAU	La Crosse-Eau Claire, Wis. (NBC; 13)	123	0.203	0.203
WIFR	Rockford, Ill. (CBS; 23)	133	0.166	0.083
WSAW	Wausau-Rhineland, Wis. (CBS; 7)§§	134	0.166	0.166
WIBW	Topeka, Kan. (CBS; 13)§§	136	0.155	0.155
WSWG	Albany, Ga. (UPN; 44)§§	147	0.138	0.069
WJHG	Panama City, Fla. (NBC; 7)††§§	157	0.123	0.123
KXII	Sherman, Texas (CBS; 12)§§	161	0.113	0.113
WTVY	Dothan, Ala. (CBS, UPN; 4)††§§	172	0.089	0.089
WHSV	Harrisonburg, Va. (ABC; 3)§§	181	0.078	0.078
WBKO	Bowling Green, Ky. (ABC; 13)††	183	0.068	0.068
WTKO	Meridian, Miss. (ABC; 11)††§§	184	0.064	0.064
WCAV	Charlottesville, Va. (CBS; 19)	186	0.064	0.032
KKCO	Grand Junction, Colo. (NBC; 11)††	187	0.059	0.059

*Local marketing agreement **In the fall, will become a CW affiliate. †In the fall, will become a My Network TV affiliate. ‡Sale to Barington Broadcasting Corp. pending. §Sale to Quincy Newspapers pending. ††In the fall, will become a CW digital affiliate. §§In the fall, will become a My Network TV digital affiliate. ††§§In the fall, will have both a CW and a My Network digital affiliate

ABBREVIATIONS: Uni - Univision; Tel - Telemundo; i-ion; Rel - Religious; TLF - Teletur; AZT - Azteca America; INS - Independent Spanish



Perry A. Sook, Nexstar Broadcasting Group

WTAP	Parkersburg, W.V. (NBC; 15)	190	0.058	0.029
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OTHER MEDIA INTERESTS: 5 daily newspapers

25 NEXSTAR BROADCASTING GROUP NXST

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29 STATIONS
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Fax: (972) 373-8888
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PERRY A. SOOK, president/CEO/director
MATT DEVINE, CFO

STATION	MARKET (AFFILIATE; CH.)	DMA	COVERAGE	
			FCC%	TOTAL%
WHAG	Washington (NBC; 25)	8	2.044	1.022
WBRE	Wilkes Barre-Scranton, Pa. (NBC; 28)	54	0.534	0.267
KARK	Little Rock-Pine Bluff, Ark. (NBC; 4)	57	0.482	0.482
KSFY	Springfield, Mo. (Fox; 27)	77	0.359	0.180
WROC	Rochester, N.Y. (CBS; 8)	79	0.349	0.349
KTAL	Shreveport, La. (NBC; 6)	81	0.347	0.347
WCIA	Champaign-Springfield, Ill. (CBS; 3)	82	0.343	0.343
WCFN	Champaign-Springfield, Ill. (UPN; 49)	82		
KFTA	Ft. Smith-Fayetteville, Ark. (NBC; 24)	104	0.248	0.124
WFFT	Ft. Wayne, Ind. (Fox; 55)	106	0.246	0.123
WMBD	Peoria-Bloomington, Ill. (CBS; 31)	117	0.220	0.110
KAMR	Amarillo, Texas (NBC; 4)	131	0.172	0.172
WQRF	Rockford, Ill. (Fox; 39)	133	0.166	0.083
KARD	Monroe, La.-El Dorado, Ark. (Fox; 14)	135	0.158	0.079
KBTX	Beaumont-Port Arthur, Texas (NBC; 4)	140	0.152	0.152
WJET	Erie, Pa. (ABC; 24)	142	0.144	0.072
WFXP*	Erie, Pa. (Fox; 66)	142		
KFDX	Wichita Falls, Texas (NBC; 3)	144	0.141	0.141
KSNF	Joplin, Mo.-Pittsburg, Kan. (NBC; 16)	145	0.140	0.070
KLBK	Lubbock, Texas (CBS; 13)	146	0.138	0.138
WTWO	Terre Haute, Ind. (NBC; 2)	150	0.132	0.132
KMID	Odessa-Midland, Texas (ABC; 2)	159	0.123	0.123
KTAB	Abilene-Sweetwater, Texas (CBS; 32)	164	0.103	0.051
WFXV	Utica, N.Y. (Fox; 33)	166	0.096	0.048
KSVI	Billings, Mont. (ABC; 6)	171	0.093	0.093
KHMT*	Billings, Mont. (Fox; 4)	171		
WDHN	Dothan, Ala. (ABC; 18)	172	0.089	0.044
KLST	San Angelo, Texas (CBS; 8)	197	0.048	0.048
KQTV	St. Joseph, Mo. (ABC; 2)	201	0.042	0.042

NO OTHER MEDIA INTERESTS



Special Section

THE 9TH ANNUAL

TECHNOLOGY LEADERSHIP AWARDS

Honoring television's technological
innovators and visionaries

MONDAY, APRIL 24, 2006
LAS VEGAS

Sterling Davis / Cox Enterprises
John Wallace / NBC Universal
Del Parks / Sinclair Television Stations
Clyde Smith / Turner Broadcasting Systems
Mike Palmer / Associated Press
Robert Adler-Gene Polley / Zenith

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World Radio History

Q:

Who has consistently demonstrated the **vision, leadership and achievement** to shape the TV experience of tomorrow?

A:

Robert Adler and Eugene Polley
Zenith (LG Electronics)

Del Parks
Sinclair Broadcast Group

Sterling Davis
Cox Broadcasting

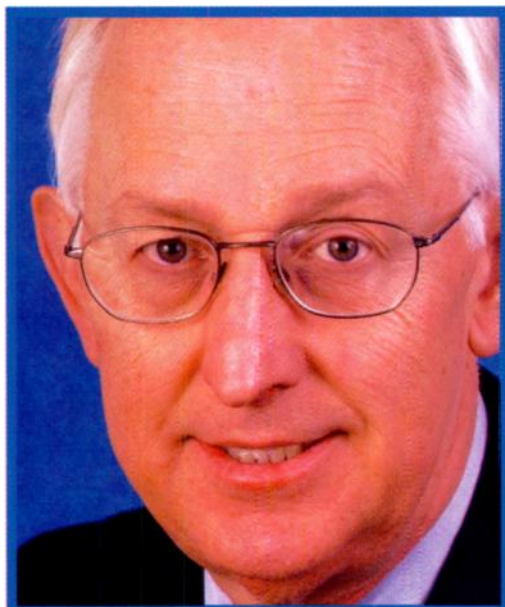
Clyde Smith
Turner Broadcasting System

Mike Palmer
Associated Press

John Wallace
NBC Universal

**Congratulations to the recipients of
Broadcasting & Cable's Technology
Leadership Awards.**





GO FIGURE

Give Cox's Sterling Davis a problem, he'll give you an solution **By Joel Brown**

Sterling Davis approaches an interview like an engineering problem. He pauses to ponder each question, suggests refining the parameters, then forges ahead to an answer in a logical, direct progression.

On the record, at least, he's not big on intangibles. Ask him if he's ready to be honored with one of *Broadcasting & Cable's* Technology Leadership Awards at NAB 2006, and he chuckles and says, "I guess. I don't know how to get used to that sort of thing."

As VP of engineering for Cox Broadcasting, since 1998, he has plenty to think about. He is responsible for the technical aspects of 15 television stations and 79 radio stations. The first priority: the Feb. 17, 2009, analog-to-digital changeover for TV.

"I think, from the broadcaster engineering side, we are making pretty good progress," Davis says. "There's a lot of planning and budgeting going on. So I think, from a Cox point of view, we should be ready for the transition."

Indeed, Cox stations have been broadcasting in digital for some time.

"In the early days of digital transmission," Davis says, "if a transmitter went down and you were out for three days, nobody noticed or cared. Now that's changing."

The changeover, he says, "just means that we have to pay a lot of attention to making sure that we're on the air 100% of the time—no glitches, no pops and no squeaks."

Cox TV President Andy Fisher says Davis "understands that the real test of innovative technology for a television-station company is not whether it's cool but whether, day in and day out, it can improve the viewer experience and be operated easily."

Davis is active on the board of directors of the Advanced Television Systems Committee (ATSC) and in digital radio standardization with the National Radio Systems Committee (NRSC). He has also chaired the Association for Maximum Service Television (MSTV) Engineering Committee and has a clear idea of what's going right—and what has yet to be worked out—with the changeover.

"The most surprising thing so far has been the ability to come up with a new channel-assignment plan in most markets as smoothly as it's gone so far," said Davis, who worked on the plan through MSTV.

"FROM THE BROADCASTER ENGINEERING SIDE, WE ARE MAKING PRETTY GOOD PROGRESS [ON THE TRANSITION TO DIGITAL]. THERE'S A LOT OF PLANNING AND BUDGETING GOING ON. WE SHOULD BE READY FOR THE TRANSITION."

STERLING DAVIS

"He moves smoothly across a wide spectrum," Fisher says. "That is the test: being able to brainstorm the future even as you translate the potentials into real-life language and deeds."

Of course, there's still work to be done.

"People who are going to be moving their digital channel onto someone's analog channel, how is that going to work in zero time?" Davis says. "It's going to be little bit different in each market, but how that's going to be addressed from regulatory and legislative points of view—a lot of this stuff is sort of impossible to do."

Cox has only one market where that's an issue. KTVU San Francisco broadcasts on channel 2 and in digital on channel 56 until the 2009 deadline. "We're going to be on neither channel the next morning," Davis says, adding dryly that working out his station's new digital home is going to be "very exciting."

"It's like building a house in a day—and then moving it down the block," he says.

Davis is also occupied with the 2 gigahertz (GHz) band acquired in Cox's partnership with Sprint Nextel, as well as moving local stations' electronic-newsgathering operations from analog to digital by Sept. 30, 2007.

"The deadline's still there, and nobody's done anything yet, so it's going to be a

pell-mell, last-minute thing and just throw it all together, it looks like to me," Davis says. "Then the whole market has to make the transition together on the same day, so that's going to be a lot of fun." ■

JOHN
WALLACE



THE RIGHT MOVES

John Wallace keeps NBC U on the cutting edge **By Jennifer Lawinski**

To help lead the technological revolution at a place as diverse as NBC Universal, an executive has to possess an abundance of skills and also know that the right answers are elusive in a fast-changing business.

John Wallace, NBC executive VP, television operations and production services (TOPS), has the goods. He has leveraged his technological savvy and business acumen to help the network evolve its high-definition programming and has been an important part of other innovations.

He was a college intern at the NBC station in Providence, R.I., and the experience hooked him. After graduating from Providence College with a degree in English literature, Wallace snagged a job as page for NBC in 1988, working to make sure that David Letterman and his guests were happy.

"I really started to recognize that this was a business that I wanted to be a part of. It was a fun business. It was a very sexy product," he says. "There's just something very dynamic and challenging about it that really energizes me when I come to work. I've been here now 18 years, and I feel about as pumped about coming to work as I did as a page."

By 2000, he worked his way up to senior VP, broadcast operations. He helped develop the broadcast-hub model, centralizing the master-control operations for NBC's owned stations into three regional centers: New York, Burbank, Calif., and Miramar, Fla. From them, NBC runs many functions for other NBC stations in each area.

Wallace also oversaw the creation of the NBC ArtHouse, a central graphics-production facility in Fort Worth, Texas. "Our intent is to have more high-end graphics making air and really using our resources

more efficiently" so that the best computer-graphics artists can do their thing.

John Eck, president/chief information officer of Media Works says, "John is very much a visionary about the industry and is extremely process-focused. He thinks about our business as a series of interconnected processes and is visionary about what you can do to simplify and enhance the operations of the business."

Wallace was promoted to his current position in May 2004 and oversees the network's transition to HD. Last fall, *Saturday Night Live* began broadcasting in it, and in Septem-

ber, the top-rated *Today* will begin to do so. During the winter Olympics, NBC broadcast more than 300 hours in high-def.

ber, the top-rated *Today* will begin to do so. During the winter Olympics, NBC broadcast more than 300 hours in high-def.

of the method we've taken to convert the network," says Wallace. "I'm very pleased with the current shows and how they're going in terms of high-definition."

NBC is pleased with Wallace, too. Says Jay Ireland, president of NBC Universal television stations, "John's best skill is the ability to take technology that's either on the shelf or being developed and, using his knowledge of business operations, seeing where you can take the technology to help the business operations over and above whatever the vendors would try to tell you. He has an uncanny sense of the operational aspects of a television station and the television industry and understanding what technology can be used and where."

Wallace is glad to have the support of the network because, as he looks to the future, he knows enough about technology to know that he has no idea what's coming next. "Change is hard for anyone," he says, "and certainly I don't want to make it sound like it's easy. The way our business is changing and the way that media is now being consumed, there are going to be opportunities

that I can't even think of today."

But he also knows that, "in all of our operations, whether it's production or on-air operations, much of our success is predicated upon our technology." ■

"WHEN I CAME IN, IT REALLY WAS AT THE START OF OUR HD TRANSITION SO I'M PROUD OF THE METHOD WE'VE TAKEN TO CONVERT THE NETWORK. I'M VERY PLEASED WITH THE CURRENT SHOWS AND HOW THEY'RE GOING IN TERMS OF HIGH-DEFINITION." JOHN WALLACE

Revolutionizing TV one mpeg at a time.

We salute John Wallace and all of the
2006 Technology Leadership honorees.

Sterling Davis – Cox Enterprises

Del Parks Sinclair – Television Stations

Clyde Smith Turner – Broadcasting Systems

Mike Palmer – Associated Press

NBC  UNIVERSAL

C A B L E



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ALL IN THE FAMILY

Del Parks grew up with Sinclair and technology **By Ken Kerschbaumer**

When it comes to broadcast organizations that are family affairs, there are few, if any, that can match the legacy of the Sinclair Broadcast Group (SBG). And while Del Parks, VP, engineering and operations, doesn't have the last name "Smith" like his co-workers David (Sinclair's president/CEO), Fred (a VP) and Duncan (a VP and secretary), his 36-year career with the company has made him about as close to a blood relative of the clan as one can get.

Parks' career at Sinclair Broadcast began in the summer of 1970. The 17-year-old (he was born on Oct. 20, 1952, in Baltimore) was spending the summer earning money to attend the Commercial Electronics Institute, a technical school for electronic technicians owned by Julian Smith, father of the aforementioned Smiths and owner of WFMM (FM) Baltimore.

During the summer, Parks managed to earn enough money to attend the school—but only for four months. Still, Julian Smith allowed him to work at the radio station and to help put together the company's first TV station, WBFF Baltimore, which went on-air in 1971. Parks paid tuition by working part-time at the radio and TV stations.

He ran cameras, did master control, mopped floors and even provided the voices for two puppets on a kids show.

"I was Bruce the Bird and Mondy the Seamonster," says Parks. "We basically did whatever needed to be done."

While SBG helped transform Parks' career, it was his decision to join the Army National Guard in 1972 that transformed his life. He worked in a public-affairs detachment and was bitten by two bugs: one

for the military and one for the media.

"The public-affairs work was pretty complementary to what I was doing at the TV station," he says. "It was a good opportunity to serve the country and keep a hand in an industry I really liked." After basic training, he joined the Sinclair staff full-time on July 7, 1972. He continued his National Guard Service until 1998.

Parks has made his opinions heard. The most notable for Parks and his team was an effort in the late 1990s to change the DTV transmission standard. The industry favored Vestigial Side Band (VSB) standard; Sinclair insisted that a standard called Coded Orthogonal Frequency

until the fifth generation of VSB chips was manufactured that the problem went away. Sinclair helped force the issue.

Three other projects stand out: building news operations at Sinclair stations, helping transition more than 60 stations to DTV, and implementing a new traffic system. The latter was a 16-month endeavor that had Parks criss-crossing the country.

"Putting in a new traffic system is like doing a heart-and-lung transplant because you have the company's revenues in your hands," says Parks. "But we gave each station a playbook that walked them through the transition day by day and what it meant to each employee and how it would affect them. And after 16 months of intense traveling, it was well worth it, and we didn't drop any hearts."

Parks lauds his co-workers for his success and opportunities. "It's a great organization that doesn't pull any punches, and we always say what is on our mind," he says. "I've been very fortunate to work with a lot of people who are brilliant, and Julian [who died in 1993 at age 72] and David both are in that category."

For his part, David Smith says Parks

"PUTTING IN A NEW TRAFFIC SYSTEM IS LIKE DOING A HEART-AND-LUNG TRANSPLANT BECAUSE YOU HAVE THE COMPANY'S REVENUES IN YOUR HANDS." DEL PARKS

Division Multiplexing, or COFDM, was better.

Sinclair's argument ruffled industry feathers, but it also served as a wakeup call. Sinclair's tests of VSB showed its shortcomings; reception was spotty. It wasn't

"not only looks at the technical side but also applies the technology to the real-world business application. There are not many people who connect those dots, and our industry would be better-served if there were." ■

TO THE 2006 TECHNOLOGY LEADERSHIP HONOREES

for their outstanding contributions and
achievements in the broadcast industry.

Sterling Davis

Cox Broadcasting

John Wallace

NBC Universal

Del Parks

Sinclair Television Stations

Clyde Smith

Turner Broadcasting System

Mike Palmer

Associated Press

**Robert Adler and Eugene
Polley**

Inventors,
TV remote controls
Zenith (now LG Electronics)

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EYE ON THE SKY

Turner techie Smith gets inspiration from above **By Ken Kerschbaumer**

For most people, the jolt that sends them on a career path takes place when they're in high school, or in college, or even later. For Clyde Smith, Turner Broadcasting Systems senior VP and a Technology Award winner, the inspiration came much earlier. The son of a techie who worked for the phone company, Smith grew up in the Maine towns of Camden and Rockport. Living in a cutting-edge household in not-very-cutting-edge villages, his family was the first to get a television, then the first to get a color TV, then the first to build a 300-foot-long antenna to pull in TV signals because, at that time, there were no local broadcasters. "Some nights we would get a signal from Ohio, and other times it would be from Havana," Smith recalls.

But one signal stands out above all others. It was 1962, and Smith, then 10, was watching the launch of a rocket from Cape Canaveral, Fla., on TV. After the launch, his father took him outside and pointed to a star moving overhead, explaining that it was Telstar, the first active communications satellite. Soon after, they visited the nearby NASA Earth Station in Andover, where satellite signals from Telstar were received. "We went to the cryogenic amplifier room, and the guide said, if it was applied to audio, it would allow you to hear the buzz of a bee in Bombay," recalls Smith. "I was hooked."

Today, Smith is officially senior VP of broadcast engineering, research and development, quality assurance, and metrics for Turner Broadcasting System. It's a long title with an even longer set of responsibilities: He oversees strategic technology planning and operations for the broadcast- and production-technology operations for Turner's Entertainment Group—which includes Turner network operations and Turner Stu-

dios—and technology planning for CNN.

At the University of Maine, Smith, now 53, capitalized on his passion for the skies. He got the chance to work in an avionics (short for aviation electronics) shop. After graduation, he began working at a local AM/FM/TV-station combo.

By 1982, Smith was working in TV in Florida. After the Space Shuttle Challenger disaster, a friend alerted him to a new job using film and video to gather data and understand how the Space Shuttle held up

WORKING ON TECHWOOD "WAS MY FIRST CHANCE TO START FROM THE GROUND UP WITH A FACILITY. IT'S BEEN A WONDERFUL EXPERIENCE." CLYDE SMITH

during launch and other conditions.

That pushed Smith toward his next post, leaving TV to become supervisor of communications design and development engineering for Lockheed Space Operations Co. at the Kennedy Space Center. Then,

it was back to TV. Smith joined Speer WorldWide Digital as senior VP/chief technical officer, managing operations of an all-digital facility and heading an engineering team that led to the launch of ABC's SoapNet.

In 1994, Smith joined Turner as director of advanced technology for network operations, where he successfully launched Cartoon Brazil, the first video-server-based, all-digital, all-automated network.

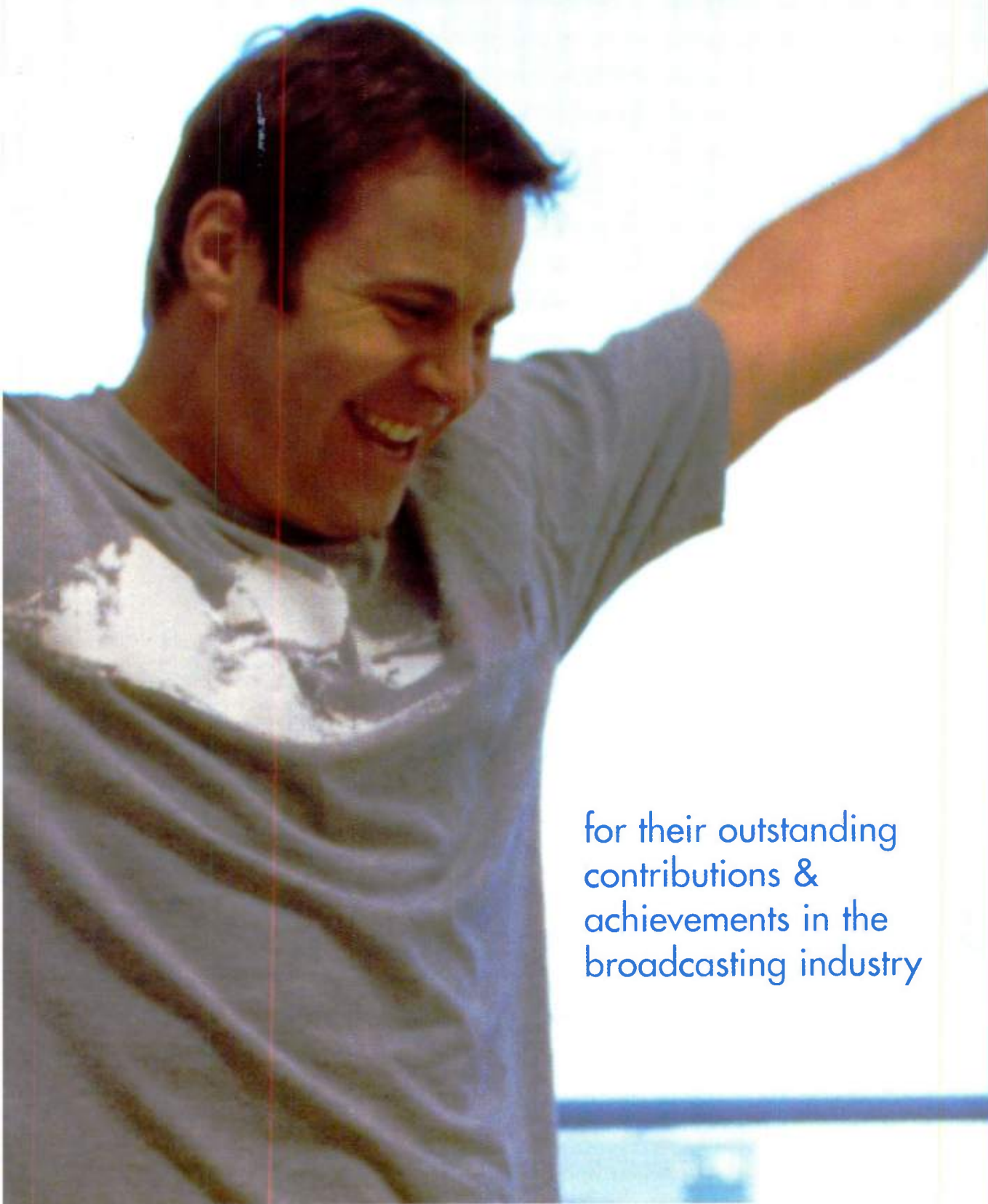
His big challenge was coordinating the transition of on-air operations for 19 Turner networks from the historic mansion that served as its Atlanta headquarters to the company's new state-of-the-art facility called Techwood. The unit provides wide-ranging 24-hour functional support for the Turner's entertainment networks and for nine networks in Latin America.

"That was my first chance to start from the ground up on a facility, and it's been a wonderful experience with a great team," he says.

His Turner colleagues agree. "[Smith] can spot genuine innovation when it comes along, and he knows that integrating innovation requires a meticulous command of

detail to be effective," says Scott Teissler, executive VP of technology operations at TBS Inc. "It's having mature judgment about innovation and an orientation toward game-changing technological progress that makes Clyde so valuable." ■

We congratulate B&C's 2006 Technology Leadership Honorees



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Sterling Davis

Cox Broadcasting

John Wallace

NBC Universal

Del Parks

Sinclair Television Stations

Clyde Smith

Turner Broadcasting System

Mike Palmer

Associated Press

Robert Adler & Eugene Polley

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MIKE
PALMER



BOTH SIDES NOW

AP's Mike Palmer knows tech and understands journalism **By Russell Shaw**

When Associated Press Director of Broadcast Digital Distribution Systems and Strategy Mike Palmer was in high school in Irving, Texas, one of his friends drew a cartoon with the budding engineer in a room full of wires and holding a screwdriver.

That was because Palmer liked to tinker with gizmos.

More than 25 years later, at 43, he still does. Only, now he gets wider recognition for his technical prowess.

He's one of the recipients of a *Broadcasting & Cable* Technology Leadership Award, lauded largely because of innovations he has shepherded in his eight-year tenure at the AP, the last three years in his current post.

Palmer has been a key architect of the company's ENPS (Electronic News Production System) software and a driving force for MOS (Media Object Server), a protocol that facilitates machine-to-machine newsroom communications. MOS is used to link newsroom computer systems with broadcast production applications and equipment.

Palmer is not a typical engineer. In fact, he has a degree in mass communications (journalism) from the University of Southern Colorado and studied electrical engineering at Texas A&M. Prior to joining the AP in 1998, Palmer worked in local news and engineering operations in positions ranging from field photographer to news operations manager. He held management positions at Conus and USSB, both pioneers in the satellite industry.

This varied background serves Palmer well. "I have made a career [bridging] the editorial and technical side. It's a left-brain right-brain kind of thing," he says. "Editorial has a hard time understanding the

technical issues and is not real good verbalizing what they want to do. And while engineers are very organized, the news is very free form."

And the key? "Understanding what each side wants to do and what they want to achieve," Palmer replies. "What you need to explain to them is what they don't know, about new tools you can put into their toolbox."

Palmer finds that many missions inevitably involve how digital distribution systems and strategy can help customers best utilize the functions of ENPS and MOS.

"More often than not, the need that ENPS fulfills is as a conductor," he says.

"UNDERSTANDING WHAT EACH SIDE WANTS TO DO AND WHAT THEY WANT TO ACHIEVE. WHAT YOU NEED TO EXPLAIN TO THEM IS WHAT THEY DON'T KNOW, ABOUT NEW TOOLS YOU CAN PUT INTO THEIR TOOLBOX." MIKE PALMER

"It is the focal point in the newsroom for editorial workflow. Whereas the technical work is accomplished by video servers and routing switches, ENPS is the central nervous system that coordinates what

other pieces do. It doesn't move or record video files but communicates to the other 'organs' in the newsroom."

Mike Palmer's work with the MOS protocol earned him AP's 2001 Oliver Gramling Award for Achievement.

At the fundamental level, MOS is a transport mechanism for metadata. It allows the video server or media server to be aware of a sequenced list of data that the newsroom computer is publishing.

"In a television news-production environment," Palmer explains, "MOS enables users to be able to look at their newsroom computer system, be able to preview content, and sequence it for play."

He is usually on the road a week per month, meeting with vendors in Japan, the UK and the U.S., working with these suppliers on compatibility issues involving their future ENPS products.

For most clients, Palmer says, his sales and operations staffs are able to make them aware of what is in the toolbox. "I come in when we talk to larger customers who, quite frankly, are more cutting-edge. At that point, we come in with our R&D staff."

With so much on his plate, what does

Palmer regard as his central role? "The most important part of my job is to make technology works for news by bridging the gap between the engineering department and editorial department." ■



Sterling Davis
VP, Engineering
Cox Broadcasting

Clyde Smith
SVP BE, R&D, QA and Metrics
Turner Broadcasting System

Del Parks
VP of Engineering and Operations
Sinclair Television Stations

John Wallace
Exec VP of Television Operations and
Production Services, NBC Universal

Mike Palmer
Director of Broadcast Digital Distribution
Systems and Strategy, Associated Press

Robert Adler/Eugene Polley
Inventors, TV remote controls
Zenith (now LG Electronics)

People worth watching.

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Innovation. It's what keeps our industry vital. And thanks to the B&C 2006 Technology Leadership Awards Honorees, broadcasting is taking important steps forward. As we integrate new technologies into our collective business models, it's this pioneering spirit that will help guide us into the future.

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PALM PILOTS

The inventors of the remote control changed TV history **By Jeff Borden**



Remote-control pioneers Robert Adler (left) and Gene Polley

Television already had a strong hold on the American public by the mid 1950s, but the work of two engineers at Zenith tightened the tube's grip when they designed the first effective wireless remote controls. The work of Gene Polley, who in 1955 created a remote control called the Flash-Matic that used electric photocells to control the TV set, and Dr. Robert Adler, who a year later invented a remote called Space Command that used ultrasonic technology, paved the way for the wide array of remotes used to this day.

For their seminal work on a tool that is now used with virtually every kind of electronic device, Polley and Adler are being honored as electronics innovators with *Broadcasting & Cable Technology Leadership Award*.

"It was all about power to the people," says Polley, 90, who retired in 1982 after a 47-year career at Zenith (now LG Electronics). "Let people enjoy things without having to jump up and change the channel. We didn't envision the couch potato in those days. The original reason was to help people who were handicapped."

While the remotes were designed at a time when most American households had access to only three or four channels, they came into their own in the 1980s, when cable TV began offering scores of viewing options. "The cable people ought to be very happy with us," says Polley. "We made it possible for their business to take off."

When Zenith's boss, Cmdr. Eugene F. McDonald Jr. (he had served as a Navy lieutenant commander in World War I)

asked his technicians to install a television system in his home, Polley went to work on a remote control that turned the set on and off, changed channels, and adjusted volume. He heard nothing about his invention for months, until he received a telephone call from the firm's chief engineer. The commander was impressed and wanted to put the Flash-Matic into production.

Shaped like a pistol, the battery-powered device was a hit with consumers. But the

"WE DIDN'T ENVISION THE COUCH POTATO. THE ORIGINAL REASON FOR THE REMOTE CONTROL WAS TO HELP PEOPLE WHO WERE HANDICAPPED." GENE POLLEY

only supplier of suitable photocells could not keep up with demand, and the quality of the remotes began to falter. Additionally, Zenith found that the Flash-Matic was a popular toy for children, who liked seeing the light flashing from the front of

the device and frequently drained the batteries. "It didn't last long if the kids got a hold of it," Polley says with a laugh.

Adler, meanwhile, was pursuing a different path. Since ultrasound technology was being used to make garage-door openers, he believed it would also work with television sets. His Space Command remote contained a series of tiny aluminum rods struck by a metal ball, which generated a soundwave inaudible to human ears but capable of controlling the TV set.

The remote, which was about the size of a deck of cards, made a clicking sound when the ball hit the aluminum tubes, which is why so many people still refer to remotes as "clickers." It was a big hit.

Adler, 93, has been in poor health lately, but in a past interview, he discussed the trial-and-error process of finding the right combination of ultrasonic aluminum rods. "There were concerns because we thought that many of the buyers would have large living rooms," he said. "We had to have the right length to be sure the sound would carry."

Although it was more expensive to produce, Zenith opted for the Space Command technology, beating competitors to the marketplace by more than three years and changing the way we watch TV. It was the industry standard for a quarter century, before infrared technology took over.

Now that homes are littered with remote controls for TVs, stereos and DVD players, it's difficult to recall that they were originally optional equipment. And despite all the time and effort spent perfecting them at Zenith, it was a good 30 years before they became indispensable.

"Talk about an invention that came before the need," says Tim Brooks, executive VP of research, Lifetime Television, and a television-history buff. "They really didn't mean anything for the first 30 years. With three or four channels, people weren't surging the way they do now."

There were more inventions for both Polley and Adler. Adler went on to collect 180 patents. Polley also remains an inveterate tinkerer, and because he is going blind, he's again trying to make life easier

for the handicapped.

"I still try to invent things to help me live with my ailments," he says. "I have a workshop at home. I've been trying to figure out how to build something so I can project a newspaper into larger print." ■

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RECORDING MEDIA

Moderately Good News

Early prognosis is that the syndication upfront will rise by 2%-3% **By Wayne Friedman**



Tyra Banks' talk show plays to a younger crowd.

Two new mini-networks and questions about DVR viewership are throwing a monkey wrench into predictions about the syndication advertising upfront market, but most in the industry believe it will track ahead just a smidgen.

Syndication ad sellers should expect to see a small bump in their overall yearly revenues, growing 2%-3% to just under \$2.8 billion from its \$2.7 billion 2005 annual number, say industry executives.

Program cost-per-thousand-viewers (CPM) price increases will be flat to slightly up—perhaps 1%-3%, depending on the show—versus a year ago. Early signs are that syndication will be consistent with the overall modest hikes in the rest of the TV advertising market.

"It's a moderate marketplace," says Mitch Burg, president of the Syndicated Network Television Association (SNTA).

More-specific results will depend on how media agencies account for two new networks in their marketplace estimates. Do The CW and My Network TV get included in the network pool of money, or perhaps just The CW?

"What no one really knows is what was lost with UPN and The WB," says Larry Blasius, executive VP/director of negotiations for Magna Global USA. "Syndication and cable could stand to gain."

National advertisers sense that, with The CW and My Network TV, the network marketplace—in terms of total network gross rating points—has seemingly contracted. "With any marketplace contraction" says Blasius, it's going to make people look at other media."

How much contraction has occurred? One media agency executive says it's 4% of total 18-49 viewer gross rating points. He believes UPN's gross rating points won't be made up totally by the new networks. His view—and the opinion of other agency executives—factors My Network TV as more of a syndication play than a network.

"It's not cable. It's not really a network. It's closer to syndication," says Lyle Schwartz, senior VP and director of media research for Mediaedge:cia.

For its part, My Network TV says it will behave just like a network, with national ratings and upfront presentations. "We know the agency community is looking at other alternative opportunities," says Bob Cook, president/COO of Twentieth Television, who is heading up the network's distribution and advertising sales.

Syndication will deal with other factors for the upfront—as well as other TV sellers—than that of DVR viewing. Syndicators continue to wrestle with whether to include DVR-viewing research into their audience guarantees for advertisers.

"We don't want to spend the entire summer dancing on a pin; it's not even a hundredth of a rating point," says Marc Hirsch, president of CBS Paramount Advertiser Services. "For the last four or five years, broadcast networks have gone before syndication. Hopefully, it will be resolved before syndication goes."

Another related issue is that of DVR users who fast-forward through commercials. SNTA's Burg says this isn't a problem for syndication because 80% of syndication shows are watched live, the highest percentage of live viewing for any TV medium. Concerning DVR time-shifting, Mediaedge's Schwartz says, "[Network] prime time is more affected. For the most part, syndication will be totally unaffected."

Says Howard Levy, executive VP of Buena Vista Television Advertising Sales, "Syndication has some inherent advantages, since the majority of shows are stripped. We are not expecting viewers to watch every single show. So, for example, an average *Live With Regis and Kelly* viewer watches about 2.2 episodes a week. If they don't want on Monday, they'll watch on Thursday."

Look for long-term syndication figures to stand up well against the recent new-media TV-program distribution deals that include iTunes, Internet, VOD and DVR.

"Syndication has well-known brands that have been around for 15 years," says Elizabeth Herbst-Brady, senior VP/director of broadcast investment, Starcom USA. "Those shows reach a broad audience, which is the base of advertisers' plans. [When analyzing new on-demand and wireless deals], we are sort of comparing apples and oranges. A cellular-phone screen is different from the big screen."

Still, media agencies have some issues with syndication. One major complaint is that much of syndication's good efforts don't come with many young demographics. Most afternoon talk, game and court shows get heavy older demographics. "These shows aren't in the sweet spots for advertisers," says Brad Adgate, senior VP/corporate research director for Horizon Media. "They are not going to deliver 18-34 audiences."

But syndication does have younger-skewing shows, says Mary Ann Foxley, Starcom's executive VP and media director. "There's *Tyra Banks*, *Friends* and *That '70s Show*, among others." Not only that, but, says Doug Seay, senior VP of Starcom MediaVest Group, syndication performs better than in the past in a wide variety of viewer demographics.

What complaints does syndication hear about from advertisers?

SNTA's Burg has one to relay, and that is that advertisers want more high-quality programming, including off-network sitcoms: "They say, 'Gee, I wish you could sell me more [*Everybody Loves*] *Raymond*.'" Agreed. ■

Counting the Bucks

SYNDICATION AD REVENUE SINCE 2002

	(MILLION)	CHANGE*
2005	\$4,222,485	7.4%
2004	\$3,930,909	15.8%
2003	\$3,395,792	15.3%
2002	\$2,945,596	-7.7%

*From previous year

SOURCE: TNS Media Intelligence

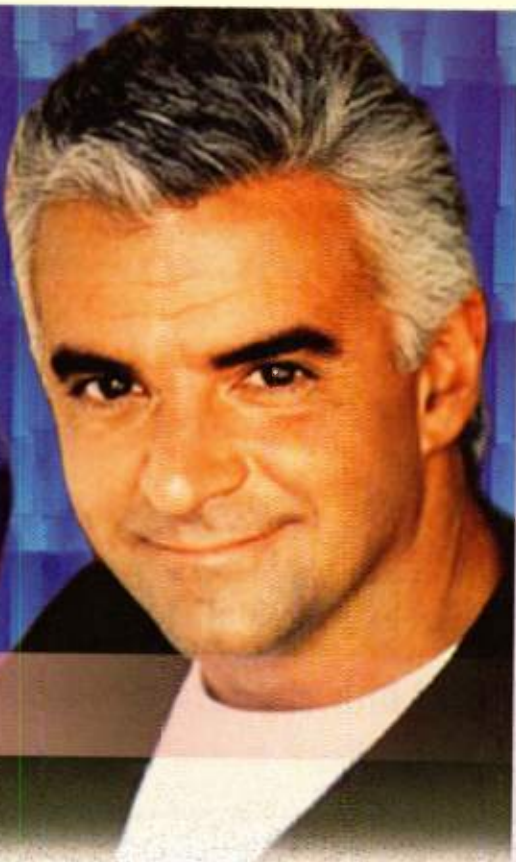
Wait, There's More

CHATFEST: Q&A with three of syndication's top sales executives [Page 64-69](#)

ALMOST DOESN'T COUNT: When the plugs were pulled on UPN and The WB, some thought old-fashioned independent stations would emerge. Then came My Network TV [Page 72](#)

IT TAKES A BURG: SNTA President Mitchell Burg is a good salesman for the business [Page 74](#)

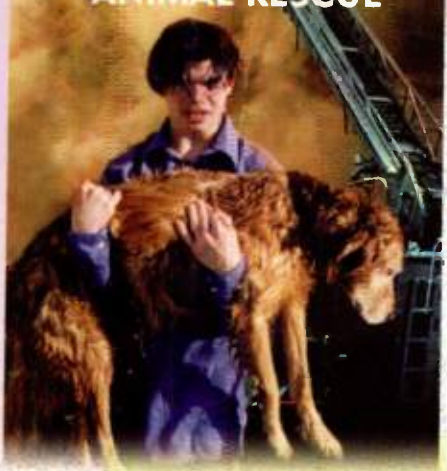
Family FEUD



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ANIMAL RESCUE

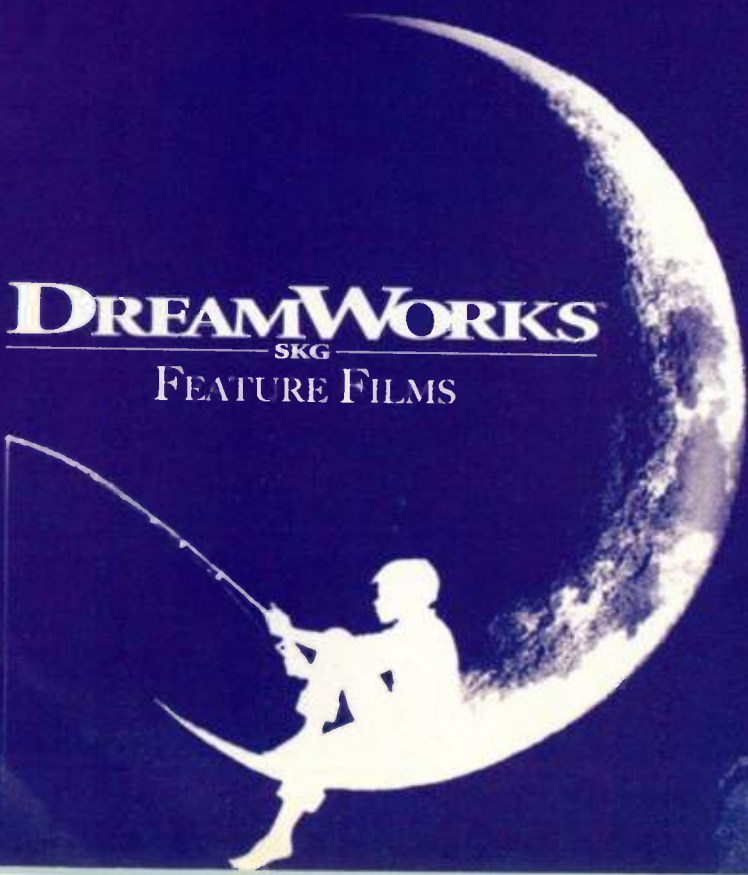


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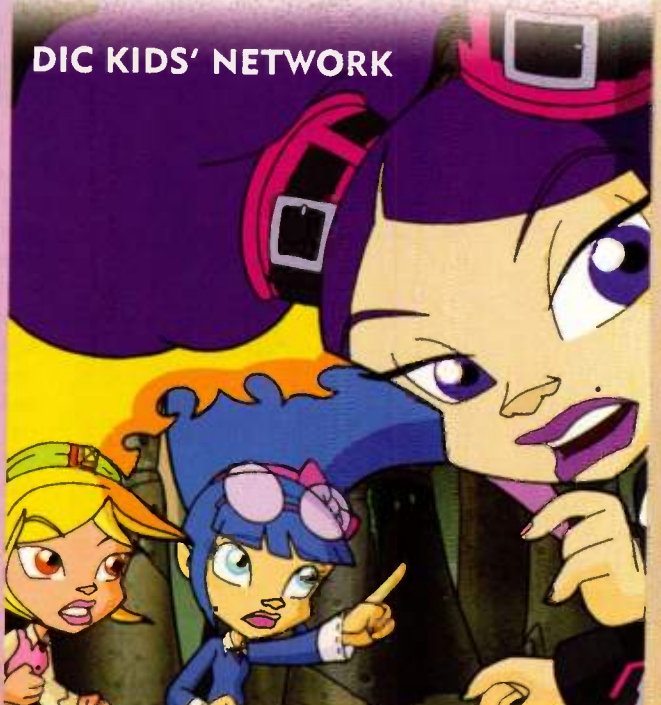


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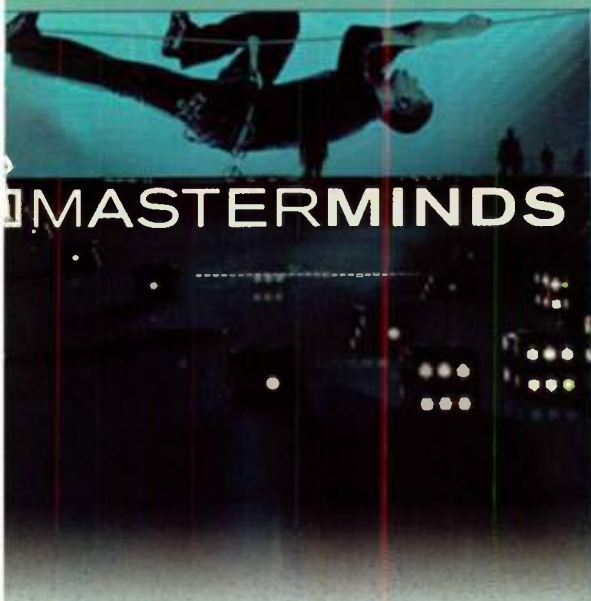


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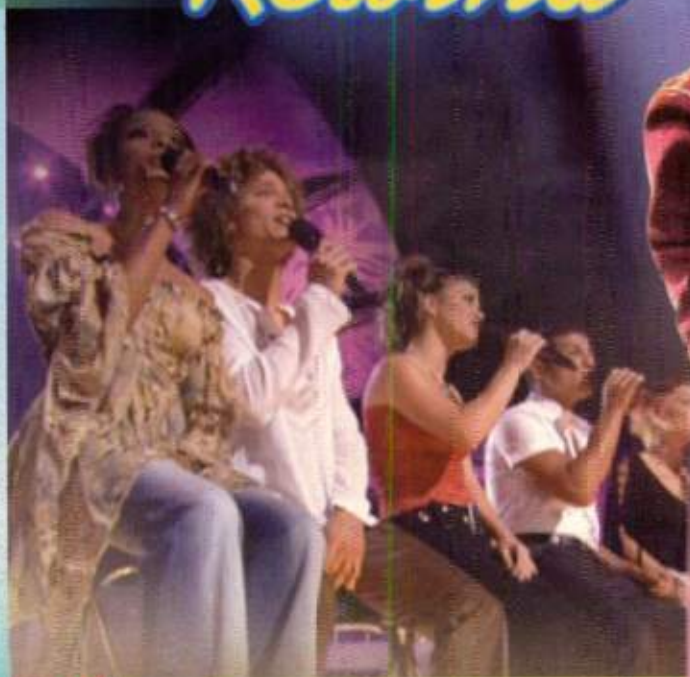
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Syndication's Challenge To Fit In
Continued from page 65

at first it was a lot of consolidation on the studio or content-provider side. Then there was a tremendous amount of consolidation on the agency side, and now the marrying of both. And they are looking to accomplish as much of this from the multiplatform, multitechnology executions where they are because, otherwise, they can't service their clients in these new areas.

BARRINGTON: We're setting ourselves up for the future. I've got to make sure I know what I'm doing going forward to move my business forward for both ourselves and for the consumers and the marketers. That's the most important thing that's going on right now.

"I think the most difficult thing is to get advertisers and clients to understand our business better. And once they do, they generally find an opportunity to include us on some level." BO ARGENTINO

It seems to me it will be a fairly careful upfront because of the economy, the war, gas prices.

LEVY: It's too early to predict these things. We don't know if there's going to be a huge advertiser coming in that could change the mix and promote the upfront, or somebody pulling out of the upfront.

I think the economy is rolling along. I don't think it's soft, by any means. There are some portions of it that are soft, and there are some portions of it that are very robust. I think you don't have an economy anymore: you have a lot of mini-economies.

BARRINGTON: We have no idea what the upfront's going to be. But at the end of the day, it's been a very good scatter marketplace, particularly for some of the upper-echelon product. Very, very good scatter market.

There are major problems, it seems to me, in the auto, pharmaceutical and food businesses. Do those three categories scare you some this year?



Argentino says auto advertisers are experimenting.

ARGENTINO: I think, with pharmaceuticals, it can be a little bit touchy because you don't know when they're coming in. But they generally are in at some point. It can be that they're not ready because of a product not being ready or approved, or they don't have the right creative, you know, to include all the disclaimers. But we've seen them be steady [advertisers] throughout the upfront and scatter [market]. The financial category has been pretty consistent.

There's also been a lot of experimentation by the autos. And I think they're willing to look at things that have been around forever and maybe try these places because they seem to be more willing to try different strategies in a pretty challenging marketplace for their business.

BARRINGTON: Keep in mind that none of this is unique to our marketplace, either.

We're just one component of the national broadcast marketplace.

It seems there are so many easier, more focused places to sell than syndication.

ARGENTINO: I think that the single most difficult thing is to get advertisers and clients to understand our business better. And once they do, they generally find an opportunity to include us on some level. And then you hope that they build on it because, when you think about a business where it's important to evaluate the ROI [return on investment] for what you're spending, our programs are evaluated individually. And I don't think you can do that almost anywhere else. So no matter what you're buying from us, you get to determine whether that particular program is being priced effectively and efficiently.

LEVY: Our biggest advantage to the advertiser is that we're going in program-specific on their account. Name me a cable network that goes in and targets really every single half-hour that they have on their schedule. They don't; they sell rotators. The networks sell as prime time blocks, as daytime blocks. We sell as individual programs.

It's weird. In one way, there's a reputation that nothing "sticks" on syndication. But then there's Entertainment Tonight and Wheel of Fortune and Seinfeld. There's a lot of stability. Do you sense that disconnect?

LEVY: It can be a frustration because you know you have something terrific. In fact, the ending line in our presentation is that the newest thing or the best thing is right in front of your face.

BARRINGTON: One of our greatest benefits is what we just spoke of, which is that we're talking about programming. There's no Buena Vista, there's no Columbia/Sony, there's no 20th Television. You're buying a show. But because of that, on the flip side, when something is cancelled or doesn't perform as well, people are focusing on that one show. Well, talk about the other seven shows on my roster which are doing fabulously well; talk about the two that are over-delivering this year. We're held to a very different standard, at least as far as I'm concerned.

LEVY: Well, [our slogan] this year is "Sometimes the next best thing is the thing you know best." That's how the quote goes.

ARGENTINO: That's a good one.

BARRINGTON: That's creative. Is that yours?

LEVY: Yeah. [laughter]

At NAPTE this year, all of you must have been flipped out



Barrington: "The days of spots and dots are over."

by the announcement of The CW. Did you come out of there thinking that there is going to be a new market of indies coming up?

ARGENTINO: I was optimistic, and I don't think it's turning out to be quite as wonderful as I had thought. I thought it might open up some time periods for our shows, and it still may because there are still some unaffiliated stations. But I don't think it was quite as dramatic as I would have liked or hoped.

LEVY: It blindsided everybody. It just kind of took over a lot of conversations.

For us, I'm not sure exactly what shows we had that would've necessarily gone in there in prime time, so we're kind of questioning that, too. Dave, I'm sure, has a whole different perspective.

BARRINGTON: I've got an entirely different perspective. [laughter]

[Editor's note: Twentieth was at the NATPE convention syndicating two English-language telenovelas. When The CW was announced, Twentieth pulled back the packages, which now form the spine of Fox's new competing My Network TV.]

LEVY: I'm interested more in his perspective than my perspective.

BARRINGTON: Well, believe it or not, even in our suite, there were not a lot of rumblings about this is what is going to happen, this is what's going down. I mean, the fact of the matter is that we spent—myself and Bob Cesa [executive VP of ad sales for Twentieth Television.] and all the executives of News Corp., weeks running numbers and trying to figure out exactly what we wanted to do [after the announcement].

So starting My Network TV was not all a *fait accompli* by any stretch of the imagination. Fox didn't have another network. They looked at a tremendous amount of options, and, obviously, a lot of that was borne by network TV, which we're selling as well.

Did any of you get any bump in business because of The CW and My Network TV situation?

LEVY: This book isn't written yet. Everybody is kind of looking to see where this is all going.

BARRINGTON: I tend to doubt that you're going to see too many stations decide they're going to go independent at this point in time. We will have, as far as clearances [for The CW and My Network TV] are concerned, exactly what the other two networks currently provide.

Is product placement really a looming opportunity for you? Is

out what your goals and objectives are. You walk into a meeting and say these are all the touch points that I have available, let's sit down and figure out the best ways to integrate your message into our product to reach your consumer, the best way possible to drive sales. We've morphed into marketing people. You really have to; you have to be able to speak to the marketing angle as opposed to just going on and saying I've got 30s and 15s [commercial positions to sell]. Those days are over.

ARGENTINO: And because, remember, these monies

still spending billions and billions of dollars for 30-second units and 15-second units.

So are you getting what you pay for as far as the syndicated product and, specifically, Twentieth? We spent a lot of time building up on [SNTA President Mitch Burg's] ROI presentation online and what he's presented to a large number of our clients and buyers. What he's told them is that, with us and our sitcoms, our high-rated sitcoms, two of the three positions that you buy are "A" positions.

Commercial retention—we're looking at minute-to-minute ratings. It's available to all the advertisers they are looking for. We have short breaks. We're much less cluttered as far as non-program time in networks and cable. So, again, let's look at what you can see, which is quantifiable data.

"Our biggest advantage to the advertiser is that we're going in program-specific. Name me a cable network that goes in and targets really every single half-hour that they have on their schedule." HOWARD LEVY

that sort of a big uptick for any, all of you?

ARGENTINO: I think it's an opportunity that a lot of people want to explore, but that may be a misnomer. And I've heard it called so many different things. The advertisers and the marketers really want it to be brand immersion and product integration and branded television. But it's not so much product placement.

That's still an old business with the studios and the producers working up deals. But I do think that more and more advertisers want to dip their toes in or go a little bit further and do something that's different. Those that were doing it 10 years ago or five years ago are looking to do something new and different, and that's where they're exploring the new technologies.

LEVY: The term "product placement" again implies wallpaper. I think what they're looking for is kind of brand solutions and a way to integrate their ideas and their message into shows that are appropriate.

We've done, I think, some really good ones, and one that comes to mind is in *Millionaire*, where we extended the ask-the-audience category out with America Online, so when we ask the audience, at the same time, we send out an instant message to hundreds of thousands of people that have signed up for the program on their desktop in real time: "Bo Argentino needs your help right now." And what happens is, on the screen, you see the studio-audience measurement and the AOL-audience measurement. So you get two different things.

For *Tony Danza*, Olive Garden sponsored the cooking segment. We had their chef on four times a year, and the chef would come on and cook a meal, a dish that was going to be featured at the Olive Garden for that month. So there were real tie-ins. And Chef Paolo Lafata—there was a real tie with Tony. He really liked the guy. Tony actually went down to Florida to meet him to make sure that the chemistry was there. And those are the things that people want. I don't think they're looking to see a Coke can on the table.

ARGENTINO: Right. They want to see that there is active use or engagement.

LEVY: How do you measure these things? Is it the time that the Olive Garden chef is on the air with Tony, do you measure [product placement] that way? Or when he comes out and he leaves, Tony gives him a big hug and kiss? I mean, *that's* time.

ARGENTINO: That's double. A hug *and* kiss. [laughter]

In your business, then, you'd be selling six products or so at the same time. You can do the Internet a bit, you can do advertising in the show itself, and you can do product integration just for starters. You really have to package now more than you did before, I think.

BARRINGTON: The days of spots and dots are over. You figure out what the marketing campaign is, you figure

come from different places. So you are looking to access as much of it as you can, obviously, but in the old days, there was the national media budget, there was the spot budget, there was the promotional budget, very often at different agencies, different holding companies.

How do you go about proving ROI?

LEVY: It's difficult. You show them what you've done, and at some point, they'll come up with some kind of measurement. If there's a sweepstakes, as Bo said before, and they're looking for a certain amount of response, you can do it on that basis. But it's a difficult thing to quantify. And that's not a syndication issue.

BARRINGTON: In our presentation, what we've done is opposed to just selling our product to the ROI and what's measurable, what isn't measurable. What we're trying to say is, you're spending a lot of money in national broadcast, all of the other stuff is here, the marketing elements are fabulous, but at the end of the day, you're

Syndication is less cluttered?

BARRINGTON: I'll speak for my own programming—I don't want to speak for everybody else in the room or somebody who's not in the room—but relative to non-program time? Half-hour to half-hour, hour to hour? Absolutely. You just pull it right out of the books. But if you're looking for a return or to make sure that your commercial is heard and to make sure that your commercial is seen, we in this room have some of the best environments you could possibly have in the national broadcast marketplace.

LEVY: And our commercialization is consistent year after year after year. The networks are adding time, the cable networks are adding time. I guess I never heard of them taking away time. But if you take a look, our programs are cut and sold to the stations under contracts.

So it will say that you have in this show two or three national 30s, and there are six local 30s and one 10-second fee spot. I mean, that's it. You can't go back and say, oh by the way, we're adding another two 30s because the market is tight or we were under budget.

ARGENTINO: Or because we have a hit. ■



Howard Levy: "Sometimes the next best thing is the thing you know best."



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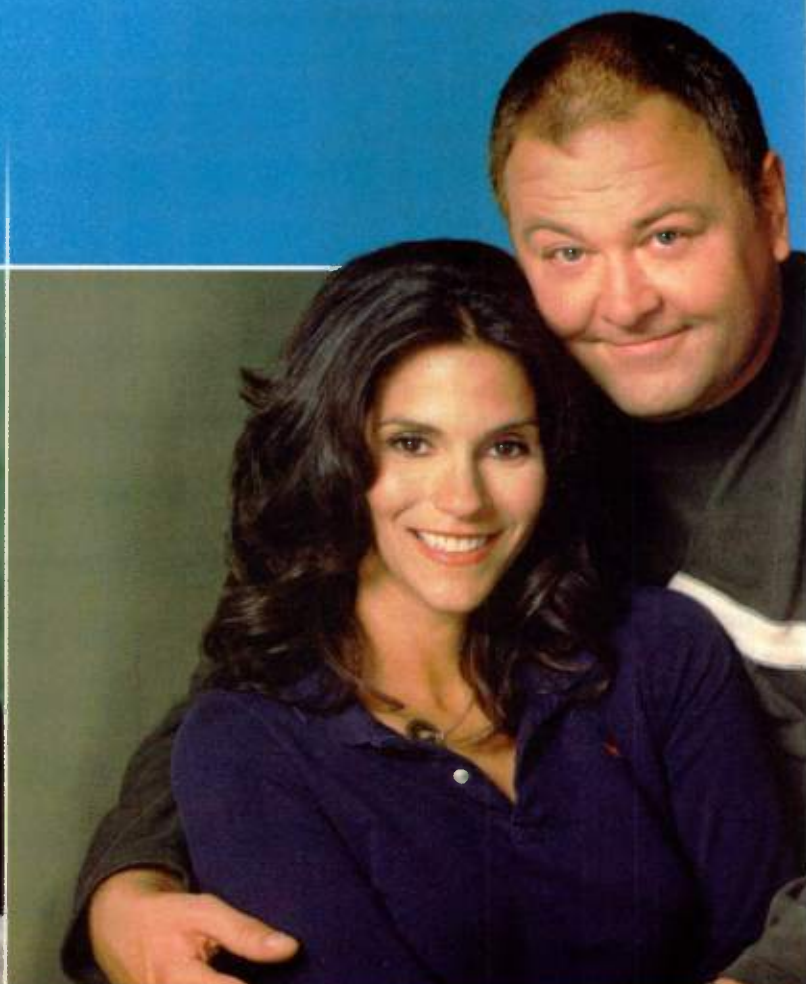
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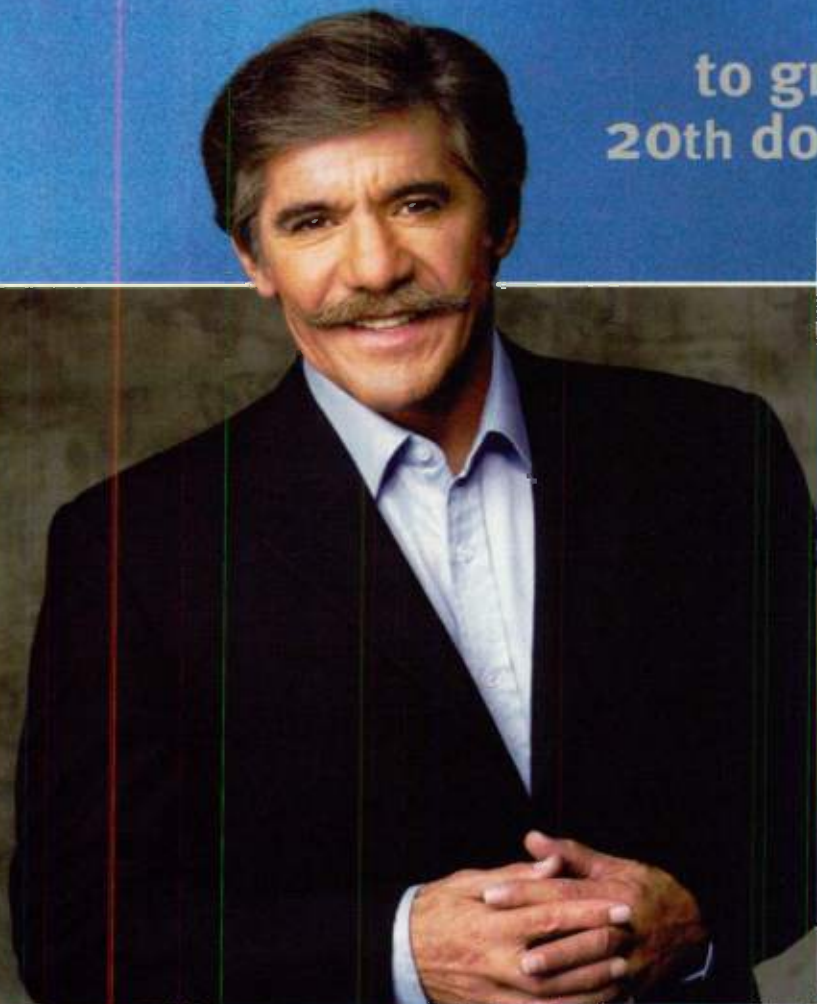
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Curb Your Enthusiasm

Demise of WB, UPN didn't create a new syndication market after all **By Wayne Friedman**

Three months after a big announcement put bigger grins on the faces of syndication executives on the NATPE convention floor in Las Vegas, those expressions are now more like the kind you see on Jerry Springer's unpleasantly surprised guests.

The first day of the National Association of Television Program Executives convention in January came with the ground-shaking declaration that The WB and UPN would close down and re-emerge as The CW. Euphoria flew around the convention floor of the Mandalay Bay Hotel—an emotion not seen at the convention since 1988 or so. For the first time in years, new inventory—some would say the most valuable growth measure of the business—would become available.

But all that glee was somewhat short-lived, as a sobering reality took hold: Weeks after The CW move,

News Corp. said it was launching a network of its own, My Network TV. The end result: Two money-losing networks replaced by two new networks. Was anything gained? Was something even lost?

"It didn't leave the gaping hole we were hoping for [to sell programming]," says John Nogawski, president of CBS Paramount Domestic Television. "Obviously, we didn't know about My Network TV. Once that came into place, we were right back to where we started. They just kind of reshuffled the deck."

Becoming an independent and relying on syndicated programming is a crapshoot. Syndication has had a steady 2005-06 season. All regularly scheduled syndication shows witnessed a slight bump to an average Nielsen Media Research 2.7 household rating through March of this year. This was against a 2.6 the year before.

But the downside, says Lyle Schwartz, senior VP and corporate research director of Mediaedge:cia, is that some of syndication's top shows have slipped substantially. "The top 15 shows are down anywhere from 10% to 15% so far this season."

Both new networks are hoping they won't be calculating downsides at all. The CW and My Network TV say they will be immediately profitable—which would be a tall order. That's because, combined, The WB and UPN lost at least \$1.2 billion over a decade, perhaps as much as \$2 billion.

Might that profit come from syndication's advertising coffers? Executives don't think so. "Syndication was healthy regardless of this," says Nogawski.

My Network TV looks to gain. But much of that will be to the benefit of stations that will control most of the advertising. In an unusual move for any network, My Network TV will give its affiliates nine minutes of advertising time per hour; My Network TV will sell the remaining five minutes per hour to national advertisers.

"I don't think staying independent was ever an option," says Bob Cook, president/COO of Twentieth Television, who is managing the distribution and advertising sales for My Network TV. "As soon as The CW made their consolidation move, we evaluated a number of different options. [What we came up with] is a redefined, different kind of network."

In putting on his other hat—as head of a major studio syndication division—Cook sees more opportunity for syndicators to sell product. "You have more digital channels developing," he says. "You have the Internet. There are these kinds of evolving platforms. [Syndication] is not going to be broadcast-centric."

Cook even sees the day when syndicators will package advertising sales for syndication and for other media—mobile, Internet, DVR and video-on-demand.

"I certainly wouldn't rule that out," he said. "Nobody has completely figured it out. There is certainly no reason you couldn't follow the model where cable and syndication are sold together." Syndicators al-



"It didn't leave the gaping hole we were hoping for [to sell programming]."

JOHN NOGAWSKI, CBS PARAMOUNT

ready sell to advertisers commercial packages of syndication and cable runs of off-network sitcoms, such as *Seinfeld*, *Everybody Loves Raymond* and *Friends*.

To many observers—especially in the advertising community—the launch of My Network TV initially seems a lot like syndication: Two one-hour shows—in this case, two English-language telenovelas—that run Monday-Friday in a strip format, just like in traditional syndication. (On the weekend, My Network TV will run recap shows.)

"Buyers may call it syndication," says Tim Duncan, principal of Boston Media Consultants. "But if a show gets a good rating, it'll get good advertising prices. *Oprah* gets good ratings. All this is just negotiating posturing. They are all just jaw-boning."

In terms of actual time slots, the day-to-day program-sales activity of syndication, the business has remained relatively unaffected with the addition of The CW and My Network TV, say industry executives.

Some syndicators such as CBS Paramount believe that some 150 stations would have had immediate programming needs if My Network TV hadn't appeared. Instead, what remains is 20-30 stations, estimates CBS Paramount's Nogawski. "You have the same handful that you got before."

Maybe former UPN stations would do better as independents. But Wall Street analysts and institutional investors place a higher valuation for a TV station than that's a network affiliate.

Stations will pay—sometimes dearly—for that association. Add some urgency to that formula, and that is why two mini-networks somewhat quickly replaced two other mini-networks. "There was a lot of panic," says one veteran syndication executive. "We witnessed it at NATPE. They were lemmings."

If either of the networks doesn't produce high-rated programming, stations might still bolt. Nogawski says some may want to rethink decisions when analyzing ratings in October: "I'd still rather have *Judge Judy* and a 7.5 rating." ■




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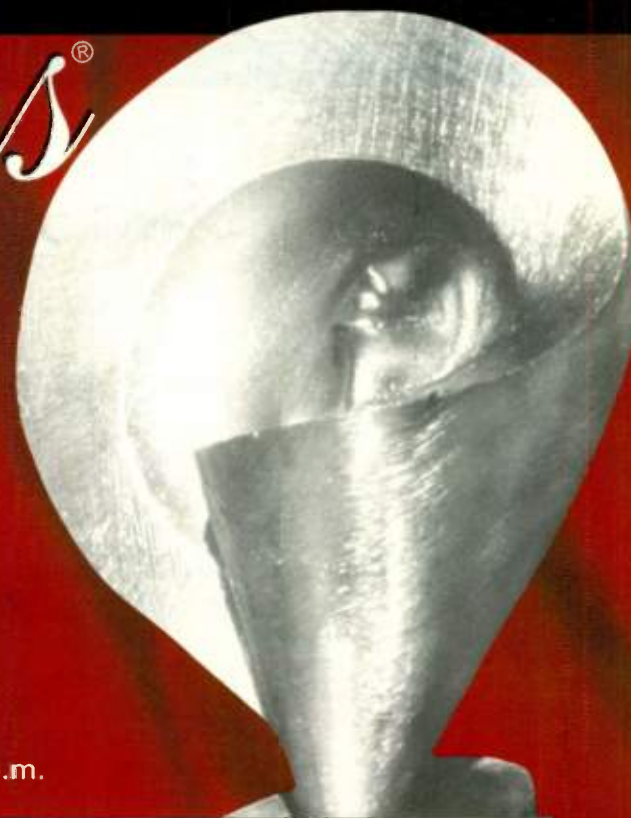
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A New Day For Syndication

As always, SNTA's Burg is bullish on the future **By Kevin Downey**

When the Syndicated Network Television Association (SNTA) decided last December to scrap Syndication Day, its multi-city pre-upfront conference that had served to kick off ad negotiations, the trade group had already weathered some hard times as the sheer number of syndicators shrank.

SNTA's ranks had dwindled to just six members—Buena Vista Television Advertising Sales, King World Media Sales, CBS Paramount Advertiser Services, Twentieth Television, NBC Universal Television Distribution and Warner Bros. Domestic Television Distribution—after Tribune Entertainment ditched the group to work on its own, much as Sony Pictures Television has done.

And syndicators and advertisers were unsure whether SNTA President Mitch Burg would continue with the group. Perhaps most troubling, ad spending in last year's upfront barely budged 3% from a year earlier.

But Burg has signed a new contract, and as syndication heads into the upfront, the group has a new approach.

Though conceding that Syndication Day was a popular event among syndicators and buyers, Burg says SNTA's members, several of whom complained that the crush of competing advertisers stifled conversations, felt they would be better served in more-intimate settings.

"People want to spend more time talking about themselves, rather than having syndicators talk about us," he says. This year, SNTA is pushing "extended conversations" and provid-

"The No. 1 issue people are talking about is clutter. We've been doing a lot of work in that area, and we're sharing it with agencies and clients. That's an area where we have a real advantage." MITCH BURG, SNTA



ing the ammo.

"The thought is," Burg continues, "that we would be better off having one-on-one conversations about what we can do for a specific client, rather than doing an overview day."

So SNTA has become a helper.

Michael Teicher, executive VP of sales for Warner Bros. Domestic Syndication, explains further: "I liken the SNTA's role as the door opener and conversation starter. Then, it's up to the members to do what they do best."

Still, there are rough patches. Syndication is struggling on a number of fronts. While overall ratings are slightly up, audiences for a few key shows like *Wheel of Fortune* and even *The Oprah Winfrey Show* have eroded slightly this year, and the new programs that have been renewed, like *Martha*, have tepid ratings.

CLUTTER CUTTERS

SNTA is pushing syndication's comparative lack of advertising clutter. A new report from media buying shop MindShare found that the major broadcast networks and several cable networks are loaded with roughly 15 minutes of commercials each hour in prime time.

By contrast, Burg estimates, one-third of syndication's commercial pods run less than 90 seconds, and the average ad break has dipped 5% in the past year, to 2 minutes, 11 seconds. He adds that this relative sparseness is already being addressed in one-on-one pre-upfront meetings with advertisers.

"The No. 1 issue people are talking about is clutter," he says. "We've been doing a lot of work in that area, and we're sharing it with agencies and clients. That's an area where we have a real advantage."

HIGH HOPES

Media buyers have complained for years that cost-per-thousand-viewers (CPM) estimates for syndicated spots have been high. Several agencies last year held out for modest rate hikes rather than paying robust increases

that syndicators had been asking for, a strategy some media buyers say they will utilize again this year.

Also, the field of potential venues for syndicated programming shrank when News Corp. decided to cobble together My Network TV from its stations left behind by the UPN-WB merger.

Moreover, year-end 2005 data from the major ad-tracking firms confirm that advertisers are quickly shifting money from traditional media to alternative outlets, like the Internet and Spanish-language TV, and exploring emerging platforms like video-on-demand.

NEW SHOWS, NEW BUZZ

Burg says SNTA is ready to tackle these challenges. He points to solid ratings for some long-running syndicated programs like *Inside Edition* and notes that upcoming shows are, for the first time in a few years, creating a buzz with advertisers and viewers alike, even before they debut.

"From our members, we have four significant first-run strips coming out next season, which includes Rachael Ray, who was the toast of NATPE," says Burg. "Megan Mullally will be doing a new show with NBC. Keith Ablow will be doing a show for Warner Bros. There is *Cristina's Court* from Twentieth. And coming off the nets is *According to Jim* and *Scrubs*, which I think might be a stealth program. And there is *CSI: Miami* and *Without a Trace*."

Burg also points to new ventures that he hopes will spark advertiser interest. For instance, *Jeopardy* and *Wheel of Fortune*, among other syndicated programs, will be offered in high-definition this fall, and entertainment newsmagazines have begun putting content on new platforms, such as *Entertainment Tonight* on Verizon's VCast cellphone service.

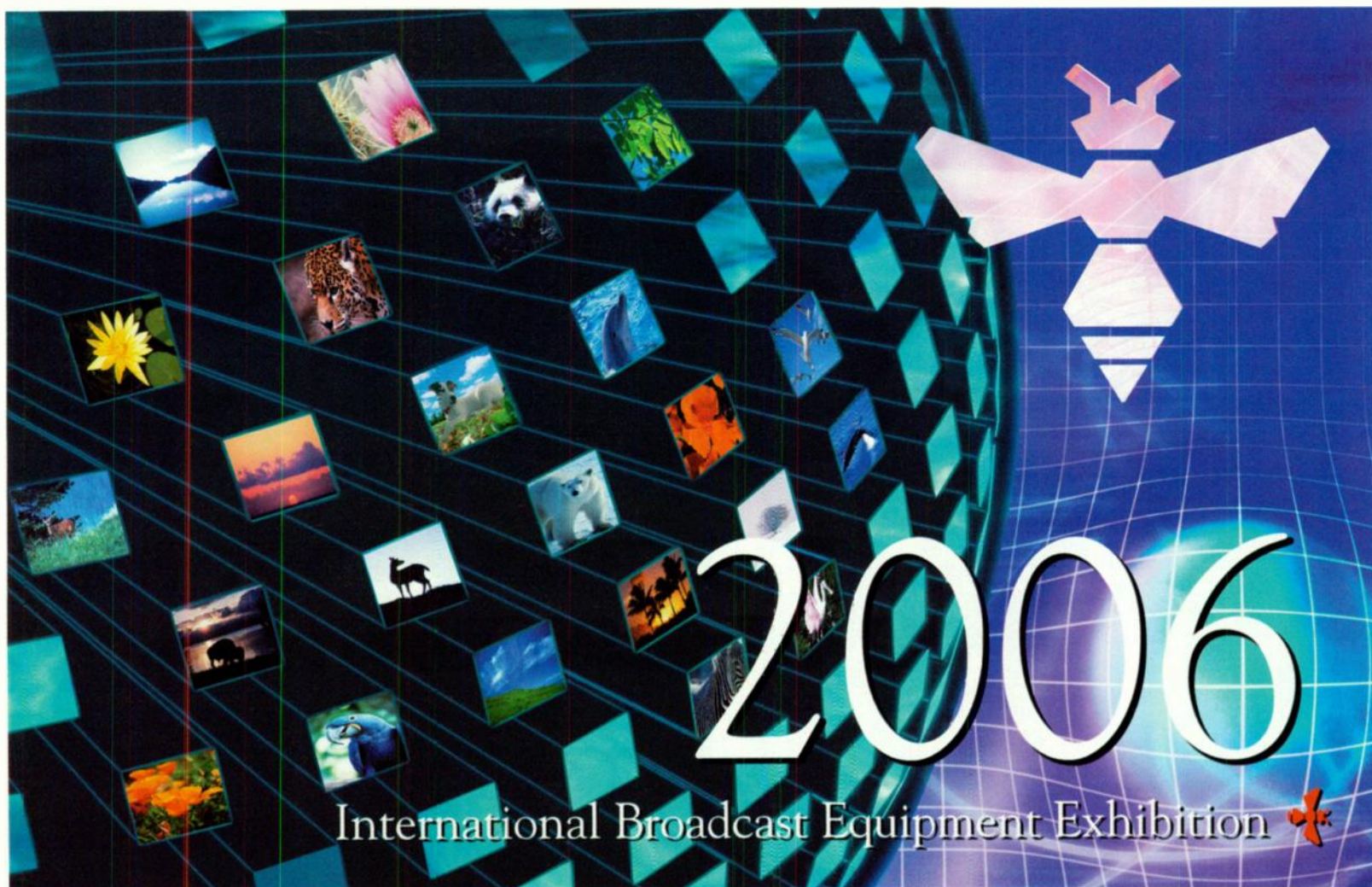
"By providing these platforms, we are not only reaching younger viewers, but we are also stimulating viewership," says Burg. "No matter the platform, syndication has taken the lead. We're not only in broadcast. We're on cable, we're on Verizon, and we're on broadband." ■

Megan Mullally hosts one of four new daytime talk shows this fall.

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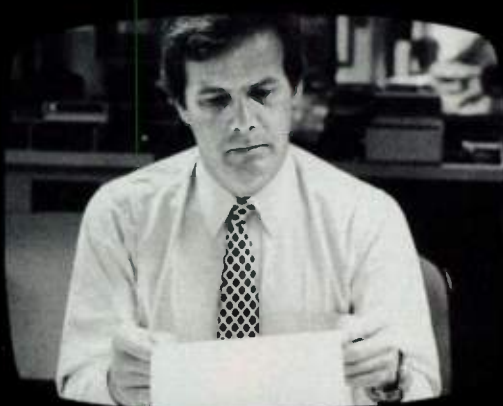


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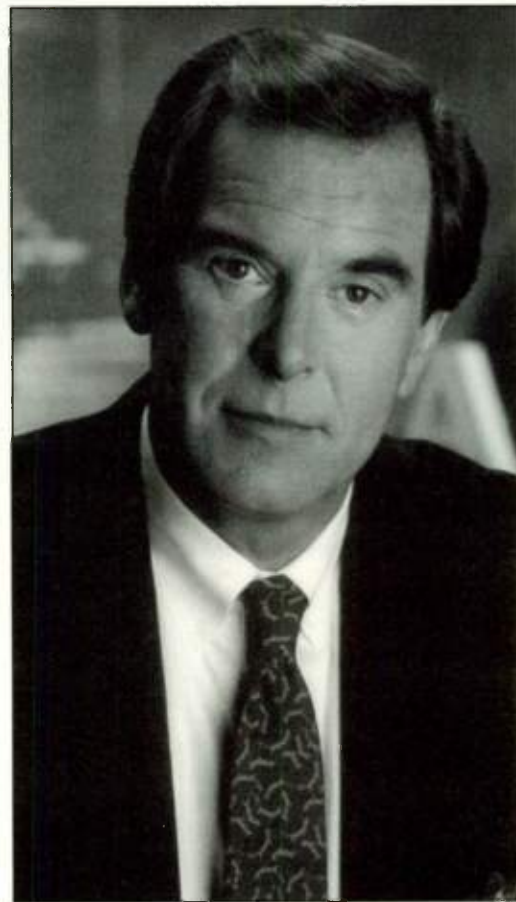
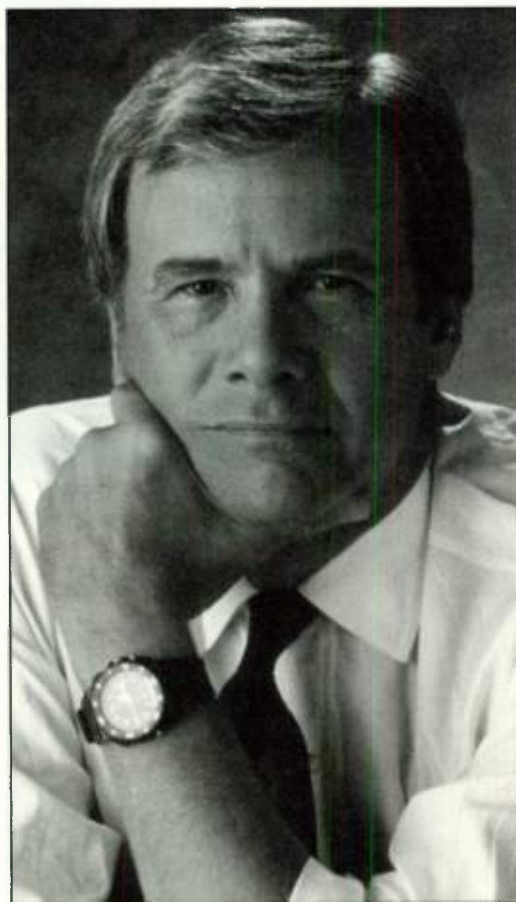
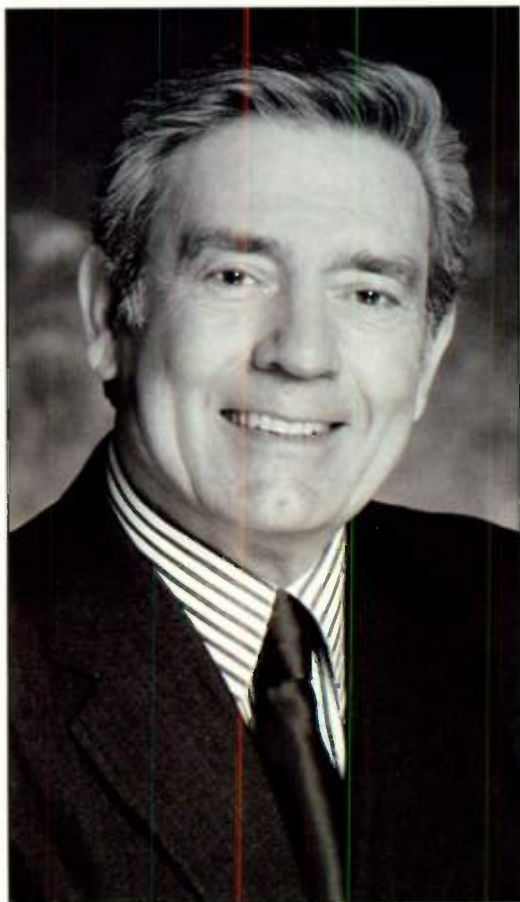
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We honor Dan Rather, Tom Brokaw and the late Peter Jennings,
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NAB Distinguished Service Award

VOICES OF A NEWS GENERATION



By Verne Gay

Honored this week in Las Vegas with Distinguished Service Awards from the National Association of Broadcasters, Dan Rather, Tom Brokaw and Peter Jennings represent the end of an era. An era when anchors were household names, they earned their stripes reporting from war zones and presidential palaces, and they delivered the evening broadcast largely on their own.

They may no longer be in America's living rooms each evening, but Rather, Brokaw and Jennings are hardly forgotten, and their legacy lives on amidst the changing face of news in America.

Story begins on page 78.





Jennings meeting with Mikhail Gorbachev



Jennings hearing from Richard Nixon



Reporting from the frontlines in Vietnam

What will media historians recall of Peter Jennings, Dan Rather or Tom Brokaw, honored by the National Association of Broadcasters this week, 50 years from now?

While it's hard for anyone who has been in broadcasting for the past 50 years—or even the past five—to speak of these three in the past tense, indeed, we must. Jennings died last August, his illness derailing a plan that would have kept him anchoring *World News Tonight* for at least next year. For Rather, the so-called “Memogate” flap marred a brilliant CBS career that began some 40 years earlier. Brokaw has entered the later part of his career as a globetrotting correspondent for his own prime time documentary series.

But what made these anchors world-famous officially lies in the “past,” which is a particularly hard word to swallow because these men were so resolutely and reliably part of our present for nearly a quarter of a century. They were there at every major historic event or milestone from 1981 through Sept. 11, 2001, and beyond, and they never seemed to stumble in breaking news—an illusion, perhaps, but one that the passage of time only seems to enhance. (Perhaps their professionalism was so complete that the rare screw-up only served to make them more human.)

The three made sense of that which seemed

so often senseless. They even created an aura of invincibility—not just for themselves necessarily, but for the networks that employed them. They were symbols of those networks, of their profession, and of their era in history. They were conjoined, and even now (especially now), it's impossible to separate one from the other. Memories are funny that way.

It's even difficult to discuss each man in isolation from the other; it's never just “Peter” or “Dan” or “Tom,” but “Peter, Dan, and Tom”—or “PeterDanTom,” if you're in a hurry. That's just the way it is, and perhaps the way it will always be. Sorry, guys.

Walter Cronkite's legacy seems secure as the most dominant anchor in TV history, but the

As everyone has known since the advent of CNN, new technologies have a way of breeding new habits. Coverage of Hurricane Katrina is just the most recent example of this. Brian Williams did a masterful job for NBC, but one could say the same for CNN's Anderson Cooper and several others. This division of anchor labor, of necessity, divides—and ultimately fractures—audience loyalty. It creates something of a reverse gestalt effect, in which a nation's perception of a single event or story isn't refracted through one person, or even two or three people, but through a dozen. It's then further divided through dozens more sources (Internet news), then dozens more (thanks, bloggers).

As a result, the notion of a Dan/Peter/Tom-like

They were symbols of their networks, of their profession, and of their era in history.

legacy of the Big Three is less so, if only because the future of anchordom is less secure. “I don't remember a period when the stakes were so large, and the future was so uncertain,” says Brokaw. “There are so many factors we didn't have when I was coming along. We were a duopoly, us and CBS, and I kind of liked that. And then, ABC became a player, and we began to spread around the edges, so to speak. Then, with the arrival of cable and then Internet, that really did change the equation by an order of magnitude that we're still trying to figure out.”

hegemony of the future is unlikely. But it's also worth pointing out that this also seemed the case 10 or 15 years ago.

Figuring out the Brokaw/Rather/Jennings legacy seems to turn on two diametrically opposed arguments. The first is a glass-half-full perspective, and its acolytes usually seem to work at the networks. Williams happens to be an especially eloquent champion: “I've asked [the other anchors] how many death notices they read during

Continued on page 80

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Rather conversing with Fidel Castro in Cuba

News Generation Continued from page 78

their years in the chair having to with their own occupation, and I distinctly remember in the early '80s about the evening news being on its last legs then. That we are the No. 1 daily source of news in the United States, in this era is pretty amazing. That some 30 million Americans still make it appointment television says something about the other choices out there."

Williams sees a bright future for the evening news, thanks to their hard work. "These guys had a great run, but I will not allow it to be said that they had the last great run," he says, "because I know Tom and Dan well enough that they would surely leave enough for us who would take their places."

But the glass-half-empty crowd has done a better job of getting their argument across—either that, or the nation's media critics have been more willing to embrace it. "The main reason [Brokaw/Jennings/Rather] will be remembered is because they were the last of the anchors who owned the franchise," says Joe Angotti, longtime Brokaw friend and former top NBC News executive, now a visiting professor at Monmouth College in Illinois. "From this day forward, the franchise is so fragmented, and there are so many anchormen on so many outlets, that none will ever have the influence that those three guys had."

Peter Herford, professor of Journalism, Shantou

University in Shantou, China, who worked with Cronkite and Rather over a three-decade career at CBS, wonders about broadcast news' relevance to future generations. "Cultural historians will always compare the [Big Three] anchors to the defining anchor, Walter Cronkite, who had the good fortune to live in a universe unto himself," he says. "But the average age of the *Evening News* audience is 60, and the number of 18- to 45-year-olds who watch is infinitesimal by network-rating standards. The young cannot remember what they have never known, and they care even less."

Which is to say, cultural historians will remember the Big Three. But will anybody else?

Either way, Williams may well have the stronger argument because all he has to do is point to his predecessors as proof. Consider that the anchor-as-news-god-is-dead argument gained currency in the early '80s, but it failed to explain a bizarre anomaly: As evening-news viewership declined, and as network budget-cutters eviscerated their news divisions, Brokaw, Rather and Jennings actually *grew* in stature.

profession, and the nice thing was—Dan, Peter and I used to say to each other in the closing years of our common career—that we made each other better because we were so competitive and because we had shared values about being a reporter."

There is, in fact, an easy temptation to lump the three anchors together because they did seem to be so similar, in outlook and approach. But nothing could be further from the truth. Brokaw may have been a natural-born anchor, but he wasn't necessarily born to be one. He was, in some key respects, deeply influenced by his father, Anthony "Red" Brokaw, who was the crew foreman on the construction of the Fort Randall and Gavins Point dams in South Dakota.

Hod Nielsen, an old friend of the Brokaw family, once said that "Red was a good, hardworking, tough guy. He was a nice guy, but he ran those roughnecks and didn't have any trouble doing it." The lesson—and value—of hard work never strayed far from the son, either.

Brokaw always seemed more multifaceted than

Besides being **first-rate journalists**, they were the standard-bearers, placeholders and **even salesmen**.

The reasons are now self-evident. Their networks used them as living proof that their news divisions were still vital, all-pervasive and intact even though the networks perhaps were not. Besides being first-rate journalists, Jennings, Brokaw and Rather were the standard-bearers, placeholders and even salesmen. And if they couldn't stop the audience decline, they certainly helped stanch it. In this sort of environment, the news-anchor-as-god wasn't dead but was, in fact, more alive than ever.

"I've never thought of myself as 'the voice of God,' and I doubt that Dan or Peter did, either," says Brokaw, "especially given my origins out there in the working class of South Dakota. When I looked up at the end of almost 40 years in the business, there I was at the pinnacle of my

his counterparts: He loved (and still loves) the outdoors. He was (and still is) a naturalist. He was (and still is) a gifted writer, with three bestsellers to his name. When it came time to walk away from a job that had made him world-famous, he spent a couple of years grooming his successor.

Rather may be the perfect example of Be Care-

Continued on page 82



Meeting with Nelson Mandela



Rather hearing the soldiers' story in Vietnam



And getting roughed up at the '68 Democratic Convention



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NAB Distinguished Service Award



News Generation Continued from page 80

ful What You Wish For (You May Just Get It). As a child in Wharton, Texas, he was stricken with rheumatic fever; bedridden for months, he would listen to Edward R. Murrow's broadcasts from Europe and dream of the day he, too, would be a great newsman. Rather would achieve stardom as both anchor and reporter, although he was more suited by temperament and talent for the latter.

Further burdened by the fact that his predecessor Cronkite was a broadcasting legend, Rather would spend 24 years trying to find a comfort zone as anchor. The struggle was occasionally a public spectacle, which in turn made him fodder for the tabloids. The on- and off-screen incidents are stuff of TV lore—his sign-off "Courage," walking off the set in Miami, the shouting match with Bush Sr., and the "What's the Frequency?" incident.

But those tabloid-fodder events were inconsequential measured against the full scope of his journalistic accomplishments.

"Dan was one of the great reporters of the 20th century, and he covered most of the major events of the last 30 years both overseas and domestically," says his temporary successor, Bob Schieffer. "Dan never liked to be in the studio; he always liked to be out covering the news. I think Dan was never comfortable to be behind the anchor desk. He always wanted to be where the story was, and that was both his strength and his weakness."

Rather declined an interview request; his immediate future is uncertain. His contract ends this fall, and some speculate that he won't be at CBS by this time next year. There is poignancy to this story; he is the lion in winter whose legacy could cruelly be shaped by one word: Memogate.

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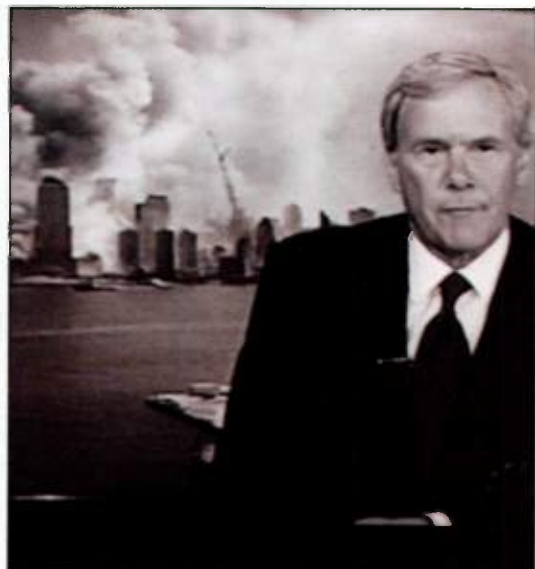
A lighter moment for Brokaw

because the news division's president, Roone Arledge, assumed none of the three was strong enough to go it alone against the titans at NBC or CBS. How wrong he was: Jennings went solo 23 years ago and, by the late '80s, became America's most popular anchor (each of the Big Three was at the top at one time or another). As much as Cronkite, he was a natural—perhaps *the* natural among the three—and his vision is missed.

"I don't think there's a day that goes by without me thinking about him," says Jon Banner, executive producer of *World News Tonight*. "His influence and editorial standards impact all of us at the



Reporting from earthquake-ravaged San Francisco in '89



And keeping America informed on 9/11

bring it back live. These guys shrank the world before our eyes."

Says Banner, "To borrow a line from Tom, you could easily refer to them as the greatest generation of broadcast journalists. They set a standard that others will try to live up to for a long, long time. When people ask what anchors should be and what should be expected of the people who bring them the evening news night after night, they'll look to these three people."

Jeff Gralnick, a former executive producer of both *World News Tonight* and *Nightly News With Tom Brokaw* and now a new-media consultant for

"When people ask what anchors should be, they'll look to these three people."

JOE BANNER, *WORLD NEWS TONIGHT*

Jennings was the boy anchor of the early '60s, the kid who looked like Bobby Darin doing the news each night. ABC was the "young" network, but Jennings had enough sense to know that his role was doomed, and he left for an overseas assignment, where he became one of TV's finest reporters while working from the Middle East.

He later became part of a three-anchor team

broadcast every day, and we're constantly trying to live up to what he always pushed us to live up to. Peter was one of a kind."

So what will we remember of them? What should we? "Peter, Dan and Tom," says Williams, "presided over an industry that got smaller and lighter and more compact, and they told us you can go out and get to a breaking story and

NBC News, puts it this way: "In a small period of time, three excellent broadcasters have left the scene, but the world will not end in terms of evening-news journalism. The legacy of the Big Three who are off the stage is the solid footing on which American television [journalism] is today."

A remarkable legacy, and a hard—if not impossible—one to forget. ■

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ALL THE REEGE

Regis Philbin has a pretty good gig. Just ask him **By Ben Grossman**

Being Regis Philbin is a full-time job. His day begins around 7:30 a.m. There's a quick glance at the *New York Post*, *USA Today* and *Daily Variety*. Next: a shower, some breakfast, and a walk across the street to the set of *Live With Regis and Kelly*. At about 8:25, he scans more newspapers for talk fodder, before producer Michael Gelman comes into his dressing room for a quick chat around 8:50.

Next is makeup, and 30 seconds before the show begins at 9, he knocks on co-host Kelly Ripa's door. "I never talk to her before the show about anything we are going to talk about," he says. "That is something I learned years ago. What happens on the show is truly spontaneous and live."

Regis and Kelly then take the stage to kibbitz in front of millions of people. After an hour of chatting with Ripa and a couple of celebrities, it's back to his office to make a few calls. Today, he needs to sort out details for his trip to Branson, Mo., that weekend, where he's scheduled to sing.

Then, Philbin is off to meet Alan Alda and Charles Grodin for lunch with someone who paid \$10,000 in a charity's silent auction for the privilege. He hits the gym, then goes home to relax for a bit, and in the evening meets Tony Danza for dinner, where he will cheer up his old friend who just had his talk show cancelled. (Philbin talks about the dinner for 20 minutes on the next day's show.)

It's not a bad workday, but building the career that affords Philbin this lifestyle and earned him an induction this year into the NAB Broadcasting Hall of Fame was no easy task.

While his success comes as a result of just being himself on camera, one of the most natural personalities on television had trouble when he started his first industry job, because he was too timid.

It was 1957, and Philbin had landed a job as an NBC page in New York. But the day he was supposed to begin, he sat outside of 30 Rockefeller Plaza, trying to summon up the courage to walk inside.

"I just sat on a bench," he remembers. "I was too shy and nervous to go in."

But he did, and two months later got an offer to move to Los Angeles and become a stagehand at KCOP, where he moved furniture around the sets and lived in a hotel for \$12.50 a week.

Philbin would land a job as a sports news writer at the station before moving on-air, first at radio station KSON San Diego and then at TV station KFMB. A year after joining KFMB, KOGO (now KGTV) asked him to do the news there.

Philbin accepted, but with a caveat. "I said only if I can do a talk show," he says. "I grew up telling stories in front of the candy store in the Bronx, and then to see Jack Parr and how easy he made it

look, that's what kind of paved the way for me."

So in October 1961, he began *The Regis Philbin Show*, a live Saturday-night talk show in front of a studio audience. It marked the beginning of his signature "host chat" motif.

"I would sit on a stool, look into the lens, and I would just tell them what I had seen and done throughout the week," he says. "That is exactly what we do all these years later for the first 22 minutes of our show."

Philbin would go national a few years later, moving back to L.A. to replace Steve Allen on a Westinghouse syndicated talk show. But the show was on a two-week tape delay, and it was never

a fit for his conversational style.

He returned to local TV with a talk show on KTTV, which is where Rat Packer Joey Bishop saw him and gave him a job as an announcer on his ABC show in April 1967. After four years of that came talk shows on

several Los Angeles stations.

He finally settled back in New York in 1983, when *The Morning Show* debuted on WABC. He was joined by Kathie Lee Gifford in 1985, and the show went into national syndication in 1988.

But he's also a game-show host, of course. His stardom grew even more when *Who Wants To Be a Millionaire* dominated the TV landscape after becoming a megahit on ABC in 1999.

Michael Davies, the game show's executive producer, says that what made Philbin click was that, much like on his talk show, he didn't put on an act when the camera went on.

"I don't believe there has been anybody in the history of television that's been better than Regis at just being himself," Davies says.

These days, Philbin doesn't have time to watch much TV. He tries not to miss *Seinfeld* reruns and ESPN's *Pardon the Interruption*.

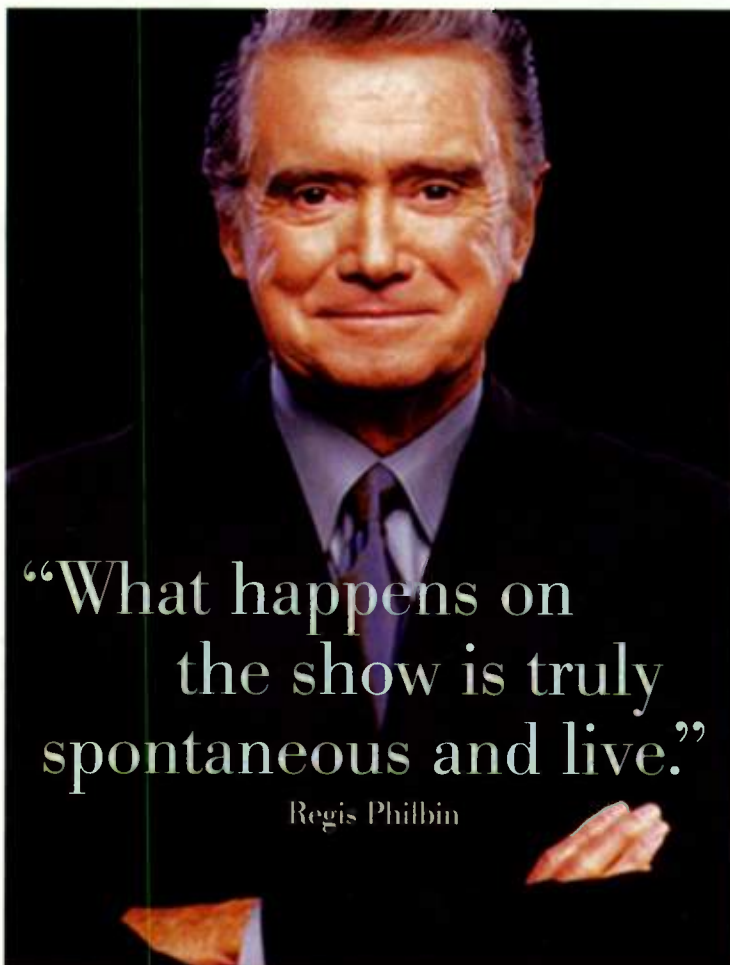
He is David Letterman's big fan, good friend and frequent guest. "Regis is the iron horse of broadcasting. There's nobody better," says Letterman. "He's had television shows longer than most of us have had televisions. When Regis retires, I would like his job."

So being Regis Philbin isn't such a bad job these days.

In fact, ask him what else he wants to do in the business, and he'll launch into a well-worn speech about having "climbed my mountain."

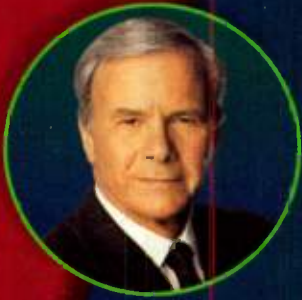
Then again, if NBC were to call about doing play-by-play for his beloved Notre Dame (class of '53) football team, there might just be another mountain to climb.

"Now wait a minute, take it easy on me," Philbin says. "If NBC wants to call, I'm available!" ■



Regis Philbin

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Compact Gear Kept Reporters Rolling in Iraq

KKTV's Nancarrow and KWTX's Heath toted cameras, laptops in backpacks **By Joel Brown**

When reporters embed with U.S. troops in Iraq, they need to travel light. But David Nancarrow of KKTV Colorado Springs, Colo., and Christopher Heath of KWTX Waco, Texas, traveled so light, the troops couldn't believe they were TV journalists.

"The soldiers thought we were print-media people," says Nancarrow with a chuckle.

The reason? The compact gear that he and Heath took along on their five-week embed with the 4th Infantry Division of the U.S. Army. "They looked at the size of the cameras and thought there's no way these guys are doing TV news," Nancarrow says days after returning to the U.S. "That the cameras we had were for home video maybe and that our job was to ride along with them and write up an article and transmit it through the Internet."

The two Gray Television Inc. stations collaborated on *Assignment: Iraq* to tell the stories of soldiers from major bases in their markets: Fort Hood for KWTX and Fort Carson for KKTV.

KWTX General Manager Rich Adams,

who is also a Gray VP, and Assistant Production Manager Ben Ranzinger carefully chose equipment for each reporter that included a Sony HVR-Z1U HDV-format camera and a Dell XPS laptop, along with their body armor. Sponsors helped fund the \$20,000-per-reporter price tag.

The idea was to allow the pair to do high-quality work but also remain

highly mobile. And if a \$5,000 camera was damaged along the way, that would be less of a problem than with a regular news camera that costs several times that.

The two reporters say the small HDV cameras were essential to an assignment largely carried out in the crowded backseats of Humvees and jumping on and off Blackhawk helicopters. They moved

camp 10 times while filing packages almost every day.

"We were over there to do soldier stories, to do what the soldiers do and go where they go. We did that for close to five weeks," Nancarrow says. "We needed to climb into vehicles that have a lot of armor but not a lot of legroom or a whole lot of space to carry stuff as passengers. Being able to boil it down to this handheld, 'prosumer' type of camera and a laptop that we could fit into a soft-sided case was incredibly convenient to accomplishing what we were trying to do over there."

Heath, who was recently named a weekend anchor, says they applied a military approach to the mission. "Every system has a built-in redundancy, so that, if system A fails, system B is in place," he says. "We were very lucky in that we never had to use [Nancarrow's] camera the entire trip. Our feeling was, we'll get one camera out of the box and we'll use it, and if something happens, we'll move to the next one."

"We shot in just regular DV [standard-def at 25 megabytes per second],



Reporter David Nancarrow of KKTV is recorded on HDV gear from the frontlines in Iraq.

Continued on page 91

Storage Firms Have Lots in Store for NAB

Sun closes big HBO deal; other vendors show new product **By Glen Dickson**

Storage technology is heating up. There is now a broad array of technologies for both online and archive storage, with some exciting new players shaking up the broadcast market.

Nonlinear storage solutions for program playback allow networks to cut down on the maintenance associated with tape-based systems, while quick-access archives allow programmers to better monetize existing content on new delivery platforms, such as video-on-demand (VOD), the Internet or mobile video. In the wake of Hurricane Katrina, there is also a new emphasis on using IT-based technology to create duplicate playback and archive systems at remote locations, which ensures that networks stay up and running in the face of crisis.

SUN MICROSYSTEMS

Sun Microsystems, which has provided server-based storage products to IT-friendly programmers and broadcasters for years, became a much bigger broadcast player last September with its \$4.1 billion acquisition of StorageTek. Sun will be showing its high-end, disk-

based StoreEdge systems alongside the StorageTek data-tape-based SL 8500 robotic library, as well as demonstrating several low-cost, software-based media-asset-management products.

Sun is also announcing a significant deal with HBO, a longtime customer of Sun and StorageTek, for Sun's standards-based content-storage and -delivery systems. HBO standardized on Sun servers in 2003 for standard-def program origination, converting from maintenance- and labor-intensive tape-based systems. Over the past six months, HBO and Sun have been working to convert the network's high-definition, VOD and planned mobile video services to Sun technology.

HBO's new fully digital content-management and -delivery architecture is based on Sun StorEdge enterprise storage and Network Attached Storage

(NAS) solutions, the Solaris 10 Operating System, Sun Fire servers, and Sun Java technology-based integration with

Thomson Grass Valley Profile and K2 play-to-air servers. It supports 28 standard-def and four HD channels in addition to on-demand distribution.

"They were looking at using IT-based storage that was integrated with their broadcast systems, since so much of what they already had was bought and paid for and working well," explains Andy Sheldon, Sun executive director of industry marketing.

"We worked with HBO on developing a number of integration applications, whereby the Harris automation system talks to the Sun server, which in turn outputs content via File Transfer Protocol over to the Profiles."

FRONT PORCH DIGITAL

Another storage provider making inroads into HD program operations is Boulder,

Colo.-based Front Porch Digital, which recently sold its DIVArchive system to VOOM HD Networks for storage of high-def content. Front Porch Digital, the Broadcast and Media Division of Incentra Solutions Inc., now has 120 installations of DIVArchive in more than 40 countries. New for NAB is a newsroom archive solution, developed in conjunction with Thomson Grass Valley and its News-Browse Web-based editing and browsing product; and DIVAnet 2.0, which allows global media firms to use a distributed architecture to network an unlimited number of separate DIVArchive installations and achieve automatic content-replication and disaster-recovery capabilities.

MASSTECH

Toronto-based storage provider Masstech Group is showcasing its disaster-recovery and business-continuity solution, MassDR, an automated system that replicates the content of an on-air video server and ensures that there is never disruption in a network's on-air presentation. MassDR is currently operating at a number of TV

Continued on page 90



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Storage Firms

Continued from page 88

networks across North America and Asia, including Turner Entertainment in Atlanta.

MassDR requires no manual intervention, automatically replicating and transferring files as well as scheduling information from existing video servers to playout devices located at remote locations. In the event of a problem at the primary facility, operations switch to MassDR remote playout devices to ensure that service is not disrupted.

Through transcoding technology, content can be intermixed, allowing both full-res MPEG-2 video and transcoded WM9 or MPEG-4 low-resolution content.

Says MassTech VP of Sales Joe French, MassDR basically works like "a large TiVo located at a hardened site," keeping a running buffer of programming on hand depending on user preferences. The system can encode a satellite feed of programming in MPEG-4, re-encode it back into serial digital format, and re-insert it into the playout stream, allowing a network to then re-broadcast the signal at a lower bit rate. "If you say you want a buffer of 14 days, then the oldest hour goes away, and the newest hour comes on again," says French. "It's a real-time encoding process."

The MassDR system can also be connected to commercial delivery devices to ensure that commercial insertion, not only high-quality program playout, continues after a disaster. MassDR costs about \$75,000 per program channel, although actual system costs vary based on storage.

QUANTUM CORP.

A relatively new player in the broadcast storage market is Quantum Corp. of San Jose, Calif. Quantum, a long-time manufacturer of digital-tape libraries, has created a low-cost data-tape product aimed at TV operations. The SDLT 600A can store 25 hours of 25-megabit-per-second (Mbps) video on a \$100 300-gigabyte (GB) digital linear tape (DLT).

The compact 600A is available in both tabletop and rack-mountable versions that sell for \$7,950 and \$8,550, respectively. The product has Gigabit Ethernet networking capability to link to other devices, with a transfer rate up to 288 Mbps.

It uses a tape-based file system that allows each cartridge to be directly accessible by applications on the network, in drag-and-drop fashion, without additional software. The SDLT also uses the Material Exchange

Format (MXF) to afford videotape-like access to subclips by timecode, metadata access and interoperability with other broadcast devices.

Turner Entertainment is the first customer for the Quantum

product, which began shipping in February. "Video guys like it, because coming from a videotape background, it provides the same interoperability with video tape and it has access to timecode," says Mark Ostlund, di-

rector of rich media storage for Quantum. "But the IT guys get it too, as it's all IT-based, it sits on a GigE network, and it uses standard protocols. So it's a nice hybrid that meets broadcasters' needs in a new way." ■

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T E C H N O L O



Compact Gear
Continued from page 88

and the quality was great," he adds. "We shot in 100% auto, where [the camera] does the white balance, it does the

focus—all the things a photojournalist normally has to think about. So much of the time we were going with the flow, going at military speed, and being able to just flip into auto and know the camera was

doing its job was a great advantage."

They shot video and standups as a team but downloaded the clips to their individual laptops and cut their

pieces separately, on Sony Vegas 6 nonlinear editing software. Then the reporters uploaded the finished packages back to the camera, which they plugged directly into the military's DVIDS (Digital Video and Imagery Distribution System) satellite transmitter to send to their stations. Communication with their newsrooms was by e-mail and satellite phone; they even blogged for their stations' Web sites.

Iraq's notoriously harsh, dusty environment was a constant concern. "We did everything we could not to expose the laptops to anything but a roofed-in, air-conditioned environment," Heath says. And the camera, which Nancarrow compares to a slightly slimmer toaster, stayed in a backpack as much as possible.

While the reporters put pretty much everything they had to good use, one piece of gear they might've left home were the Focus Enhancements Firestore FS4 hard drives each had.

"If you were shooting in a controlled environment, it would probably be a great asset," Heath explains. "But when you're moving constantly and you never know when you're going to roll up on something and have to jump out of the Humvee and get cool video of them kicking down a door or examining an IED crater or whatever, you don't want to have to worry, 'Is the cable hooked up? Is the hard drive rolling?'"

Instead, the two used standard 60-minute DV tapes. "We found it was easier to just toss a brand-new tape in and leave it in there for the day," Heath says. "We did our best never to open up the cartridge where you load the tape in while we were in the field."

Once the soldiers realized the reporters were delivering same-day taped packages and live standups to the stations back home, they were happy to have them in their company.

"Generally, they were pretty tickled by the whole thing," Nancarrow says. "You've got [soldiers] saying, 'Hey, Chris and Dave, my wife heard on the news this is where you are. Is there a chance that I could let my wife see that I'm OK?' And then the challenge is fitting them into the package." ■

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Cable Flips the Switch

Switched broadcast frees up valuable bandwidth **By Glen Dickson**

As cable operators look to offer new and better services to stave off competition from satellite operators and telcos, they are borrowing some elements from the competition. That includes the "switched-broadcast" techniques that AT&T plans to use to provide video over its advanced DSL network this year.

In the traditional distribution model, cable operators deliver hundreds of channels to a subscriber's home, though the subscriber can view only one at a time. The concept of switched broadcast is that, instead of simultaneously delivering hundreds of channels to a home, cable operators deliver only one channel to a digital set-top box at a time, freeing up bandwidth for faster data services and more telephony traffic.

The efficiencies gained across cable's hybrid fiber-coax (HFC) network by using switched broadcast will also allow operators to add new programming, including more HD networks.

Scientific-Atlanta and BigBand Networks both demonstrated switched-broadcast products at NCTA's recent National Show, and major cable operators detailed their switched-broadcast plans in a panel session.

Time Warner Cable is already rolling it out in Austin, Texas, and Columbia, S.C., and will likely deploy it in four to six systems this year. Chief Technol-



Switched-broadcast technology could allow cable operators to pump a wider variety of HD programming to digital set-tops, like this Scientific-Atlanta model.

ogy Officer Mike LaJoie thinks it's the answer to bandwidth challenges. "I don't think it's 10 years away; it's much closer than that," he says. "The whole notion of channelized video will go away."

Cox Communications has been "toying with switched broadcast" for several years, says Chief Technology Officer Chris Bowick, and will probably deploy the technology in two markets this year. In the near term, Cox is focused on reclaiming bandwidth by deploying "digital simulcast"—converting the analog tier to digital for delivery to digital cable customers.

Comcast CTO David Fellows says "switching offers infinite choice." Comcast has not deployed the technology yet, instead focusing on rolling out digital simulcast. By using technologies like switched broadcast and digital simulcast, he says, cable networks can compete against the fiber-to-the-home architecture used by phone company Verizon. "In the long run, we'll be okay," says Fellows. "Right now, we have two-thirds of our bandwidth tied up with analog video."

Scientific-Atlanta, a Cisco subsidiary, is providing its switched-broadcast technology to both cable operators and

AT&T. Jeff Taylor, director of product strategy for Scientific-Atlanta, says its IP-based switched-broadcast system is slightly different from video-on-demand technology.

With VOD, operators set up a one-to-one "session" with a digital set-top to deliver programming. With switched broadcast, operators still transmit hundreds of channels, or "multicast," down to fiber hubs that might serve 500-2,000 homes, where they will run through an "edge router." When a subscriber served by that hub changes channels, the edge router sends the selected stream to the home over coax, and the set-top will "join" the multicast session.

The key to switched broadcast, says Taylor, is that customers don't know what's happening in the background because there's no noticeable delay in changing channels. "They want a transparent consumer experience," he says.

To that end, Scientific-Atlanta demonstrated a traditional digital cable feed next to a switched-broadcast one. The channel change for switched broadcast took about as long as the one for a standard feed, a little over two seconds.

Insight Communications doesn't have a schedule to deploy switched broadcast yet but does plan to reclaim analog spectrum via digital simulcast. President/CEO Michael Willner nonetheless finds the concept of switched broadcast intriguing. Says Willner, "It was one of the more interesting things at the show." ■

Telestream Introduces Graphics Software

GraphicsFactory will automate visuals for TV, online and mobile content

Telestream is applying its knowledge of video transcoding to graphics. The Nevada City, Calif.-based tech company will introduce file-based software at NAB that's aimed at automating creation of graphics for conventional broadcast TV, as well as for online and mobile content.

The product, called GraphicsFactory, is built on some of the same core tech-

nology that has made Telestream's FlipFactory product a popular tool for allowing different devices to seamlessly transfer video files.

GraphicsFactory automates graphics assembly with a "build once, apply to many" model that allows broadcasters and programmers to personalize media,

add promos, brand, and localize media for a variety of platforms. Layered templates can include text, images and drop shadows, along with fade-ins/fade-outs and QuickTime movies that start and stop on a timeline. Through Telestream's transcode engine, the GraphicsFactory output can be "flipped" into virtually any file format.

"It runs on top of the FlipFactory transcoding engine to automate graphics," says President/COO

David Heppe. "You can create a template of what you want the output file to look like."

The use of simple metadata allows the graphics template to be tailored for each video asset, and graphics and source video files are submitted to GraphicsFactory for automatic processing, transcoding to required formats, and delivery to distribution servers.

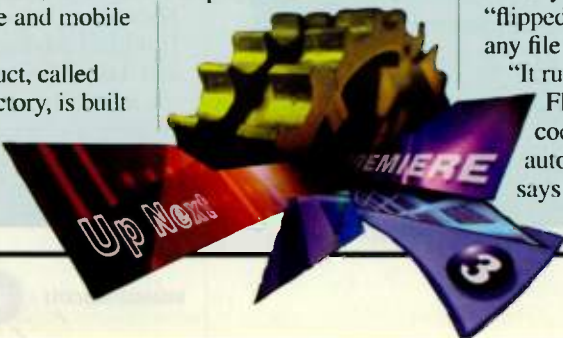
That model allows lower-level operators to insert graphics, and frees editors to focus

on creativity. Heppe sees many applications for cable networks and new-media companies preparing content for multiformat distribution. Beta customers include World Wrestling Entertainment and The HorseTV Channel.

GraphicsFactory can also import graphics files from the type of dedicated graphics systems commonly used in news production, but Telestream hasn't announced partnerships with third-party vendors like Chyron or Vizrt.

"That's certainly one of the next steps for us," says Heppe. "The initial focus is with the cable channels that are preparing lots of content ahead of time."

An XML interface allows further automation of the process, because metadata provided by external systems can trigger creation of graphics, such as logos or bugs. Says Heppe, "That kind of information can be entered by a data operator or populated automatically by a database."—G.D.



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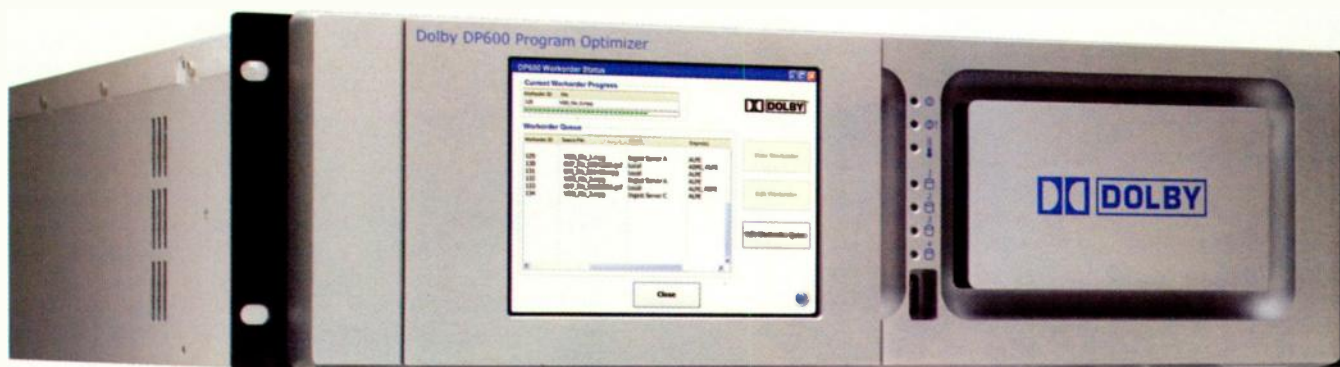
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Dolby's File-Based Approach to Noise

New DP600 designed to work in tapeless broadcast environments **By Glen Dickson**



The DP600 Program Optimizer can analyze and correct loudness in the compressed domain.

Dolby Laboratories' latest product aimed at improving the audio experience for television viewers is a file-based system that corrects loudness problems on a compressed piece of content. Called the DP600 Program Optimizer, it works without having to decode and re-encode the audio.

Set to be introduced at NAB, the DP600 is described by San Francisco-based Dolby as the "world's first intelligent file-based audio-loudness-analysis-

and-correction system." It is based on the same technology used in Dolby's LM100 Broadcast Loudness Meter, and it focuses on maintaining a consistent volume level within television programming to avoid the sudden increases or decreases that can annoy viewers.

"When people surf channels, they often use the volume control to normalize speech levels," says Jeff Riedmiller, professional broadcast product manager for Dolby. "You don't want the TV shouting at you or whispering at you. That's a very important aspect of the experience."

While the LM100 is only a measure-

ment device, the DP600 corrects audio problems and is designed to work in tapeless broadcast environments that use servers to store programming in compressed form. The product is compatible with most common media file formats and will automatically normalize the loudness of file-based programming and commercials without impacting the original dynamic range.

"It's targeted at file-based workflows," says Riedmiller. "Whether it's a cable company doing VOD [video-on-demand] or digital-ad insertion, or a broadcaster playing programs off a server, this technology will take any

of those file formats, peel it apart, and go in and analyze the audio essence of those files."

Programs can be normalized by the DP600 in two ways: by correcting their associated metadata values to reflect the actual audio signal that was measured in the file or by scaling the audio signal itself to a target loudness level.

The DP600 system becomes available late this year and will sell for \$16,800. An enhanced version, at \$24,000, provides faster-than-real-time file-based encoding and decoding of Dolby Digital, Dolby Digital Plus and Dolby E content, as well as efficient transcoding between the three audio formats.

Premium cable network Starz was an early adopter of the LM100 and will test the DP600 later this spring. Since Starz uses servers to play out multiple networks, the DP600's ability to correct audio problems without adding another decoding/encoding step in the transmission chain makes a lot of sense, says Starz Manager of Post Production Sean Richardson.

"We like being able to have some correction done in the file domain," says Richardson, adding that the DP600's Dolby E transcoding option is an "incredibly helpful" feature. ■

PAPPAS COMMITS TO HOLOGRAPHIC STORAGE

Pappas Telecasting says it will be the first broadcaster in the world to adopt holographic data storage, as it taps InPhase Technologies for the job. Longmont, Colo.-based InPhase has developed a laser-recording technology that can transfer video onto a 300-GB optical disk at a transfer rate of 160 Mbps and store roughly 35 hours of broadcast-quality video.

Pappas will use InPhase's Tapestry holographic drive and media as the archive system for an HD facility it's creating in Reno, Nev., for KAZR, an Azteca America affiliate, and KREN, which will become a CW affiliate in September. Pappas plans to launch two high-def newscasts from the facility. Deputy Director of Engineering James Ocon says

Pappas will probably integrate Tapestry into its archive by 2007. He hopes to use the holographic disks for online storage as well, noting that next-generation disks will each hold more than a terabyte of data. He says, "They broke through the data barrier with this technology."

GRASS VALLEY RINGS UP DIGITAL NEWS SALES

Thomson's Grass Valley unit has sold more than \$24 million year-to-date of its server-based Digital News Production (DNP) and K2 Media Client and Media Server systems to broadcasters worldwide.

New DNP/K2 customers include U.S. station groups Tribune and Belo; UK news channel BBC Wales; Swiss broadcaster SRG; Brazilian

broadcaster TV Cultura; and regional Australian broadcaster WIN Television. The biggest recent installation is

TECH TALK

SRG, which will go on-air in July with a 20-channel

DNP system that includes three Ingest stations, five NewsEdit workstations and 36 NewsBrowse clients.

NVISION STREAMLINES

Nvision is displaying several new routing products at NAB, including the NV8288 digital video router, which is designed to squeeze large-router features into a smaller form factor for installation in live production trucks. "You can't take up valuable space in a truck," says Director of Marketing Jay Kuca. The 10-rack-unit, 12-inch-deep NV8288 uses Gennum's new 3-Gbps HD/SDI chipset for

routing 1.5-Gbps uncompressed HD signals today and potentially 3-Gbps 1080p signals in the future. The basic NV8288 can be configured for systems ranging in size from 12 x 12 up to 288 x 576 and expanded with a second frame to 576 x 576.

CLEAR CHANNEL TAPS ISOLON FOR STORAGE

Isolon Systems, Seattle, has

landed a contract to provide storage for Clear Channel Communications' radio-station Web sites and creative-services groups.

Clear Channel is using Isilon IQ and Isilon's SyncIQ replication software to streamline its file-based storage for more than 1,100 radio-station Web sites and to replicate files between multiple data centers in

North America and Europe for disaster-recovery purposes.

Clear Channel is also using Isilon IQ to streamline workflow at its Creative Services Group in Atlanta and to centralize international content at its European data center.

NESN GOES SOLID STATE FOR HIGH-DEF FACILITY

Cable network New England Sports Network (NESN), Watertown, Mass., has installed two Solid State Logic C100 Digital Broadcast audio consoles at its new 40,000-square-foot HD production facility. The C132 32-fader digital audio consoles are at the core of a digital infrastructure that will allow the network to produce all in-house programming in HDTV, including all Red Sox and Bruins studio programs, and support full 5.1-channel Dolby Digital audio in the future.



NESN's Mike Testa mans Solid State Logic C100 audio console.



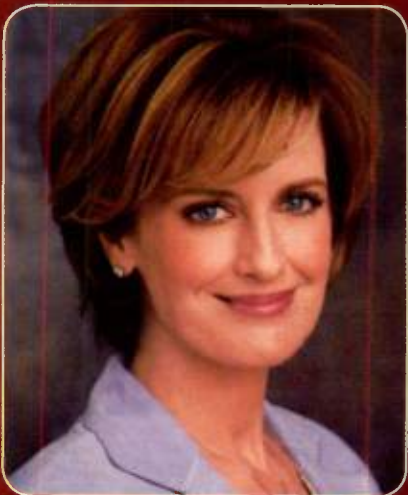
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NIELSEN APRIL 10 - 16 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

April 10-16

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE Raw 10p	4/10	USA	4.0
2. WWE Raw 9p	4/10	USA	3.7
3. Fairly OddParents 10a	4/16	NICK	2.8
3. Fairly OddParents 10a	4/15	NICK	2.8
3. SpongeBob SquarePants 9:30a	4/15	NICK	2.8
3. SpongeBob SquarePants 9:30a	4/16	NICK	2.8
3. SpongeBob SquarePants 8:30a	4/14	NICK	2.8
8. Fairly OddParents 10:30a	4/16	NICK	2.7
8. Fairly OddParents 10:30a	4/15	NICK	2.7
8. Drake & Josh	4/10	NICK	2.7

Adults 18-49 (in millions)

PROGRAM	DATE	NET	18-49
1. WWE Raw 10p	4/10	USA	3.0
2. WWE Raw 9p	4/10	USA	2.6
3. South Park	4/12	COM	2.2
4. Deadliest Catch	4/11	DISC	1.8
5. The Real World XVII	4/11	MTV	1.7
5. Mind of Mencia	4/12	COM	1.7
7. Mv: LOTR: The Two Towers	4/16	TBS	1.6
8. Law & Order: Crim Intent 11p	4/12	USA	1.5
8. 8th & Ocean	4/11	MTV	1.5
10. Mv: Drumline	4/16	TNT	1.4

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

April 10-16

Total Households (in millions)

	WEEK	STD
1. CBS	8.2	9.0
2. ABC	6.7	7.8
3. FOX	6.5	6.6
4. NBC	5.8	7.1
5. WB	2.1	2.3
6. UPN	2.0	2.3
7. I	0.4	0.4

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	5.2	5.2
2. ABC	4.5	5.3
3. CBS	4.3	5.0
4. NBC	3.4	4.3
5. WB	1.6	1.7
6. UPN	1.4	1.7
7. I	0.1	0.1

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK		
1. American Idol Tue	FOX	19.0	
2. CSI	CBS	16.8	
3. American Idol Wed	FOX	14.6	
4. House	FOX	14.2	
5. Without a Trace	CBS	13.6	
6. Desperate Housewives	ABC	13.5	
7. CSI: Miami	CBS	12.5	
8. Lost	ABC	10.5	
9. CSI: NY	CBS	10.3	
10. Two and a Half Men	CBS	10.1	

Adults 18-49 (in millions)

	WEEK		
1. American Idol Tue	FOX	15.6	
2. American Idol Wed	FOX	11.9	
3. House	FOX	11.0	
4. Desperate Housewives	ABC	10.2	
5. CSI	CBS	10.0	
6. Lost	ABC	8.2	
7. Without a Trace	CBS	7.4	
8. Unanimous	FOX	7.0	
8. What About Brian	ABC	7.0	
10. CSI: Miami	CBS	6.9	

SOURCE: Nielsen Media Research

	abc	cbs	nbc	fox	i	upn	wb
Week 30	7.4/12	8.4/13	7.0/11	6.4/10	0.4/1	1.7/3	2.7/4
8:00	44. Wife Swap 4.9/8	34. King of Queens 5.6/9	12. Deal or No Deal 9.0/15	39. Prison Break 5.2/8	161. Sue Thomas, F.B. Eye 0.4/1	123. One on One 1.4/2	77. 7th Heaven 3.2/5
8:30		39. How I Met Your Mother 5.2/8				117. All of Us 1.6/3	
9:00		10. Two and a Half Men 9.1/14				102. Girlfriends 1.9/3	94. Everwood 2.3/3
9:30	14. ABC Premiere Event—The Ten Commandments, Part 1 8.6/13	23. Old Christine 7.6/11	31. The Apprentice 5.9/9	23. 24 7.6/11	161. Doc 0.4/1	107. Half and Half 1.8/3	
10:00		7. CSI: Miami 11.4/18			177. It's a Miracle 0.3/1		
10:30							
TUESDAY							
	6.2/10	8.4/13	3.9/6	15.0/23	0.3/1	1.3/2	2.2/3
8:00	68. Easter Beagle, C Brown 3.6/6	21. NCIS 7.7/12	77. Most Outrag Moments 3.2/5	1. American Idol 17.2/28	193. Sue Thomas F.B. Eye 0.2/1	123. America's Next Top Model 1.4/2	84. Gilmore Girls 2.8/5
8:30	75. Hope & Faith 3.3/5		86. Scrubs 2.5/4				
9:00		13. The Unit 8.9/14	65. Scrubs 3.8/6	4. House 12.9/20	177. Doc 0.3/1	134. Veronica Mars 1.1/2	117. Pepper Dennis 1.6/2
9:30	23. ABC Premiere Event—The Ten Commandments, Part 2 7.6/12		70. Teachers 3.5/5				
10:00		15. CSI 8.5/14	41. Conviction 5.1/9		177. It's a Miracle 0.3/1		
10:30							
WEDNESDAY							
	6.1/10	7.4/12	6.0/10	9.4/15	0.3/1	2.1/3	1.6/3
8:00	48. George Lopez 4.6/8	45. The Amazing Race 4.8/8	15. Deal or No Deal 8.5/14	73. The Loop 3.4/6	177. Sue Thomas, F.B. Eye 0.3/1	81. America's Next Top Model 3.0/5	107. One Tree Hill 1.8/3
8:30	65. Freddie 3.8/6			3. American Idol 13.3/21			
9:00		20. Criminal Minds 7.9/12	68. Heist 3.6/6		161. Doc 0.4/1	134. Veronica Mars 1.1/2	127. Bedford Diaries 1.3/2
9:30	8. Lost 9.5/15			26. Unanimous 7.5/11			
10:00		9. CSI: NY 9.4/16	32. Law & Order 5.8/10		177. It's a Miracle 0.3/1		
10:30	54. The Evidence 4.3/7						
THURSDAY							
	4.6/8	12.2/21	4.1/7	2.7/5	0.4/1	1.5/3	2.3/4
8:00	57. American Inventor 4.1/7	10. Survivor: Panama 9.1/18	60. Will & Grace 4.0/8	86. That '70s Show 2.8/5	161. Sue Thomas, F.B. Eye 0.4/1	97. Everybody Hates Chris 2.1/4	92. Smallville 2.4/4
8:30			57. My Name Is Earl 4.1/7	94. The Loop 2.3/4		123. Love, Inc. 1.4/2	
9:00	48. American Inventor 4.6/7	2. CSI 15.2/25	51. My Name Is Earl 4.5/7	81. The O.C. 3.0/5	161. Doc 0.4/1	127. Eve 1.3/2	96. Supernatural 2.2/4
9:30			70. The Office 3.5/6			131. Cuts 1.2/2	
10:00	38. Commander in Chief 5.3/9	5. Without a Trace 12.4/21	55. ER 4.2/7		177. It's a Miracle 0.3/1		
10:30							
FRIDAY							
	4.4/8	5.8/11	5.4/10	2.3/4	0.3/1	2.5/5	1.4/3
8:00	83. Extr Makeover Home Edition: After the Storm 2.9/6	45. Ghost Whisperer 4.8/9	27. Deal or No Deal 7.0/14	98. Bernie Mac 2.0/4	161. i Movie Night—Mary Higgins Clark: We'll Meet Again 0.4/1	86. WWE Smackdown! 2.5/5	131. Survival of the Richest 1.2/2
8:30				98. Bernie Mac 2.0/4			102. Reba 1.9/3
9:00	43. Primetime 5.0/9	32. Close to Home 5.8/10	52. Las Vegas 4.4/8	86. Trading Spouses 2.5/5			127. Modern Men 1.3/2
9:30							
10:00	37. 20/20 5.4/10	28. Numb3rs 6.8/12	48. Conviction 4.6/8		193. It's a Miracle 0.2/1		
10:30							
SATURDAY							
	5.8/11	4.5/9	4.1/8	3.7/7	0.2/1		
8:00		77. Crimetime 3.2/7		80. Cops 3.1/7	177. It's a Miracle 0.3/1		
8:30			57. Dateline 4.1/8	65. Cops 3.8/8			
9:00	35. ABC Saturday Movie—The Ten Commandments 5.5/11	45. Crimetime 4.8/9		62. America's Most Wanted: America Fights Back 3.9/7	193. It's a Miracle 0.2/1		
9:30							
10:00		35. 48 Hours Mystery 5.5/10	60. Law & Order: Criminal Intent 4.0/7		193. It's a Miracle 0.2/1		
10:30							
SUNDAY							
	7.7/14	5.9/10	6.3/11	1.0/5	0.3/1		1.4/2
7:00	62. America's Funniest Home Videos 3.9/8	29. 60 Minutes 6.5/13	55. Dateline 4.2/9	107. Malcolm in the Middle 1.8/4	193. The Search for Heaven 0.2/1		127. Reba 1.3/3
7:30				98. King of the Hill 2.0/4			
8:00	29. Extreme Makeover: Home Edition 7.8/12	15. Cold Case 8.5/15	41. The West Wing 5.1/9	70. The Simpsons 3.5/6	177. Ponderosa 0.3/1		102. Charmed 1.9/3
8:30				75. The War at Home 3.3/6			
9:00	6. Desperate Housewives 12.3/19	52. CBS Sunday Movie—Robert Ludlum's Covert 1, Part 2 4.4/7	21. Law & Order: Criminal Intent 7.7/12	62. Family Guy 3.9/6	161. Doc 0.4/1		136. Pepper Dennis 0.9/1
9:30				73. The War at Home 3.4/5			
10:00	19. What About Brian 8.2/14		18. Crossing Jordan 8.3/14		161. It's a Miracle 0.4/1		
10:30							
Averages							
Week	6.2/10	7.4/13	5.3/9	5.8/10	0.3/1	1.8/3	1.9/3
S-T-D	7.1/11	8.2/13	6.4/10	6.0/10	0.4/1	2.1/3	2.1/3

Tan tint indicates winner of time slot

KEY: Each box in grid shows rank, program, total household rating/share for live viewing and same-day playback (live+SDP) • Blue bar shows total household rating/share for the day • Top 10 shows are numbered in red • TV universe estimated at 110.2 million households; one rating point = 1,102,000 U.S. TV homes • Tan tint is winner of time slot • (NR)=Not Ranked; rating/share estimated • *Premiere • Programs less than 15 minutes in length not shown • S-T-D = Season to date (live only until 12/26/05, live+SDP after) • SOURCES: Nielsen Media Research, CBS Research • Compiled By Kenneth Ray

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President, Regency Television

Employment: NBC: assistant, children's programming, 1990-92; manager, children's programming, 1992-94; director, prime time series and children's programming, 1994-95, VP, prime time series and children's programming, 1995-98; 20th Century Fox: writer, 1998-2002; ABC: VP, family programming, 2002-03; current position since 2003

Education: B.A., University of Michigan, 1988

Personal: B. April 28, 1966; married



P E O P L E

FIFTH ESTATER By Jim Benson

Regency Risk-Taker Rolls the Dice

Schwartz has major plans to reinvigorate studio

Robin Schwartz learned how to handle show-business crises—and personalities—early in her career. Not long out of college, she was working as a Saturday-morning program assistant at NBC when she was given the assignment of accompanying *Saved By the Bell* teen star Mario Lopez to the White House to meet President Clinton. The trip began veering off-course at the airport.



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Having missed their flight, Schwartz worried that they would stand up the president. "I talked to every supervisor that airline had," she says. "I begged. I pleaded. And, yes, I even cried."

Mercifully, the mission appeared to be salvaged. An airline worker informed Schwartz that they could squeeze her and Lopez onto a flight. "We ran to the plane, and I handed [Mario] his ticket," she recalls. "He stopped cold and said, 'I'm not getting on this plane. I only fly first class.'"

But Schwartz's moxie persuaded Lopez to get on the plane, and the presidential meeting ultimately took place.

ROMANCIN' DANSON

Schwartz learned a valuable lesson that day about asserting herself, and she shows that same chutzpah today as president of boutique TV studio Regency Television. The former NBC and ABC Family executive is completing her second nail-biting pilot season at Regency, after arriving in February 2004 with development well under way.

Faced with the loss of almost all of Regency's current programming slate this season, Schwartz has lured heavy hitters like former *Cheers* and *Becker*

star Ted Danson. She persuaded the reluctant leading man to return to series television in *Help Me Help You*, an ABC comedy pilot about a psychologist whose life unravels. "That was one of the hardest days of my life," she says of the Danson meeting. "Ted is so smart and asks so many good questions. He interviewed us like I've never been interviewed before. I was sweating."

Danson wasn't her only big get. Schwartz nabbed John Strauss and Ed Decter, who co-wrote the 1998 film smash *There's Something About Mary* with the Farrelly brothers, to executive-produce Regency's *The Worst Week of My Life* pilot for Fox. The program is adapted from a BBC series about a couple's nightmarish week prior to their wedding.

To direct Regency's Fox comedy pilot *That Guy*, a coming-of-age story about someone who's a bit too old to be coming of age, Schwartz signed director Betty Thomas (*Private Parts*, *The Brady Bunch Movie*). She also recruited *Mr. & Mrs. Smith* director Doug Liman and writer Simon Kinberg for the ABC drama pilot adaptation of the film, about suburban assassins working out marriage issues.

On the business side, when Fox passed on Regency's lottery series *Windfall*, Schwartz sold it to NBC. It will premiere in June, a summer replacement in the plum 10 p.m. Thursday slot currently held by *ER*.

Schwartz's high-profile gamble to strengthen Regency this pilot season reflects her penchant "to take chances and develop unique projects," says Regency TV CEO David Matalon.

Fox Television Studios President Angela Shapiro-Mathes, who oversees her parent company's 50% stake in Regency, thinks Schwartz's ability to relate to talent stems from her tenure as a writer/producer at 20th Century Fox Television.

"Robin has great relationships with many of the best writers and producers in the industry," Shapiro-Mathes says. "She supports them, and the development of their projects, by giving them creative freedom and by fostering a collaborative environment in which they can do their best work."

With Schwartz reaching out to big-name talent and maintaining strong relationships with network executives, Regency may get the turnaround it needs. Many of its top series have been relegated to low-rated Friday nights, and several are on their last legs. *Malcolm in the Middle* and *The Bernie Mac Show* were once hits for Fox, although *Malcolm* ends this season, and *Mac* is on the bubble. Fran Drescher's WB comedy, *Living With Fran*, which debuted last April, also may not be back.

Elsewhere, critical raves for Regency's FX heist series *Thief* have failed to translate into strong ratings since its March debut.

Yet Schwartz, Regency's third president, remains confident the "writers-driven studio" established under Gail Berman, who went on to lead Fox and now Paramount Pictures, will thrive.

IN BERMAN'S FOOTSTEPS

Berman "set the bar extremely high," says Schwartz. While she's wholly focused on making Regency thrive, when asked about jumping to a network down the road, she's choosing to keep her options open. "They have a need for people who are passionate, have a point of view and don't care if they get fired the next day," Schwartz says. "At NBC, if you didn't have an opinion, you were out the door. That's the way we learned to take risks." ■

FATES & FORTUNES

BROADCAST TV

SCOTT SAMS, anchor, WFAA Dallas/Fort Worth, named main anchor, evening newscasts, KTEN Sherman, Texas.

CHRISTOPHER MANSON, news director WMBD/WYZZ Peoria, Ill., named VP, news, Nexstar Broadcasting Group Inc., Irving, Texas.

STEVE JOHNSON, news director, WEYI Flint-Saginaw, Mich., appointed news director, KDBC El Paso, Texas.

ANDREW STEWART, director, sales/station manager, KGUN Tucson, Ariz., named VP/general manager for the station.

MICHAEL J. PUMO, general manager, WBTW Florence/Myrtle Beach, S.C., named VP/general manager, WFLA Tampa, Fla.

DAVID A. GLENN, VP, engineering, Ion Media Networks, West Palm Beach, Fla., appointed president, engineering.

CABLE TV

EDWARD S. PARDINI, senior regional VP, Comcast, Central Pennsylvania/Philadelphia/Wilmington, Del., named senior VP, North Central Division, Mediacom Communications Corp., Des Moines, Iowa.

PROGRAMMING

GHEN MAYNARD, executive VP, prime time development, NBC Entertainment, named to the newly created post of executive VP, alternative programming and entertainment content, new media, CBS Paramount Network Television Entertainment group.

HARRIS BAGLEY, executive VP, affiliate relations, Jewelry Television, Knoxville, Tenn., appointed president, ACN Networks.

JERRY PETRY, executive VP, business operations and sales strategy, NBC Universal Television Distribution, named executive VP, administration, NBC Universal Television Group, West Coast, Burbank, Calif.

JENNIFER SIEBENS, Los Angeles bureau chief, CBS News, named VP/London bureau chief, Paris.

JORGE FERREIRO, VP, global creative, Sesame Workshop, appointed to the newly created role of senior VP, creative resources, HIT Entertainment, New York.

PAT CILIA, assistant design director, KPIX/KBHK San Francisco, promoted to design director.

LUCIA COTTONE, director, cable programming, NBC Universal Television Studio, named VP, series development and current

Continued on page 100

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PEOPLE

Fates & Fortunes
Continued from page 98

programming. Lifetime Television, Los Angeles.

At Rainbow Media, New York: **KENT REES**, creative director, on-air promotions, IFC, adds VP; **MIKE WALTON**, creative director, on-air promotions, WE: Women's Entertainment, adds VP; **TARA GORDON**, assistant art director, Rainbow Design Services, named senior graphic designer.

Tapped for Thursday/Saturday prime time package game coverage at the NFL Network, Paramus,



Jose Suarez
WTVJ Mirimar, Fla.

N.J.: **MARK LOOMIS**, producer, ABC Sports, named producer; **JOHN GONZALEZ**, director, NBC Sports, named director.

SCOTT REICH, director, music programming and talent relations, VH1, New York, promoted to the newly created position of VP, multiplatform music programming. **DOMINIQUE CROSBY**, VP, strategy and business development, Nickelodeon, tapped as senior VP, strategy and business development, Nickelodeon and MTV Networks kids and family group.

RICHARD ZINN, executive producer, remote programming, KRON San Francisco, named executive producer, Comcast SportsNet, northern

and central California, Sacramento.

KAREN MANNE, executive director, research, Touchstone Television, Burbank, Calif., named VP.

SEAN COHAN, director, international business development, A&E Television Networks International, New York, promoted to the newly created position of VP, international business development and digital media.

DAVID NIXON, executive director, research, Buena Vista Television, Burbank, Calif., tapped as VP.

JOURNALISM

JOSE SUAREZ, executive producer, evening newscasts, WTVJ Mirimar, Fla., named director of the newly created digital media department.

CIPHA SOUNDS, turntable artisan/on-air radio personality, will host MTV hip-hop/R&B video countdown show *Direct Effect*, as well as projects for MTV, MTV Overdrive and MTV Wireless.

JORGE ESTEVEZ, weekend

entity, Granada America Digital Media, Los Angeles.

PATTY SOUZA, morning meteorologist, KCRA Sacramento, Calif., joins KXTV Sacramento as 5, 6 and 11 p.m. meteorologist.

MARK WELP, formerly anchor/reporter, KMIZ Columbia, Mo. and WICD Champaign, Ill., joins WHOI Peoria, Ill., as weekday morning show anchor.



Sean Cohan
A&E

TECHNOLOGY

LOUIS PIAZZA, founder/CEO, Gotham Networks, named VP, operations, Whaleback Systems, Portsmouth, N.H.

DUSTIN CALLIF, director of marketing and business development, Spacedog, Los Angeles, promoted to the position of managing director.

CHRIS ROVTAR, founder/CEO, Video Pop LLC, Los Angeles, named senior VP, business development, Mobile Streams Inc., New York.

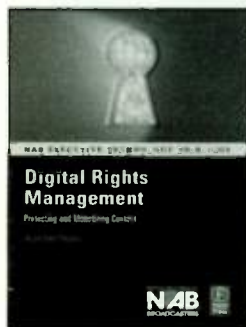
ALLIED FIELDS

DINA GALEOTAFIORE, VP of human resources, field operations and recruitment, Comcast Cable, and **ERIN HAND**, VP of talent and development, Cox Communications, both appointed to the board of directors of Cable and Telecommunications Human Resources Association.

WHAT'S YOUR FATE?

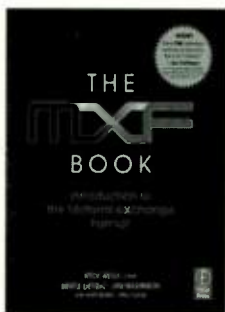
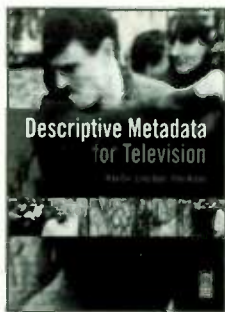
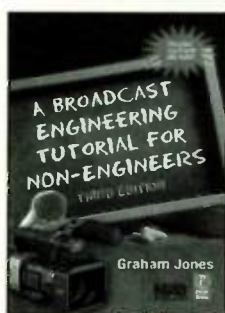
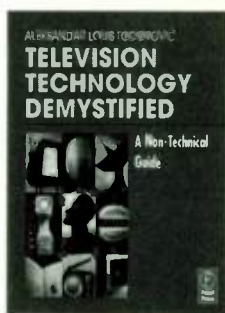
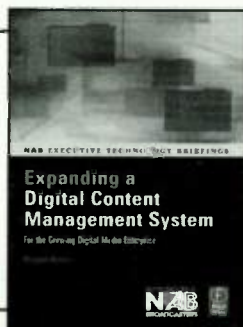
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Louis Piazza
Whaleback Systems

anchor, WFTV Orlando, Fla., joins morning anchor team, WFOR/WBFS Miami.

TAMMY ELLIOTT, anchor, WISN Milwaukee, named co-anchor, *News at Five*, WFRV Green Bay, Wis.

ADVERTISING/MARKETING/PR

MARIAH O'HARA, manager, network program publicity, Hallmark Channel, named account executive, Beck Media and Marketing, Los Angeles.

KATRINA MORAN, executive producer, ITV Productions, UK, named executive VP for ITV's production



DATEBOOK

MAJOR MEETINGS

APRIL 22-27
NATIONAL ASSOCIATION OF BROADCASTERS NAB 2006
 Las Vegas Convention Center. Contact: www.nabshow.com

APRIL 28
ACADEMY OF TELEVISION ARTS & SCIENCES DAYTIME EMMY AWARDS
 Kodak Theatre, Hollywood. Contact: 323-965-1990 for Robin Mesger, rmesger@lippingroup.com, or Lauren Kelcher, lkelcher@lippingroup.com

APRIL 30-MAY 2
CABLETELEVISION ADVERTISING BUREAU CABLE SALES MANAGEMENT CONFERENCE
 Atlanta. Contact: 212-508-1200 or www.onetvworld.org

JUNE 19
AMERICAN WOMEN IN RADIO AND TELEVISION GRACIE AWARDS GALA
 Marriott Marquis, New York. Contact: 703-506-3290 or www.awrt.org

JULY 11-14
TELEVISION CRITICS ASSOCIATION TCA TOUR
 Los Angeles

JULY 17-19
CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING SUMMIT
 Hynes Convention Center, Boston. Contact: 703-549-4200 or www.ctamconferences.com

AUGUST 27
ACADEMY OF TELEVISION ARTS & SCIENCES 58TH ANNUAL PRIMETIME EMMY AWARDS
 The Shrine Auditorium, Los Angeles. Contact: 323-965-1990 for Robin Mesger, rmesger@lippingroup.com, or Lauren Kelcher, lkelcher@lippingroup.com

NOVEMBER 15
WOMEN IN CABLE & TELECOMMUNICATIONS 22ND ANNUAL FOUNDATION BENEFIT GALA
 Grand Hyatt, Washington. Contact: www.wict.org/WICT/News/Events/06Gala.htm

THIS WEEK

APRIL 23-26
RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION RTNDA@NAB
 Las Vegas Hilton. Contact: rtnda.org/convention or 800-80-RTNDA

APRIL 27-29
BROADCAST EDUCATION ASSOCIATION 51ST ANNUAL CONVENTION EXHIBITION AND FESTIVAL OF MEDIA ARTS
 Las Vegas Convention Center. Contact: Louisa A. Nielsen, 202-429-5355, or Lnielsen@nab.org

APRIL 28
INTERNATIONAL RADIO & TELEVISION SOCIETY FOUNDATION ROUNDTABLE WITH JIM ROSENTHAL
 Contact: 212-867-6650, ext. 305, or jim.cronin@irts.org

APRIL 30-MAY 2
CABLETELEVISION ADVERTISING BUREAU CABLE SALES MANAGEMENT CONFERENCE
 Atlanta. Contact: 212-508-1200 or www.onetvworld.org

APRIL 25
WOMEN IN FILM & TELEVISION NEW YORK CHAPTER POWER PLAYER BREAKFAST WITH LINDA KAPLAN THALER
 Society of Illustrators, New York. Contact: Victoria Clark, vclark@nywift.org, 212/679-0870, ext. 22 or www.nywift.org

MAY

MAY 1
NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES THE 27TH ANNUAL SPORTS EMMY AWARDS
 Frederick P. Rose Hall, home of Jazz at Lincoln Center, New York. Contact: Cheryl Daly, 212-484-9446 or cdaly@emmyonline.tv

MAY 5-10
NATIONAL ASSOCIATION OF BLACK OWNED BROADCASTERS 30TH ANNUAL SPRING BROADCAST MANAGEMENT CONFERENCE
 Sonesta Maho Beach Resort and Casino, St. Maarten. Contact: 202-463-8970 or 718-949-5915

MAY 8-9
AMERICAN CABLE ASSOCIATION

WASHINGTON SUMMIT
 Contact: Stacey DeLisio, 412-922-8300, or www.americancable.org

MAY 16
QUINNIPIAC UNIVERSITY SCHOOL OF COMMUNICATIONS 2006 FRED FRIENDLY FIRST AMENDMENT AWARD
 The Metropolitan Club, New York. Contact: 203-582-8655

MAY 22-23
CABLE CENTER SUMMIT ON INTELLECTUAL PROPERTY AND DIGITAL MEDIA
 The Cable Center, Denver. Contact: Joanne Dant, 303-346-5527, or joanne@octoberstrategies.com

JUNE

JUNE 3
MTV MOVIE AWARDS
 Sony Pictures Studios, Culver City, Calif. Contact: David French, 310-752-8110, or David.french@mtvstaff.com; Jennifer DeGuzman, 212-846-7175 or Jennifer.deguzman@mtvstaff.com

JUNE 4-6
CABLE TELECOMMUNICATIONS ASSOCIATION OF MARYLAND, DELAWARE AND WASHINGTON AWARDS
 Baltimore Marriott, Waterfront Hotel.

Contact: Jean Reilly, 410-266-9111 or ctaofmd-de-dc.msn.com

JUNE 4-8
TELECOMMUNICATIONS INDUSTRY ASSOCIATION GLOBALCOMM 2006
 McCormick Place, Chicago. Contact: 703-907-7480 or info@globalcomm2006.com

JUNE 9
NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES THE 4TH ANNUAL NATIONAL STUDENT TELEVISION AWARDS FOR EXCELLENCE
 New York. Contact: Cheryl Daly, 212-484-9446, or cdaly@emmyonline.tv

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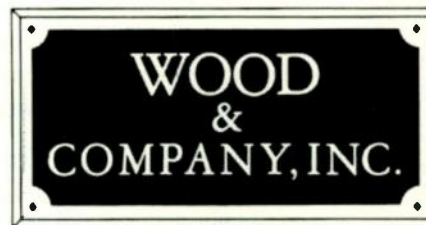
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STATION SALES SCORECARD

	2006 YTD*		2005 YTD	
	Number	Value (000)	Number	Value (000)
Television	32	\$1,319,650	85	\$2,842,439
Radio	284	\$3,133,508	889	\$2,831,604

SOURCE: BIA Financial Networks
*As of 4/19/06

D E A L S

TVs

KWWL(TV) WATERLOO, IOWA

PRICE: \$63 million
BUYER: Quincy Newspapers (Thomas Oakley, president)
SELLER: Raycom Media (Paul McTear, president/CEO)
FACILITIES: Ch. 7, 316 kW, ant. 1982 ft.
AFFILIATION: NBC

KRDO(TV) COLORADO SPRINGS, KJCT(TV) GRAND JUNCTION, K12ME CANYON CITY, K38FO CARBONDALE, K42CX CRIPPLE CREEK, K42EV GLENWOOD SPRINGS, K39CD LAKE GEORGE, K28AD MONTROSE, K51FQ MT
MASSIVE, K36AF NEWCASTLE, K45AF PARACHUTE, K57CR RIFLE, K44CI SALIDA, COLO.

PRICE: \$45 million
BUYER: News Press and Gazette (David Bradley, president)
SELLER: Pikes Peak Broadcasting Co. (Patti L. Hoth, president)
FACILITIES: KRDO(TV): Ch. 13, 282 kW, ant. 2139 ft.; KJCT(TV): Ch.8, 120 kW, ant. 2720 ft.; K12ME: Ch. 12, 0.109 kW; K38FO: Ch. 38, 0.130 kW; K42CX: Ch. 42, 0.120 kW; K42EV: Ch. 42, 1.230 kW; K39CD: Ch. 39, 2.340 kW; K28AD: Ch. 28, 27.6 kW; K51FQ: Ch. 63, 0.043 kW; K36AF: Ch. 36, 0.145 kW; K45AF: Ch. 45, 0.630 kW;

K57CR: Ch. 57, 3.380 kW;
 K44CI: Ch. 44, 8.730 kW
AFFILIATION: All: ABC
BROKER: Kepper, Tupper and Co. and Kalil and Co. Inc.

KUTF LOGAN, K45GX SALT LAKE CITY, UTAH

PRICE: \$15 million
BUYER: Univision Television Group (Jerrold Perenchio, chairman/CEO)
SELLER: Equity Broadcasting Corp. (Greg Fess, executive VP)
FACILITIES: KUTF: Ch. 12, 257 kW, ant. 2264; K45GX: Ch. 45, 50 kW, ant. 3665 ft.

KFTA(TV) FORT SMITH, ARK.

PRICE: \$5.6 million
BUYER: Mission Broadcasting Inc. (David Smith, president/treasurer)
SELLER: Nexstar Broadcasting Inc. (Perry Sook, president/CEO)
FACILITIES: Ch. 24, 2510 kW, ant. 1040 ft.
AFFILIATION: NBC
COMMENT: Nexstar will enter into a shared services agreement and a joint sales agreement with Mission.

KSBN(TV) SPRINGDALE, ARK.

PRICE: \$1.5 million
BUYER: Daystar TV Network (Marcus Lamb, president/CEO)
SELLER: Total Life Community Educational Foundation (Juan Carlos Pardeiro, president/general manager)
FACILITIES: Ch. 57, 182 kW, ant. 322 ft.
AFFILIATION: Ind.

WAXC(LP) ALEXANDER CITY, WETU(LP) WETUMPKA, ALA.

PRICE: \$249,000
BUYER: Venture Television LLC (Michael Plaia, manager)
SELLER: Cable Video Productions Inc. (Larry Ray, president)
FACILITIES: WAXC(LP): Ch. 64, 12.2 kW, ant. 323 ft.; WETU(LP): Ch. 39, 105 kW.
AFFILIATION: WAXC(LP): Ind.; WETU(LP): Ind.

W06AW SELMER, TENN.

PRICE: \$30,000
BUYER: Unity Broadcasting Inc. (Bill Lambert, general manager)
SELLER: The Victory Network Foundation (Charles Tatum, president)
FACILITIES: Ch. 6, 0.048 kW.

COMBOS

KSQB(FM) DELL RAPIDS, KWSF(FM) FLANDREAU, KSQB(AM) SIOUX FALLS, S.D.

PRICE: \$3.8 million
BUYER: Backyard Broadcasting (Barry Drake, president/CEO); own 27 other stations, including KWSN(AM), KELO(AM)/(FM), KRRO(FM) and KTWB(FM)
SELLER: Feller Broadcasting LLC (Robbie Feller, managing member)
FACILITIES: KSQB(FM): 95.7 MHz, 25 kW, ant. 328 ft.;

KWSF(FM): 107.9 MHz, 44 kW, ant. 528 ft.; KSQB(AM): 1520 kHz, 500 W
FORMAT: KSQB(FM): Classic Hits; KWSF(FM): Country; KSQB(AM): Sports/Talk
BROKER: Kalil and Co. Inc. and Greg Guy of Patrick Communications

AMs

KNUU(AM) PARADISE (LAS VEGAS), NEV.

PRICE: \$3.9 million
BUYER: BusinessTalkRadio.net Inc. (Michael Metter, president/CEO); owns two other stations, neither in this market
SELLER: CRC Broadcasting Co. Inc. (Ronald Cohen, president)
FACILITIES: 970 kHz, 5 kW day/500 W night
FORMAT: News/Talk
BROKER: Kalil and Co. Inc.

WAMB(AM) NASHVILLE, TENN.

PRICE: \$2 million
BUYER: Great Southern Broadcasting Co. Inc. (William Brady, president); owns two other stations, including WCOR(AM) and WCRT(FM) Nashville
SELLER: Radio Nashville Inc. (William Barry, president)
FACILITIES: 1200 kHz, 50 kW day/90 W night
FORMAT: Adult Standard

KTME(AM) LOMPOC, KUHL(AM) SANTA MARIA (SANTA MARIA-LOMPOC), CALIF.

PRICE: \$1.2 million
BUYER: Knight Broadcasting Inc. (Shawn Knight, VP); owns two other stations, including KSYV(FM) Santa Maria-Lompoc
SELLER: Mapleton Communications LLC (Adam Nathanson, president)
FACILITIES: KTME(AM): 1410 kHz, 500 W day/77 W night; KUHL(AM): 1440 kHz, 5 kW day/1 kW night
FORMAT: KTME(AM): Talk; KUHL(AM): Talk



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Fast Track
Continued from page 6

are new reality shows *Gene Simmons Family Jewels*, featuring the KISS front man and his family, and *Driving Force*, about champion drag racer John Force and his brood.—A.B.

'Celebrity Cooking': Stick a Fork in It

NBC has pulled *Celebrity Cooking Showdown* off the air after three airings when the unscribed special failed to sizzle.

The show was scheduled to air every night last week but got off to a sluggish start Monday with a 2.8 rating/7 share in the 18-49 demo at 9-10 p.m. ET.

Matters got worse for the show when it aired Tuesday night at 8 against *American Idol* and averaged just a 1.1/3 in the demo.

NBC says it will make the final two episodes available online at NBC.com.—B.G.

FAST TRACK

in Nielsen market No. 34), which will carry The CW on one of its digital channels; KUWB Salt Lake City (market 36); and KASN Little Rock, Ark., (57).

LIN Television will air The CW on its WWHO Columbus, Ohio; WNLO Buffalo, N.Y.; KNVA Austin, Texas; and WBPG Mobile, Ala. The latest deals bring The CW's distribution to more than 83% of the country.

Meanwhile, My Network TV signed deals last week to increase its coverage to 65% of the country. The newest stations include four Pappas Telecasting-owned affiliates: KDMI Des Moines;

KKAZ/KPTM Omaha; KDBC El Paso, Texas; and KPTH Sioux City, Iowa. All four Pappas affiliates will be

carried on digital broadcast channels.

Both The CW, co-owned by CBS Corp. and Time Warner, and My Network TV will launch in September.—A.R.

ABC Slates Fall Dance

ABC has tentatively slotted the return of its hit reality show *Dancing With the Stars*, for Wednesdays and Thursdays this fall beginning Sept. 13, according to an offer made to a potential contestant.

On *The Howard Stern Show* on Sirius Satellite Radio Tuesday morning, Stern read on-air an offer made to his girlfriend, model Beth Ostrosky, to appear as a contestant on the show.

According to the document read by Stern, Ostrosky would earn a minimum of \$125,000 for appearing on the show; that figure could grow to \$245,000-\$295,000 if she were to advance to later stages of the competition.

Stern said the ABC show would send a dance trainer to tutor Ostrosky for six weeks prior to the September launch of the third cycle, which is tentatively slated to run into early November.

An ABC spokesperson declined to comment.—B.G.

New Chief Lobbyist For NAB

National Association of Broadcasters President David Rehr has named Douglas Wiley as the association's point person with Capitol Hill and the administration, a key job as broadcasters work to secure multicast must-carry legislation and work out the issues surrounding the transition to digital.

Wiley begins as executive VP of government relations on May 15.

John Orlando, who had headed up the NAB's government-relations department under former President Eddie Fritts, joined CBS in December as senior VP in Washington.

Wiley comes from high-tech trade group the Electronic Industries

NBC, Affils' Broadband Plan

NBC and its affiliates unveiled plans last week to launch a co-owned broadband venture stocked with video from the stations. Executives stressed that the portal will be different from video-sharing sites like YouTube.com and goes beyond streaming NBC shows online.

The venture, dubbed *The National Broadband Company* and due later this year, will aggregate video from NBC's 230 affiliates, such as clips on health, consumer news and entertainment.

Plans could include user-contributed content and clips from NBC Universal's library. The video would likely be ad-supported. It represents an early model of how local stations

could make money from their rich library of video.

The news came after a meeting of NBC affiliates in New York. The *NBC Affiliates Futures Committee*, which includes representatives from stations and the network, has been developing the new business for about six months, and affiliates voted unanimously to move ahead.

Like digital weather channel *NBC Weather Plus*, launched in December 2004, the new broadband channel will be co-owned by NBC and its affiliates and managed by the network. Weather Plus is now available on stations covering 75% of the country. An online version, nbweatherplus.com, recently launched and includes streaming video of the TV network.—A.R.

Analysts Bullish On Political Dollars

Political advertising on television is expected to exceed \$1 billion this year on spending for federal, state and local races. Some analysts project that the political monies could exceed the record \$1.7 billion spent on TV ads in the 2004 presidential election year.

Political advertising consultant Evan Tracey made the projections at the *Television Bureau of Advertising's* (TVB) conference last Thursday in New York.

Broadcast television is expected to get the largest chunk of the dollars. In 2004, *TNS Media Intelligence/CMAG* notes, only 9% of political and issue ad spending went to non-TV media.

In the first quarter of this year, political advertisers have spent \$160 million, with about \$100 million going to issue-oriented ads. Locally, the hot spots are Texas, New York, California, Illinois, Tennessee, Ohio, Vermont and Rhode Island, where more than \$57 million was spent, mostly by early primary campaigning.—A.R.

The CW, My Network TV Add More Affils

The CW network secured distribution deals with two major station owners last week, while Fox's *My Network TV* added nine affiliates of its own.

Clear Channel Television is committing three of its stations to carry The CW: WKRC Cincinnati (CBS affiliate



Steve McPherson

Friends

Beth Ostrosky

Alliance, where he was senior VP of government relations. Before that, he was director of government relations for telecommunications company Alcatel. He helped draft the 1996 Telecommunications Act while director of legislative affairs for Comptel.

Wiley is also former VP of the *Telecommunications Industry Association* and was a special assistant at the *National Telecommunications and Information Administration*, working under then NTIA head and former FCC Chairman Al Sikes.

He is the son of Dick Wiley, another former FCC chairman and current top communications lawyer at Wiley, Rein & Fielding. The firm has done some work for NAB, says the senior Wiley. It also represents numerous individual broadcasters.—J.E.

Fox's Lewis Expands PR Purview

Fox News' top PR executive, Brian Lewis, is expanding his portfolio alongside that of boss Roger Ailes.

Lewis will add Fox's TV-station and syndication group to his responsibilities. He was named executive VP, corporate communications, for *Fox Television Stations*, which includes

syndication unit *Twentieth Television*, and *Fox News*.

That puts Lewis in charge of communications for the cable news network, start-up programming service *My Network TV*, and the industry's second-largest broadcast-station group. He'll continue to report directly to Ailes.

Lewis will also be responsible for Fox News' proposed business channel "if launched," according to a Fox statement.

Lewis had been senior VP, corporate communications, for Fox News since 2000. He had worked with Ailes at CNBC and was brought over to Fox News in 1996, seven months before its launch.—John M. Higgins

OLN To Change Name

OLN will change its name to *Versus* in September. The Comcast-owned channel—formerly the *Outdoor Life Network*—is aiming to disassociate itself from its outdoor roots, says President Gavin Harvey.

OLN is currently developing another logo and will introduce the name and branding to consumers next fall, the start of the 2006-07 NHL season. It considered name suggestions from five different agencies, as well as viewers, Harvey says.—A.B.



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MAINTENANCE/SYSTEMS ENGINEER

Bay News 9, Bright House Networks' 24-hour local news operation in Florida, seeks a Maintenance/Systems Engineer who troubleshoots to the component level and repairs broadcast video & audio equipment, supports and troubleshoots PC hardware & software, provides system & application support for end-users on Windows systems, installs video/audio equipment and PC workstations, installs, troubleshoots and maintains ENG microwave equipment and systems and performs light general facilities maintenance. Applicants must have an AS degree or equivalent technical training in equipment maintenance and repair. Technical background with PC's, software and networking expected. This is not an entry-level position, but one that allows for growth. Three years or more experience in the installation and maintenance of analog and digital television systems required. Strong background in ENG/DSNG trucks, microwave systems, satellite systems, fiber networks and studio automation required. Apply online at: www.BayNews9.com. EOE

DIRECTOR OF ENGINEERING

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KTVK is accepting applications for the position of RF Maintenance Supervisor. The position requires thorough knowledge of transmitters, antennas, transmission lines, and high voltage power supplies. Familiarity with FCC databases and rules is required. Strong verbal and written communication skills for dealing with suppliers, sales reps, viewers and other members of management. Strong project management skills are a plus. A degree in Engineering or equivalent work experience is required. SBE certification preferred. Please submit resume to Director of Technology, 5555 North 7th Avenue, Phoenix, AZ 85013. EOE

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DIRECTOR OF NEW BUSINESS DEVELOPMENT

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ACCOUNT EXECUTIVE

WPBF TV25 is seeking an Account Executive. 3+ years broadcast sales experience. College degree preferred. WPBF TV25, a Hearst-Argyle managed station, is an Equal Opportunity Employer. To apply please mail resume to: WPBF TV25, 3970 RCA Blvd. Suite 7007, Palm Beach Gardens, FL 33410 Attn: Nicole Loomis, fax 561-694-1370, e-mail : nloomis@hearst.com

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WPBF TV25 seeks an experienced Videographer, needs professional broadcast news experience, shooting and nonlinear editing. News photographers must have valid driver's license and will be trained and certified as an ENG vehicle operator. A Hearst-Argyle managed station, WPBF is an Equal Opportunity Employer. Send tape & resume to: Joseph Coscia, News Director, WPBF TV25, 3970 RCA BLVD, Suite 7007, Palm Beach Gardens, FL 33410 or email to: jcoscia@WPBFNEWS.com

NEWS ANCHOR

Media General Broadcast Group, www.mgbg.com, WNCT-TV Eye-witness News 9 On Your Side seeks an experienced, dynamic anchor with a proven track record of success. This is a co-anchor position for our 6PM and 11PM shows. Minimum 5 years anchoring/reporting experience with strong writing skills, news judgment, and creative enterprise thinking. WNCT has an aggressive national award-winning news operation with a large-market approach to news coverage. Anchors write, report, and participate regularly in community projects outside of normal hours. If you are a hard-working anchor and want to join this aggressive team-oriented newsroom, send your tape, resume and references to Human Resources, WNCT-TV, 3221 South Evans St, Greenville, NC 27834, fax to 252-355-8568, or email to HR@WNCT.com. EOE M/F/V/D Background check and drugscreen required.

WBBR SEGMENT PRODUCERS, BLOOMBERG NEWS - NEW YORK

WBBR, Bloomberg 11-30 has openings in the New York office for Segment Producers with strong financial backgrounds. Segment producers are responsible for booking and producing guest interview segments. This includes working with producers and independently identifying experts to speak on the various market, business, economic and public policy topics covered by Bloomberg News. As a Segment Producer you will be responsible for guest notes that focus the interview with insightful questions and posting the interview to the Bloomberg Terminal.

Requirements:

- A team player with extensive contacts within relevant financial & political arenas.
- Strong editorial skills and news judgment.
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- Book breaking news guests as news warrants.
- Strong writing skills.
- Work accurately and quickly under deadline.

Apply online at <http://careers.bloomberg.com>, Choose "Job Search" then "News".
Select "WBBR SEGMENT PRODUCER".

PRODUCER

KTRK-TV is looking for a creative News Producer for one of our weekday evening newscasts. We are looking for a journalist who is a strong writer, understands how to use graphics and can produce a well-paced newscast under daily pressure. The ideal candidate is both a strong leader and a good listener. If you can spend all day crafting a newscast and drop everything for breaking news, then we want to hear from you. Candidates must have experience as a line producer in a large or medium market. iNews experience a plus, as is knowledge of the Houston area. If you are truly ready for market #10, please send your resume, references and a VHS tape that contains your latest newscast and one that demonstrates your ability to handle breaking news to: Robin Freese, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No Telephone Calls, Please! Equal Opportunity Employer.

METEOROLOGIST

WFMZ-TV, serving the northern tier of the Philadelphia market in PA, has an immediate opening for our weekend newscasts, the successful candidate will be part of our 24/7 AccuWeather Channel. Minimum of 2 years on air experience required. Candidates must hold a college degree in meteorology or related sciences. Must be computer literate and an excellent communicator. Will have a regular (4 day shift) but need to be flexible with filling in when needed. Send tape, resume, and references, along with a brief summary of your forecast philosophy to Job #L122, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No phone calls please. EOE

NEWS DIRECTOR

WMBD/WYZZ, the CBS/FOX affiliate in the Peoria-Bloomington, IL market, seeks an experienced News Director to lead an accomplished news department. News management experience is required. To apply please send cover letter, tape and resume to: Kevin Harlan, WMBD-TV, 3131 N. University, Peoria, IL 61604. No phone calls please.

METEOROLOGIST

The Ten O'Clock News at KMPH-TV in Fresno, California is looking for a weather anchor for it's prime time newscast. Candidates must be knowledgeable about weather and have an authoritative, strong, professional delivery. A seal is a plus. We're looking deep knowledge and personality. Send resume and non-returnable tape to: Personnel Department, KMPH FOX 26, 5111 E. McKinley Ave., Fresno, CA 93727. Applications will be accepted through 11/30/2005. E.O.E.

ASSIGNMENT EDITOR

WPBF TV25, the Hearst-owned ABC affiliate in Palm Beach, is seeking an Assignment Editor. Preferred applicants should have newsroom desk experience and a college degree, as well as excellent communication skills, impeccable news judgment and be a strong leader. Please send your resume to: Nicole Loomis, WPBF TV25, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410 or email to: nloomis@hearst.com. A Hearst-Argyle managed station, WPBF is an Equal Opportunity Employer.

Various Careers

TRAFFIC COORDINATOR

WJLA/Newschannel 8 is seeking a Traffic Coordinator. The ideal candidate must be detail oriented and be able to work in a fast-paced environment under tight deadlines and schedules. Must be self-starter and able to work independently with little supervision. Qualifications: Must have at least 2 years of television or radio traffic experience and be proficient in at least two of the following areas: Order Entry, Copy Coordinating, Log Editing. Basic computer skills required. Encoda BMS (Enterprise) traffic system experience is a plus. Please reply to: Michelle Levy-Williams, Traffic Manager, WJLA/NewsChannel 8, 1100 Wilson Blvd, Arlington, VA . 22209 or e-mail mwilliams@wjla.com. EOE

HEAD OF DEVELOPMENT

Production Company seeks Head of Development. The mandate being original material for convergence, new media, multiplatform (i.e., TV, Internet, and Mobile phone, hand held, iPod). Candidate must be passionate about the above as well as a forward thinker. Must have at least 2 yrs experience in Film, TV and/or Advertising. Candidate needs to have solid industry contacts such as Agents, Film, Networks, Cable, etc. In addition, candidate will be responsible for bringing in and selling movies, documentaries and reality TV. Please email resumes to: prizemobiletv@dslextreme.com or fax to: (323) 937-5239.

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Listen to the New Boss

New National Association of Broadcasters President David Rehr, when asked how broadcasters should approach the indecency issue, responded, "The NAB supports the First Amendment rights of people to say whatever they want to say. I think that is a given."

It is indeed a given, a gift from our nation's founders. Nonetheless, Rehr's "for the record" support, expressed in a *B&C* interview (see page 4), is good news because, in the past, the NAB, despite its obvious clout, has too often been in the background on free-speech issues.

Rehr's assertive stance is a hopeful sign on the troubling content-control front. It should be a reason for broadcasters to cheer his inaugural address at the NAB convention in Las Vegas this week, in which he will call on the industry to go on the offensive on indecency rules and other issues, too.

In fact, it is time for the NAB to lead the fight against the indecency crackdown, which is essentially a smear on every station operator and programmer tarred with the FCC's broad brush. In that regard, we applaud the networks and stations that, earlier this month, sued the FCC over the commission's indefensible profanity rulings. In the matter of profanity findings that were part of the lawsuit, no fines were even involved.

EDITORIAL

It isn't easy for broadcasters to bite the hand that regulates them for the sake of principle. Stations and networks could have continued to hold their tongues and appease the regulatory agency that controls their fates. To their credit, they are pressing the issue.

The FCC is supposed to act like a judge in the complaint process. That means the number of complaints should have no impact on the ruling, any more than a mob should affect a verdict in a criminal trial. But commissioners have cited the volume of complaints as though it justifies the crackdown.

If the FCC plans to point to every e-mail as proof of TV's indecency, complainants should be required to affirm by affidavit that they have actually watched the show in question, as it was telecast. That would stymie the absurd campaigns of pressure groups that get viewers who visit their Web sites to mass e-mail complaints about shows they haven't even seen. (Complainants should probably also have watched it over the air, since one could argue that a program viewed over cable, satellite or telco is outside the FCC's indecency purview.)

But while broadcasters should be concerned about the FCC, they should also catch some of the contagious enthusiasm of their new president. Broadcasters have a great product that they need to market—and protect—more aggressively. The only way for broadcasters to survive is for them to lead.

Let's Be New Thinkers

Excerpted from a speech by Belo Vice Chairman and B&C Broadcaster of the Year Jack Sander, given April 20 at the Television Bureau of Advertising conference in New York

We have so many opportunities in front of us in what is becoming a video-on-demand world. And no one knows the impact of video better than broadcasters. We've been presenting it and selling it for a long time. Now we're challenged to find new ways to deliver content, not just over the air but wherever and whenever consumers want it.

One of the best examples of our world's rapid shift to multiplatforms arose during Hurricane Katrina. When much of the New Orleans area had trouble receiving any local television signals, Belo's WWL not only stayed on the air continuously but also began streaming live video coverage non-stop through WWLTV.com.

The Tuesday after the storm struck, the WWL Web site received more than 10 million page views in

one day—worldwide. In a dramatic way, one of the nation's worst natural disasters created an immediate and urgent market for multiplatform information.

It also underscored two of broadcasting's greatest strengths: compelling local content that makes a difference and a sincere commitment to community service.

As we look ahead, we have an inherent local-news and information infrastructure that cannot be duplicated. Our focus as sales executives must be on new ways to maximize opportunities in this multiplatformed world.

The one thing that will hurt us in the future is *not* using these new media to their full potential.

Will things be different? Of course they will! When haven't they been?

Our elected officials need to support the role we play in our communities. Just as we must be proactive with ad agencies and clients, we must be equally as aggressive with industry and mainstream media, investors and regu-

AIRTIME By Jack Sander

lators. We may no longer be the "favored child." But we need to re-commit ourselves to the positive, aggressive, "can-do" spirit that got us here in the first place.

Congressional leaders need to commit the resources we need to stay on the air as early and first responders. Congress also needs to recognize that broadcasters need contemporary rules for multiplatform media. I hope the FCC will create new ownership rules that reflect the marketplace and that Congress will authorize laws to protect our investments as content creators.

I've used a term within Belo that [my fellow employees] are surely tired of hearing by now: "We must be new thinkers."

That's what this TVB conference is all about. George Burns once said, "I look to the future because that's where I'm going to spend the rest of my life." That's pretty good advice. Let's do the same: Approach the future with the energy and passion that has always characterized our great industry.

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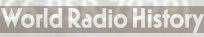
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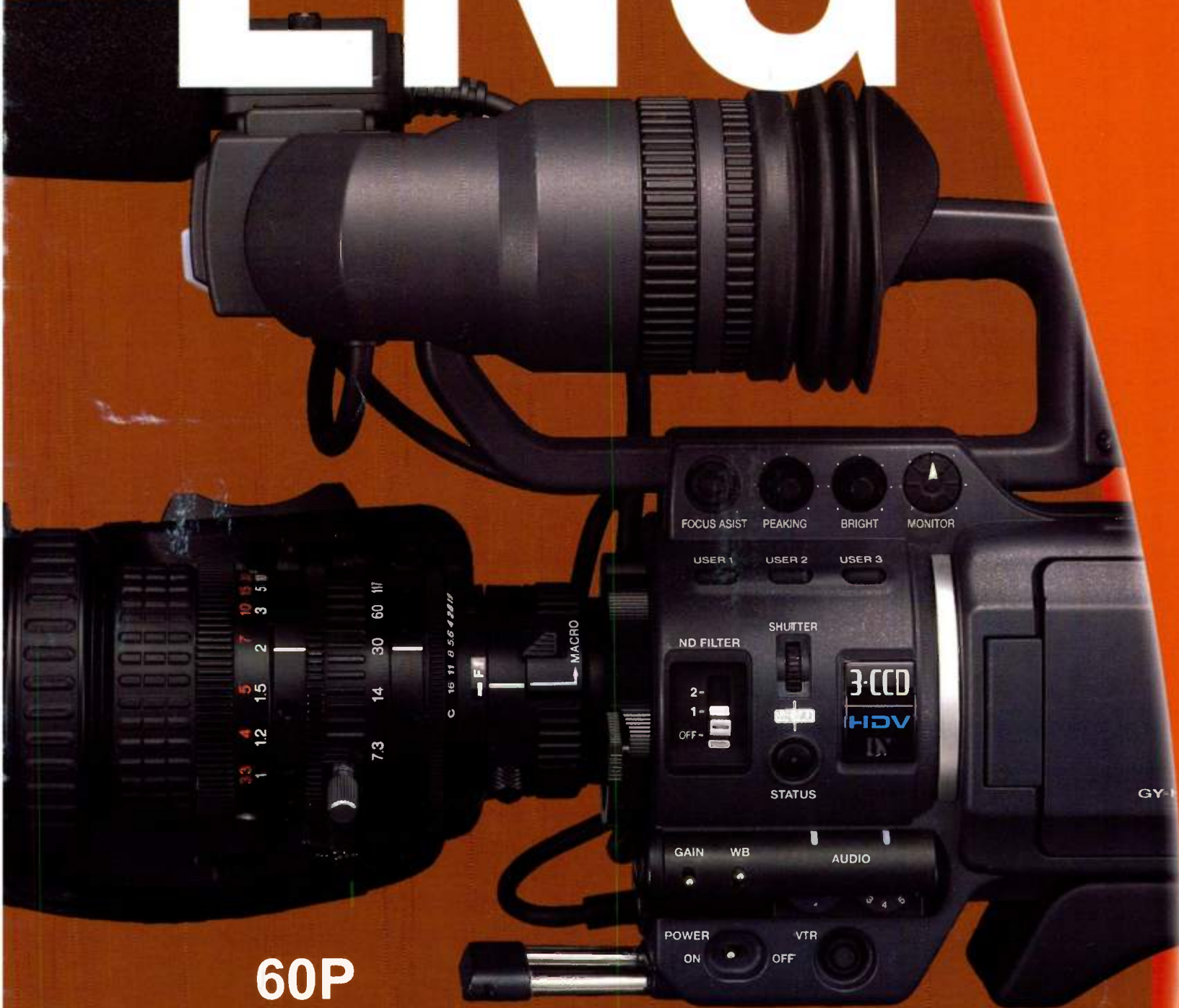
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