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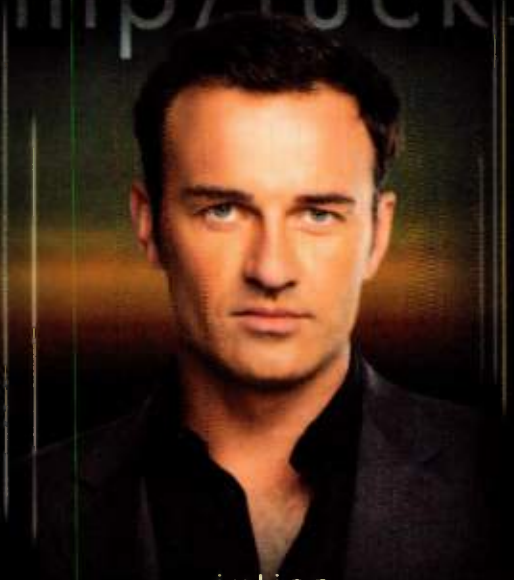
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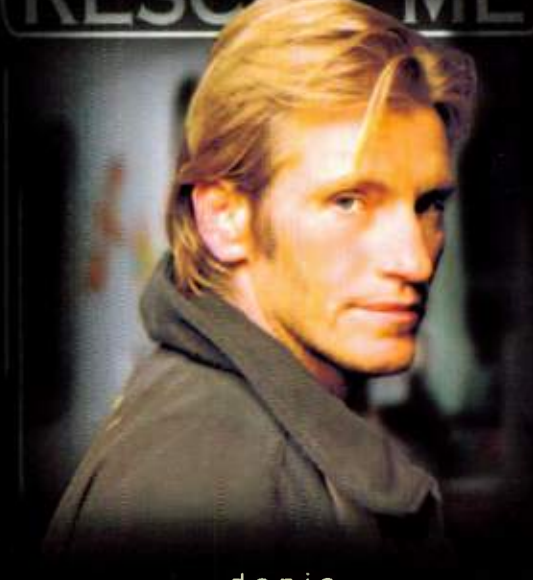
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RESCUE ME



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LEARY

best actor in a drama series

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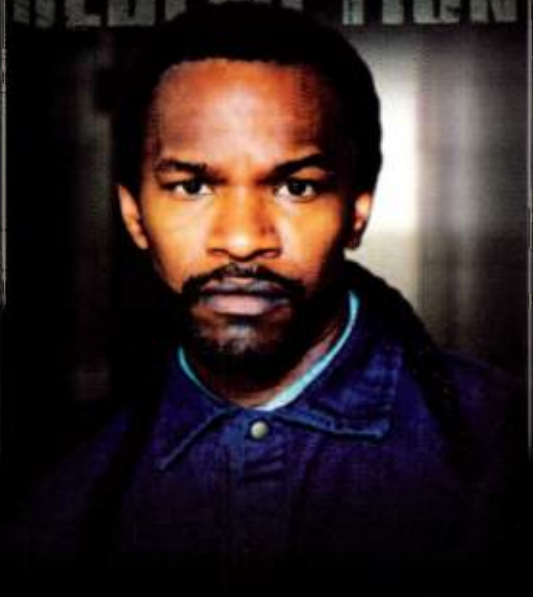
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World Radio History

51%

Number of Americans who get their news from local TV, according to Gallup Poll

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CABLE TRIUMPH

Shows That Scored

Chalk up another victory for cable. Thanks to strong programs and smart marketing, ad-supported cable networks earned a bigger piece of the TV audience than their broadcast brethren in 2004. Nielsen Media Research says cable grabbed an all-time high



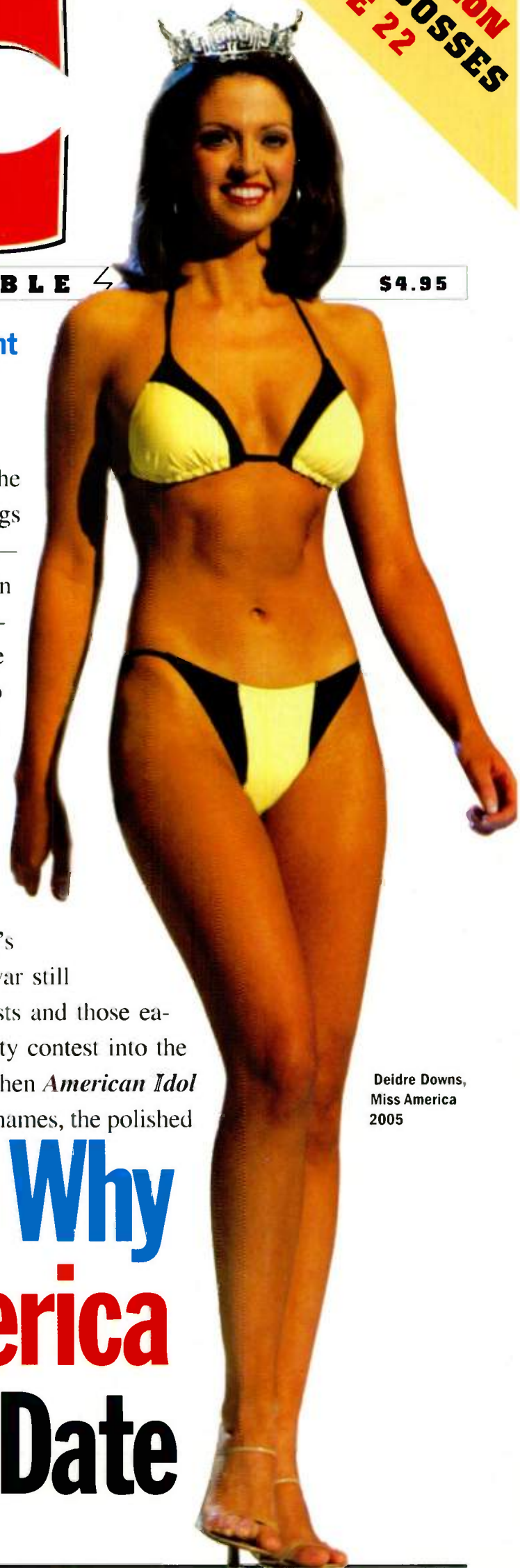
Rescue's Leary

52.7 share, compared to the seven broadcast networks' 43.1. A look at the rookie stars such as *Rescue Me*, the small triumphs and the comeback kids of cable. **Page 14**

Eighty-three-year-old pageant seeks extreme makeover**By Deborah Starr Seibel**

ABC's September 2004 telecast of the *Miss America* pageant hit a ratings record-low of 9.8 million viewers—down from more than 25 million in 1995 and a far cry from the 85 million fans of its 1960s heyday. The long ratings drop has festered into infighting at the corporate offices, a drain on sponsorship and an organized revolt by former titleholders. ABC promptly ended its contract last year, leaving pageant officials to bargain with cable networks. To make matters worse, Donald Trump's *Miss USA* contest is thriving. A war still rages between pageant traditionalists and those eager to bring an old-fashioned beauty contest into the modern television age. At a time when *American Idol* winners become instant household names, the polished perfection of this pageant seems hopelessly out of touch. Can *Miss America* be saved? See page 20

Why Miss America Can't Get a Date

Deidre Downs,
Miss America
2005

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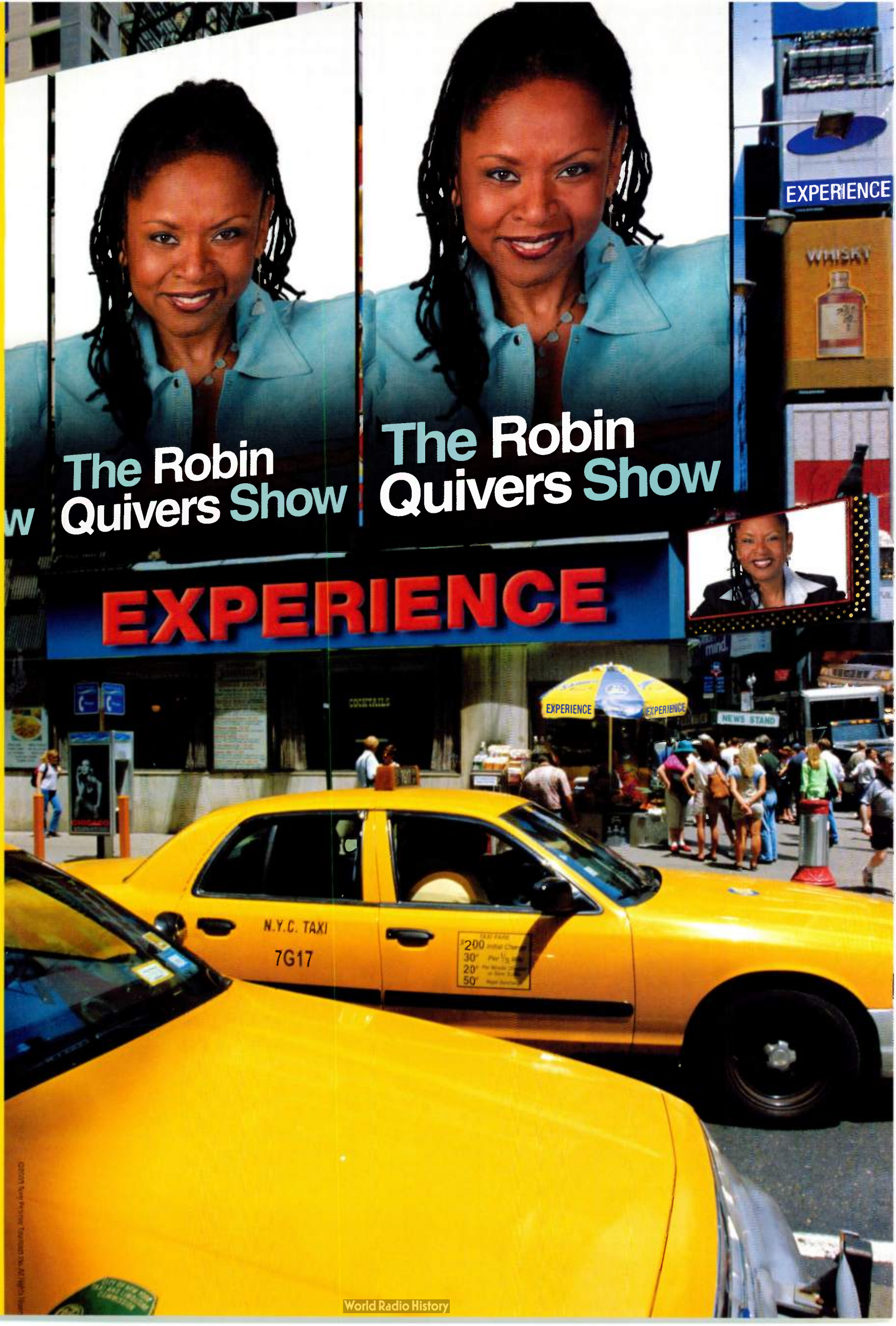
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B&C WEEK

Where to be and what to watch...

Monday, Jan. 3

"Destructive." "Insensitive." "Offensive." "Money-grubbing." Hard words? Yes, but when they come from a grassroots effort denouncing a new TV show, they amount to the world's greatest viral ad campaign. Adoption advocates are disgusted with tonight's Fox reality show

Who's Your Daddy? (8 p.m. ET), which challenges



Craig Ferguson

a woman who was an adopted child to identify her biological father in a lineup. (Here's hoping Dad doesn't mutter to the guy next to him, "Don't try to throw your voice. It just annoys the detectives.") No doubt the protest stirs fond memories at Fox of the good-as-gold ire directed at *Married... With Children* long ago. OK, kids, now let's play "Who's Your Host?" Identify the permanent replacement for Craig Kilborn debuting tonight (CBS, 12:35 a.m. ET) on *The Late Late Show*: (A) Craig T. Nelson (B) craigslist.org (C) Craig Ferguson (D) Jenny Craig. Answer: See photo.

Tuesday, Jan. 4

Corporate synergy—lots of people flap their lips about it, but seeing it happen is a rare and beautiful thing. So don't miss the celebrity-ogling *Red Carpet Confidential* tonight (8 p.m. ET) on Viacom-owned CBS, under the aegis of Viacom-owned Paramount's *Entertainment Tonight*, featuring Oprah Winfrey, queen of Viacom-owned *King World*. We're still checking to see if the red carpet was manufactured by a Viacom-owned textile mill in North Carolina.



Oprah Winfrey

Wednesday, Jan. 5



Jennifer Garner

Is it possible for a renaissance man to exist in a medium that's not sure what the Renaissance was? Too deep for us! All we know is that producer-screenwriter-musician

Trio Is Truly Solo

By J. Max Robins

On Jan. 1, I bid a sad goodbye to Trio. DirecTV no longer had room for the terrific pop-culture channel among its hundreds of networks, most of which I never watch. And forget about the crummy cable system in my area. Cablevision can accommodate half a dozen shopping channels, but in my neighborhood, you can't even get FX, much less Trio. No wonder there's saber rattling in Washington about making cable companies offer programming à la carte. No wonder the telcos, as they ramp up to compete with cable and satellite, are talking about letting their cus-

already gone elsewhere.

Trio was a tiny part of the package of entertainment properties, including USA Network and the Sci Fi Channel, that NBC snared with the acquisition of Vivendi Universal last spring. The network has never managed to get much attention from the new owners. Off the record, NBC Universal execs plead that they have too many fires to put out with their blue-chip franchises to give Trio the nurturing it needs. USA and Sci Fi may be fine, but CNBC is in trouble, MSNBC is a cable news also-ran, and Bravo's makeover is still a work in progress. And then there's the flagship, NBC. The Peacock's long reign as the No. 1 network with the demographic groups that matter has come to an end. Even money-making machine *Today* has lost some luster. "With all the stuff they're dealing with on the 52nd floor of 30 Rock, you think they have time to deal with this little pisher network?" says one NBC Universal exec when the subject of Trio comes up.

Also working against Trio: a camp at 30 Rock that regards it as purely a critics' darling. The network's distribution might have been beefed up long before coming aboard NBC Universal, the reasoning goes, if it had merited the resources. But that's a cheap shot. Vivendi's support was always scant, at best. The place was run on a shoestring—at its height, Trio had less than 40 employees. Still, with innovative promotion and smart programming done dirt cheap, the network got noticed

by the chattering class. But its corporate masters had already put their entertainment holdings on the block, and there just wasn't much incentive to leverage the buzz into sales on more cable systems.

So Trio limps into the New Year with its circulation chopped in half, an inspired programming laboratory on the verge of going under. In an era where dozens of startup channels are struggling to find any distribution at all, NBC Universal has an extremely worthy one that until a few days ago was in more than 20 million homes. With a little muscle and money, who knows how much further it might have gone? Brilliant but cancelled, indeed. ■

E-mail comments to bcrbinsreport@reedbusiness.com

With innovative promotion and smart programming done dirt cheap, Trio got noticed by the chattering class.

THE ROBINS REPORT

tomers choose off a menu of channels to construct the system they want.

That is small consolation, though, as I go through Trio withdrawal. No more *Brilliant But Cancelled*, the series that resurrected all those lost TV gems (like, say, *Action*, the acid-tongued send-up of Hollywood that ran briefly on Fox in 1999), as well as such hugely entertaining stuff as vintage *Late Night with David Letterman* and mind-bending reruns of that '70s classic, *Battle of the Network Stars*. (See Robert Stack take a drag off a cigarette before running a 100-yard dash!)

DirecTV booted Trio because the network's parent, NBC Universal, couldn't cut a deal that would save half of the network's estimated 22 million subscribers. If NBC Universal had come to an agreement with DirecTV and put some marketing muscle behind Trio, the company might have had another viable network in its cable stable. Instead, the media giant seems inexplicably content to watch Trio wither away. Trio President Lauren Zalaznick already serves in the same role for Bravo, and other key personnel are likewise being pressed into double duty—or they've



J.J. Abrams

J.J. Abrams dominates ABC tonight with two of his babies, *Lost* (8 p.m. ET) and a two-hour season premiere of *Alias* (9 p.m. ET). Jennifer Garner fans and *Alias* cult-

ists pray that, after last season's nutty digressions, a soupçon of plot sanity will be restored. Meanwhile, NBC offers *Sports Illustrated: Swimsuit Model Search* (8 p.m. ET). What are they searching for? Viewers 18-49.

Thursday, Jan. 6

The International Consumer Electronics Show launches today in Las Vegas, drawing representatives from any company with the faintest connection to



Bill Gates

the television business. Why? Because soon there will be an HD-ready TV screen on every damned surface known to mankind. (Memo to Braun: If you'd

just put a wee screen on the blunt end of our rechargeable toothbrush, we wouldn't have to miss a second of Katie Couric in the morning.) Gadget-crazed conventioners flood into the exhibits, still wearing the goosebumps they got from last night's "Pre-show Keynote" delivered by Microsoft's Bill Gates at the Las Vegas Hilton.

Friday, Jan. 7

And so ends the first week of the 109th Congress of the United States of America. The media-molding Senate Commerce Committee



John McCain

is under new management, with Republican Sen. John McCain handing the chairmanship over to Sen. Ted Stevens, and Sen. Daniel Inouye replacing retired Sen. Ernest Hollings as ranking Dem. The committee will rewrite the Telecommunications Act, but right now our elected representatives are dealing with more pressing matters like trying to remember new interns' names and poring over office-space allocations to make sure they weren't dissed. —Mark Lasswell

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

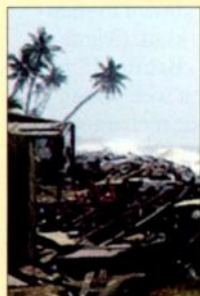
FAST TRACK

Networks Cover Tsunami's Wake

Unlike the short shrift given to most foreign disasters, U.S. networks are gearing up for long-running coverage of the massive South Asian earthquake and tsunami.

With more than 100,000 believed dead (including many tourists) in an array of countries hit by the waves, news executives expect the tsunami story to be of continuing interest to American audiences for several more weeks. The immediate rush to get crews into Thailand, Sri Lanka, India and Indonesia is being followed up by additional staffing to intensively cover the disaster and recovery effort.

Western journalists that were stationed near the region's coastal resorts swept in. Now the challenge is to get additional crews



Tsunami carnage

into more remote areas. One of the regions sustaining the greatest devastation is the Indonesian province of Aceh. "It's so close to the epicenter, who knows what horrors are there?" says CBS Foreign Editor Chris Hulme.

Every network is relying on local stringers, as well as news agencies that are crucial in getting amateur video plus reports from remote zones. CNN, as always, is the best-staffed U.S. network because it maintains the most extensive array of foreign bureaus.

But networks aren't adding up the cost of the coverage—yet. "We have not had one money discussion since the story broke," says David Rhodes, director of news gathering at Fox News.

Kids Flock to 'Housewives'

ABC's *Desperate Housewives* is the most popular broadcast network TV show with kids ages 9-12.

That's according to Nielsen ratings for the week of Dec. 13-19. The sexy ABC adult drama boasted over a million elementary and

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junior-high viewers, according to the latest count. The overwhelming favorites among the 9-14 demo are Nickelodeon cable kids shows *SpongeBob*, *Fairly Odd Parents*, *Jimmy Neutron*, *Drake & Josh*, and *All Grown Up*. The only broadcast network show in the top 20, coming in at No. 12, is *Desperate Housewives*, a cross between *Peyton Place* and *Picket Fences*.

Fox Under Fire For Two Shows

Fox is under fire for airing scenes in the Jan. 9 debut of drama *24* that portray a Muslim teenager and his parents as members of a terrorist cell plotting a mass attack on Americans. It's the second Fox show to generate controversy in the past two weeks. (The National Council For Adoption demanded Fox cancel *Who's Your Daddy?*, a guess-your-birthfather reality special.)

In the episode, a teenager fights with his conservative Dad about dating an American girl and talking on the phone. The young man also helps his parents mastermind a plot to kill Americans with an attack on a train.

The Council on American-Islamic Relations, a civil-rights and advocacy group, plans to bring their concerns about the episode to Fox, says group spokeswoman Rabiah Ahmed. That group has previously received complaints about the depiction of Muslims on *24*, but this episode is particularly egregious, she said. "They are taking everyday American Muslim families and making them suspects," she said.

At press time, officials at Fox had no comment.

Goodbye, Lennie



Jerry Orbach

Actor Jerry Orbach, who spent 12 seasons playing hard-boiled detective Lennie Briscoe on NBC's *Law & Order*, has died of prostate cancer. Or-

bach, 69, a Broadway and film star before *L&O*, was a cast member of spin-off *Law & Order: Trial By Jury*, which premieres later this year. Wolfe Productions says that "While Jerry is irreplaceable, *L&O: Trial by Jury* is an ensemble." Orbach's role will be recast.

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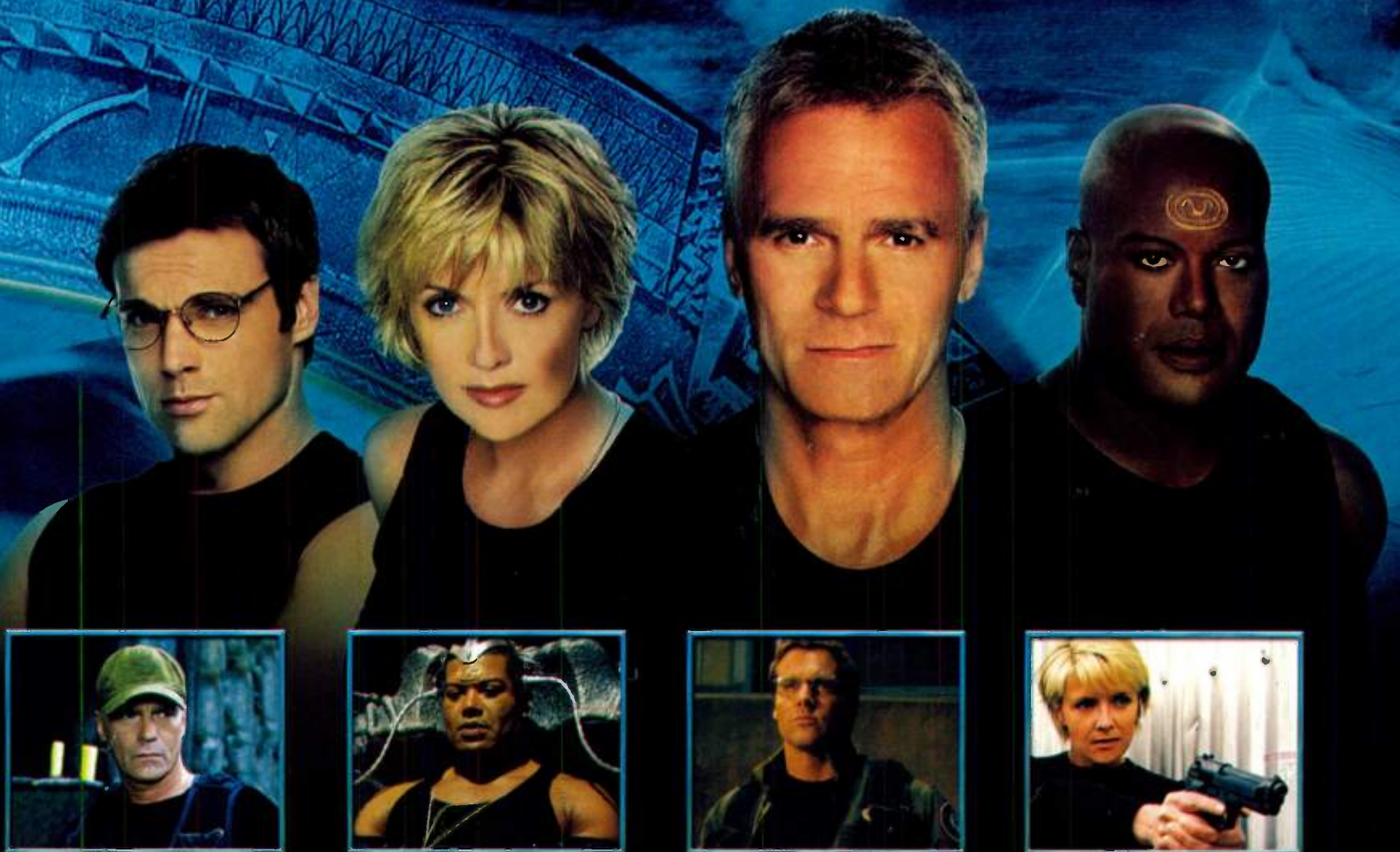


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Sirius Tops Year's Best Media Stocks

Predicting the winners and losers of 2005

Sirius Satellite Radio company lost half a billion dollars last year, and it'll lose another half billion this year. But that hasn't stopped the company from being the No. 1 stock in the TV and radio business.

An anticipated surge of Howard Stern listeners and the hiring of Viacom's ex-President Mel Karmazin helped drive the satellite radio company's stock to become the best performer in an otherwise ugly year for TV and radio executives with stock options.

Sirius' stock has zoomed 152% since the beginning of 2004, and has become one of the hottest on the Nasdaq. The company beat out rival satellite radio company XM and other strong performers, such as cable equipment suppliers Scientific-Atlanta and Motorola.

Among the major media companies B&C tracks, Disney proved most impressive, with the bulk of its 18% rise coming after ABC's sudden fall-season turnaround. The losers list is dominated by local TV and radio station groups, who have yet to see anything resembling a turnaround in the economy.

The big question is: What lies ahead? Expect a Sirius itinerary to include another year of hype until it secures Stern in 2006. The company is desperate to get Stern on the air, since his strong fan base isn't likely to buy many \$12.95 monthly subscriptions until Sirius is the only place they can get their Stern fix; so far, despite the hoopla, subscription numbers aren't up by much for the satellite radio service. Last Monday, Sirius said it reached 1 million customers. But that is exactly what the company had been predicting last summer, before it cut a deal with Stern.

The road to Stern will be a rocky one as Sirius continues to burn enormous amounts of cash. The company is expected to lose \$440 million next year, on top of the estimated \$469 million in negative cash flow posted in 2004.

Does Chairman Joe Clayton find it daunting to go through so much money in a year?

He compares it to the spending required to launch DBS services EchoStar and DirecTV. "How do you think Charlie Ergen felt about it a decade ago?" Clayton says, referring to the EchoStar CEO. "That's what you're talking about: new technology, new product, new company."

Of course, Clayton has already brought Sirius through the financial fires. Just two years ago, he overhauled the company's finances, convincing bondholders to trade

around \$700 million in debt for stock, the way companies do in bankruptcy court. It is those old bondholders who control the company today.

Sirius' gigantic losses have nothing to do with the Stern deal, which hasn't kicked in yet. Sirius heavily subsidizes the cost of consumers' satellite radios. Car manufacturers get paid not just to install satellite radios in their cars, but to help them retool factories to do it properly. The expanding pool of retail stores selling radios get commissions not only from sales, but also from expensive store



Howard Stern will move to Sirius in 2006.

displays. Some of those costs will taper off, but not until 2006.

The bulk of Sirius' "stations"—smartly programmed music channels—are cheap to produce. Other product is not. Sirius will pay the NFL almost \$200 million this year for satellite rights to its

MONEY TALKS By John M. Higgins

telephone services. Sales of cable gear should also be strong at Motorola, but that covers just 7% of the company's sales. Motorola's fortunes are more dependent on its volatile cellular phone division.

CSG Systems will have a tough time repeating 2004's stock performance. The supplier of billing systems and services jumped largely because it resolved a payment dispute with Comcast. It is hard to imagine a repeat of this.

Of course, the upcoming year's best gains probably won't be found among the previous year's winners, but among the losers. No one is expecting much growth at TV and radio stations, even adjusting for the absence of political spending in an odd-numbered year. The strong economy we keep hearing about seems to have passed by the stations. Station investors are praying for a rebound in the deal market, because salvation sure isn't coming from car manufacturers, the biggest local advertisers.

Among the big losers, Granite and Paxson are so heavily in debt that it is hard to imagine them rebounding dramatically (although they trade so cheaply, a buck or so would make for a large percentage gain).

What about the big boys? Disney's financial health is far more closely tied to the travel market than the advertising market, and the sizzle of the ABC rebound is already brightly reflected in the stock. Time Warner's biggest issues remain the sluggish America Online business and the reorganization of its cable systems operation, which is 20%-owned by Comcast and overdue for a breakup. At Viacom, CBS and MTV Networks show no signs of slowing down, but problem children Infinity

The upcoming year's best gains probably won't be found among the previous year's winners, but among the losers.

games. Stern's production company will start to collect around \$80 million a year in cash in 2006.

It will take a lot of new Sirius-equipped cars rolling off dealers' lots to cover that kind of programming spending, or to support the company's current \$10 billion valuation by the stock market.

The future of other big performers isn't quite so dicey. Cable-equipment manufacturer Scientific-Atlanta's business shows few signs of slowing down since big cable operators are continuing to push digital cable and digital video recorders, along with rolling out

Radio and Paramount show no signs of speeding up.

My favorite media stock: cable operator Insight Communications. The New York-based company's systems had lots of operating problems last year, straining in the face of competition from DBS.

But President Mike Willner seems to be getting operations under control. If Wall Street's gloomy sentiment for cable stocks changes next year, a small-cap company like Insight could post greater gains than giants like Comcast or Time Warner. ■

THE B&C

With a look back at the year that was on Wall Street, here are B&C's best and worst stocks of 2004.

THE B&C 10

-2.8%

CABLE OPERATORS

-1.0%

BROADCAST TV GROUPS

-16.6%

RADIO

-27.6%

	CLOSE	2004
Dow Jones	10827.10	3.6%
Nasdaq	2160.62	7.8%

THE B&C 10

	CLOSE	2004
Disney	\$27.59	18.3%
Fox Ent.	\$31.50	8.1%
Time Warner	\$19.14	6.4%
Cox Comm.*	\$34.77	0.9%
Comcast Corp.	\$31.22	-0.2%
EchoStar	\$33.07	-2.7%
Hearst-Argyle	\$25.78	-6.5%
Viacom Cl. A	\$37.10	-16.2%
Tribune	\$42.08	-18.4%
Clear Channel	\$33.87	-27.7%

TOP 10

	CLOSE	2004
Sirius	\$7.95	151.6%
XM Satellite	\$39.92	51.8%
CSG Systems	\$18.62	49.1%
Vivendi	\$32.03	31.9%
McGraw-Hill	\$90.10	28.9%
Motorola	\$17.26	23.3%
Washington Post	\$956.00	20.8%
Scientific-Atlanta	\$32.82	20.2%
General Electric	\$36.77	18.7%
Gemstar	\$6.02	18.7%

BOTTOM 10

	CLOSE	2004
Granite	\$0.42	-74.5%
Paxson	\$1.34	-65.2%
Young Bcstng.	\$10.80	-46.1%
Charter	\$2.17	-46.0%
Pegasus	\$7.86	-44.0%
Sinclair Bcstng.	\$9.10	-39.3%
Cox Radio	\$15.69	-37.8%
Mediacom	\$5.76	-33.4%
Entercom	\$35.29	-33.4%
Cumulus	\$14.99	-31.9%

*Cox went private in December. All prices based as of market close Dec. 24.

SOURCE: CNET Investor (investor.cnet.com). This information is based on sources believed to be reliable, and while extensive efforts are made to assure its accuracy, no guarantees can be made. CNET Investor assumes no liability for any inaccuracies. For information regarding CNET Investor's customized financial research services, please call 415-344-2836.

Mr. Heyward Goes to Washington

Let the fence-mending begin. According to a B&C source in Washington, CBS News President **Andrew Heyward**, along with Washington bureau chief **Janet Leissner**, recently met with White House communications director **Dan Bartlett**, in part to repair chilly relations with the **Bush Administration**. CBS News' popularity at the White House—never high to begin with—plunged even further in the wake of **Dan Rather's** discredited *60 Minutes* story on **George Bush's** National Guard service. An incentive for making nice is the impending report from the two-member panel investigating Rather's use of now-infamous documents for the *60 Minutes* piece. Heyward was "working overtime to convince Bartlett that neither CBS News nor Rather had a vendetta against the White House," our source says, "and from here on out would do everything it could to be fair and balanced." CBS declined to comment.



Andrew Heyward of CBS News



Former Sinclair reporter Jon Leiberman



A gospel radio show sparked an indecency complaint.

Ex-Sinclair Reporter's Vet Project

When Sinclair Broadcast Group fired reporter **Jon Leiberman** amid a controversy over the company's seeming political machinations during the Presidential election, the news media rallied around him, praising Leiberman as a paragon of journalistic integrity. But they're not exactly racing to give him a job. Sinclair axed Leiberman—lead political reporter for the 62-station TV group—back in October, after he crossed swords with

management over its plans to air on all its stations a documentary recounting the **Swift Boat Veterans'** accusations against Sen. **John Kerry** (Sinclair ultimately aired a news special that included part of the documentary, *Stolen Honor*.) Amid the controversy, Leiberman gave an interview in the *Baltimore Sun* blasting *Honor* as "biased political propaganda, with clear intentions to sway this election." He was gone the next day. Since then, Leiberman has had a number of interviews, but no solid offers. "I certainly had hoped to have a job," he says. While he searches for a full-time position, Leiberman has found a freelance job: He's working for the **U.S. Department of Veterans Affairs**, on a half-hour

documentary called *The American Veteran*. It's slated to air on the **Pentagon Channel**, which is carried largely on military bases. In light of the Swift Boat contretemps, the project might seem like an ironic assignment for the reporter. But to Leiberman, it's just a first step toward putting the Sinclair experience behind him. "I'm ready for it to be over," he says of the controversy. "I don't want that to define my career." **Swear Low, Sweet Chariot** The Federal Communications Commission has had so many indecency issues to deal with over the past year. A nipple-flash-

ing **Super Bowl** halftime performer, a foul-mouthed rock star, a salacious radio shock-jock, cussing **D-Day** movie soldiers and...somebody swearing on a gospel radio show? A complainant recently told the FCC that his wife distinctly heard the word "fuck" on a live religious broadcast that aired at 7:30 a.m. on non-commercial **WMNF(FM)** in Tampa, Fla. The unbleeped word allegedly occurred in a phrase referring to what "we use to fuck our brains." (At press time, B&C was quizzing theologians to find out just what that statement might have meant.) But it's not clear that **Mrs. Complainant** actually heard what she thought she heard. The FCC is dismissing the complaint. According to a draft copy of the dismissal dated Dec. 21 and obtained by B&C, the commission concluded that since the program wasn't recorded, there was "an insufficient factual basis to pursue this investigation." Whew! For a second there, we thought inspirational programmers were going to have start using tape delay. Or move their shows to Sirius.

FLASH!



MAKING THE COMPETITION LOOK LIKE AN OUTSIDER!

PHILADELPHIA • 7:30 PM

<div style="font-size: 2em; font-weight: bold;">2.4</div> <div style="font-size: 0.8em;">W18-49</div> <div style="background-color: black; color: white; padding: 2px;">THE INSIDER</div> <div style="background-color: black; color: white; padding: 2px;">KYW/C</div>	<div style="font-size: 2.5em; font-weight: bold;">3.4</div> <div style="font-size: 0.8em;">W18-49</div> <div style="background-color: black; color: white; padding: 2px;">ACCESS HOLLYWOOD</div> <div style="background-color: black; color: white; padding: 2px;">WCAU/N</div>	<div style="font-size: 2em; font-weight: bold;">2.8</div> <div style="font-size: 0.8em;">W25-54</div> <div style="background-color: black; color: white; padding: 2px;">THE INSIDER</div> <div style="background-color: black; color: white; padding: 2px;">KYW/C</div>	<div style="font-size: 2.5em; font-weight: bold;">3.7</div> <div style="font-size: 0.8em;">W25-54</div> <div style="background-color: black; color: white; padding: 2px;">ACCESS HOLLYWOOD</div> <div style="background-color: black; color: white; padding: 2px;">WCAU/N</div>
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NBC UNIVERSAL TELEVISION DISTRIBUTION

SOURCE: NSI WRAP SWEEPS, NOV 2004, 7:30 - 8PM PA, RATINGS.

JUDY! JU

Already renewed in 70%
including these top markets:

New York WCBS

Los Angeles KCBS

Chicago WBBM

Philadelphia WTXF

Boston WSBK

San Francisco KPIX

Dallas KDFW

Washington D.C. WTTG

Atlanta WAGA

Detroit WJBK

Houston KTXH

Tampa WTVT

Phoenix KSAZ

Cleveland WJW

Miami WPLG

Denver KUSA

Sacramento KMAX

Orlando WOFL

St. Louis KTVI

Baltimore WBFF

San Diego KUSI

Kansas City WDAF



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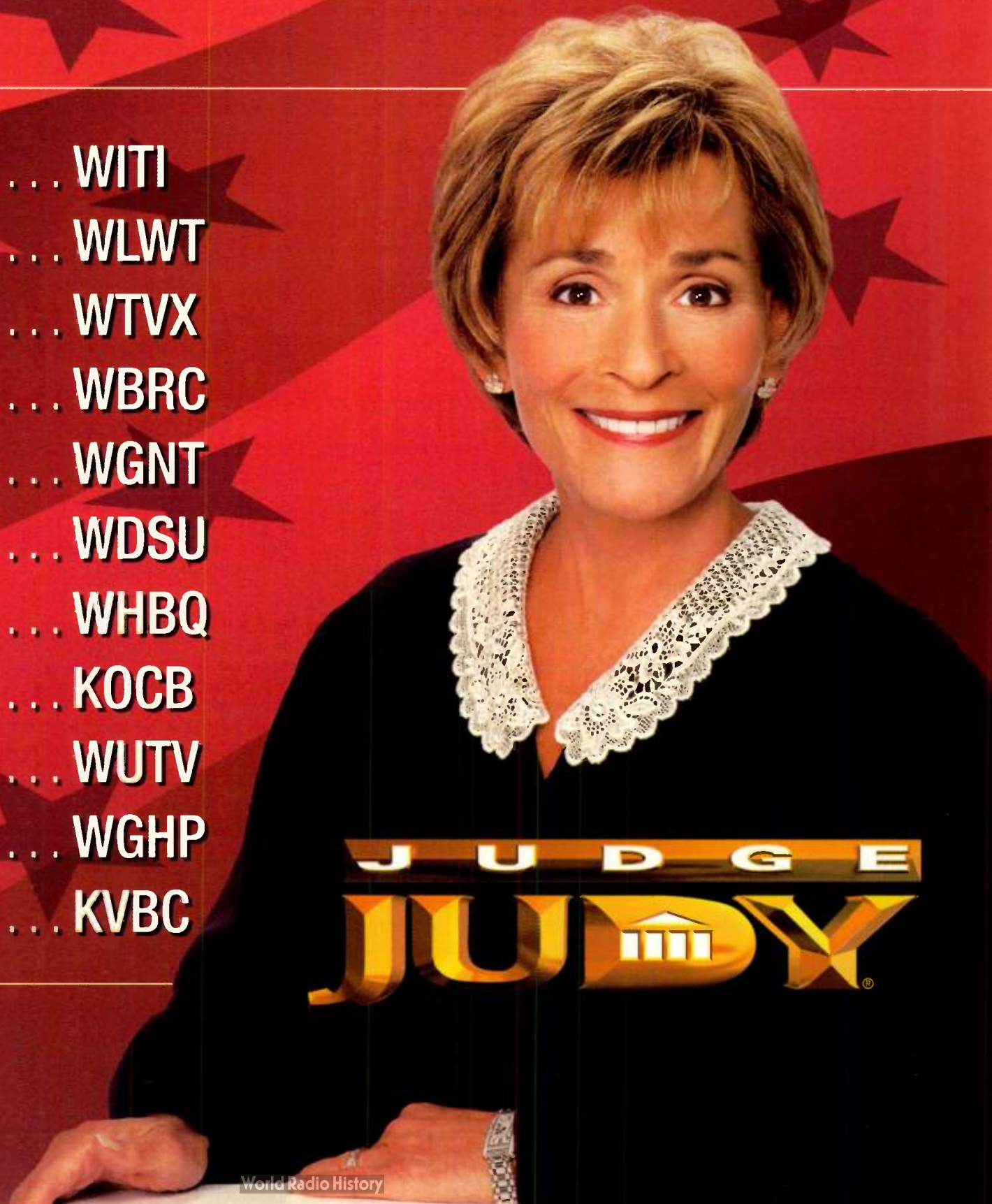
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World Radio History

DY! JUDY!

of the U.S. through 2008

Milwaukee	WITI
Cincinnati	WLWT
W. Palm Beach	...	WTVX
Birmingham	.....	WBRC
Norfolk	.....	WGNT
New Orleans	.....	WDSU
Memphis	.....	WHBQ
Oklahoma City	...	KOCB
Buffalo	.....	WUTV
Greensboro	.....	WGHP
Las Vegas	.....	KVBC



WASHINGTON WATCH

DBS Gets FCC Nod for Religious Channels

DBS operators can keep counting religious channels toward their obligation to carry public-interest channels, the FCC says. Media Bureau Chief **Ken Ferree** dismissed a complaint against DirecTV brought by the Secular Coalition for America.

The group had argued that setting aside space for religious programmers like the Catholic network EWTN violates the constitutional ban on government endorsement of religion.

DBS operators were required in 1998 to set aside 4% of their channel capacity for public-interest programming.

Ferree insists that permitting the channels to count toward the public-interest quota does not constitute a government endorsement of religious programming or any particular faith.

Media General Faces TV/Paper Fight

Media activists are gearing up to fight Media General's request for an FCC waiver that will let it keep both WMBB-TV and the *Jackson County Floridian* in Panama City, Fla.

Without a waiver to the FCC's ban on local TV/newspaper cross-ownership, Richmond, Va.-based Media General will have to divest itself of one of the properties if it wants to renew WMBB's license.

The station's current permit expires Feb. 1 and Media Access Project (MAP) President **Andrew Schwartzman** says his group filed a petition to deny the waiver.

And that isn't all. MAP has already asked the FCC to nix the company's combo in Myrtle Beach, Fla., where it owns WBTW(TV) and the Florence, S.C., *Morning News*.

A loophole in FCC rules has allowed Media General to operate the combos despite the ban on local crossownership.

Because acquisitions of newspapers don't need FCC approval, a TV owner may buy a paper in one of its markets and operate it until the local station's license is up for renewal.

Media General also must obtain waivers next year for combos in Columbus, Ga., and Johnson City, Tenn.

A January To Remember

Washington ready to get going in 2005 **By Bill McConnell**

As the new year begins, lawmakers in Washington are struggling to resolve issues that have divided the TV-industry trade groups for years. Here is what Congress and the FCC will be up to:

JAN. 3:

The FCC kicks off 2005 by missing its self-imposed Jan. 1 deadline for deciding whether cable operators can continue offering the same all-in-one converter boxes they've always leased to customers.

Cable operators and the National Cable & Telecommunications Association have asked the FCC to eliminate the ban on boxes that contain both channel-scrambling and surfing functions, set to take effect July 2006. The commission imposed the prohibition to jump-start a retail market for set-top boxes with fancy program guides. Cable operators, who supply subscribers with nearly all set-top boxes today, say the ban will cost consumers more.

Now, commissioners promise to make a decision on the ban before February.

JAN. 4:

Sens. **Ted Stevens** (top) of Alaska and **Daniel Inouye** of Hawaii become chairman and ranking Democrat (respectively) on the Senate Commerce Committee, setting the stage for them to oversee a sweeping rewrite of the country's telecommunications laws.

They promise to hold field hearings nationwide before drafting legislation. Debate (and passage) could take several years, but if a new bill passes, the legislation could fundamentally alter media ownership limits.

JAN. 5:

Paxon Communications explains to the federal appeals court in Washington why the FCC should be forced to quickly decide whether broadcasters are entitled to cable carriage for each of the six or so digital channels that digital TV allows them to offer. Paxon's stations are mostly low-rated UHF stations unlikely to survive without cable carriage.

JAN. 18:

The FCC must file a brief with the Supreme Court explaining why cable operators' Internet services should remain free of telephone-style "open access rules." In April, a lower court ordered the FCC to



require Comcast and other operators to carry a variety of Internet Service Providers, not just their in-house ISPs. The FCC says imposing ISP-carriage obligations would slow the rollout of cable broadband. Cable operators agree.

JAN. 20:

With an eye toward an FCC vote in February or March, agency chairman **Michael Powell** formally proposes his controversial plan for ending the DTV conversion. His plan, in the works for 11 months, would require TV stations to go all-digital by Jan. 1, 2009. Broadcasters are wary because most viewers won't yet own digital sets and many cable systems won't be ready to carry local TV stations in digital format.

JAN. 24:

After President Bush's inauguration, Congress begins legislative work in earnest. House Commerce Committee Chairman **Joe Barton** is expected to announce a quick round of hearings on the DTV switch, including scrutiny of Chairman Powell's plan.

For the moment, Barton insists that Powell's 2009 deadline is too far out; Barton wants to shut off analog broadcasts two years earlier. But broadcast lobbyists bet Barton isn't serious about a Dec. 31, 2006, deadline—too many voters would be angry if their old TV sets stopped working.

JAN. 31:

The FCC faces a choice: either ask the Supreme Court to uphold its 2003 deregulation of broadcast ownership limits or accept a lower court order to rewrite the rules. The 2003 revisions would have made it easier for broadcasters to own two-station TV duopolies, eliminated the ban on ownership of local newspapers by TV stations and allowed conglomerates to own more TV stations nationwide. In June, the federal appeals court in Philadelphia said the FCC hadn't justified specific changes to the rules, which were originally

designed to prevent media monopolies. FCC lawyers have said they needed more time to decide whether to appeal, an indication to anti-deregulation activists that the commission was having trouble finding sufficient grounds to pursue the case. ■



Campaign Begins To Raise \$1 Billion For Public Radio/ TV

Public TV and radio groups have kicked off an initiative to raise new revenue from both public and private sources, perhaps as much as \$1 billion or more. The fundraising project will be led by co-chairs **Jim Barksdale**, the former CEO of Netscape, and **Reed Hundt**, former FCC chairman. "We need to know the size and scope of the task," Hundt says, and he wants answers "in a number of weeks, not years."

The money would be used to fund digital-age programming, distance learning and delivery to mobile and computer devices. Barksdale and Hundt will head a panel of public broadcasting executives and scholars, and plan to hold more meetings this month and next to solicit public comment on what public broadcasting's mission should be in the digital age.

Now that public TV stations have largely completed their digital build outs, Corporation for Public Broadcasting President **Kathleen Cox** says they are ready to deliver digital services in a big way. That is, if

they find enough money to develop content.

One money-making idea on the table, floated by PBS President Pat Mitchell: creation of a trust fund built from some proceeds of the government's auction of public stations' reclaimed analog channels.

Networks Irked at Ban on Kids' Web Addresses

Major TV networks are balking at FCC limits that kick in Feb. 1 restricting the display of Web site addresses during children's programming. The Big Four broadcast networks, Turner Broadcasting, Time Warner, Discovery and Nick, want the FCC to delay the ban until 2006.

The FCC rule will permit Web site addresses in kiddie commerce to kids 12 and under only if the site is not primarily intended for commercial purposes and the site contains a "substantial amount" of noncommercial content. Complainants say they need time to develop a way to monitor all e-mail addresses in kids' spots.



SYNDICATION

RATINGS 12/6-12/04

Nielsen Media Research

Top 25 Shows HOUSEHOLDS

PROGRAM	AA	GAA
1 Wheel of Fortune	9.4	NA
2 Jeopardy!	8.1	NA
3 ESPN/NFL	7.7	NA
4 Everybody Loves Raymond	7.2	9.0
4 Oprah Winfrey Show	7.2	7.3
6 Seinfeld	6.6	8.1
7 CSI: Crime Scene Investigation	6.1	6.9
8 Friends	5.9	7.6
9 Seinfeld (wknd)	5.7	7.1
10 Dr. Phil	5.2	5.2
10 Judge Judy	5.2	8.0
12 Entertainment Tonight	5.1	5.3
13 Judge Joe Brown	3.6	5.1
14 Everybody Loves Raymond (wknd)	3.5	3.6
14 Inside Edition	3.5	3.5
14 Malcolm in the Middle	3.5	4.3
17 Live with Regis and Kelly	3.4	NA
17 That '70s Show	3.4	4.2
17 Who Wants To Be a Millionaire	3.4	3.7
20 King of the Hill	3.3	4.1
20 Will & Grace	3.3	4.1
22 Entertainment Tonight (wknd)	3.2	3.3
22 Wheel of Fortune (wknd)	3.2	NA
24 Home Improvement	3.1	4.0
25 Maury	2.8	3.1
25 Cops	2.8	3.5
25 King of Queens	2.8	3.5

Top Magazine Shows HOUSEHOLDS

PROGRAM	AA	GAA
1 Entertainment Tonight	5.1	5.3
2 Inside Edition	3.5	3.5
3 Entertainment Tonight (wknd)	3.2	3.3
4 Access Hollywood	2.7	2.8
4 Insider	2.7	2.7

According to Nielsen Media Research Syndication Service Ranking Report, Dec. 06-12, 2004

AA = Average Audience Rating

GAA = Gross Average Audience

One Nielsen rating point = 1,096,000 households, which represents 1% of the 109.6 million U.S. TV Households

NA = not available

WPIX Airs Oldies

Station counterprograms with '70s sitcoms **By Paige Albinak**



WPIX's ad for its nostalgic TV lineup

TV audiences are welcoming back *Kotter*, *Taxi*, *The Odd Couple* and *The Jeffersons*. All four are part of WPIX New York's nostalgic programming strategy.

Up against a Saturday-night lineup of theatrical movies, owner Tribune chose to counterprogram, says Betty Ellen Berlamino. WPIX VP/GM. The WB is dark on Saturday nights, so WPIX had a free hand.

In October, the station stopped airing films and built on its existing sitcom strength. Since PIX has aired *The Odd Couple* in New York for years, it opted for an evening of beloved prime time comedies from 8 p.m. to 10 p.m.

So far, the comedy block's ratings av-

erage a 2.0, about the same as the movies formerly shown in the time period.

To market "PIX at Night," the station contracted Manhattan-based Squid Attack, a small animation studio, to create a sequence in which a cab driven by *Taxi*'s Tony Danza picks up characters from all four shows. The station also created fun interstitials to run inside the block, such as 1970s trivia and fashion flashbacks.

The Odd Couple came from The Program Exchange, a syndication time-bank run within New York-based ad agency Saatchi & Saatchi. The Program Exchange buys barter time from stations and fills it with programs acquired from big syndicators. (Paramount produced *The Odd Couple* and *Taxi*; The Program Exchange handles the barter time.) WPIX paid cash for *Welcome Back, Kotter* and *The Jeffersons* to Warner Bros. and Sony, respectively. No barter time is included in either show because there is no national clearance; thus, no national ads are run.

PIX Program Director Julie O'Neil is so enamored of the new slate, she has put together theme nights, such as marriage moments, in-laws and parents, and New York City plotlines.

Viewers are calling to express their thanks. Former actors are pleased, too. *Welcome Back, Kotter*'s Ron Palillo, who played the teenage Arnold Horshack, offered to host a night. O'Neil also hopes to convince Danza, who is currently hosting his own New York-based talk show, to participate.

"This strategy makes sense for us because we are a sitcom station," says O'Neil. In fall 2005, PIX continues its Manhattan-centered shows, lining up *Sex and the City* to augment its late-night comedy lineup. ■

IN FOCUS

TYRA GAINS THREE

Warner Bros.' *The Tyra Banks Show* has added three stations to its tally, with McGraw-Hill's KMGH Denver, KGTV San Diego and KHQ Spokane, Wash., all signing on. ABC affiliates KMGH and KGTV and NBC affiliate KHQ all join Belo's NBC affiliate KGW in Portland, Ore. *The Tyra Banks Show* is produced by Bankable Productions and Handprint Entertainment, in association with Telepictures Productions.

EYE ON RETRIBUTION

Syndicated freshman weekly *Eye for an Eye* is converting to a strip in fall 2005. It will also be included in national ratings charts in January. The half-hour show is cleared in over 70% of the U.S., according to Atlas, its syndicator. There are no monetary awards; instead the show metes out physical justice to losers, such as smashing car windshields.

SCI FI BUYS RIPLEY'S

NBC Universal's Sci Fi Channel has bought 88 one-hour episodes of Sony's *Ripley's Believe It or Not*, hosted by Dean Cain. The series first ran on TBS, where it was the cable channel's highest-rated original program for four seasons. In its second season of syndication, it runs in half-hour segments.



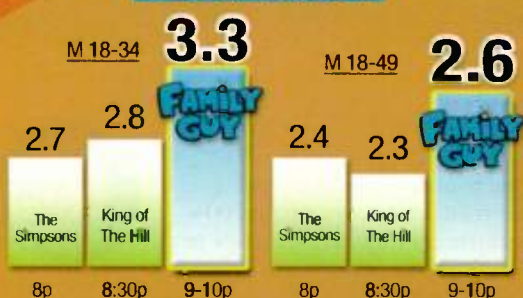
Dean Cain, host of *Ripley's Believe It or Not*



America Welcomes Back The Family Hour!

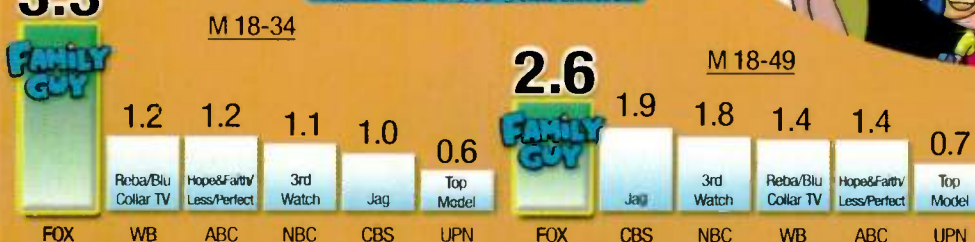
ON A SPECIAL NIGHT, BACK-TO-BACK EPISODES SHINE

FAMILY GUY VS. LEAD-IN



FOX, Friday, December 10, 2004; 8-10PM; Rating

FAMILY GUY VS. TP COMPETITION



FOX, Friday, December 10, 2004; 9-10pm; Rating

Source: NTL 12/10/04, FOX 8p-10p. All Broadcast Nets 8p-10p U.S. AA% rating.

"Unless something extraordinary happens, broadcast networks will not win another sweeps." JACK WAKSHLAG, TURNER

Cable Wins Big in 2004

ABC Family is up, FX got stronger and Comedy Central soared **By Anne Becker**

Score another victory for cable. For the third year in a row, ad-supported cable networks as an aggregate roped in a bigger share of the TV audience than broadcasters. Cable enjoyed an all-time high 52.7 share compared to the seven broadcast networks' 43.1, according to Nielsen Media Research.

Credit compelling programming, strong marketing and hot off-broadcast shows with fueling cable's fire. For the first time, cable outshone the broadcast networks during November sweeps, with a 51.5 share to broadcast's 46.6.

"The end of an era is an important thing to be able to say," says Turner's chief research officer, Jack Wakshlag. "Unless something extraordinary happens, broadcast networks will not win another sweeps."

While any one broadcast network's ratings still clobber any individual cable network, breakout hits on cable now command audience numbers that rival broadcast. For example, a whopping 12.1 million viewers tuned in to ESPN to watch the Ravens/Colts football game on Dec. 19, more than any other cable program for the year. Here is a look at cable's highs—and occasional lows—for 2004.

Law & Order



BIG WINNERS:

The top five networks in prime were TNT, USA, ESPN, Nickelodeon and TBS. Although original episodes of the *Law & Order* franchise have been floundering on NBC, reruns are going strong on USA and TNT, which rebranded itself as a home for drama. The networks averaged 2.3 million and 2.5 million viewers in prime, respectively.

Smallville



COMEBACK KIDS:

Once Disney's cable conundrum, ABC Family was up 33%, averaging 1 million viewers in prime under new chief Paul Lee by relying on off-net hits, including *Gilmore Girls* and *Smallville*. AMC was up 11%, averaging 950,000 viewers in prime; airing original series and newer classics proved a success. Cartoon Network had its best year yet with kids and boys 6-11 in total daytime and prime.

SMALL TRIUMPHS:

The Hallmark Channel was up 42%, averaging 718,000 viewers in prime, largely owing to the success of its original movies—*A Boyfriend for Christmas* earned the network its most-viewed day ever when it premiered Nov. 27, averaging 760,000 viewers. Sci Fi was up 7% in prime for the year, and its *Stargate Atlantis* ranked in the top 10 new original cable series.



A Boyfriend for Christmas

NOTABLE SLIPS:

Proving that even mega-hits can fall from grace, *Trading Spaces* continued to lose steam on TLC, leaving the network down 23% in prime. Lifetime was also down 6% in prime. Struggling with staff restructuring after Mindy Herman resigned and new E! President Ted Harbert took the reins, the network was down 10% in prime. Animal Planet was down 11%.



Trading Spaces

Chappelle's Show



STRONG SHOWINGS:

Spike TV boosted its prime time ratings 13% in 2004 with great numbers for *CSI*. Comedy Central was up 29% in prime, nearly reaching the 1 million viewer mark at 916,000, thanks to power performers like *South Park* and *Chappelle's Show*. USA was up 21% in prime with total viewers; ESPN rose 8%.

Olens at the 2004 VMAs



HUGE RETURNS:

The 2004 Video Music Awards on MTV was the only non-football program to crack the top-five shows, with 10.3 million viewers on Aug. 29. Fox News' coverage on election night earned the network its biggest ratings night yet, with 8.1 million viewers, more than tripling its numbers from election 2000 and nipping at CBS, which scored 9.5 million with its coverage.

ROOKIE STARS:

Several frosh cable programs posted big numbers. Key among them: *The 4400* (2.9 million viewers 18-49, USA), *The Real Gilligan's Island* (2.0 million, 18-49, TBS) and *Rescue Me* (1.9 million, 18-49, FX). FX continued to establish itself as a basic-cable rival to HBO with creative original fare: Plastic-surgery soap *Nip/Tuck* nabbed a Golden Globe nomination for Best Drama.



Rescue Me

DAY IN, DAY OUT:

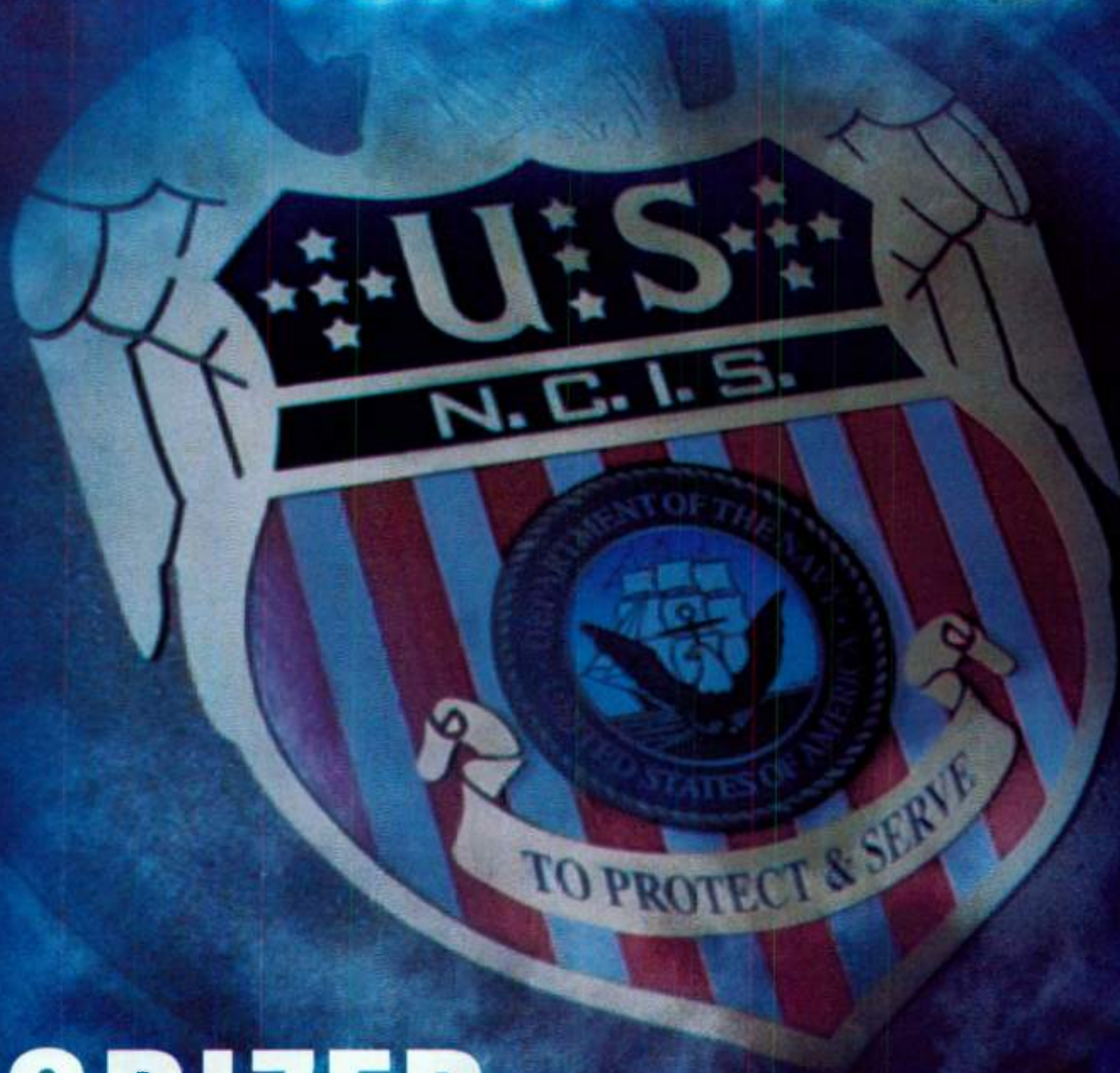
For the ninth year in a row, the big winner in total day viewing was Nickelodeon, averaging 2 million total viewers a day in 2004—up 4% from 2003. The network successfully launched its new TEENick block, featuring *Ned's Declassified School Survival Guide* and *Unfabulous*, and beefed up its Nick Jr. schedule with *LazyTown*, *The Backyardigans* and *Dora the Explorer*.



Dora the Explorer

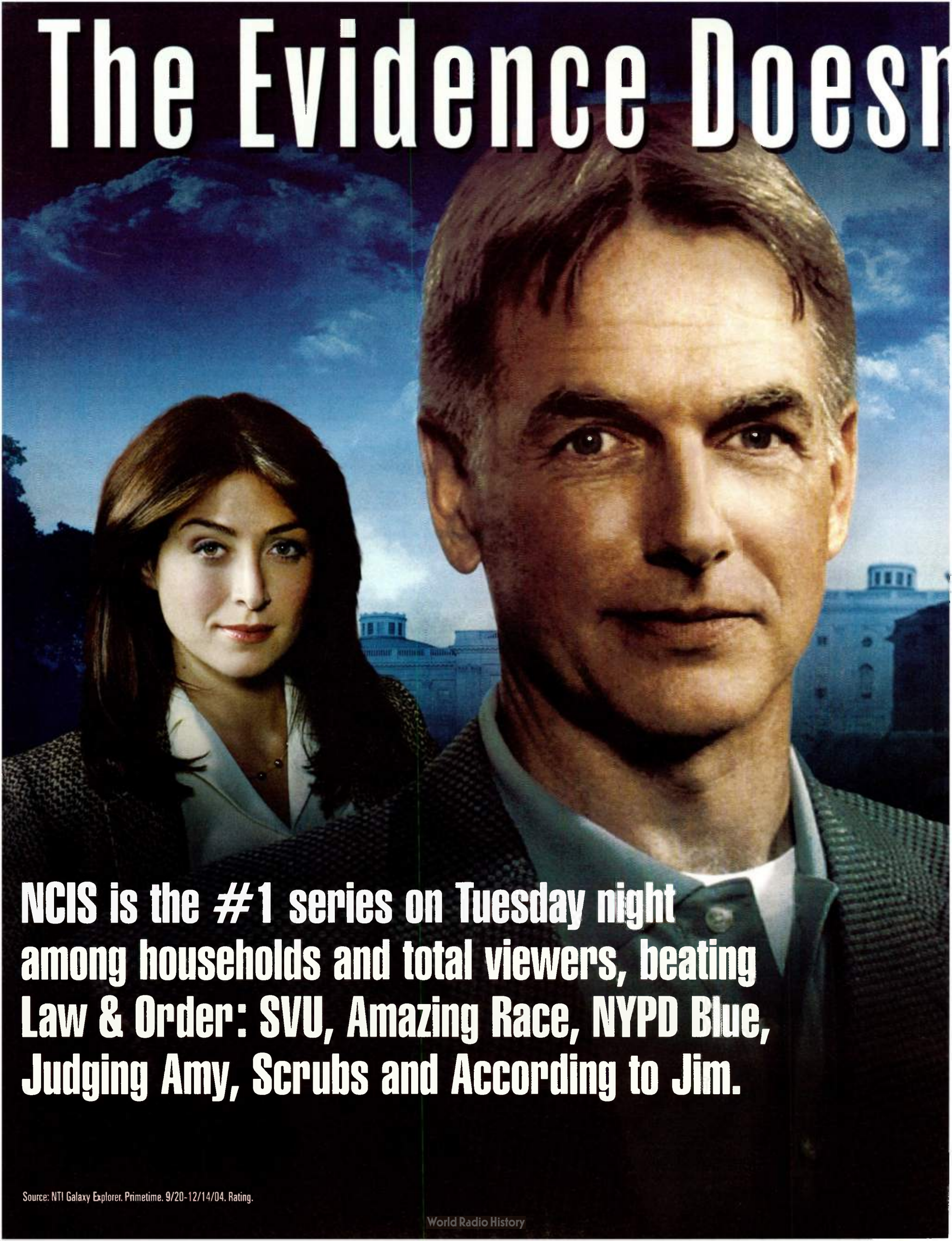
WE ANALYZED.

SCRUTINIZED.



THEORIZED.

DUSTED FOR PRINTS...



The Evidence Doesn't

NCIS is the #1 series on Tuesday night among households and total viewers, beating Law & Order: SVU, Amazing Race, NYPD Blue, Judging Amy, Scrubs and According to Jim.

Source: NTL Galaxy Explorer. Primetime. 9/20-12/14/04. Rating.

World Radio History

Don't Lie. NCIS is a HIT!



NCIS

NAVAL • CRIMINAL • INVESTIGATIVE • SERVICE



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World Radio History

Dish From the Domestic Goddess

Roseanne sounds off on TV, standup and the end of the world

Roseanne Barr has earned her place in history as one of TV's original desperate housewives. The comedienne's ABC sitcom, *Roseanne*, was a provocative look at the life of a working-class family. Not only was it a commercial smash, with some 222 episodes running from 1988 to 1997, but it won accolades from critics, earning Barr an Emmy for Best Actress in a Comedy Series. But she couldn't build on her prime time power.

Once the series ended, her next TV ventures, which included talk, reality and cooking shows, flopped. Now, the 52-year-old is getting back into the standup game. Her performance at the New York Comedy Festival a week after the 2004 presidential election had a decidedly political edge: Barr hammered away at George Bush and the conservative Christian agenda.

Since then, she's played it safe: recording music and taping videos for children. Barr talked to *B&C*'s Jim Finkle about television, politics and sparking controversy.

Why do you think your sitcom was such a hit but your subsequent projects failed?

I see now that it's almost a fluke when anything actually works on TV. The variables are infinite. My talk show had a huge audience, but got caught in the middle of corporate politics as King World became CBS. My reality show was dropped when I got ill. I was totally connected to the sitcom, and was treated with comparatively great respect by the network, producers and writers, who serviced my ideas. All that changed. I subsequently worked with people who wanted me to shut up and do it their way. I wasn't too good at doing that, though I did give it a try.

Why do you think they wanted you to shut up?

The voice I represented—a working-class person—is virtually gone from our culture's media. It's been reduced to a mocking sideshow, presented Springer/Povitch style. Ironically, the working class itself no longer exists in our culture. The "demographic" that used to be able to work for wages, that could buy a home, while still saving money for the children's college educations, is gone. It has been outsourced and replaced with a class of wage slaves, who increasingly cannot afford housing or medical care, let alone college.

Is that who you speak for?

In some related political way, it fell out of fashion to speak for laborers, or anything left-of-center. I always thought the reason *Roseanne* was never nominated for an Emmy [as Best Comedy Series] was because it meant the people who vote for such things might actually have to think about giving their maids and nannies a raise. Class in America is a taboo subject.

Do you plan to try producing another TV show?

I think about it, but it does take enormous energy. I don't have it in me to fight with anyone anymore.

What shows do you watch?

I am not interested in television much, and do not watch it, except for Court TV and the "Hitler" Channel.

Why Court TV? And what is the Hitler Channel?

I'm fascinated with the justice system. I mean the All-Hitler-All-the-Time History Channel, of course.

Anything else?

I also watch *Arrested Development*, which is just great and has the ability to usher in a fresh new genre behind it. Besides that, all network TV is about models who can't get laid. It desecrates the value of the people who do all the real work that brings food to our tables.



Roseanne Barr

What are the odds *Arrested Development* will survive?

It's smart and edgy, so it probably won't make it. There are no worms being eaten or women being humiliated. The writing is great, and the characters are entertainingly flawed. If they grow it right, it could be a new *Seinfeld*.

Your standup show was anti-Bush, anti-war and very dark.

It is about conquering fear and telling the truth. It seems to be in fashion now to fight fear with lies. I think that is very funny, because that kind of thinking is doomed from the start. Only truth can dispel fear.

Did you write the material for the show?

Yes, I have been writing it since 9/11. Some stuff was co-written with my partner, John Argent.

Is it a comeback for you after your hysterectomy [in 2003] and the canceled TV shows? Were you scared to jump back into work?

It's a comeback to do standup. It has been about 14 years since I did a 70-minute show. Yes, performing in public gave me huge fear. I had fierce stage fright. I'd freeze up on stage, too. But I just kept doing it, because for some reason, I have always been possessed by performing and writing. And now it's fun again.

At the end of the show you tap dance in a black bustler and girdle.

I say, "There is nothing to fear but fear itself, and to show you that we have no need for fear, I shall now tap dance in my underwear." Then I do. But I have less anxiety about tap dancing in my underwear than singing in public, which is also a part of my show.

What are you doing right now?

I am working with my family in my own studio and doing exactly what I want to do. I'm singing rocking little songs about moderation, kindness, overcoming monsters and properly fighting with your sister.

You're also doing videos for children.

The videos are mostly me acting like I'm four years old, which is what I really am, in truth. I go to the doctor. I fight monsters. I ride horses and jump rope and yodel like a proper Utah cowgirl. I tell some stories about trees and other stuff that the kids seem to like. My daughter is an animator, and there are cartoons, too.

In your stand-up act, you repeatedly say you expect the world to end within 1 1/2 years. What's that about?

Talking about the end of the world is something I want to encourage people to do and think about. What really matters to you on Judgment Day?

You're kind of infamous for singing "The Star Spangled Banner."

I always loved to sing, but when I finally got the chance to do so in public, I let my fear strangle me. And I didn't sing too well. In fact, I sang worse than anyone ever has in the entire world. I tried to make a joke of it at the end by imitating the baseball players' cup—arranging and tobacco chewing. I was a little too hip for the room on that one. The death threats made me afraid to even go outside, let alone sing in public again.

What made you decide to give it another try?

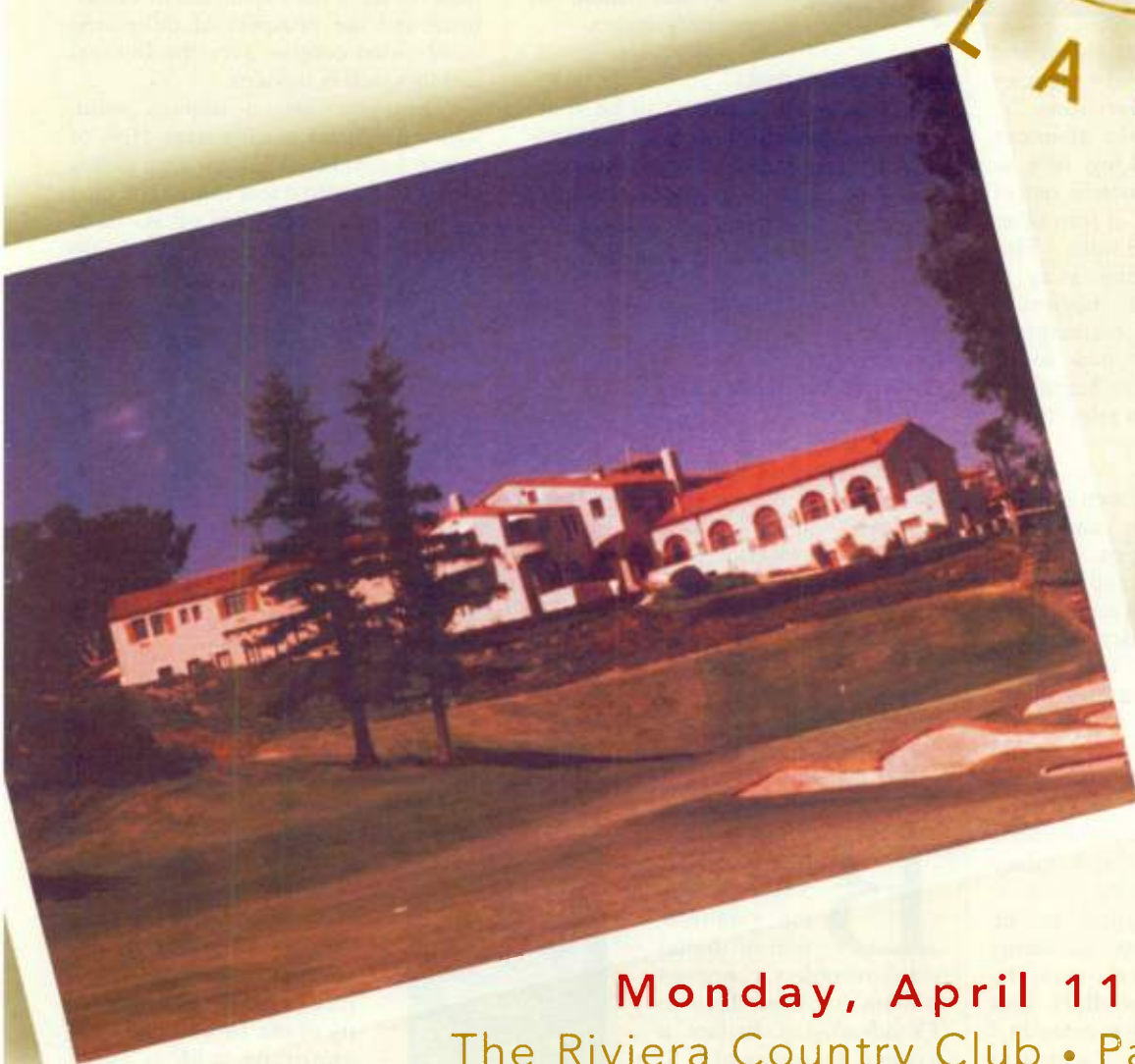
My kids told me they saw an article on the Internet that named me (and my rendition of "The Star Spangled Banner") the No. 1 worst singer ever. I really don't want to be remembered for being the worst singer in the world. ■

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

THE 6TH ANNUAL
TELEVISION ACADEMY FOUNDATION

Celebrity Golf

C L A S S I C



Celebrity Guest Host
David James Elliott
"JAG"

Monday, April 11, 2005

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The Advertising Outlook for 2005

From FCC fast-food attacks to changing media budgets, TV may no longer be the No. 1 buy

While 2005 is expected to be a good year for advertising in general, it may be a tough one for TV.

Media buyers, planners and ad insiders predict renewed regulatory attacks on at least two top commercial categories: prescription drugs and food aimed at kids.

In addition, they see a potential disruption to the TV ad marketplace by Nielsen ratings for digital video recorders and the rollout of portable people meters. Most telling, TV's historic status is under fire. Once the undisputed king of media buys, television may surrender to a new, broader communications mandate, say industry sources.

The most prevalent prediction among our Madison Avenue media pros is that 2005 will represent a fundamental shift in the way advertisers and agencies view the role of media, not just traditional outlets.

"If last year was about branded entertainment, this year will be about total communications planning," predicts Steve Moynihan, executive vice president/managing director of MPG, Boston, the media-buying agency of Havas.

Communication planning targets all communication channels, such as PR, the Internet and place-based media, not just TV, radio, magazines and newspapers. What does that mean financially? TV spending will rise only slightly in the new year.

In 2004, advertisers spent \$46 billion on broadcast TV and \$15.6 billion on cable. They are projected to spend \$46.7 billion on broadcast and \$16.7 billion on cable in 2005, per Universal McCann.

Move Toward Communications Planning

Unlike branded entertainment or product placement, which found new ways to funnel ad dollars to television, buyers predict alternative media will grow faster than the old guard.

The implications of that could be significant, especially for the major broadcast networks, says advertising consultant Erwin Ephron.

"For the first time in memory, serious money will begin shifting out of TV,"

says Ephron, a principle of Ephron, Papazian & Ephron, New York.

Others believe it may have already happened; the process will simply accelerate as the year unfolds.

"Just look at the scatter marketplace. It's still really soft, and it doesn't look like it's getting better," says Mike Lotito, president of Media IQ, a New

York-based company that audits and monitors the media buys agencies make for their advertisers.

"Companies like American Express are taking 10% or 15% of their money out of TV and putting it into other media," says Lotito. That move is chipping away at television and beginning to soften the marketplace between buyer and seller. "This is only the beginning of a migration away from television."

A Delicate Balance

Of course, experts have been making these dire predictions for years—and they've failed to happen. TV ad prices continue to rise and demand outstripped supply in the most recent network upfront. But buyers claim that is due to new brands and advertisers entering the TV ad marketplace. These rookies are absorbing the TV advertising inventory being abandoned by traditional advertisers. And that delicate balance keeps the TV marketplace stable and growing.

"2005 is going to be the telling year in terms of what happens with the network upfront: the dollars that flow in and the clients that come in," says Moynihan. If there is a change in media allotments, he expects a much broader media mix. "The first sign of that will be the strength of the upfront."

Another big factor determining the TV ad marketplace's strength will be the emergence of new ad categories. Lotito says with "the exception of the wireless telecommunications category, nothing is taking off."

(Wireless services spent nearly \$2 billion on advertising during the first nine months of 2004, a 17% increase over the same period in 2003, per Nielsen Monitor-Plus.) However, there are a pair of especially vulnerable categories: drugs

and fast-food.

Two of TV's biggest prescription drug brands, Vioxx and Celebrex, have slashed their ad plans following disclosures of dangerous side effects, while Aleve, a major over-the-counter pain reliever, was recently linked to similar problems. Madison Avenue is also bracing for a new round of regulatory action.

AD INFINITUM
By Joe Mandese

Fight Over Kid's Spots

"Ad issues will continue to be spotlighted in the next Congress, including food and [direct to consumer] prescription drug advertising," says Dan Jaffe, senior vice president of government affairs for the Association of National Advertisers' Washington, D.C., office. Jaffe, one of Madison Avenue's chief lobbyists, predicts legislators will also step up their efforts to regulate media and ad content.

"We are gearing up for a major fight on children's advertising in 2005," echoes Wally Snyder, president of the American Advertising Federation. As lawmakers constrain or eliminate food commercials that promote excess consumption or unhealthy eating habits, the fast-food category is open to attack.

Beyond the regulatory threats, Snyder says the proliferation of digital video recorders continues to loom as a major threat to TV advertising. In fact, a recent AAF survey of U.S. advertisers found DVRs cited as a chief concern. While it is unclear how DVRs impact commercials, they do affect how buyers and sellers use Nielsen ratings to negotiate and post ad buys.

Beginning early next year, Nielsen will include ratings for DVR households in its local and national ratings samples. As part of that process, it will delay the time-shifted portion of viewing done on DVRs for a week, essentially eliminating TV ad conventions such as the overnight rating and audience share estimates.

"It has the potential to wreak havoc," says Brad Adgate, senior vice president for corporate research at Horizon Media, New York. "People are used to instant gratification in this business. Now they'll have to wait a week to get their final ratings estimates." He also worries that the DVR ratings will eradicate dayparts.

Even more alarming to the industry than DVRs is the expansion of broadband and the prospect of delivering more video content over the Internet and to wireless devices.

"This year was a tipping point, with broadband getting over 50% of Internet-connected homes. That makes broadband video a real thing. The next leg will be the adoption of 3G technology to the cellphone industry," says Mark Stewart, executive vice president and chief strategy officer at Universal McCann, New York.

Stewart says these wireless wonders add to the number of distribution outlets for TV programming and advertising, which includes videogame platforms and cinema advertising. All the gadgetry forces Madison Avenue to rethink how it advertises on each platform.

"Broadband video, 3G cellphones and videogames are very different, opt-in television experiences," he says.

Stewart, however, believes an even bigger shift is a cultural one.

Gen X and Gen Y consumers are replacing baby boomers as the major consumer demo. They already comprise the majority of the 18-49s, and have grown up with a "very different mindset about media," he warns.

But TV can rest easy on one count: ratings.

"The accountability gods will rain down even stronger," says Steve Farella, CEO of Targetcast, which may ultimately benefit television.

Nielsen ratings register a higher credibility with most marketers than the research that measures other media.

Because television remains the most accountable medium in terms of media reach, it gives advertisers a bottom-line assurance: the best returns often give the best value for dollar. ■



Steve Farella
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Mike Lotito
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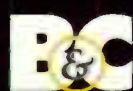
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Why Miss America Can't Get a Date

Dumped by ABC over declining ratings, the pageant faces an identity crisis, a revolt by former titleholders and a search for a new home

BY DEBORAH STARR SEIBEL



Deidre Downs, Miss America 2005

Backstage at ABC's 50th-anniversary telecast of the *Miss America* pageant, 52 hopefuls were in a tizzy. Seconds before their entrance, stomachs churned at the prospect of walking the fabled Atlantic City runway in a bikini and 4-inch heels. Caught on camera, Miss Illinois, Michelle LaGroue, said: "I feel like I'm going to throw up."

It may be the last time viewers see such a confession on network television. ABC, which has renewed its annual broadcast rights since 1997, has unceremoniously dumped *Miss America*.

The telecast ranks just behind the Oscars and Emmys as TV's longest-running special, and has traditionally pulled in double-digit ratings. But these days, *Miss America*'s total viewership, while respectable enough to win the night of Sept. 18, was at a record-low with 9.8 million. This was down from 10.3 million last year, 12 million in 2002 and more than 25 million in 1995. Compare that to its 1960s heyday, when the pageant had a staggering 85 million viewers.

Pageant insiders say the Miss America Organization (MAO), which traces its humble beginnings to a 1920s publicity stunt designed to keep vacationers in Atlantic City past Labor Day, is paralyzed by dissent over how to adapt to changing times while still honoring its proud 83-year tradition. The pageant's sinking ratings have led to infighting at the corporate offices, a drain on corporate sponsorship and an organized revolt by former titleholders.

"I thought the show this year was mediocre," says television personality and Miss America 1993, Leanza Cornett. "I definitely was not entertained. And you hate saying that, as someone who has benefited so much from the program."

The MAO acknowledges the show is ready for change, but insists ABC executives put it in a weak timeslot, gave it little promotion and made bad decisions in exercising their creative control of the broadcast.

"Who's at home on Saturday night to watch any show?" says the newly crowned 2005 Miss America, Alabama's Deidre Downs, who believes this year's show did as well as could be expected given its timeslot.

Adding to the pageant's woes these days is Donald Trump's *Miss USA*, a relative TV newcomer and ferocious competitor.

For organizers of *Miss America*, the question now is whether this cultural icon has a television future or will it fade away as a quaint relic of our collective past. The MAO's President and CEO Art McMaster insists he is "talking with several networks" and is "excited at the limitless opportunities that are now available for us to grow our brand."

But not a single major network—NBC, CBS, FOX, UPN or the WB—has expressed serious interest in picking up the franchise. Every one of these networks except CBS (which declined comment) has stated categorically to *B&C* that it will not buy *Miss America*. Can *Miss America* be saved?

The pageant may find a home on cable, but "they've got to do something dramatic," says Alliance CEO Jarrod Moses, a marketing expert who engineered a long-term sponsorship deal between Cover Girl and *Miss Universe/USA*.

Shortly after the September telecast, the non-profit Atlantic City-based MAO, hoping to stem the tide of a public-relations nightmare, quickly announced that there would be a parting of the ways with ABC, that it

"I thought the show this

END OF THE RUNWAY?

The Miss America pageant has been a staple of broadcast television for five decades, but viewership for the annual event has dropped sharply in the past 10 years.

YEAR	RATING	SHARE	VIEWERS
2004	2.8	9	9,800,000
2003	2.7	9	10,300,000
2002	3.8	12	11,900,000
2001	3.7	11	13,600,000*
2000	8.6	16	12,400,000
1999	10.0	19	15,100,000
1998	10.3	18	16,200,000
1997	12.4	20	18,000,000
1996	12.5	22	21,000,000
1995	16.4	31	25,000,000

SOURCE: Nielsen Media Research *Aired 11 days after 9/11 attacks

had been a mutual decision and that, "creatively, the relationship ran its course." This was a polite way to describe the ugly, year-long tug-of-war between traditionalists and those fighting to bring an old-fashioned beauty contest into the modern television age.

At a time when the flawed, warts-and-all contestants on *Survivor*, *The Apprentice* and *American Idol* become instant household names, the smiling, polished, almost anonymous perfection of *Miss America* seems hopelessly out of touch.

"With the advent of reality TV, people are looking to get more into the heart and soul of a person," says rival Paula Shugart, president of the Miss Universe Organization, which oversees Miss USA and Miss Teen USA. Her prescription to fix Miss America? "I think they need to take those ladies off the pedestal a little bit."

Impressive ratings for rival pageants prove that televised beauty contests are not necessarily a stone-age holdover. *Miss USA*, attracting 13 million viewers in April, came in 11th for the week. And for the last three years, *Miss Universe* has been in the top 10. Both pageants are thriving under the co-ownership of NBC and Donald Trump.

Miss Universe also benefits from smart marketing overseas. "Telemundo (owned by NBC) actually simulcast *Miss Universe* into the Latin markets, where it does very well," says Shugart.

Shugart's organization also lobbied NBC to have its *Miss USA* contestants crosspromoted by appearing on the gross-out reality hit, *Fear Factor*. "NBC jumped at it," says Shugart. "But you could not do that with *Miss America*, because they don't want their girls seen that way. They're too perfect."

Several former Miss Americas agree that the pageant's crown needs some adjustment, and after watching the ratings steadily decline, they were primed for a fight.

"We felt like we needed to take back a little control of the pageant," says Cornett. What galvanized the former winners was the news last winter that ABC would be cutting the telecast from three hours to two, and eliminating the talent portion altogether.

"All the Miss Americas started e-mailing each other and saying: 'This is it. This is the demise. We're not going to be on the air in another year,'" says Cornett. "Because they weren't just taking talent away, they

were taking it away when that's what people were watching. *Star Search* brought it back, and *American Idol*. People were outraged."

"Talent is an integral part of the pageant," says Elwood Watson, co-author of *There She is, Miss America; The Politics of Sex, Beauty and Race in America's Most Famous Pageant*. Watson agrees that cutting talent was a big mistake. "It's the one thing that distinguishes the pageant from all the others."

In a meeting last February, five former Miss Americas, headed by Gretchen Carlson (Miss America 1989 and now co-anchor of CBS' *Saturday Early Show*), descended upon Atlantic City, demanding a meeting with the pageant's board of directors.

The MAO, says Carlson, was receptive to the women—to a point. "They're not used to hearing a lot of outside opinions," she says. The organization agreed to name two former Miss Americas (1971's Phyllis George and 1964's Donna Axum) to its board this year. But Carlson and company were less successful in convincing the MAO to hire an outside marketing firm to help cast *Miss America* in a brand new light.

What everyone did seem in agreement about was fighting ABC and producer, Bob Bain (who declined comment), to reinstate the talent portion of the show.

Says Carlson, who was the first classical violinist to win the crown (she used her scholarship to study at Stanford University), "For those of us who have lived through this program and continued to have it on our resumes for the last 15 years—and you know, it's not always a positive—I said, 'look, if you strip this program of talent, then how the heck do those of us who have defended this program for so many years continue to do so?'"

As the turbulence over talent escalated, "Bob Bain came to Art McMaster and said, 'Okay, I'm going to show you clips of all 52 talents and let you see for yourself why we can't air this,'" says Cornett. Contestants for *Miss America*, she has to concede, simply lacked talent.

"Look at the people on *American Idol*. There are some fiercely talented people who come to that show," she says. "You cannot compete with that when you have 50 women who have barely mediocre talent." She believes that scoring changes over the years (with talent shrinking from 50 percent to 20 percent of the final tally) are the culprit, encouraging less-talented women to enter the contest.

Her suggestion: Reshape the show as a reality series. "Make it a format very similar to *American Idol*. Make it six weeks, and have four or five judges who actually voice their opinions."

In August, ABC fashioned a compromise: The last two contestants vying for the crown would compete head-to-head with their full talent routines.

Despite small concessions like this, the relationship

between the MAO and ABC turned increasingly sour.

"We actually encouraged a parting of the ways with ABC last summer," says Jenni Glenn, MAO director of communications, "because of several elements we thought just weren't working." Chief among them, she says, was lack of promotion leading up to the pageant. Pageant officials say ABC squelched a promotional plan that would have put the three preliminary nights of competition (which have never been broadcast) on cable.

"We had a verbal deal set with a cable network," says Glenn, who declined to name the outlet, "but it was blocked by ABC. We all felt very strongly that it would increase interest in viewership. The general viewing public is tuning in to a two-hour show, and within the first five minutes, 42 girls are gone. [The audience] barely even gets to see their faces."

For its part, ABC declined to comment, but issued the following statement: "ABC has always been proud to broadcast the *Miss America* pageant. Throughout our history, we worked enthusiastically with the show to make it an exciting annual event through creative evolution of the show itself and aggressive marketing campaigns. We wish the Miss America Organization continued success in all their future endeavors."

For better or for worse, *Miss America* is married to television, and it may soon find a new home



Miss Americas: (left to right) Jacquelyn Mayer, 1963; Gretchen Carlson, 1989; Leanza Cornett, 1993

on a cable network such as Oxygen, A&E or USA, which could breathe new life into the program. The move to a cable network would be difficult, though, given the hefty \$5.6 million fee ABC paid to *Miss America* last year.

"I don't think a cable outlet can sustain the kind of license fee they were getting for broadcast," says *Miss Universe's* Shugart.

Meanwhile, the MAO is still trying to sell the idea that *Miss America* isn't just a beauty pageant, but a serious scholarship program that hands out upwards of \$50 million each year on the local and national levels. That's why contestants are required to have a platform: a cause for which the winner can speak as she travels the country.

"In as much as I believe the pageant has failed over the years, it has been able to empower women to have a voice, to be able to speak out politically and have a relevant place in society," says Cornett, whose own platform was the politically sensitive AIDS awareness and education. "I know it sounds funny, because they're still parading around in swimsuits. But I know the job that I did. I was able to make a huge change in the AIDS community and that, in itself, makes it worth having a pageant." ■

ear was mediocre. I definitely was not entertained."

LEANZA CORNETT, MISS AMERICA 1993

They Give the 'Go' Sign

THE TOP SYNDICATION CHIEFS GET READY FOR NATPE

The titans of syndication are coming off a solid 2004, and they're looking forward to keeping the momentum going when the National Association of Television Program Executives meets in Las Vegas later this month.

For the first three quarters of 2004, syndication ad sales took in \$2.9 billion, a 17.3% rise over the year before, says TNS Media

Intelligence/CMR. To give an indication of how good that number is, syndication had ad-sale revenues of \$2.5 billion for all of 2003.

Behind this recent upswing are the executives profiled here. *B&C* talks to the syndication chiefs of nine of the biggest players still thriving in a business that has been consolidated on both

the buy and sell side. Find out where these execs are coming from and where they—and the businesses they run—are headed.

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King Speaks from his Throne



Roger King

Either NATPE was made for Roger King, CEO of King World Productions, or just the other way around. Even in years like this one, where he won't be unfolding any new syndicated product, he is a larger-than-life presence at the convention.

And even without new shows, King is sitting pretty. He's been having discussions with Oprah Winfrey, whose talk offering, distributed by King World, has been No. 1 for 18 years running, to develop more shows for King World. He hopes the first one gets to air by Sept. 2006.

Until then, King is going to sit tight on talk; he says he would rather hold off on launching a new show until he has one that has been conceived by the enormously influential Winfrey. (After all, it was exposure on her show that helped turn Dr. Phil, the guest, into *Dr. Phil*,

Roger King/King World

the talk show success story.)

Roger King says he tries to run the syndication powerhouse based on advice that the elder King gave him years ago.

"My father always said your word is your integrity, and your integrity is your bond."

Charles King founded King World in 1964, but passed away just eight years later. Control went to his six children, but Michael and Roger built King World. Since CBS merged with King World in 1999, Roger has been running the show alone.

At the beginning, King World licensed rights to a series of black-and-white films from the 1930s, known as the *Our Gang* comedies. They were then repackaged and distributed by King World as *The Little Rascals*.

Forty years later, King World is a far more sophisticated operation and a key Viacom division.

The groundwork was laid in the 1970s by first-run game shows such as *Tic Tac Dough* and *Joker's Wild*. By the early 1980s, King World was ready for a bigger slice of the pie.

"We kept thinking, how could we make the business better?" says Roger King.

The brothers decided it was time to launch their own

By Jim Finkle

Jeopardy!, which it licensed from Merv Griffin, as it had done with *Wheel*.

At the time, it was hard to imagine that they were giving birth to a pair of syndication behemoths; *Wheel* and *Jeopardy!* have long been among the two highest-rated first-run programs in syndication.

In the mid 1980s, King World expanded into talk, in the process giving Oprah Winfrey the audience that would turn her into one of the most influential women in the world. *The Oprah Winfrey Show* is in the midst of its 19th season and has been renewed through 2011. Next came *Dr. Phil*,



hosted by Dr. Phil McGraw, one of a handful of hit talk shows launched over the past decade. Now in its third season, *Dr. Phil* is the No. 2-rated syndicated talk show and is sold through 2009.

Even without a new show, King is as busy as ever these days as he completes renewals for *Oprah*,

"My father always said your word is your integrity, and your integrity is your bond." ROGER KING, KING WORLD

show. They took a risk by starting with a syndicated version of NBC's *Wheel of Fortune*, which had failed in previous syndication attempts. Their version launched in 1983 on 59 stations, most of them in smaller markets.

Their gamble paid off, and *Wheel* quickly expanded to larger markets. Then King World developed *Jeop-*

Dr. Phil and other King World shows. He wants personal involvement on every deal—even if he has to get up at 5:30 a.m. to make it happen.

Some days on the job are better than others.

"I watch television a lot," says King. "Some of the stuff I see on the air is revoltingly bad. It's terrible." ■

SIX DEGREES IS FIVE TOO MANY!

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Debra Lee

Stephen J. Davis

Bonnie Hammer

Rich Frank

Jonathan Mandel

Jon Miller

Catherine MacKay

Marc Cuban

Bill Cella

Bruce Rosenblum

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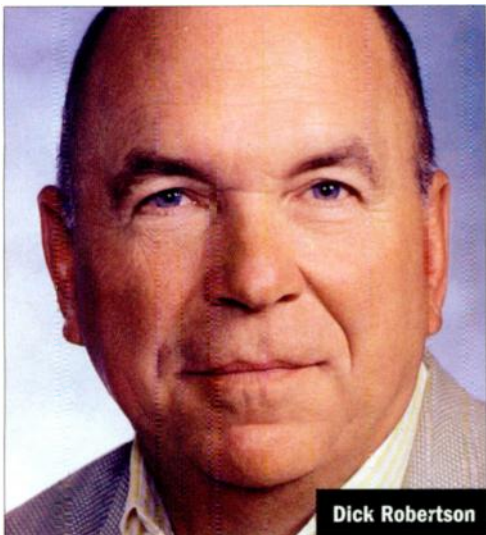
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Dick Robertson

Dick Robertson has been in television for 40 years, and this new inductee into the B&C Hall of Fame has seen it all. But the 59-year-old president of Warner Bros. Domestic Syndication would be the first to tell you the business climate is as challenging as ever.

His company is a subsidiary of the world's largest entertainment company. But Time Warner falls short of Disney, NBC Universal, News Corp. and Viacom in one key area: It doesn't own a television station group ready to buy programming from its syndication unit. (The WB is a network made up of affiliates; Warner Bros. doesn't own any of the stations.)

So every time Robertson and his crew try to sell a show to the hundreds of stations owned by ABC, NBC, Fox and CBS, they have to stand in line behind the syndication units that are part of the same family as each of those four networks.

That is a huge change from just a few years ago, when there were more syndicators—and they weren't tied to specific networks. As the industry has become vertically integrated, and as the rules changed allowing networks to own their own programming, it has made things much more difficult for Warner Bros., raising the hurdle that Robertson must clear every time he brings a first-run show to market.

"It's so much higher," he says. "You cannot imagine."

But Robertson says that may not be a bad thing. The cutthroat competition keeps him and his colleagues at the top of their game.

"I say 'Thank God it's not like it used to be,' because if it was, I would have gotten bored and quit five years ago."

One key to overcoming the challenge presented by vertical integration is choosing the right talent.

Robertson says he was able to turn *The Rosie O'Donnell Show* and *The Ellen De-*

New Game, New Rules, No Problem

Dick Robertson/Warner Bros.

Generes Show into hits because O'Donnell and DeGeneres had what it took to make those shows successful.

"We feel we have had a unique ability to identify people who can break through," he says. "And we have the expertise, which is equally as important, to produce the show necessary."

His latest effort is a talk show with Tyra Banks slated for next season, which he is bringing to NATPE.

When he talks about the show, he points to Banks' previous experience in television—monthly stints on *The Oprah Winfrey Show* and the success of her UPN reality show, *America's Next Top Model*. That experience has given her the depth she'll be able to use as she launches the show, says Robertson.

Now, it's his job to explain that to television stations.

"The biggest thing we have to overcome is her beauty and her super-model background," Robertson says. While those might be attributes to some, to Robertson, "that doesn't make a good talk show host."

But Robertson should be up to the task. He has been selling television programs since he entered the industry back in 1965, when he was still working on his bachelor's degree in advertising at Virginia Commonwealth University. He has steadily climbed the ranks.

Robertson admits the change in ownership rules discouraged him at first. "We said, 'We can quit or we can try harder,'" he says. "We felt we had a real expertise in producing these shows. The only thing that could set us aside from the guys who own their own station groups was if we could lock up talent." —J.F.



DeGeneres

Vertical Teamwork Spells Success

Janice Marinelli/Buena Vista

Buena Vista Television President Janice Marinelli won't be bringing a new first-run strip to NATPE this year. But she and her staff will still have their hands full.

Their tasks include persuading stations to invite Tony Danza's struggling freshman talk show back for a second season; working to extend carriage agreements for the morning talk show *Live with Regis and Kelly* through 2009; and signing deals for Buena Vista's other two first-run syndies: *Who Wants to Be a Millionaire* and *Ebert & Roeper*.

Marinelli is also responsible for selling Disney TV shows and movies to television stations and cable networks, along with pay-per-view and video-on-demand services.

With a large, vertically integrated company like Disney, there is more to sell than just syndicated first run; there are the giant Disney film library and off-net shows as well.

Marinelli says, "We try to approach the business as to what's best for the company, as opposed to any one entity."

As NATPE approaches, she is selling two new film

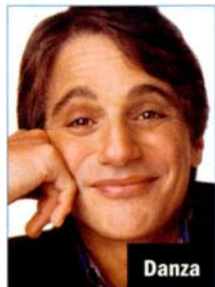
packages with some pretty compelling titles. One of them, Buena Vista 9, includes *National Treasure*, *The Aviator*, *Bridget Jones: The Edge of Reason* and *Finding Neverland*. The other package, dubbed Imagination 9, includes *Confessions of a Teenage Drama Queen*, *Princess Diaries 2*, *The Haunted Mansion* and *101 Dalmatians*.

A 19-year Disney veteran, Marinelli was part of the 1998 team that negotiated the biggest pay-TV output deal in history, with Starz Encore. A year later, she was rewarded for that effort with a promotion to her current position.

Another of her great achievements was helping to orchestrate the record-breaking sale of *Home Improvement* into syndication. It began its second off-network cycle in 2002.

Marinelli joined Buena Vista in 1985 as an account executive. The New York native later served as director of sales, western division, before assuming the role of senior vice president, sales, BVT. She was named executive vice president in 1996 and president in 1999.

Many of her key managers have been with the company for more than a decade. That has created an envi-



Danza



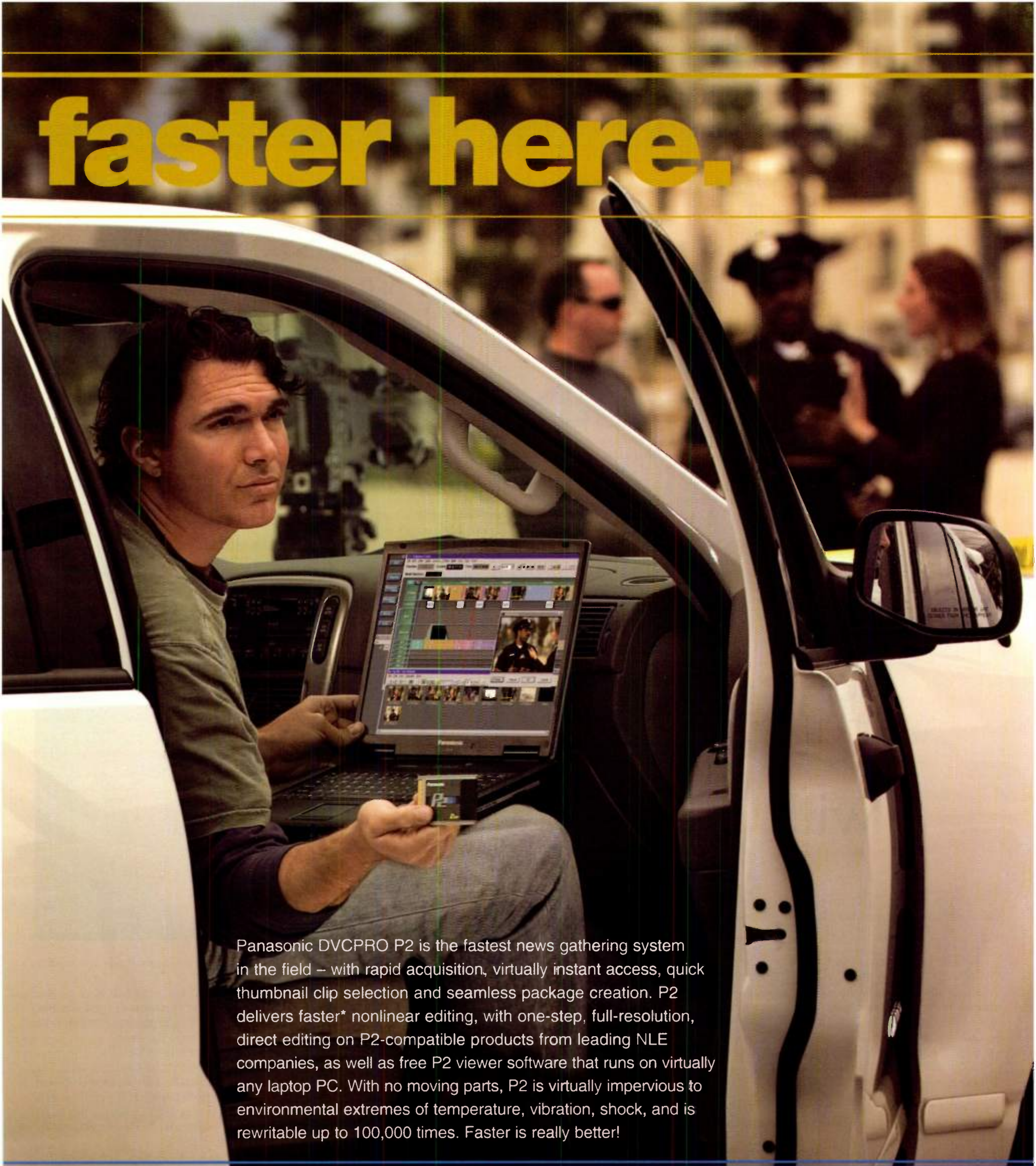
Janice Marinelli

ronment where executives are comfortable challenging each other as they debate strategies for improving the business.

"We trust each other, rely on each other, share all aspects of the business," she says. "I have an extremely strong team." The team strives to stay in touch with the marketplace by spending lots of time with customers, listening to their concerns and soliciting suggestions while detailing Disney products.

Marinelli has wise advice for any sales executive: "We never try to take the approach that we know something better than our clients." —J.F.

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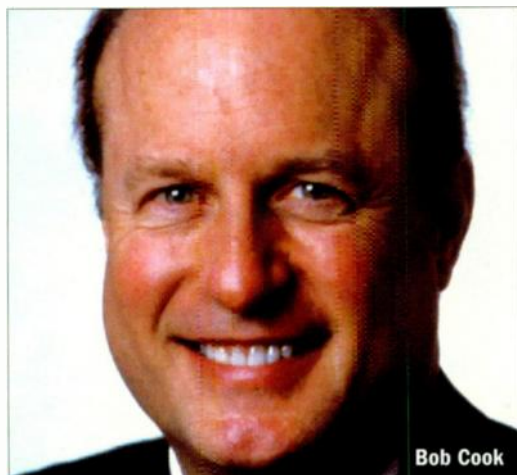
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World Radio History



Bob Cook

Fox's Twentieth Television President Bob Cook is putting the final touches on three new first-run strips he is bringing to NATPE: a revamped version of the tabloid *A Current Affair*; a talk show hosted by personal-finance expert Suze Orman; and a court show featuring Alex Ferrer, a criminal-court judge from Miami. That is more than any other syndicator had announced for next season.

As head of Twentieth Television, it is Cook's job to come up with first-run shows for stations owned by Fox. "It's always our mission to develop and produce for the O&Os. They've got such an incredible appetite," says Cook, 55. "Our first order of business is to take care of the O&Os."

That is common practice for syndicators affiliated with the Big Four networks. Critics say that reducing competition among studios has stymied innovation. Cook

Unlike Others, an Aggressive Slate of New NATPE Entrants

Bob Cook/Twentieth

disagrees. "We're developing programs, we're testing them as best we can," he says. "We take them out and incubate them on our television stations."

Prior to Twentieth, Cook held positions with CBS Enterprises and its predecessor, Eyemark Entertainment, overseeing *Martha Stewart Living* and other shows. He has also held senior positions with Columbia TriStar Television Distribution (now Sony Pictures Television) and Guber-Peters Television.

Besides the new shows in the incubator, Cook's Twentieth has a full catalog. He also sells *Ambush Makeover*, *Texas Justice*, *Good Day Live*, *The Simpsons*, *The Bernie Mac Show*, *Malcolm in the Middle*, *The Practice*, *Buffy the Vampire Slayer* and *The X-Files*. Twentieth is also test running two reality strips—*Live Like a Star* and *Design Invasion*. That mix makes the job more fun, says Cook, who believes he has benefited from a creative background and experience in sales and marketing. "That's sort of a unique blend. It's suited me well for this business." —J.F.



The Simpsons

Sony Sees a Steady 2005 with Quivers

John Weiser/Sony

John Weiser is one executive to watch this year as he settles in to one of the biggest jobs in syndication—president of distribution for Sony Pictures Television.

Weiser, 42, was named to that newly created post in August 2004, adding strategy, development and cable sales responsibilities to the plate of an executive vice president who had essentially been Sony's top syndicated-sales guy.

In his new position, he has been busy getting new products ready for NATPE—including a first-run talker with Howard Stern sidekick Robin Quivers—and negotiating deals for content such as hidden-camera show *Girls Behaving Badly*.

He is poised to add plenty more to his library, such as some 4,000 films that Sony will get when its planned acquisition of MGM closes later this year. To put that into context, Sony will inherit enough movies for a television station to run one per day for more than a decade without a single repeat.

That's on top of Sony's 400 television series and 5,000 films—the largest catalog of its kind.

"We've managed to reinvent creating our own pipeline," says Weiser, who reports to Sony Pictures

Television President Steve Mosko.

Weiser just formed a partnership to sell 70 episodes of *Girls Behaving Badly* for domestic syndication. He says he is planning to sign another substantial comedy, though he wasn't ready to disclose the name.

"It's definitely a diamond in the rough. It represents tremendous value and a very deep episode library," he says. "I think people will be wishing they had thought of it first."

He has also got access to recent titles in Sony's robust library, including some first-run cable shows that have helped their networks establish their own brand identity.

They include FX's *The Shield* and *Rescue Me*. TBS' *Ripley's Believe It or Not* and Lifetime's *Strong Medicine*.

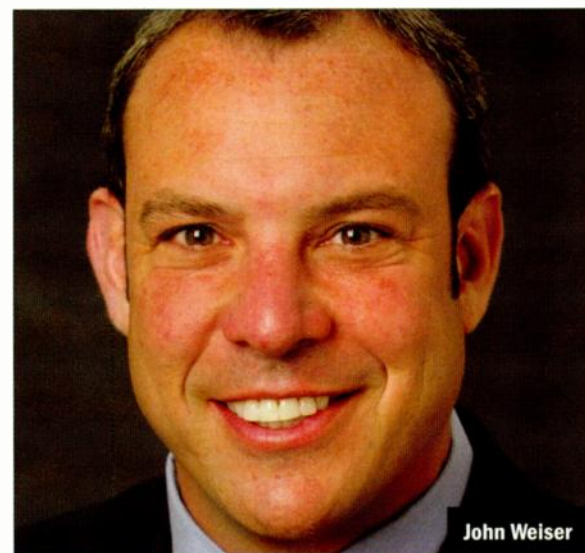
When he arrives in Las Vegas later this month, he'll be wearing two hats—one as a Sony executive and a second as NATPE co-chairman.

He says he is excited about the show, but when he talks about NATPE, his two favorite words are "Robin" and "Quivers."

"We feel that we have someone that people relate to who has the chops to do a show with a major studio on a Monday through Friday basis," says



Quivers



John Weiser

Weiser, referring to Quivers' more than two decades of broadcast experience.

At NATPE, Weiser and his team will have a sales tape ready to show clients. The format is still flexible, leaving room for Sony to cater to requests from the major station group that buys the show.

But Weiser says one thing is certain: The one-hour multi-topic talker won't be anything like *The Howard Stern Show*. To underline just how different Quivers' show will be from her current gig, he points out that Stern and Quivers aren't even in the same studio while they're on the air; they sit in two rooms separated by a glass wall.

The Quivers project isn't the only new show that Sony hopes to sell at NATPE. But as of the end of 2004, Weiser was mum on details.

Whatever Weiser and his crew turn out, he says they want the products to be innovative enough to stand out from the clutter.

"The approach we take to the marketplace is always fresh," Weiser says. "We are not only open to change—we embrace it." —J.F.



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World Radio History

Joel Berman has learned that patience is a virtue when it comes to running a successful business. And this Paramount Worldwide Television distribution president has recently had to exercise it.

The studio originally planned to bring *The Steven Cojocarú Show* to NATPE this month, pitching the daily talk show for next fall's schedule. That plan was dashed when Hollywood gadfly and *Entertainment Tonight* correspondent Cojocarú was diagnosed with a rare genetic disorder and medically advised to get a kidney transplant. Paramount has other shows in its pipeline, but it doesn't look like any will be ready to roll by the time TV execs hit Las Vegas. So the studio may end up without a new first-run show to sell at NATPE.

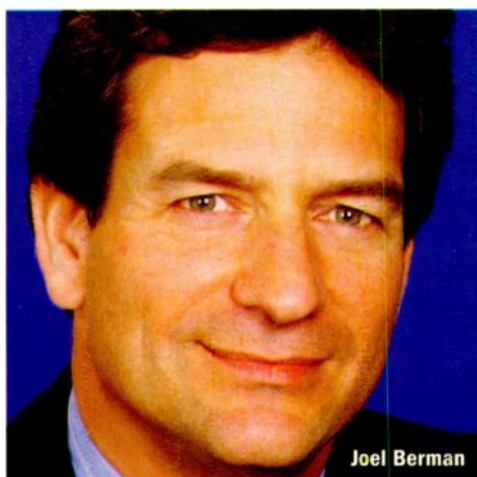
Berman says he'd prefer to be out of the running than rush to find a replacement for Cojocarú. "We don't want to force a show on the air," he says.

And it is this cautious approach that has helped Paramount produce such a high number of successful shows.

"There really is no magic formula, other than we don't feel obligated to go out with a new show every year. We have to believe that our show can work."

Berman's method is paying off. Paramount's current slate includes the flourishing *Dr. Phil*, *Entertainment Tonight* and *Judge Judy*. In September, the company also successfully launched *The Insider* as a kind of companion half-hour to stalwart *ET*.

Selectivity is key when it comes to developing and nurturing shows that end up going to market. Thus, Berman and his deputies are constantly monitoring the opening of syndication "holes" where a Paramount show might have a fighting chance to



Joel Berman

A Careful Strategy to Avoid Flops

Joel Berman/Paramount

replace a failing syndicated product. But he knows you have to be careful.

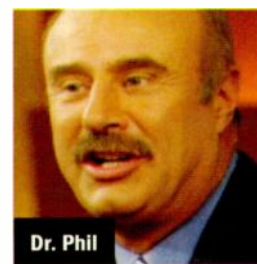
"If you have the top shows, the economics are tremendous. They've always been tremendous," he says. "But what's changed is that if you have shows that are moderately successful, you're feeling ratings erosion. Sometimes, you're feeling license-fee erosion."

Besides developing first-run shows, Berman and his team also sell a library of some 55,000 hours of films and off-net shows. The TV offerings include such classics as *I Love Lucy*, *Hawaii Five-O*, *Cheers*, *Frasier*, *Family Ties* and *Star Trek*.

A graduate of Ohio University, Berman has been with Paramount since 1980. He joined as vice president and eastern division manager, then moved up the food chain, managing several key parts of the business before earning his current title.

He has watched the industry change dramatically over the past two decades, and he survived shake-ups at Paramount, including its 1994 acquisition by Viacom and the more recent merger with CBS. Now, Berman also has a new boss: Viacom Co-COO Leslie Moonves, who said he won't merge Paramount with Viacom's other syndication giant, King World.

With a reinvigorated TV side, Berman is working harder than ever to develop Paramount's another big hit like *Dr. Phil* has become. He's also careful to avoid the flops—a very difficult task with the fickle nature of the viewers. Says Berman, "There's not a day that I take our success for granted." —J.F.



Dr. Phil

Martha Moves to the Front of the Line at NBC

Barry Wallach/NBC Universal

NBC Universal Domestic Television President Barry Wallach doesn't have much to say about *The Jane Pauley Show*, which has pulled in disappointing ratings in its first three months on the air.

But he is downright chatty when the subject turns to Martha Stewart, the cooking, gardening and housekeeping diva serving time at a prison in West Virginia.

He recently ordered up a daily one-hour talk show from Stewart and producer Mark Burnett, which NBC will be promoting at NATPE.

Wallach has high hopes for the series.

"When you look in today's marketplace, there's not a lot of stuff working out there," he says. "This is an opportunity to go back to a tried-and-true performer in an even better reincarnation."

NBC Universal announced plans for the series in December, effectively shelving development of another series starring singer Vanessa Williams.

While he says his company has no plan to launch the Williams show, it is still in the NBC Universal pipeline.

"There are lots of opportunities," he says. "When we

think we might have the project, we'll roll it out."

For now, Wallach is focused on selling Martha Stewart and bolstering support for *Pauley*, which has been downgraded in several markets.

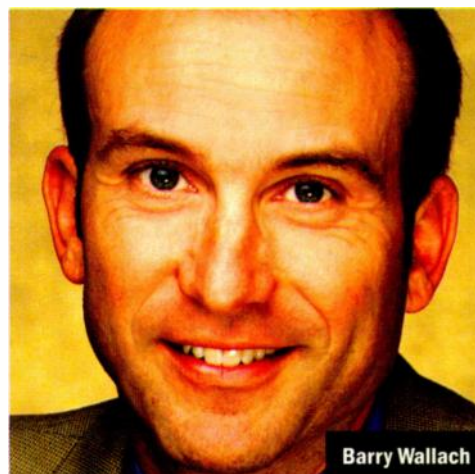
Wallach refused to speculate on whether NBC would cancel that show after it completes the current season.

"All I can say is that we have two-year deals on that show," he says.

If it isn't renewed, it would be NBC Universal's second freshman to flunk out this season. *Home Delivery*, a daily one-hour reality/talk show, was cancelled in November.

The problems with *Jane Pauley* and *Home Delivery* cropped up at the end of an unusual year for Wallach and his family.

In May, in a messy transition, he was promoted from executive vice president to president after two successors abruptly left the division following NBC's merger with Universal. Eventually, NBC snagged rights to the Martha Stewart/Mark Burnett program, beating out rivals who wanted to distribute that show.



Barry Wallach

In the midst of that, Wallach's wife, Carolyn, passed away following a long battle with cancer, making the 42-year-old executive the primary caregiver for their three children.

These are the latest challenges for Wallach, who has spent more than two decades in syndication, having sold some 100 TV shows.

He got his start in the business while still in college at Syracuse

University. He interned at Katz Media Group and took a trip to Hollywood to meet prominent Syracuse alumni, including Fred Silverman at CBS and Mark Tinker, the producer of shows such as *The White Shadow*, *L.A. Law*, *St. Elsewhere* and *NYPD Blue*.

He spent a decade at Genesis Entertainment, where he played a key role in the company's 1996 launch of *Access Hollywood*.

He moved to CBS/Eyemark Entertainment, where he worked on 27 shows, including *Everybody Loves Raymond*'s off-net sales and *Martha Stewart Living* in first run.

Wallach is a native of Stamford, Conn.; he and his daughters currently live in Darien, Conn.

He is hoping he found the recipe for a hit with Martha Stewart. And he is also evaluating options for other potential shows.

"If it's the right talent, the right concept, the right production—if you get those three pillars, and it's a show the marketplace endorses, stations will find a way to get it on." —J.F.



Pauley



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Panasonic ideas for life

Tribune Entertainment President and CEO Dick Askin knows that his business must change with the market. That is why Tribune Entertainment is a much different company today than the one he joined in 1996. And that is also why the Academy of Television Arts and Sciences, the Emmy-organizing body he chairs, is giving itself a face-lift.

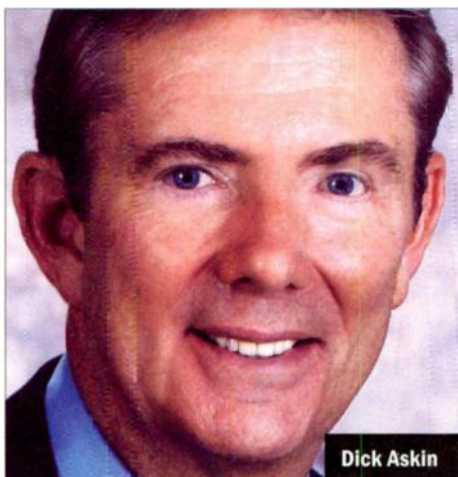
"My marching orders are to increase profits on an annual basis," Askin says. "To do that, sometimes you have to make decisions that seem counterintuitive. Unless stations are dying for product, you sit out a year or two or until you think you have a product that is really worth the risk."

But Tribune isn't sleeping; it is just resting. Askin says the company had its most profitable year ever, not by focusing on first-run strips and weekly hours but from distributing and selling barter time for other producers. For example, Fremantle Media produces the successful game show *Family Feud*, but Tribune distributes it and handles the barter sales. Tribune also distributes and handles barter sales in much of the country for Comedy Central's *South Park*, which Debmair Studios is syndicating.

Tribune leases out its top-of-the-line digital studio, and sells established product, such as the Hearst Entertainment library it acquired in 2002 and Dreamworks' 34-film movie package.

This fall, Tribune was also working on a revival of *Real People*, starring Mario Lopez, but the syndicator decided to shelve the show when it realized the costs were prohibitive. "The pilot was excellent and it got a good reception from the [Tribune Broadcasting] group, but we decided to continue to develop for daytime and see if there are ways of lowering the production costs," Askin says.

The problem, says Askin, is that it is almost impossible to score above a 1.2 rating in daytime. Production costs are so high that it doesn't make financial sense to be there. That is why this fall NBC Universal made an early decision to cancel



Dick Askin

Trib Boss Plays It Safe and Smart

Dick Askin/Tribune Entertainment By Paige Albinak

Home Delivery, a show that Universal had developed as part of an earlier pact with Tribune before it was bought by NBC. The network decided to go forward with the show after purchasing Universal, but the it soon discovered it was much more expensive to produce than they thought; Tribune had already come to the same conclusion and backed away from the show.

And while Tribune only has one first-run weekly hour in production—Gene Roddenberry's *Andromeda*—it is going ahead with a TV version of the theatrical release *Legally Blonde*, in conjunction with MGM, for fall 2005.

At the TV Academy, Askin is working to change the prime time Emmys to better reflect the face of television today. This past year, the Academy included a category covering only competitive reality shows, rather than handing out a catch-all reality award. "What we're doing right now is concentrating on ways to improve the show itself for next year, so it really reflects the marketplace and not just one aspect of the market," Askin says. "We're also looking for ways to make the voting process more democratic."

Askin wants producers to launch aggressive Emmy-marketing campaigns, much like they do for the Oscars. The reason: TV is one competitive business, something he knows firsthand.

"There are so many choices on television," he says. "You really have to stand out in the crowd in any way you can to even be considered."



Family Feud

Oldies But Goodies From A Sturdy Survivor

Jim Kraus/Carsey-Werner

As president of domestic television distribution for Carsey-Werner, Jim Kraus doesn't have to worry about developing new first-run shows. His product line is composed solely of off-net sitcoms such as *That '70s Show*, *The Cosby Show*, *Roseanne* and *Third Rock from the Sun*. So he spends much of his time figuring out how to generate the most revenue from shows produced by Carsey-Werner, one of the studios that has remained independent as the huge media conglomerates have gobbled up content producers.

"What we have here at Carsey-Werner is a small but very powerful and very valuable off-net comedy library," says Kraus. "Our job is to make sure that we continue to sell these hit shows throughout the industry."

Station managers are inundated with sales calls from competitors far bigger than Carsey-Werner, selling hot commodities such as *Friends*, *Everybody Loves Raymond*, *Malcolm in the Middle* and *Seinfeld*.

In that used car lot, some of Carsey-Werner's vehicles look nearly ancient.

So Kraus spends a lot of time sharing ratings

data that demonstrates older shows still have plenty of ratings horsepower. And he also has to remind his customers that some of his studio's more recent shows are thriving as well.



That '70s Show

"We have to make sure the reality of our performance matches up to the perception," he says. "*That '70s Show* is a perfect example of this. In syndication, we have had many people who say to us, 'I knew the show was doing well. I didn't realize it was doing that well.'"

In its third year of syndication, Kraus says the show has a loyal audience among 18-49s, as well as teenagers, making it the fourth-highest-rated sitcom in syndication.

He has also gotten mileage from some of the shows dating back to Carsey-Werner's golden years, establishing a strictly barter product dubbed The Comedy Block. Stations can pick from *Roseanne*, *The Cosby Show* and *A Different World*, airing the shows in one-



Jim Kraus

hour blocks. This strategy has paid off: *The Cosby Show* episodes are in 125 markets in their fifth syndication cycle. *Roseanne*, which is shown in more than 100 markets, is in its fourth cycle.

Kraus, 52, has only been with Carsey-Werner for about five years, a relatively short tenure compared to peers with bigger syndicators who can measure their time with studios by the decade.

He holds an MBA from Pepperdine University and a BA in

psychology from Hobart College in Geneva, N.Y.

His television career began in 1977 at MGM Television, where he managed TV and film sales in 13 western states. In 1980, he moved to Telepictures, where he sold first-run syndicated programming. He eventually became a sales executive for MCA/Universal. Carsey-Werner hired him in 1999, naming him to his current post in 2003.

His four-person sales team is so small that he is under tremendous pressure to spend time with as many clients as possible during this month's three-day NATPE meeting. There simply aren't enough days in the year for Kraus and his crew to visit their customers as frequently as they would allow.

"At NATPE, we see a lot of people that we may not get around to seeing more than once a year." —J.F.

NBC STILL A LOCAL CONTENDER



Jay Ireland, president,
NBC Universal
Television Stations

Solid newscasts help keep stations in the running **By Paige Albinia**

In the time period, CBS is up 36%, while NBC is down 11%. And among adults 18-34, CBS has jumped 44%, while NBC has declined 13%.

CBS-owned stations have a definite advantage in prime, but that edge hasn't translated into winning late news. In New York, Los Angeles and Chicago, the CBS stations remain at least third, although they have improved substantially in recent years. In Los Angeles, where the metro area is 40% Hispanic, Univision's KMEX often beats all stations in the market to win major dayparts, including the 6 o'clock news.

Political and Olympic Ad Windfall

New York's WNBC is NBC's biggest earner, taking in the most revenue of any station in the country at \$335.8 million in 2003, according to BIA Financial

in 2004 versus 2003, according to industry estimates.

Next year, it will be especially tough for stations to grow, as special events will be scarce. Still, WNBC has big expectations. New York Mayor Michael Bloomberg is running for re-election, and Sen. Jon Corzine is running for governor of New Jersey. Both elections are expected to generate substantial ad monies.

Otherwise, to combat flat-to-slow growth in the stations industry, the arrival of personal video recorders and the decline of the 30-second spot, the NBC station group is implementing what it calls its "organic growth" initiative.

"There are additional sources of revenue we can tap into by using our on-air product as an enhancement," says Paula Madison, president and general manager of KNBC and regional manager of NBC Telemundo. "It's less about our on-air and more about the total offering of what KNBC can bring."

In New York and Raleigh, N.C., NBC just launched Weather Plus, its new 24-hour digital weather service shown on multicast digital channels. NBC hopes to roll it out to its other O&Os this year.

Focus on Local

"We just have to keep going after other things," says Frank Comerford, president and general manager of WNBC.

WNBC has thrived as the station that gets behind local events and charities, a strategy that dates back to when

Dennis Swanson was general manager. (He is now COO of the Viacom station group and gets major credit for beginning the turnaround of CBS stations.)

Other stations say local programming is too expensive, and they are sticking with syndication. But syndicated programming is also costly, and NBC is looking for alternatives.

"There has been less local programming on TV stations and, frankly, we have to do more," Ireland says. "We have to use the one thing we have that differentiates us from cable. And we can't be fully dependent on syndicators to reach our audience."

In recent years, NBC has dumped most of its expensive sports contracts. While they were rating winners, the rights fees

made them guaranteed money losers. That's the same approach the NBC stations are taking toward high-end syndicated programming, Ireland says.

Last month, NBC stations in New York, Los Angeles and Chicago let go of top-rated early fringe syndicated programming—Paramount's *Judge Judy* and King World's *Dr. Phil*—judging that both shows cost more in license fees than they could earn in advertising revenue.

To replace that programming, the stations are going to have to come up with better syndicated offerings, or their own shows.

"The question is, can you pay a reasonable price to own the show, and can you make money on it?" Comerford says. "If you don't own the show, the distributor makes all the money and the station takes all the risks." ■

Law & Order and its spinoffs are down in the ratings, and must-see Thursday nights are a thing of the past, but the NBC-owned-and-operated stations are still on track.

NBC's 9% decline in prime time (season to date, adults 18-49) thus far is having a limited effect on station performance, which is still strong in its 14 markets. Top-market general managers say although they prefer to have a successful prime time lineup, and particularly a strong 10 p.m. lead-in to late news, it is more important to have established brand loyalty to station newscasts.

"We have got to put together a product that our viewers want to watch and connect with, independent of the lead-in," says Jay Ireland, president of NBC Universal Television Stations.

Competitors agree. If a station has built a solid local-news audience base, it can withstand a prime time tumble.

"People are creatures of habit. They watch a certain newscast that becomes their favorite, and then it takes them months to move off of it," says Emily Barr, vice president and general manager of ABC-owned WLS Chicago.

In New York and Los Angeles, the NBC stations won the November sweeps at 11 p.m. among the key station demographic of adults 25-54 and in households, while in Chicago's Central time zone, NBC O&O WMAQ came in a close second to ABC powerhouse WLS among adults 25-54 at 10 p.m. While WLS has long been Chicago's highest-rated station, WMAQ is the top biller, over-indexing among young, affluent viewers, says Larry Wert, the station's vice president and general manager.

Maintaining audience loyalty is going to be especially important for NBC stations in upcoming months. CBS is a tough 10 p.m. competitor, with *CSI* franchises on Mondays and Wednesdays, plus *Without A Trace* on Thursday nights. And ABC is suddenly the network to beat on Sundays, with *Extreme Makeover: Home Edition*, *Desperate Housewives* and *Boston Legal*.

Season-to-date this year, CBS is up 22% among total viewers at 10 p.m. Monday through Friday, while NBC is down 10%. Among adults 18-49

TUE	WED	THU	FRI	SAT
56 41	55 42	58 45	57 43	52 40

More NBC O&Os will carry the 24-hour digital service Weather Plus in 2005.

"There has been less local programming on TV stations and, frankly, we have to do more."

**JAY IRELAND,
NBC UNIVERSAL**

Networks. The rest of the stations combined generate nearly \$1.8 billion in annual revenue, according to industry estimates and BIA.

In 2003, KNBC was the second-largest earner in the NBC family, showing \$250 million in revenues, while WMAQ came in third at \$158 million. And while growth among general-market TV stations has slowed considerably, NBC's stations still turn in profit margins of 45-50%, says Ireland.

In a fragmented media market, the fortunes of the NBC stations were lifted this year by political and Olympic advertising. These ads helped boost the NBC station group to 13% growth

NBC's OTHER LANGUAGE

Telemundo lags behind, but gives Peacock a place in two worlds

hen NBC bought Telemundo, it seemed like a no-brainer. The general television market is mature and fragmented, and growth has ground to a halt. On the other hand, the Hispanic market is the fastest-growing segment in the U.S. The Census Bureau expects the country's Hispanic population to increase 2.8% annually every year through 2020, compared to 0.8% for the total U.S. By the end of that growth spiral, Hispanics will make up nearly 20% of the U.S. population.

Unfortunately, not many of them are watching Telemundo. Univision still dominates with about 60% of the market share. In fact, the up-and-coming Telefutura, launched two years ago by Univision, already matches or beats Telemundo among the key young adult Latinos that both networks seek. Telemundo gets about 20% of the share.

Univision's lead is reasonably simple to understand; much of its programming is provided by Mexico's Televisa. This is the programming that Mexican immigrants already know.

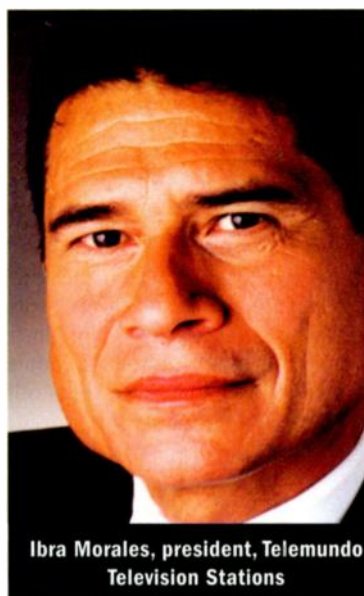
But NBC argues that the pie is plenty big enough for everyone. Telemundo doesn't dominate, but its growth story is strong. Its 15 full-power and nine low-power stations grew 14% in terms of revenue in 2004 from 2003, thanks in part to the Olympic Games.

And in the past five years, several Telemundo stations have grown by leaps and bounds. New York's WNJU has increased its average rating by 184%, Miami's WSCV by 258%, Houston's KTMD by 100% and Chicago's WSNS by 94%.

Advertisers Pick Up Steam

"What we know now, as we knew then, is that the opportunity of Spanish-language television is immense," says Paula Madison, president and general manager of KNBC Los Angeles and regional general manager for NBC Telemundo Los Angeles. "Anyone who is looking at buying TV stations today has to look at Spanish language."

"Overall, the Hispanic market is increasing in double digits in terms of spending," says Rosa Serrano, senior vice president, group account director, multicultural, at Initiative Media. "Clients are increasing their budgets year-to-year, and new clients are coming in with much



Ibra Morales, president, Telemundo Television Stations

"What we know now, as we knew then, is that the opportunity of Spanish-language television is immense." PAULA MADISON, KNBC LOS ANGELES

greater investments than I've seen." That advertisers want in on the action makes sense too. Total consumer spending by Hispanics reached \$531 billion in 2002, or \$51,208 per household, representing 81% of the U.S. average. Personal spending by Hispanics is expected to increase at an average annual rate of 9.1% from 2002 through 2020, which far exceeds the national rate of 6.0%.

As a result, the U.S. Hispanic television market has become highly competitive, with three major players now battling it out. The NBC and Telemundo duopolies in big markets also work together to sell advertising, but stations maintain their own sales forces. (In Los Angeles, NBC ac-

Success at WNJU

In New York, the NBC and Telemundo stations offer advertisers something few station combinations can: access to an unduplicated audience. By purchasing an ad on both stations, an advertiser can hit the whole market while reaching two completely different audiences.

That situation is a little different in Los Angeles, where 40% of the market is comprised of Latinos. But with two Hispanic stations, NBC has even more ways to serve the marketplaces.

While most Telemundo stations came in second or third to Univision and Telefutura in the November sweeps, WNJU Telemundo Channel 47 in New York has been hitting its stride.

In July, the station took over as No. 1 in afternoons and prime time among adults 18-49, growing more than 20% in 2004. Part of Telemundo's improvement comes from the network's decision to produce more telenovelas—those wildly popular Spanish-language nighttime soap operas. But another factor in WNJU's success is a simple practice all good stations follow:

"The reason we do best is that we're totally locally driven," says Manuel Martínez-Llorián, vice president and general manager of WNJU Telemundo 47. "We're providing our audience with more local news, more local programming and a lot of local specials," showcasing important cultural celebrations including holiday events and New York's Puerto Rican Day Parade.

The NBC stations also take a local approach, but it is even more important in the Hispanic market, where community is a high priority.

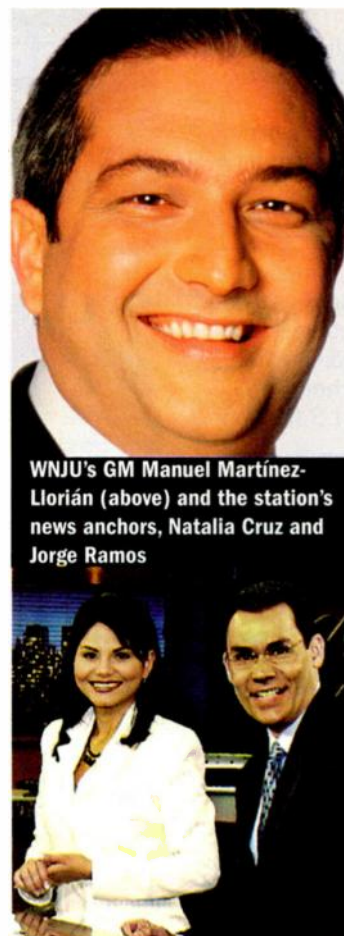
"News is extremely important to Hispanics. They want to see news about their neighborhoods, but they are also interested in news from the home country," says Telemundo's Morales. "We try to focus our local news on the way it affects Hispanics."

NBC and Telemundo executives say that sharing news resources in the company's duopoly markets helps all stations involved.

For example, in December, a huge fire broke out in Chicago on a Monday night. All the local stations deployed news trucks, but as it got later into the night, police removed them all from the scene except for Telemundo's WSNS van. Because that station was allowed to remain, NBC-owned WMAQ also was able to get footage that other stations in the market didn't.

"We were able to do direct and live shots from that truck," says Larry Wert, general manager of both Chicago's WMAQ and WSNS, and overseer of NBC's joint marketing operation with Paxson station WCPX.

"That was a tremendous benefit we wouldn't have had if we weren't in that partnership." —P.A.



WNJU's GM Manuel Martínez-Llorián (above) and the station's news anchors, Natalia Cruz and Jorge Ramos



WJW News Goes Hi-Def

Cleveland station saves money, streamlines operations for SD and HD **By Ken Kerschbaumer**



One of five stations broadcasting news in HD, WJW Cleveland is a blueprint for stations considering a facility upgrade.

WJW Cleveland is the latest station to offer viewers local newscasts in high-def. A Fox O&O, WJW made the leap late last year when upgrading its facility. "We have to make every dollar count. We couldn't build a new standard-def plant and then replace it with HD equipment in a few years," says Tom Creter, WJW VP, engineering.

WJW is only the fifth TV station to broadcast an HD newscast, joining WRAL Raleigh, N.C., KUSA Denver and two Seattle stations, KING and KOMO. But WJW's experience may be a blueprint for other stations moving to HD news. TV stations in mid-sized and small markets are pressured to upgrade older analog plants and install new digital standard-definition gear. But with an estimated 50 million households adding HDTV sets by 2007, WJW planned ahead.

(Creter won't comment on costs, but upgrading KUSA was a multimillion-dollar investment for the station and Gannett, its owner. Because WJW did much of the work in-house, its costs were appreciably less.)

"[The HD decision] began several years ago, when our analog cameras were just about dead," says Creter. So he bought HD/SD switchable cameras from Ikegami (Model 79D, with native 720p resolution). When the station put in an HD Thomson Grass Valley Kalypso production switcher and an HD version of Chyron's HyperX system for graphics, the cameras were then switched to HD and used alongside four Panasonic 720p models.

A unique aspect of WJW's updated

facility is that both SD and HD newscasts are switched from the Kalypso unit. "This approach saves us money down the road and significantly improves the quality of our SD feed," says Creter. "When the content is downconverted, it passes through some noise-reduction gear, and the feed is cleaner than before."

Creter says the Kalypso model is the sole "HD-only" version in the U.S. By being HD-only, the station derives its standard-definition broadcast from its HD feed. All the content, both SD and HD, is brought into the HD switcher, then sent out via two outputs: one for

"As more people purchase HDTV, we'll be better positioned to keep them as viewers."

TOM CRETER, WJW

HD transmission, the other for SD transmission. Now, the station can do both broadcasts with only one operator, saving money and streamlining operations.

Another piece of equipment that enhances the process is the Chyron HyperX. Creter says it is a generator on steroids because it can also play back video clips. Even with its upside, Creter calls the HD move "a quantum leap." It has taken his staff weeks to get acclimated to the new equipment. To help, seminars for applying makeup were held, since the lighting (a mix of Videssence and Mole

Richardson systems) has changed.

"We needed new lighting because HD gives better depth of field, and the images are mesmerizing," says Creter. "Some of the shots look like the anchor will jump up and join you in your living room."

Making those shots dazzle wasn't without challenges. The biggest problem is synching the audio of the HD and SD telecasts. Because the HD signal has more information, it moves through the system at a slightly slower speed than SD material. As a result, WJW is putting a 55-millisecond delay on SD inputs. "That can cause a bit of difficulty on live shots if we get the setting wrong," says Creter. A new 5.1-channel Wheatstone audio console is also being broken in. "We're stretching our legs right now, and will eventually introduce more pizzazz that the equipment provides," adds Creter. Another plus for WJW: Because the project utilized station staff, they can fix any problems on-site.

WJW's next challenge is whether to upgrade master control to HD or the news production side. The station acquires field footage on Sony BetacamSX and is eager to install nonlinear editing. Currently, the move to HD master control simplifies the inevitable switch-off from analog broadcasts.

"As more people purchase HDTV, we'll be better positioned to keep them as viewers," says Creter. "We don't expect to take the market by storm and increase our share by 50%, but we give audiences a reason to stick around." ■

BRIEFS

LATE-NIGHT HD

Look for a lot more high-def on NBC late night next year. *Late Night with Conan O'Brien*, *Saturday Night Live* and *Last Call with Carson Daly* will all make the switch, with *Conan* stepping up first in April. *SNL* and *Last Call* will follow later in the year. NBC says viewers should also look for *The Macy's Fourth of July Fireworks Spectacular* and *The Macy's Thanksgiving Day Parade* to shine in HD.

AVID FANS

News-Press and Gazette Broadcasting Co. have tapped Avid to supply end-to-end digital broadcast products for news departments at three stations: KTVZ Bend, Ore., KVIA El Paso, Texas, and KESQ Palm Desert, Calif.

All three stations are adding Avid Unity LANshare for news, Avid AirSpeed servers for ingest and playout, and NewsCutter XP systems with Avid Mojo for editing. The stations will be able to simultaneously produce segments in English and Spanish.

COLUMBUS FINDS NY1

Time Warner Cable's NY1 cable news channel has expanded its OmniBus Columbus automation system, making it easier to accommodate locally originated news programming and advertising to and from regional bureaus. Anchors in the Staten Island and New Jersey bureaus help enhance the local feel. Local updates are done every 15 minutes.

ABC TAPS THOMSON

A full complement of Thomson Grass Valley gear is in use at ABC News' studio TV-3, home of *World News Tonight* and other news programs. The equipment includes a Kalypso Duo Video Production Center, two Apex 512 audio routers, Trinx 512 and 256 video routers and numerous Kameleon and Gecko conversion modules.

ABC News has also purchased the Grass Valley Jupiter router-control system with Encore interface. This is used in conjunction with the Kalypso and Grass Valley Newton control system in order to handle the modular conversion products.

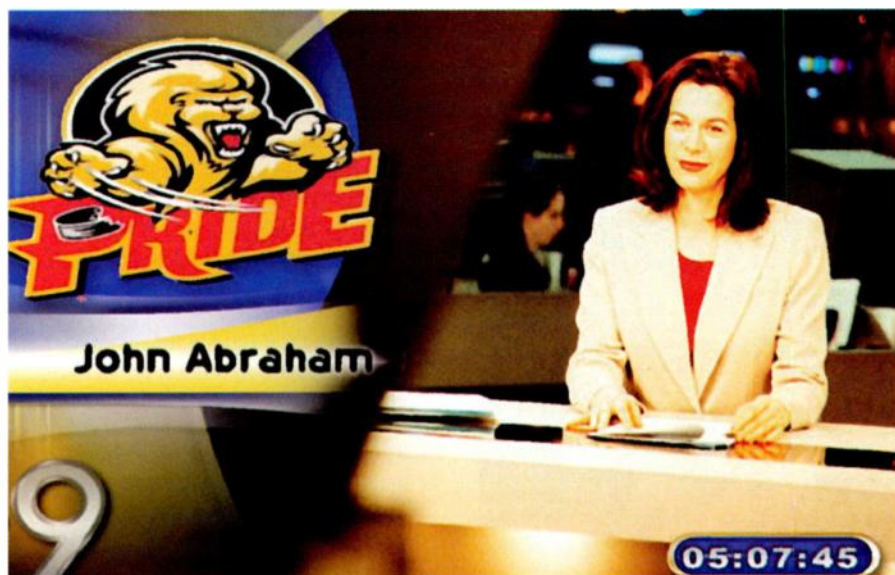
QUSTREAM ACQUIRES PESA

Routing-switcher manufacturer Pesa Switching Systems was bought by QuStream, a private-equity group founded by industry vet (and former Leitch employee) Fred Goddard. Bob McAlpine, Pesa SVP of sales and marketing, will keep his current position and also serve as VP of business development for QuStream.

Pesa operations will remain based in Melville, N.Y., and Steve Miller will join as president and COO.

Leitch Gets Graphic

The purchase of Inscribe Technology expands product line and visibility



With a new graphics division, Leitch gains a bigger piece of the broadcast-equipment market.

Broadcast equipment-maker Leitch has enlarged its business. The company just bought Inscribe Technology, known for its graphic and character-generation technology, for approximately \$14.5 million.

"Graphics has been a major hole in our product offerings," says Leitch CEO Tim Thorsteinson. "We want to be viewed like Thomson Grass Valley or Sony, not simply as a player in the modular or server market."

Leitch's product line runs the gamut

from routing switchers to nonlinear editing systems to storage units. And Thorsteinson is aggressively moving to add more items in 2005.

Upping the company's offerings goes beyond growing its inventory. In the mid-to-late-1990s, expanding product lines fell out of favor as broadcasters feared any massive investment that tied them to one company's technology. But now that products have become more software-based and less proprietary, that worry has eased.

Because customers are again interested in broad systems from a single company, acquiring a graphics division

was a logical step for Leitch—and a beneficial one. Thorsteinson says that giving customers a comprehensive product base means building a sustainable support structure. "We'll be able to do after-sale support more easily," he says, "and that will drop the total cost of ownership for our customers."

For Inscribe's part, it pulls in about \$15 million a year in revenue and has 90 employees located in Waterloo, Ontario, about a 75-minute drive from Leitch's Toronto headquarters. Thorsteinson says the Waterloo facility may actually gain employees as some of Leitch's workforce moves in to help integrate Inscribe's software into existing company products.

Leitch had a similar experience when it bought router maker Videotek earlier this year; the vast majority of employees simply melted into Leitch's framework.

Inscribe has been gaining industry buzz in recent years, particularly in the character-generation market. Due to its Canadian heritage and quiet presence, however, it has been overlooked in the American marketplace.

"Inscribe is a growing and ascending company, and I don't think they've had the access to the broad customer base we do," says Thorsteinson. "We can now provide them with the access to grow their business." —Ken Kerschbaumer

Tandberg To Buy N2 Broadband

Move strengthens company's U.S. cable presence

To improve its cable-related sales, Tandberg Television plans to acquire N2 Broadband in early 2005. It also wants to make it easier for current broadcast clients to prepare for VOD-distributed content.

"We want to help content owners extract more value out of the content they own," says Eric Cooney, Tandberg Television president and CEO. The deal is estimated at \$120 million.

Tandberg, a Norwegian company, provides compression-related technologies such as encoders and decoders. Though it has found traction in the U.S. among broadcasters like ABC, NBC and Fox, it hasn't been as successful in the domestic cable head-end market, which is dominated by Harmonic and Optibase.

But Cooney is optimistic that Tandberg can build on its strong presence in the European cable market and establish an American beachhead. N2 Broadband, a company that has relationships with cable operators, is key to that strategy. Its VOD software products are used by Time Warner Cable, Cox, Comcast and Adelphia, as well as HBO, Showtime and Discovery.

"The good news is we don't have any technical barriers to entry in the U.S. market; it's all about sales contact and brand awareness," Cooney says. He cites N2 Broadband's reputation and presence, noting Tandberg benefits from a new market route.

Reggie Bradford, president and CEO of N2 Broadband, will serve as president

of Tandberg Americas. N2 Broadband, with annual revenues of about \$20 million, is based in Atlanta. Tandberg will move its Orlando, Fla., office—and all 25 employees—to Atlanta. The company's worldwide headcount will jump from 420 to approximately 560.

Bradford says existing U.S. broadcast customers will also benefit. With cable operators rolling out thousands of hours of VOD content, broadcasters need to do the same. The N2 Broadband system lets them export content to VOD, and offers unique features such as store and forward.

"The acquisition is about growing the market faster, not cost cutting or reducing employees," Bradford says. "We both want to be better for our customers." —K.K.



Tandberg's Eric Cooney

TECH Q&A

Plasma Art

Gallery Player transforms HDTVs

When not tuned to prime time programs, plasma screens will eventually display great works of art. Gallery Player expects to market the service, available via cable and DBS, by the end of the year. Scott Lipsky, founder and CEO, discusses the new venture, which is launching at CES in Las Vegas this week.

Why do you think this market will take off?

We are creating a new way to experience imagery. There's been a boom in digital photography, but there are also fantastic archives of fine art images and photography. What has kept those images from coming to market has been a secure, end-to-end solution with digital-rights management. We built our own copy-protection solution and a distribution network to deliver to the PC marketplace. We're also working with cable.

Why will this be attractive to cable operators?

There's such a hunger for HD content. We're content distributors that produce an experience, just like a movie distributor. We're encoding in 1080i, and our service will be available to cable operators as VOD or broadcast. Our software can run on a DVR just like a PC. We just want to get to the screen, and we're negotiating with cable operators about packaging. We are even talking to terrestrial broadcasters about featuring HD art.

This seems like a great way to tie-in with museums.

Within two to three months, we will have museum offerings and subscriptions. Museums are all about branding, and they have content they can't even exhibit. Then there are small galleries looking to get exposure for an artist. We will also announce a relationship with a big auction house. We can even add audio, like museum audio tours.

Will this be popular with women?

Yes. The new HD content is gender universal. HD isn't just a guy's toy any more.

Barr Keeps WLS on Top

GM maintains strong focus on Chicago community **By Allison Romano**

When a fire raged recently at the LaSalle Bank building in Chicago, ABC-owned-and-operated station WLS extended its evening newscast to cover the breaking story. As 8 p.m. approached, the station faced a tough choice: *Monday Night Football* was about to start, but it wasn't known if the burning building had been fully evacuated.

For Emily Barr, president and GM, there was no debate. Breaking news trumped football. WLS stayed live until the fire was brought under control around 10 p.m. "Yes, it costs you money and a lot of angry viewers when you don't air programming, but people eat, live and breathe news here," says Barr, GM since 1997, who has survived and thrived in one of the most competitive markets in the country. A typical *Monday Night* game pulls in an 8 or 9 rating; that night's fire coverage drew a 17.

"The entire station derives its image from news," says Barr. In Chicago, WLS is No. 1 in news and strong in access and prime time. From *Oprah* to *Desperate Housewives*, the station's entertainment lineup is red-hot. Its newscasts are top-rated in every time slot, part of 33 hours of local programming each week. WLS prides itself on showcasing local events, including 10 parades a year; it also has its own weekly lifestyle show, *190 North*.

"WLS has never been stronger," says Walter Liss, president of Disney's station group. "That's not an easy trick. You have to work the room, you have to work it every day, which Emily does fabulously."

Despite her success, Barr keeps pushing. Her work ethic comes courtesy of a New England upbringing. A Massachusetts native schooled at the prestigious Phillips Exeter Academy, "I always hedged my bets," she says. Though a film major at esteemed Carleton College, Barr sought an internship to learn practical job skills. She applied to TV stations nationwide and each sent back courteous rejections, except for KSTP in Minneapolis, which didn't reply at all. Barr took that as encouragement, calling the station incessantly until someone invited her for an interview. She landed an internship as a news editor, then a full-time job.

Barr longed to be more hands-on than an editing job would allow. When a position in the promotions department opened, she ap-

plied. When their first-choice candidate rejected the job offer, Barr got her break. "Doors open for all sorts of reasons," she says. "Sometimes, you have to run right through." Soon, she was writing and cutting promo spots for the station's newscast. "News promotion is the front line at a station," she says. "I tried to be enticing but not sensational or misleading."

By 1983, WJLA in Washington, D.C., recruited her to be a news pro-

motion specialist. Barr took the job, but she was uncertain about a career in TV. She enrolled in night classes at a part-time MBA program at George Washington University; everyone at the station told her it was a mistake, but Barr saw the degree as insurance. "With an MBA, I figured I could always go work for General Mills and have a real job," she says.

Instead, she started to connect the TV dots. "Prior to business school, I didn't understand TV was a business, or how we made money," Barr decided to play a bigger role, so she moved to KHOU Houston and expanded her purview to promotions and advertising. Then she hopped on a management track, heading to WMAR Baltimore in 1988, where she was assistant GM for six years. Barr liked being second-in-command, and she found a mentor in then-WMAR chief Arnie Kleiner. While there, she also met her husband, Scott Kane, a former Baltimore/D.C. videographer.

Barr landed her first GM job in 1993, at ABC's WTVD in Raleigh-Durham, N.C.—and it was a coup. WTVD was a Cap Cities station, and the company rarely hired people from the outside. Barr inherited a strong station, but once there, she made changes. She replaced most of the department heads and pushed in a new direction. "I tried to focus more on news and community events," she recalls. "Baltimore taught me that your relationship to the community influences your news ratings."

When the GM spot at ABC station WPVI in Philadelphia opened, Barr lobbied for the job. She lost the post, but gained another offer: to run WLS. The timing wasn't ideal—Barr was 7 1/2 months pregnant—but she accepted.

In the flurry of those first weeks, rival WMAQ's popular anchor duo Ron Magers and Carol Marin quit in protest after the station hired talk show host Jerry Springer as a commentator. Barr knew Magers from her days as an intern at KSTP, when he was lead anchor. She scooped him up for WLS. "It was fortuitous," she says. "He is a terrific anchor and highly regarded by viewers."

With a steady hand, Barr chose not to alter the station's anchor lineup just to accommodate Magers. Rather, she introduced her new star at 5 p.m., and Magers slowly evolved into a WLS ace. Barr espouses this subtle strategy for any TV station, especially a market leader. "You have to keep moving forward," says the seasoned television pro, "but you don't want to upset the viewers." ■

FIFTH ESTATER



EMILY BARR
President and GM, WLS-TV

B. April 29, 1958, Haverhill, Mass.

EDUCATION

BA, film studies, Carleton College, 1980; MBA., George Washington University, 1986

EMPLOYMENT

News editor, KSTP-TV, 1980-83; writer/producer, WJLA-TV, 1983-85; advertising and promotion manager, KHOU-TV, 1985-87; director of creative services, 1987-88; director, broadcast operations and programming, WMAR-TV, 1988-1993; assistant general manager, WMAR-TV, 1993-1994; president and GM, ABC-owned WTVD-TV, 1994-1997; current position since April 1997

PERSONAL

Married; two children

"People eat, live and breathe news here."

EMILY BARR

FATES & FORTUNES

BROADCAST TV

COLLIN GASTON, national sales manager, WAWS Jacksonville, Fla., and WTEV Jacksonville, named local sales manager, WAWS Jacksonville.

ANGELA LINDSAY, account executive, KRON San Francisco, to KPIX San Francisco in the same capacity.

SHERYL WYRSTOK, general sales manager, KFOG(FM) San Francisco, to account executive, sales, KBHK-TV San Francisco.

CABLE TV

JOHN PITTS, regional VP, technical operations, Comcast Cable, Philadelphia, promoted to VP, telephony services, Pennsylvania and Delaware regions.

At Insight Communications: **ALEX CROWLEY**, district VP, central Indiana, promoted to VP, phone products, New York; **WENDY HENRY**, district marketing manager, promoted to district VP, central Indiana.

ROBERT V. MOEL, president, Kansas City division, Time Warner Cable, Kansas City, Mo., appointed president, southwest division, Time Warner Cable, Flower Mound (Dallas), Texas.

At Comcast, Philadelphia: **RACHEL LEE**, director, new video product development, promoted to senior director; **MICHAEL AARONSON**, manager, new product development, promoted to national director, on demand marketing.

JON SHAVER, business development consultant, cable TV



John Pitts
Comcast

programming, various clients, joins Comcast Media Center as director, content development, Denver.

PROGRAMMING

At MTV, New York: **LARRY DIVNEY**, chief operating officer, ad sales, named president, ad sales; **DOUG ROHRER**, senior VP/general sales manager, named EVP/senior advisor to Divney; **NICOLE VORIAS**,

VP, alternative TV development, The Firm, Los Angeles, appointed senior director, production development; **ETHAN GOLDMAN**, manager, East coast development, VH1, New York, appointed director, production development.

SUZANNE KOLB, executive VP, marketing, The WB Television Network, Los Angeles, appointed senior VP, marketing, E! Networks, Los Angeles, effective Jan. 18, 2005.

RAY HOPKINS, executive VP, affiliate sales and marketing, Gemstar-TV



Suzanne Kolb
E!

Guide, New York, named chief operating officer, YES Network, New York.

DAN HARRISON, VP, strategic program planning, Bravo, Burbank, Calif., promoted to senior VP, cross-network strategy and emerging networks, NBC Universal Cable Entertainment, Burbank.

DIANE WEINGART, regional manager, new business development, Adelphia Cable, Florida region, appointed VP, affiliate marketing, HSN, St. Petersburg, Fla.

At Starz! Entertainment Group: **DEBBIE ALTHUR**, director, program planning and scheduling, promoted to executive director; Christine Flynn, director, on-air promotion, named executive director, creative services; Ellen Mednick, director, on-air promotion, promoted to executive director.

LISA RICHARDS, manager, sales, marketing and point-of-sale, Starz Encore Group, Hoboken, N.J., named affiliate

sales director, Western region, WWE Enterprises, Stamford, Conn.

JOURNALISM

ALEX BENES, reporter, presidential conventions/presidential election, WCBS New York, named executive producer, political and investigative reporting.

LU PARKER, host, *Great Day SA*, KENS San Antonio, Texas, named co-anchor *News @ Ten: Weekend Edition*, KTLA Los Angeles.

KATHRYN SCOTT, producer, Sound Money, Minnesota Public Radio, St. Paul, Minn., named senior producer, *Weekend America*, American Public Media, Los Angeles.

TOM SILEO, news production specialist, Associated Press, Washington, D.C., joins the Media Center, Tribune Broadcasting, Washington, as a morning producer.

ADVERTISING/MARKETING/PR

LINDA NARBAY, VP/account director, MPG Arnold Advertising, Boston, named senior VP/group planning director, ConAgra refrigerated frozen and snack foods accounts, Media-Com, New York.

RADIO

TOM BARTUNEK, general manager, WQXR New York, named president, New



Ray Hopkins
YES Network

York Times Radio.

MICHAEL BERKOWITZ, national sales manager, KYW-TV Philadelphia, adds national sales manager, WPHT(AM) Philadelphia.

TECHNOLOGY

TONY MORELLI, program manager, Prism Wireless business unit, Globespan Virata, Red Bank, N.J., joins broadcast communications division, Television Broadcast Systems, Harris



Larry Divney
MTV

Corporation, Mason, Ohio, as senior manager, TV business programs.

ALLIED FIELDS

STEVE NECESSARY, president, video on demand division, Concurrent Computer Corporation, Duluth, Ga., named to board of directors, Blonder Tongue Laboratories, Inc., Old Bridge, N.J.

MIKE HACKETT, editor, Avenue Edit, Santa Monica, Calif., to staff editor, Crush Editorial, Santa Monica.

WHAT'S YOUR FATE?
Send it to Melanie M. Clarke, editorial assistant, B&C (e-mail: meclarke@reedbusiness.com; fax: 646-746-7028; mail: 350 Park Ave. South, New York, NY 10010)

DATEBOOK

JANUARY 2005

JAN. 6-9
CONSUMER ELECTRONICS ASSOCIATION

2005 INTERNATIONAL CONSUMER ELECTRONICS SHOW
Las Vegas, Nev. Contact: www.ce.org

JAN. 8
TELEVISION NEWS CENTER ANCHOR TRAINING.
Interface Media Group, Washington. Contact: Herb Brubaker, 301-340-6160 or hbrubaker@televisionnewscenter.org

JAN. 11-13
SOCIETY OF CABLE TELECOMMUNICATIONS ENGINEERS
CONFERENCE ON EMERGING TECHNOLOGIES
Huntington Beach, Calif. Contact: www.scte.org

JAN. 13
SIMMONS FUTURE OF INFORMATION SUMMIT
The New York Athletic Club, New York. Contact: Christine Ciaramello 212-598-5498 or www.smr.com/summit

JAN. 20
AMERICAN WOMEN IN RADIO & TELEVISION
NEW YORK CITY CHAPTER MARKETING TO WOMEN LUNCHEON
Yale Club, New York. Contact: 212-481-3038 or mgmtoffice@aol.com

JAN. 25-27
THE NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES
NATPE 2005 CONFERENCE AND EXHIBITION
Mandalay Bay Resort, Las Vegas, Nev. Contact: 310-453-4440 or www.natpe.org

JAN. 26-28
CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING RESEARCH CONFERENCE 2005
Sonesta Beach Resort Key Biscayne, Fla. Contact: 703-549-4200 or www.ctam.com/conferences

FEBRUARY

FEB. 10-13
RADIO ADVERTISING BUREAU RAB 2005
Hyatt Regency, Atlanta. Contact: www.rab2005.com or 800-917-4269

FEB. 21-22
ENTERTAINMENT TECHNOLOGY ALLIANCE
COLLABORATIVE CONFERENCING SUMMIT
Waldorf-Astoria New York. Contact: 917-655-0818 or www.ccsexpo.com

FEB. 24-26
AMERICAN WOMEN IN RADIO & TELEVISION
ANNUAL LEADERSHIP SUMMIT &

BUSINESS CONFERENCE
Key Bridge Marriott, Arlington, Va. Contact: 703-506-3290 or www.awrt.org

FEB. 28
BROADCASTERS' FOUNDATION GOLDEN MIKE AWARD
The Plaza, New York. Contact: Gordon Hastings 203-862-8577 or ghastings@broadcastersfoundation.org

MARCH

MARCH 8
THE JOHN A. REISENBACH FOUNDATION
13TH ANNUAL GALA TRIBUTE FOR A SAFER AND BETTER NEW YORK
The Harmonie Club, New York. Contact: Ronny Venable, 212-935-1840 or ronnyvenable@aol.com

MARCH 13
ACADEMY OF TELEVISION ARTS & SCIENCES
COLLEGE TELEVISION AWARDS
The Renaissance Hotel, Hollywood, Calif. Contact: Academy of Television Arts & Sciences 818-754-2800 or www.emmys.com

OBITUARY

DAVID A. COHN, 82, of Boynton Beach, Fla., died Dec. 16, 2004. Cohn was one of CBS Television's top engineers and contributed to the development of electronic news gathering. Cohn joined CBS in 1966 as a project manager and was involved with NFL telecasts, space shots and coverage of political conventions. In 1975, he became director of engineering and operations technology for the CBS Television stations division. Cohn invented a special signal transmission system and was granted a U.S. patent. He also worked for ABC-TV and Voice of America. He was a veteran of the U.S. Army and fought in World War II. Cohn is survived by his wife, Miriam, two children and four grandchildren.

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PLEASE TAKE NOTICE that on Monday, January 31, 2005 at 10:00 a.m. Pacific Standard Time at the offices of Latham & Watkins LLP, 633 West 5th Street, 6th Floor, Los Angeles, CA 90071, MICHAEL FOX INTERNATIONAL, INC., as Auctioneer, will offer for sale and sell at public auction to the highest bidder twenty thousand (20,000) shares of the issued and outstanding common stock (the "Securities") of Chagal Communications, Inc. ("Chagal"), a California corporation, pursuant to section 9610 of the California Commercial Code. The Securities are currently owned by an individual (the "Borrower").

The Securities will be offered for sale on behalf of the Siegal Family Trust, as successor-in-interest to Jack L. Siegal, (the "Trust") and Warren W. Chang ("Warren Chang"), (collectively, the "Lenders"), the Lenders under that certain Secured Promissory Note, dated as of October 5, 2000 in the principal amount of \$3,000,000 (the "Note"), or on behalf of the Trust acting alone if Warren Chang does not participate in the foreclosure sale. Payment of all amounts owed to the Lenders under the Note is secured by the Securities pursuant to the terms of a Pledge Agreement, entered into as of October 5, 2000 between the Lenders and Borrower (the "Pledge Agreement").

The Borrower is indebted to the Lenders under the Note for principal in the amount of \$3,000,000 and interest, as of November 23, 2004, in the amount of \$807,331, plus additional interest accruing on the principal under the Note at the rate of ten percent (10%) per annum, and legal fees and costs of collection, as provided in the Note and the Pledge Agreement. Of these amounts, the Borrower's indebtedness to the Trust is for principal in the amount of \$1,500,000 and interest, as of November 23, 2004, in the amount of \$403,666, plus additional interest accruing under the Note, legal fees and costs of collection.

To the best of the Trust's knowledge, the Securities represent twenty percent (20%) of the ownership of Chagal. Chagal owns radio station KFOX in Torrance, California, a 10,000 watt daytime/490 watt nighttime AM station, which currently broadcasts Korean language programming under a license issued by the Federal Communications Commission, FM Seoul Broadcasting, Inc. provides programming for the radio station under a Programming Agreement with Chagal dated June 14, 2004.

The Securities have not been registered for sale under the Securities Act of 1933 or other applicable securities laws. Therefore, among other conditions, any bidder must establish in writing, to the Trust's satisfaction, no later than Wednesday, January 26, 2005 at 4:00 p.m. Pacific Standard Time, that it is purchasing the Securities for its own account and not as a representative of any other purchaser or purchasers, and that it is purchasing the Securities for investment purposes and not with a view to resale or other distribution.

All parties desiring to bid to purchase the Securities at the sale must deposit with the Auctioneer, not later than Wednesday, January 26, 2005 at 4:00 p.m. Pacific Standard Time, a certified or cashier's check in the amount of \$500,000 payable to the order of Michael Fox International, Inc. or wire transfer such funds to the Auctioneer, as a deposit for the purchase price. The deposit check or wire transfer should reference "Chagal Communications Foreclosure Sale." Deposit checks or funds presented by any party that is not the highest bidder at the conclusion of the sale will be returned to such party. The funds delivered by the highest bidder shall be applied toward the purchase price of the purchased Securities and shall constitute a NON-REFUNDABLE DEPOSIT against the amount bid by the highest bidder, whether or not the highest bidder completes its purchase of the Securities.

Additional information concerning the terms and conditions of the sale may be obtained by contacting the Auctioneer, Adam Reich at Michael Fox International, Inc., Penthouse Floor, 9454 Wilshire Blvd., Beverly Hills, CA 90212, telephone (310) 248-2821, email: areich@michaelfox.com or Michael Lurey at Latham & Watkins LLP, 633 West Fifth Street, Suite 4000, Los Angeles, CA 90071, telephone (213) 485-1234, email: michael.lurey@lw.com, counsel for the Trust.

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Just The Facts

We did a search for "truth" on Google. We got 53,800,000 results, but there was no way to tell how much actual truth we stumbled onto. One of the first Web sites to come up in our search was one taking aim at Michael Moore's *Bowling for Columbine*, with a warning: "The camera changes everything. In video, there can be no truth or falsity."

We disagree: In today's media, there is both. The truth of unvarnished video was in evidence last week in the heartbreaking pictures from Indonesia. It is an irony that TV news often has its finest moments amid tragedy.

But knowing the difference between what is true and what is false has become tough in a world where news is delivered nonstop and mixed on the Web and elsewhere with increasing doses of rumor and opinion. Pictures can lie with the click of a mouse, and news can be spun like a top if the past campaign season is any yardstick.

Competition, consolidation, the Internet—all have played a role in driving broadcast and cable news toward more reactive reporting and a new and troubling place. Today we have a sort of political vanity press that winks at us to let us know it is on our side, whatever our side may be.

Fox News once boasted, "We Report. You Decide." But while there are examples of good journalism on Fox, the network has overtaken CNN principally on the strength of its prime-time opinions. Fox has succeeded by satisfying

unserved or underserved consumers and giving them what they want: respect for their world views.

The 24-hour news cycle, combined with the ubiquity of the Web and pressures to grab a larger audience with fewer staffers, has driven news organizations toward controversy. It's easier and more fun. News is often dry, complex.

ABC News President David Westin warned recently that "a rush to present opinion is beginning to drown out our reporting of facts about our world."

EDITORIAL

Geneva Overholser, columnist and also a professor at the University of Missouri School of Journalism, put it more ominously to the *Hartford Courant*: "This was the year when it finally became unmistakably clear that objectivity has outlived its usefulness as an ethical touchstone for journalism. The way it is currently construed, 'objectivity' results in a media easily manipulated by an executive branch intent on and adept at controlling the message."

We're afraid her troubling analysis is hardly hyperbole. Years ago, when Walter Cronkite ended his newscast by intoning, "That's the way it is," we knew he was explaining the world situation that particular evening, not his world view. In 2005, we need that back. We need to veer from shows where guests shout political slogans. We *do* need invigorating, informed, undisguised opinion. It moves people to action. But we need programs that are purely and unambiguously factual. The future of credible electronic journalism depends on separating the search for truth from the marketing of opinion. We're done being spun. ■

How Cable Helped the Big Four Get Creative

When Alice went down the rabbit hole and "through the looking glass," things were no longer what they seemed. Up was down, left was right, and things became "curiouser and curiouser."

Sounds sort of like television in 2004.

For the first time in many years, three "water cooler shows" are on broadcast TV. *Desperate Housewives*, *Lost* and *CSI: N.Y.* are getting great press, great ratings and even Golden Globe nominations. The idea that three new shows are in the top ten for the fall is novel enough, but the fact that people are talking about *Housewives* and *Lost* as innovative suggests that the gloves are off on creativity.

It's also fascinating that ABC is being applauded for taking a risk with two new scripted hours, considering how low the network had to fall in the ratings before acknowledging that they could afford to take a chance, since there wasn't much to lose.

But for cable, innovation is an ongoing drive, not a tactic to be used only when all else fails. And while most people remember that cable created the reality format with *The Real World* a decade ago, well before the broadcasters embraced the genre with a vengeance,

remember, too, that cable actually began the renaissance of scripted dramas a few seasons ago with *Monk*, *The Shield* and *The Dead Zone*.

So who is the innovator and who is the emulator? I guess it depends on which side of the looking glass you happen to be.

Taking a page from the cable playbook, the broadcasters are now opting for shorter seasons but more of them, allowing them to put more new fare in front of viewers. And they also began scheduling second airings of popular shows on a night with few risks: Saturday. This fall, viewers had another chance to see *Lost* or to watch The Donald fire one of his young apprentices, with more boardroom footage than the Thursday night original. Extra footage? That sounds a page from the DVD playbook.

Just 18 months ago, we were asking whether reality television was the savior of the networks or the symbol of the decline of civilization, and the jury is still out. In 2004, yes, there are too many reality shows, and yes, those that are on the air are too derivative, too mean-spirited and too cheesy. Competitive reality is still going strong, and classics of the genre—*Survivor*, *Amazing Race* and

even *The Apprentice*—have their loyalists. But then we have all those nasty, cynical, and yes, "obnoxious" takes on the genre.

On the other hand, a more positive trend in reality is emerging, and interestingly, ABC has once again taken the risk with *Extreme Makeover: Home Edition*. This trend toward self-discovery, wish fulfillment and life-changing opportunities has certainly tapped into something Americans have been missing. Shows like *American Chopper*, *Queer Eye*, and *Pimp My Ride* allow young adults to think, "I could do that to my car/house/boyfriend/whatever." *Extreme Makeover* has certainly taken that to a new high.

In short, the more viewers are finding what they want on cable, the more

they'll keep looking for those shows whenever and wherever they watch TV. With the benefit of scheduling according to viewer availability, and brands

that guide their audiences toward the shows they want to watch, cable will certainly have the edge, even in a looking glass world.

Frank is executive vice president, research and planning of Viacom's cable networks, film and publishing units.

AIRTIME By Betsy Frank

OPEN MIKE

The FCC Should Listen

In the editorial "Fight the Tyranny of the Minority" (Dec. 20, page 28), the argument that the government shouldn't respond to violations of the law or suggestions for good policy because of public comment or individual persuasion is bizarre.

In most other contexts, we lionize civic action and responsiveness of public officials to public interest needs. Indeed, back in his (and my) day, it only was one man—Ralph Nader—who wrote a book on auto safety. Imagine that. Congress called hearings and passed laws because just one man and a typewriter wrote a book. How dare they!

The emergence of new tools to educate and activate the public is a good thing. That public officials take note is also good.

Yes, e-mail campaigns—like postcard campaigns of past eras—can be manipulated. Yet, take the UCC example cited in your editorial. In fact, your readers should all go to the UCC site (www.accessibleairwaves.org) and examine it. People who come can read about the issue, see the ad for themselves and decide if they want to take action in support of the position or not. This type of public education and civic activism should be applauded. Broadcasters may disagree—and they should let the commission know what their views are. It is just this type of public debate and back and forth that will promote better decision-making. It is what democracy is about.

It may be that the FCC is pandering to the religious far-right for political reasons on decency issues. That fact is indeed troubling, but is unrelated to the merits and value of civic participation in government decision-making.

Samuel A. Simon
Washington

Editor's note: Simon is the chairman of Telecommunications Research and Action Center, but is not speaking for the organization in this letter.

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Bowled Over by Serials

The much maligned format makes a dramatic comeback

To be continued ... These can be three of the most delicious words in the TV vernacular. They are the tease of every serialized TV show, letting you know that you've been hooked and have little choice but to come back, stay tuned, tell friends and get with the program—or find yourself out of the loop. These words have been seen on the small screen this season and, suddenly, watching TV is fun again.

Water-cooler TV—dare we say appointment TV?—has made a welcome, and unexpected, comeback this year, including on the most unlikely of networks: perennial underdog ABC. The dominant prime time story of the fall season was the network's resurgence on the shoulders of two serialized smash hits: the racy suburban satire *Desperate Housewives* and *Lost*, the improbably gripping psychological thriller about castaways on a mysterious island.

Adding spice, sizzle and the allure of unpredictability to a schedule clogged with formulaic crime procedurals and disposable reality time-wasters, these instant-breakthrough shows have revived a form of high-concept escapism that had fallen out of favor since the fading of the classic prime time soap. (Recent specials recalling the gaudy heyday of *Dallas* and *Dynasty* merely served to remind us how TV has grown in the 20 years since those turgid, campy programs ruled the ratings.)

Despite emerging from such presumably disreputable genres as the soap opera and action adventure, the success of *Desperate Housewives* and *Lost* has also helped redefine the notion of the guilty pleasure—and it's about time. There is nothing for a viewer to be guilty about when the shows are executed this intelligently. Far from being dismissed as junky diversions, *Desperate Housewives* and *Lost* were among the best reviewed of fall's newcomers and landed on a number of top-10 lists for 2004, including the American Film Institute's (for which I participated as a judge).

These new hits aren't Buffy-style cult shows serving a devoted but small niche of fans (for that audience, there is UPN's *Veronica Mars*, a cool but decidedly offbeat drama about a spunky teenage sleuth). They're way too mainstream to be able to brag of snob appeal. And, shockingly for shows generating front-page media buzz, this isn't HBO. This is TV. It's a free for all free-for-all.

This kind of storytelling is a very good thing for the

business, even though there will be those who scoff at the long-term potential of serialized entertainment. How well will these shows repeat? (So far so good, but they're still new.) Will they have a future in syndication, or just as DVD collectibles? (Not my problem.) Most critically, how long can they keep up the quality?

Before they premiered, there was deep skepticism from those who not only doubted that these shows would find their desired audience, but wondered if they could fulfill the promise of their terrific pilots. Maybe it's a sign of the cynical times, an expression of how predisposed we are to be let down by what we see nowadays, but it's almost as if we can't enjoy a good time when we see one.

Even now, there are those in the jump-the-shark brigade waiting for *Desperate Housewives* to fall off the precarious and exhilarating tightrope it walks between parody and melodrama, and for *Lost* to test our suspension of disbelief one time too often.

Personally, I'm willing to ride the wave as long as possible, in hopes that the audience's appetite has merely been whetted for this kind of can't-miss-an-episode TV.

The first true test of these shows' lasting impact will be revealed this month, as a robust midseason explodes out of the gate with long-awaited new seasons of ABC's *Alias* (starting Jan. 5) and Fox's *24* (starting Jan. 9).

Both of these critically acclaimed espionage thrillers,

Water cooler TV—dare we say appointment TV?—has made a welcome, and unexpected, comeback.

each in their fourth year, were purposely kept off the air for the first half of this season in order to capitalize on their serialized nature; a full season's worth of episodes for both programs will run consecutively to avoid the necessity of disorienting repeats or lengthy preemptions that tend to stall narrative momentum. But neither show was a ratings winner in previous seasons. Perhaps that will change now.

After failing for three years to make much of a dent on Sundays in the same time period where *Desperate Housewives* is currently crushing the competition, *Alias* is now being paired with *Lost* (also created by J.J. Abrams) on Wednesdays. The idea is to give *Alias* a strong and compatible lead-in, its best—and possibly last—chance to grow beyond cultdom.

To that end, the producers are once again reinventing the show, which has a reputation of being dauntingly confusing, by reuniting superspy Sydney Bristow (Jennifer Garner) with her original spy team in a new CIA black-ops unit. The results, so far, are a blast.

Even better is the new season of Fox's *24*, which is moving to Mondays—without the benefit of an *American Idol* lead-in. It too is starting pretty much from scratch, jumping ahead 18 months from last season. Jack Bauer (Kiefer Sutherland) is no longer an agent at CTU. Within the first hour, though, Jack is immersed in the same ticking-clock, nail-biting, explosive intrigue we expect from this riveting series. Best of all, Jack's preposterous perils-of-Pauline daughter, Kim, is nowhere in sight.

That's reason enough to keep watching every week. To be continued ... ■

MATT ROUSH



ABC hopes well-regarded *Alias* with Jennifer Garner (above) can get traction from *Lost* on Wednesday nights.

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When it works, syndication is a powerful audience draw and an attractive advertising vehicle. But as NATPE draws near, it's also clear syndication is a tricky and intricate business. For the past 4 weeks, *Broadcasting & Cable* has detailed The Foundations of Syndication, giving our readers an up-close look at how the hits are made. On January 10th, *B&C* will take a look at our final foundation before NATPE.

ISSUE: JANUARY 10TH — THE STATION GROUPS
SPACE CLOSE: DECEMBER 30TH

In the new consolidated world of television, shows don't happen unless big station groups sign on to turn a syndication idea into a syndication reality. *B&C* will talk to the decision makers who decide a show is going to play at 4 pm—or 2 am.

SPECIAL REPORT: THE FOUNDATIONS OF SYNDICATION

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