THE BUSINESS OF TELEVISION



Nikki Cox wants to play ball. To hype the DVD release of her show Las Vegas, NBC will kick off a splashy cross-marketing campaign with the Arena Football League Page 10



"To aim only for the bottom line is to aim too low." --WILLIAM BAKER, WNET/ THIRTEEN, HALL OF FAME ACCEPTANCE SPEECH

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Prime Time for Adult Cartoons

Racy animated fare gets laughs from grown-ups who like "guy" humor. Blue-chip advertisers are drawn in. Page 16

> Foxxy Love and Princess Clara lock lips In the premiere episode of Comedy Central's Drawn Together.

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My Sold!

2011 On These ABC O&O, Viacom, Hearst-Argyle, Scripps Howard, Lin, Allbritton, Emmis, Post-Newsweek, al, Dispatch, Young, Raycom and Clear Channel Stations!





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2 В 2 A T н 11

B&C WEEK

WHERE TO BE AND WHAT TO WATCH

By Mark Lasswell

Monday Nov. 15

For the first time in two years, Jerry Seinfeld ventures down from his

Upper West Side lair to David Letterman's Late Show headquarters, where the staggeringly wealthy comedian will unveil new standup material. In a completely unrelated development, Sony's **Columbia TriStar**

Home Entertainment

Seinfeld launches a massive Seinfeld DVD campaign next week. The DVD includes a boxed set accessorized with playing cards and salt and pepper shakers from Monk's Diner-yours for just \$119.95 (don't be a fool, it's \$77.97 on Amazon). The Museum of Television & Radio-which used to be called the Museum of Broadcasting

> in the days before the cable industry got rich and turned into nice, juicy prey for museum fundraisershonors Barbara Walters and the cast and producers of Everybody Loves Raymond tonight at the Beverly Hills Hotel. Tix cost \$1,000, or \$25,000 for

a really good table.

Tuesday Nov. 16

Amazing Race returns tonight for a sixth installment (two-hour CBS premiere, 9-11 p.m. ET). Prospects didn't look so good in the show's early, lowrated days, around 9/11, when the circle-the-world challenge seemed vaguely inappropriate-as it sent wild-eved strangers sprinting through airports. But viewers gradually warmed up. Unlike reality shows that involve bug-eating or toadying to Donald Trump, this one has something we can all relate to: frantically trying to communicate with a taxi driver in a foreign capital while not lashing out at the traveling companion who's starting to get on our nerves. Legal tangles must have prevented Comedy Central Records from calling Denis Leary's new CD "Rescue Me From the Holidays," Instead, his comedy album coming out today will be called Merry F#%\$in' Christmas.

Props to Moonves and CBS By J. Max Robins

e're still recovering from the B&C Hall of Fame soiree at the Waldorf-Astoria. And through the haze of a wonderful night, I keep coming back to the remarks of one of this year's honorees. Les Moonves.

president and CBS chairman was his usual self: off the cuff and direct. "I remember when the magazine was called Broadcasting," he said. "Then it was Broadcasting & Cable. Now it's B&C. I just hope 10 years from now, it's not called C.

Showman supreme, the Viacom co-

Don't fret, Les-especially if you keep doing what you're doing. In the heat of No-

vember sweeps, as B&C Contributing Editor Brian

Lowry notes [see page 36], the prime time race is razor-close: Less than 0.3 separates the Big Four among the all-important 18-49 demo. Yes, even once geriatric CBS is in the mix. The network has wrestled Thursday prime time dominance, the ad-dollar mega-

crucial tool in the turnaround? His patience. The list of CBS shows he has nurtured include Every-THE ROBINS REPORT

body Loves Raymond, King of Queens, Amazing Race, Big Brother, Joan of Arcadia and Without a Trace

Yes, he may have lucked into Survivor, a show he was cool on when Mark Burnett first pitched it, and he'll be the first to admit he had no idea CSI would morph into three monster hits. Still, he's a gambler. When Survivor and the first CSI showed muscle, he moved both to

the Today show. Even before the

ized Black Rock, CBS News was

an also-ran to resource-rich NBC

News and ABC News. Moonves

could turn a negative into a posi-

tive and jump-start his moribund

news division with the same single-

mindedness that breathed life into

Moonves already has the template.

It took years for CBS to become

a credible challenger to NBC. One

demoral-

Rather/Bush debacle

its entertainment sibling.

"I remember when the magazine was called Broadcasting. Then it was Broadcasting & Cable. Now it's B&C. I just hope 10 years from now, it's not called C." -LES MOONVES, VIACOM

night, from onetime champ NBC.

According to Wall Street estimates, by year's end, CBS will see revenues north of \$4.2 billion, still shy of NBC's legendary \$5 billion. Much of CBS's gains are at the expense

of its 30 Rock rivals. Season to date, CBS is up 7.6% with the 18-49 crowd; NBC has tumbled 11.1%.

(Going-out-on-alimb department: By this time next year, CBS overtakes NBC in all key demos and challenges its revenue leadership, too.) But this isn't a total valentine to Moonves and CBS.

Remember, the network served time in the PR inferno: the Dan Rather/60 Minutes' George Bush/National Guard document scandal. When you're the boss, you take responsibility for the good, the bad and the ugly.

Maybe this is the time for resurrection. NBC News' dominance rose out of the ashes of the Dateline exploding-truck fiasco and open warfare among the talent at

BROADCASTING&CABLE

Thursday, right in the face of the then-Friends-driven NBC armada. According to one estimate, that move will put \$190 million in CBS coffers this year-at NBC's expense.

Competitive to the max, Moonves can't help but gloat that his gambit worked at the enemy's expense. "Once upon the time, NBC was the home of quality. Friends, ER, Seinfeld, Hill Street Blues," he says. "Now we're that place with CSI, Raymond and Joan of Arcadia. [NBC] is about Fear Factor and Hawaii."

One can quibble with that analysis. For fresh cutting-edge shows, ABC is the place to be this fall. But Moonves gets points for being smart enough not to program shows too cool for the room.

At the Hall of Fame, Moonves gave props to his corporate cable partner Tom Freston, Viacom's other co-COO. But he said, with no small sense of pride: "I'm a broadcaster first." Indeed.

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Wednesday Nov. 17

is Leary

We don't know what constitutes a good deal for pork-belly futures, but we love hearing the prices updated on Midwest radio. Today, the folks who provide that info herd themselves into the Crown Center Hotel in

> Kansas City for the annual convention of the National Association of Farm Broadcasters.

Thursday Nov. 16

When The Walt Disney Co. posts earnings today, bean-counting Mouseketeers will

wish the third quarter could get the full benefit of going-like-gangbusters Desperate Housewives and Lost. Still, ABC's clearly on the mend-expect a profit for the quarter, erasing stiff losses. But don't look for a big revenue jump at the parent company; CIBC media analyst Mike Gallant predicts Disney will clock in at +6%. Tonight: in an ABC Primetime special (9 p.m. ET), Peter Jennings interviews former President Bill Clinton to mark the opening of the William J. Clinton Presidential Center in Little Rock, Ark. Keep an eye on Clinton to see if, for some strange, Hillaryian reason, he looks less than devastated John Kerry's recent misfortune.

Friday Nov. 17

You need an impartial referee to keep everybody in line when the International Radio and Television Society

ropes six TV enter-



tainment bigwigs into the Waldorf-Astoria hotel in New York for IRTS's "Entertainment Chief's Newsmaker Breakfast" today. Step forward CNN's Anderson Cooper, who will moderate the discussion between Gail Berman (Fox), David Janollari (The WB), Dawn Ostroff (UPN), Kevin Reilly (NBC) and Nina Tassler (CBS). Cab fare to event: \$12. Tix: \$75. Spectacle of network executives trying to maintain a genteel façade while ridiculing competitors, distancing themselves from flops and gloating over successes: priceless.

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



Les Moonves



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BREAKING

Malone's "Entirely Friendly" Buy

Liberty Media Chairman John Malone denied on Friday any hostile design in his accumulation of a 17% voting stake in Rupert Murdoch's News Corp. "Our intentions of increasing our voting stake over there are entirely friendly to News Corp. and its management," he told investors during a conference call to discuss earnings of Liberty Media International, which he also runs. But Malone did not specify exactly why he's amassing such a large stake. News Corp. enacted a "poison-pill" takeover defense in the wake of Malone's previous stock purchases.

Five More Years for FCC's Adelstein

Democrat Jonathan Adelstein's appears to have won a new five-year term at the FCC. President Bush s expected to renominate him and ask Congress to include his confirmation in a package of 85 judicial and other federal posts that lawmakers are expected to approve by week's end. Adelstein's term expired June 2003, but he is permitted to stay in the post until the current Congress adjourns.

CBS Axes Producer for Arafat Cut-In

CBS News fired a news producer who cut into prime time programming Wednesday night to report the death of Palestinian leader Yasser Arafat.

The staffer, a female senior producer for CBS' overnight newscast Up to the Minute, broke in to CSI: N.Y. shortly before 11 p.m. with the report, outraging viewers who missed the end of the crime drama.

CBS apologized for the interruption Thursday, saying an "overly aggressive" staffer "jumped the gun on a report that should have been offered to local stations for their late news."

As for the producer's dismissal, a CBS spokesperson said Friday, "we do not comment on personnel issues." CBS planned to repeat the CSI: N.Y. episode Friday night to placate viewers.

Oprah Winfrey Cleared Through 2010

The Oprah Winfrey Show is cleared in 80% of the country through the 2010-11 TV season. King World Productions, which handles the distribution, has deals for all top-20 markets and with key station groups, such as ABC's owned-and-operated stations, Hearst-Argyle, Viacom, Belo, Cox, Scripps Howard and Clear Channel.

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FAST TRACK

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Lyne Helms Omnimedia

Susan Lyne has been named president and CEO of Martha Stewart Omnimedia, replacing the exiting Sharon Patrick. The industry had been wondering where Lyne, who once headed ABC's prime time entertainment division, would land after being ousted last April from the struggling network. Ironically, two shows developed under her watch. Lost and Desperate Housewives have become the network's biggest hits since Millionaire and are primarily responsible for its ratings revival this season. Lyne has been a director of Martha Stewart Omnimedia since June.

Big Three Ad Boost

The Big Three networks' combined adrevenue total for third guarter 2004 was \$2.8 billion. That was up a whopping 32.61% (\$694 million) over third quarter 2003, thanks mostly to two kinds of races: Olympic and political. Sports advertising was up 214% over the year-ago period to \$1.03 billion, though below the \$1.06 billion in the third quarter of the last Summer Olympics year, 2000. According to the figures tallied by Ernst & Young and released by the Broadcast Cable Financial Management Association, revenue for the first nine months was \$8.7 billion, up 15.78% from \$7.5 billion in the first nine months of 2003.

Six Feet Under's Burial

Six Feet Under creator Alan Ball is opting to end his HBO series after its upcoming fifth season. The funeral-home drama is in production on its final season, which will likely air in 2005. Six Feet Under has been nominated for numerous Emmy awards, including best drama.

Viacom Fights FCC

Viacom has asked the FCC to throw



out its indecency finding and record \$550,000 **TV-station** fine for the Janet Jackson fiasco, Viacom suggests the commission has run amok. "no longer

recogniz[ing] any meaningful limits to its ability to regulate broadcast content" despite Supreme Court warnings about overbroad speech regulation. Viacom argues that, if the decision stands, "It will lead to the end of live broadcasting as we know it." Broadcasters contend that they risk massive liability by failing to avoid an uncontrollable spontaneous transgression.



H 2 Þ A T

The WB's **Ex-Boss Tries** Directing

Most network presidents, when they get the inevitable pink-slip, trundle off to a similar network or studio job or get the obligatory "in-dependent production deal." Not Jordan Levin. Since leaving the top

slot at The WB last June, Levin has turned out to be that rare axed exec who actu-

ally does "pursue other interests." One pursuit: trying his hand at directing TV instead of commissioning it. Levin was behind the



of the WB hit Everwood. The once all-powerful network chieftain might have been brought down several pegs to rookie-director status, but the novice was work-

FLASH! FLASH! FLASH!

ing with a cast Jordan Levin that other first-tim-

ers would kill for. In addition to series star Treat Williams, the cast included James Earl Jones and Anne Heche.

"It was like taking the wheel of a high-performance sports car-not some used clunker," says Levin. "You ask any of them to try something in a scene and, man, they just take off. It was great." Does this mean a career shift? "Oh, I'd like to do it again," says Levin. "But I'm not looking to make it a fulltime thing."

New Lifetime Drama: Picking a CEO

Programming is Lifetime's biggest problem, and it's what owners of the women's network intend to shore up when they hire a new CEO this spring.

That's the assessment of industry executives both inside and outside Lifetime in the wake of Carole Black's recent decision to leave the network March 30. Though Lifetime was run

by men for a decade before Black was hired, network owners Disney and

Hearst are seen as wanting to keep a woman in charge of the "Television for Women" channel.

Black leaves after six years, having succeeded in making Lifetime the highest-rated cable network, only to watch its ratings plunge as audiences drifted away from its original dramas and women-inperil movies.



Kwame Jackson

BROADCASTING&CABLE

World



Carole Black

Though her departure is still five months away, plenty of names are already cropping up as possible replacements.

Two candidates are in the Disney family, at Buena Vista Television, which syndicates Disney's TV series, madefor-TV movies and first-run talk shows. President Janice Marinelli's background is primarily in sales. Her boss Laurie Younger has a more rounded résumé, including CFO of ABC and director of business affairs at 20th Century Fox.

Another likely candidate is former Lifetime executive Bonnie Hammer. Though she already has big turf as president of NBC's USA Network and Sci Fi channel, one associate believes she could be lured by (and escape her contract with) the CEO title. "That's tempting even to someone running a bigger network," says the president of another cable network.

A candidate from outside the Lifetime orbit: Cara Stein, co-COO of William Morris Agency's New York office, who has already been chatting with the network about its top programming job. Another option: Nina Tassler, president of CBS Entertainment, previously head of drama development.

CNN to Kwame: You're Hired!

Having recently shuttered its CNNfn financial-news channel, CNN resolved to beef up its business programming on the main network. That news heartened the stable of seasoned business reporters at CNN-until they glimpsed what it means. Kwame Jackson-former stockbroker, first-season runner-up on The Apprentice, and non-journalist-has been recruited by the news network for the pilot of a show that CNNers refer to as "Inside the Actor's Studio for CEOs." It will feature Jackson interviewing business leaders and popculture figures about the arc of their careers.

Jackson's appearance at CNN is not playing too well with experienced hands. But the journalistic world isn't completely foreign to the Harvard MBA: Jackson was Greta Van Susteren's guest at the White House Correspondents Dinner last May. Maybe Van Susteren, the lawyer-turned-Fox News Channel-host, could give him some pointers on making the jump into cable news.

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	ENT. TONIGHT	WBBM/C	6:30 PM	2.8	0.9	1.4	1.6
	THE INSIDER	WCIU/I	5:00 PM	2.6	0.8	1.2	1.8
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Just Renewed On Viacom, Hearst-Argyle, Cox, Scripps Howard, Lin, Belo, Dispatch, Landmark, Young, Emmis, Sunbelt, NBC and Media General Station Groups!



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STATION TO STATION



By John Eggerton and **Allison Romano**

BC affiliates couldn't rescue Private Ryan. Fearing from Communications

backlash and possible fines the Federal Commission,



Saving Private Ryan

about 30 ABC stations preempted a Veterans Day screening of the Oscar-winning World War II epic, which includes graphic violence and four-letter words. The FCC did not respond to station inquiries but said it received multiple complaints about the broadcast.

To maneuver through the potential minefield, executives at some stations, including Hearst-Argyle's ABC affiliates and KCAU in Sioux City, Iowa, proposed a post-10 p.m. airing, the "safe harbor" for indecency. ABC turned down all requests. "We are left with the choice of either broadcasting the programming at 8 p.m. and incurring serious regulatory exposure by the FCC or not broadcasting the movie at all," read a Hearst-Argyle statement.

At the same time, a refusal to air Ryan sent a clear message to the FCC: Look what you made us do. Other stations that preempted the film included Sinclair Broadcast Group's eight ABC stations; Scripps Howard's 11 ABC affiliates; Belo Corp.'s five ABC stations; WSB, the Cox ABC affiliate in Atlanta; a Pappas Telecasting station in Nebraska; and Citadel Communications Corp.'s three stations, including WOI Des Moines, Iowa. Most stations aired local programming and family-friendly fare instead, including Return to Mayberry on KCAU.

Editing the film wasn't an option, either. ABC's deal with DreamWorks SKG prohibits the

Cross-Marketing Bonanza

NBC joins Vegas, AFL in promo push By Allison Romano

BC is arranging a Vegas marriage. To hype the Jan. 4 DVD release of its casino drama Las Vegas and to promote the season kickoff of the all-pro alternative Arena Football

League (AFL), the network has crafted a cross-marketing assault, worth an estimated \$10 million in promotional value, across the NBC Universal empire.

The sophomore drama is a solid performer on NBC, ranking as a top-25 broadcast show, but the DVD release could increase buzz and squeeze extra profits: TV on DVD is a \$2.3 billion business projected to grow to \$3.9 billion in sales by 2008, according to Merrill Lynch.

It's also a cluttered market. In the first half of 2004, Merrill Lynch reports that more than 500 TV shows were released on DVD. That's why imaginative marketing could help Las Vegas stand out. Indeed, the aggressive campaign underscores the current economics of TV.

The multimedia campaign is loaded with star power: Las Vegas leads Josh Duhamel, James Lesure and Nikki Cox, along with NFL great John Elway and rocker Jon Bon Jovi. All are cast in a two-minute mini-movie Rumble in

off-channel spots.

The campaign is part of a promise NBC made when it acquired Vivendi Universal Entertainment last May: move products across the company. There have been a few early efforts, like NBC shows Today and Access Hollywood plugging Universal Studios movies and tie-ins for the Athens Olympics at Universal theme parks.

Now the stakes are higher.

The Las Vegas effort is an "uberproject," as NBC insiders dub efforts involving multiple divisions.

"Special projects like this take more deal-making and leverage of assets,' says Barbara Blangiardi, the NBC Agency's vice president of marketing and special projects, who spearheads the campaign.

The Las Vegas project is marshalling the resources of Universal Home Video, NBC Entertainment, NBC Universal Cable affiliate marketing, the NBC Agency and the AFL. The timing is also hooked to promote Las Vegas midseason original episodes, which start in January.

The idea for Rumble in Montecito started when AFL Commissioner David Baker was looking for ways to build up his league. The AFL's championship will take place in Las Vegas perma-



Rumble in Montecito, a mini-movie spoof, is part of the Las Vegas DVD.

Montecito, a spoof in which AFL team owners Elway and Bon Jovi and their Denver and Philadelphia teams play pick-up football inside the fictional Montecito casino.

Regal Cinemas plans to show Rumble in Montecito in theaters in December, and Comcast Cable will stream it online. The mini-movie, which ends with Bon Jovi working as a lounge singer and Elway as a waiter-both are paying off damage to the casino-will be included in the Las Vegas DVD. A shorter version will air on NBC and

BROADCASTING&CABLE

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nently, so Baker floated some crosspromotional ideas to NBC, which airs the games. The NBC Agency pulled in Las Vegas and the other divisions. The result, says Blangiardi, is a broad corporate coalition.

"The DVD division is helping sports," she says. "Sports is paying back cable."

The Las Vegas stars got something out of it, too. The talent was awed by Elway and Bon Jovi, and one actor, Blangiardi reports, showed up at the shoot with a football for the Denver Broncos legend to autograph.

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broadcaster from altering it. So ABC aired the film unedited-as it did without incident in 2001 and 2002. The network told some stations it would pay any FCC fines. Several asked the FCC to pre-clear the show, but the commission is not allowed to do that.

"Would the FCC conclude that the movie has sufficient social, artistic, literary, historical or other kinds of value that would protect us from breaking the law? Can a movie with an 'M' rating, however prestigious the production or poignant the subject matter, be shown before 10 p.m.?" asked Citadel President and COO Ray Cole in an on-air advisory. "The inconsistent manner in which the FCC is choosing to apply these rules puts TV stations like ours in a difficult position."

Still, Ryan aired in the big markets, since ABC owns WABC New York, KABC Los Angeles and WLS Chicago, in addition to seven other stations. Clear Channel's seven ABC stations did air the movie, as did McGraw-Hill's four affiliates but only after vetting it with attorneys. ABC aired a stern warning in on-air promotions and during the telecast.

The highest-profile indecency watchdog, the Parents Television Council, says it will not file complaints against Saving Private Ryan. PTC President Brent Bozell recalled the FCC's ruling that Schindler's List, which has nudity, was not indecent. Ryan is in the same category," he says. "In both films, the content is not meant to shock, nor is it gratuitous.'

ABC did make concessions to its affiliates. It allowed them to move the broadcast ahead by 21 minutes-say, from 8 p.m. ET to 7:39-so the movie could end exactly at 11 p.m. and stations' newscasts would not be at a competitive disadvantage. It being a sweeps period, when stations determine their ad rates, ABC thought it fair not to push the 11 p.m. news, among a station's most profitable programs, back to almost 11:30 p.m.

The film was introduced by Vietnam veteran Sen. John McCain (R-Ariz), who told B&C he doesn't consider the film indecent. The movie "is a powerful and important depiction of the sacrifices made for our country and for freedom during World War II," he says. "While it contains violence and profanity, these are not shown in a gratuitous manner. The FCC faces the difficult task of determining when content is indecent, ... and in my estimation, [Saving Private Ryan] does not come close to crossing that line.' Send local-news items to

aromano@reedbusiness.com



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Haves and Have-Nots Media earnings numbers vary widely, even within a company

oth Judy MacGrath and John Sykes like music. They both worked at MTV. And now they both run hip units of Viacom. But in this earnings quarter, that's where the parallels end.

McGrath, chairman of MTV Networks, may be having more fun these days, with 13% revenue growth, while Sykes, chairman of Infinity Radio, is faced with pumping life into sales that grew only 3% last year.

A sharp contrast among different sectors of the media business is one of the things that stands out as this quarterly earnings season draws to a close. (Weary Harris Nesbitt broadcasting analyst Lee Westerfield grouses that

he had eight earnings conference calls in a single day.) Despite the slack economy, some sectors of the businesses—particularly cable networks—are roaring, growing revenue and earnings at a strong 10%-15% annually. Others—sometimes competitors, sometimes siblings in the same company—are stuck in the lowlands of single-digit percentage growth.

The economy aside, some sectors are posting big gains because the winds of consumer demand are blowing their way (think DVD divisions of movie studios). Some seem to have what Wall Street calls "secular" problems that will continue even if the economy turns around. At the moment, the radio business is hurting from a combination of iPods, too much competition and skittish advertisers.

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MONEY TALKS

By John M. Higgins

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What unifies some of the strongest performers is that they have a clear sense of mission and what their audience wants. That's certainly true for Fox News, which helped drive big gains at News Corp.'s U.S. cable-networks unit. The networks posted a fat 16% increase in revenue and a 35% jump in operating cash flow. Fox News Channel Chairman Roger Ailes has a lot to do with that, riding the election to new ratings and advertising heights. Credit also goes to FX President

Peter Liguori, who is on a similar growth curve.

Many cable networks are on that track. Among them: Viacom growth engine MTV Networks. Discovery Communications' U.S. networks are

growing so strongly that earnings jumped despite ratings woes at TLC and its cornerstone *Trading Spaces*.

Similar clarity of vision can be found at broadcaster Univision (although it's having problem selling ads in a weak scatter market), as well as at Comcast and Cox Communications (VOD is a hot product, and both are improving customer service).

Conversely, the laggards seem to have lost their way. For example, Fox-owned stations can really do only as well as the Fox network, which suffers when *American Idol* or Major League Baseball aren't in season. Sales and operating income at Fox stations dipped about 1% during the quarter, even as the election showered hundreds of millions of dollars on other broadcasters. Fox stations were largely passed over in the spending frenzy because political-ad buyers focus on the two top-rated newscasts in a market; Fox stations' rarely hit that mark.

AOL has a similar problem of finding a clear path to its customers. The division's 20% earnings growth came about largely from cost-cutting, rather than strong sales; revenue grew a measly 1%. The online service is in the throes of an identity crisis, and AOL has little chance of expanding its subscriber base until it figures out who it is.

But a tight focus on a specific audience doesn't guarantee profits. Broadcaster Radio One caters primarily to black audiences, but its 4% sales growth was no better than that of other radio-station groups.

Perhaps the most confounding report this quarter came from DirecTV. The DBS service's revenue and operating cash flow are moving dramatically, but in opposite directions. Revenue soared 38% as the News Corp.-controlled service continued to embarrass cable operators by stealing nearly half a million subscribers.

But that subscriber growth comes at a huge cost. To lure customers away from cable incumbents, DirecTV is spending so much in advertising, commission and subsidies that operating cash flow plummeted 38%. The company's cash-flow margin plunged from 18% at one point last year to just 6%.

At some point, DirecTV CEO Mitch Stern will have to curtail the heavy spending. When he does, the big question is whether the company's growth will look like Judy McGrath's or John Sykes'.

			SOME SEGMENTS ARE S	SOARING		
	Third-quarter media-company financial results					
		Revenues			Earnings	
COMPANY	DIVISION	CHNG.*	COMPANY	DIVISION	CHNG.*	
DirecTV	DBS	+30.0%	Liberty	Cable nets (Discovery)	+47.0%	
EchoStar	DBS	+23.0%	Fox	Cable network programming	+44.1%	
iberty	Cable nets (Discovery)	+18.0%	EchoStar	DBS	+25.0%	
Fox	Cable networks	+16.0%	Interactive Corp.	Home-shopping net	+22.7%	
Univision	Spanish TV stations	+15.6%	Time Warner	AOL	+21.3%	
liacom	Cable networks	+13.8%	Univision	Spanish TV stations	+16.5%	
liberty	Pay-cable nets (Starz)	+12.9%	Viacom	Outdoor	+16.3%	
ox	Cable systems	+11.0%	Time Warner	Magazines	+14.8%	
ox	Movies	+10.7%	Comcast	Cable systems	+14.5%	
omcast	Cable systems	+10.6%	Viacom	Cable networks	+13.0%	
liacom	Outdoor	+10.1%	Viacom	Companywide	+11.0%	
ime Warner	Cable systems	+9.8%	Time Warner	Cable systems	+9.6%	
me Warner	Networks	+8.4%	Fox	Companywide	+8.8%	
harter	Cable systems	+7.7%	Time Warner	Networks	+8.0%	
iacom	Companywide	+7.0%	Cox	Cable systems	+8.0%	
ime Warner	Companywide	+4.9%	Viacom	Broadcast TV	+6.3%	
ox	Companywide	+4.7%	Radio One	Radio stations	+2.9%	
/iacom	Broadcast TV	+4.6%	QVC	Home-shopping net (QVC U.S	.) +2.0%	
Radio One	Radio stations	+3.6%	Charter	Cable systems	+1.5%	
nteractive Corp	Home-shopping net	+3.6%	Fox	TV stations	-0.4%	
iberty H	ome-shopping net (QVC U.S.)	+3.4%	Time Warner	Movies	-1.1%	
ime Warner	Magazines	+3.0%	Viacom	Movies	-5.9%	
inclair	Sinclair	+1.8%	Sinclair	TV stations	-6.2%	
ime Warner	Movies	+1.4%	Fox	Movies	-11.3%	
ime Warner	AOL	+1.2%	Time Warner	Companywide	-11.9%	
ox	TV stations	-0.8%	- Starz	Pay-cable nets (Starz)	-13.9%	
iacom	Movies	-1.4%	Viacom	Radio stations	-16.2%	
ox	Broadcast network	-3.0%	DirecTV	DBS	-38.0%	
Viacom	Radio stations	-4.1%	Fox	Broadcast network	**	

*Change from year-ago period **Fox Network reduced its operating loss from \$90 million to \$9 million. SOURCE: Company reports; Merrill Lynch; Morgan Stanley

BROADCASTING&CABLE 11 NOVEMBER 15, 2004 World Radio History



Will Madison Avenue Be Bushwhacked?

Advertisers worry the president's moral agenda will affect TV commercials and shows By Joe Mandese

ow that the election is over, the ad industry is sorting out what a second Bush term means for Madison Avenue.

The overarching question: How will the moral-values agenda affect key ad categories and the shows that advertisers sponsor, a several billion-dollar haul for TV?

For openers, indecency and violence are going to get "a searchlight of attention," warns Dan Jaffe, senior vice president and head of the Washington office of the Association of National Advertisers (ANA).

Advertisers aren't taking chances. To escape scrutiny, they will continue to embrace wholesome fare, like *Gilmore Girls*, 8 *Simple Rules* and *American Dreams*. All were initiated by the ANA Family Friendly Programming Forum, notes Brian Wieser, vice president and director of industry analysis at Magna Global USA. The mediabuying unit for Interpublic Group's ad agencies just released a report outlining the potential economic implications of the Bush victory.

Wieser believes a moral groundswell could have a chilling effect on sponsorship of questionable content, such as new media aimed at the gay and lesbian community, including Viacom's new Logo network. While he believes Madison Avenue would resist overt pressures, recognizing the viability of the gay and lesbian market, the moral agenda might frighten on-the-fence advertisers.

any also believe that the Bush Administration's stance on media ownership will negatively impact Madison Avenue. "The common wisdom is that Bush would be better for business overall and, therefore, better for the ad business. But I would go the other way," says Jon Mandel, chairman backfire for us by contributing to even greater industry consolidation."

Mandel, who led a Madison Avenue lobby against media consolidation last year, believes mega-mergers dilute program diversity. The concentration of ownership stifles the variety of media content, which, in turn, limits the ability of marketers to efficiently reach targeted audiences that favor niche programming. Advocacy groups have also challenged the legitimacy of the threat list. And he's expected to sign off on any legislation. ANA's Jaffe says Bush's reelection does not remove the threat of regulations on prescription-drug advertising, but reduces it "slightly." He added the Kerry/Edwards team had indicated much stronger opposition to the ad category, particularly the direct-toconsumer ads for such products as Claritin and Viagra.

A more immediate threat appears



Prescription drug commercials, like this one for Viagra, may come under fire from the FCC.

product placement, which may emerge as an implied area of regulation in the new term.

Another trouble spot: The FTC may start ruling on the viability of specific ad categories. Ad executives believe the primary targets continue to be prescription-drug advertising and food advertising targeted at children. "Prescription drugs account for approximately 5%, or \$1.5 billion of TV advertising. So any regulations that emerge would have a significant effect on this medium," Wieser warned

In two days, [Disney's *The Incredibles*] grossed \$70 million, and yet a family can't find a half-hour of programming in prime time they can watch together." STEVE FARELLA, TARGETCAST TCM

of Grey Worldwide's MediaCom USA media-buying unit. "The feeling is that the Bush FCC will let the media industry do anything it wants. That could

in his report.

Although Bush is considered somewhat moderate on the drug spots, he won't remove them from



Democrats alike.

as severe as fears of removing the category altogether. "The solution might be as simple as using media plans to target adults more efficiently or by running commercials aimed at adults in children's programming," he says.

to be TV advertising for food prod-

ucts aimed at children, especially

fast-food marketers like McDon-

ald's, Burger King and Frito-Lay.

This issue is on the agenda in the

White House and on Capitol Hill-a

rare one shared by Republicans and

is a significant threat to children's-

Any challenge to food commercials

or now, advertisers and their agencies are playing it safe, bracing for a new social agenda. "Where we might end up seeing this come to light is in prime time," says Steve Farella, president and CEO of media agency Targetcast TCM. "Just take a look at what Disney's *The Incredibles* did its first weekend. In two days, it grossed \$70 million, and yet a family can't find a half-hour of programming in prime time they can watch together."

THE GREAT DIVIDE

Separate surveys of American voters and media-buying execs conducted the week before the presidential election explain Madison Avenue's concerns. There is a marked disconnect between the electorate and Madison Avenue on some key issues. While the economy was the top issue between both groups, it was No. 1 with a far greater percentage of media buyers (50%) than voters (29%). Conversely, a greater share of voters considered Iraq and Supreme Court appointments more important. The differences are telling: Average voters cited "preservation of moral and traditional values," "prayer and Christianity," abortion and gun control as being personally important to them; media buyers cited "civil liberty protection" and "maintaining our free, independent society." The results likely reflect the geographic skew of media buyers, who tend to be clustered in big East and West Coast markets considered more liberal than the red states.

MEDIA BUYERS	VUIERS			
The economy	50%	The economy	29%	
National security	23%	National security	21%	
Health care	10%	Health care	13%	
Other	7%	Iraq	13%	
Education	3%	Other	8%	
Abortion	3%	Supreme Court appointments	6%	
Same-sex marriage	3%	Education	5%	
Immigration	1%	Same-sex marriage	3%	

Voter base = 500 adults surveyed online Media buyer base = 202 members of the MediaPost Advisory Panel surveyed online SOURCE: InsightExpress





1 N E A TIO N

RATINGS 10/25-31/04

Nielsen Media Research

Top 25 Shows HOUSEHOLDS

_	PROGRAM	AA	GAA
1	Wheel of Fortune	8.9	NA
2	Jeopardy!	8.7	NA
3	Oprah Winfrey Show	7.6	7.7
4	Everybody Loves Raymond	6.6	8.2
5	ESPN/NFL	6.3	NA
6	Friends	5.5	6.8
6	Seinfeld	5.5	6.7
8	Dr. Phil	5.2	5.3
9	CSI: Crime Scene Investigation	5.1	5.9
9	Seinfeld (wknd)	5.1	6.3
11	Entertainment Tonight	4.8	4.9
12	Judge Judy	4.7	7.2
13	Live With Regis and Kelly	3.4	NA
14	Inside Edition	3.3	3.3
14	Who Wants To Be a Millionaire	3.3	3.6
14	Will & Grace	3.3	4.1
17	Judge Joe Brown	3.2	4.5
18	Everybody Loves Raymond (wknd)	3.1	3.2
18	Malcolm in the Middle	3.1	3.6
20	That '70s Show	3.0	3.8
21	Home Improvement	2.7	3.4
21	Maury	2.7	2.9
23	Cops	2.6	3.3
23	Divorce Court	2.6	3.5
23	King of Queens	2.6	3.2
23	King of the Hill	2.6	3.2

Top Magazine Shows

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_	PROGRAM	AA	GAA
1	Entertainment Tonight	4.8	4.9
2	Inside Edition	3.3	3.3
3	Access Hollywood	2.5	2.6
3	Entertainment Tonight (wknd)	2.5	2.6
5	The Insider	2.4	2.4
Rep	rding to Nielsen Media Research Syndication rt Oct. 25-31, 2004 Average Audience Rating	Service	Rankin
GAA	= Gross Average Audience		
	Nielsen rating point = 1,096,000 households, f the 109.6 million U.S. TV Households	which rep	resent

Up the Ante

Maria Bartiromo joins WSJ Report By Paige Albiniak

When CNBC President and CEO Pamela Thomas-Graham raises her glass at an elite party this Thursday, she'll toast Maria Bartiromo's leap to syndication.

In September, Bartiromo, one of CNBC's top stars, took the helm of NBC Universal's The Wall Street Journal Report, replacing Consuelo Mack. The tradeoff: leaving her post as the first woman to report the news from the floor of the New York Stock Exchange, though she'll keep her daily CNBC 3 p.m. show, The Closing Bell. And she'll continue to contribute to the cable network.

'This was a big opportunity for me. I backed off my CNBC duties because I needed time and energy to plan the show and get the best guests I could," Bartiromo says. So far, guests have included embattled Merck CEO Ray Gilmartin and Secretary of State Colin Powell.

WSJ Report kicked off the season with several upgrades, including a big timeslot jump on WNBC New York, where it moved from 5:30 a.m. to noon. "It was buried in a time period where it didn't get a lot of attention," says Frank Comerford, general manager and president of WNBC. "New York City is the home of the financial marketplace. We have a huge opportunity with a talent like Maria to make this a good growth story for us.'

Other markets would agree: Dallas; Greenville-Ashville-Spartanburg, S.C.; Kansas City, Mo.; Milwaukee; Panama City, Fla.; Salt Lake City and Tri Cities, Fla., have upgraded the show, which has seen a small uptick since its relaunch. Still, it's averaging only a 0.7 rating season to date, per Nielsen. However, in two key markets, New York and Washington, it's faring much



With Bartiromo at the helm, stations have upgraded the show's time slot.

better. Both centers house the show's core audience of educated households with \$100,000-plus incomes. In both markets, the show is up 27% and 26% year-to-year, to 1.4 rating/9 share and 1.9/3 share, respectively.

"I personally will be disappointed if we don't get this show north of a 1.0 or a 1.1 national rating in the first year," says Chris West, vice president of West Coast sales for NBC Universal Domestic Television.

To aid that effort, NBC Universal is creating 30- to 60-second interstitials, called "Maria's Money Tips," to promote the show. Stations can sell sponsorships of the interstitials, which will be available after the November sweeps, to local advertisers.

SYNDIE INSIDER

JENNINGS KEEPS RATINGS HIGH

Ken Jennings' return to King World's Jeopardy! drove the show up 26% to 8.7, a season high in the week ended Oct. 31. Jennings had taken a hiatus during a one-week kids' tournament, which plunged the program's ratings 20%. Jeopardy!'s super-contestant surpassed the \$2 million mark in total winnings on Oct. 25. He appears on seven more shows before the two-week college championship Nov. 10-23. Internet rumors have Jennings losing in his 75th game, which will fall on the last day of the November sweeps.

Jeopardy!'s strong ratings also helped King World's Wheel of Fortune; the two are paired in many markets. Wheel was up 6%



to 8.9. Compared with the year-ago period, Jeopardy! is up 21%. The only strip up more at Warner Bros. is The Ellen DeGeneres Show, 36% ahead of last year. Wheel is down 5% yearto-year.

OPRAH WINS

King World's The Oprah Winfrey Show has gotten off to a good November sweeps, scoring its second-highest metered-market number of the year, a 9.4 rating/22 share. Winfrey, who has signed through 2011, is hitting her best ratings in eight years.

TRIPLE THREAT

Twentieth Television is partnering with Clear Channel Entertainment and XM Satellite Radio to promote the off-net run of Malcom in the Middle, which is leading all rookie off-network shows this season. Together, the three are launching a \$15.5 million multimedia campaign.





В H E 2 Т A Т

WASHINGTON WATCH

Powell Says He'll Stay Put—For Now

FCC Chairman Michael Powell shot down rumors he'll be leaving the agency to become president of the College of William & Mary. Otherwise, he's cagey about his future. Last week, he told reporters "I'm happy where I am" and will leave the FCC "no later" than 2007, when his term expires. Despite his



insistence that he has no immediate plans to leave, the popular bet in Washington remains that he will leave long before his term expires,

perhaps this

summer. Pow-

Michael Powell

ell still has several major proceedings on his to-do list, including accelerating the DTV transition and broadband rollout, but could declare some big victories once he wraps them up.

Bogus Station-Change Requests to FCC

One month ago, Robert Gonsett, publisher of a newsletter that tracks tech goings-on in broadcasting, was tipped off about something very odd going on with TV stations in Southern California. More than a dozen, most located on the giant Mt. Wilson antenna farm outside Los Angeles, were asking the FCC for permission either to move their towers to a new spot on the mountain or to alter their transmission power. Puzzled, Gonsett phoned his buddies at KABC, Fox-owned KTTV and other stations supposedly seeking the license modifications. When engineers at those stations denied making the requests, Gonsett contacted the FCC. Turns out a prankster has filed more than 40 fraudulent applications to change power levels and antenna locations for TV and radio stations throughout Southern California by tapping into the FCC's electronic application system. The FCC says it has removed the bogus filings from its system and has identified the individual responsible. Still, as of deadline, no legal action has been announced. The prank is possible

What If Scalia Were Chief

A look at the Supreme Court justice's thoughts on media **By Bill McConnell**

ow that President Bush has won reelection, a favorite topic of Washington power lunches is predicting who will head the Supreme Court if illness forces Chief Justice William Rehnquist to step down.

The most talked about possibility is staunch conservative Antonin Scalia. The 68-year-old father of nine was appointed to the court in 1986 by Ronald Reagan. Born in Queens, N.Y., to Italian immigrant parents, the Harvard Law School graduate is one of the court's most outspoken judges, sharpest writers and wittiest minds.

His votes on First Amendment issues have been based on his literalist view of the Constitution. That "strict-constructionist" philosophy also underpins his opposition to abortion and has made him a favorite of social conservatives.

To Scalia, the words "the government shall make no law" abridging free speech leave little room for government restrictions on the media. One exception: He supports laws shielding viewers from sexually oriented or profane programming. One of his most famous stands was his sharp dissent in favor of a federal law requiring the Playboy Channel to scramble sex scenes sufficiently so none would bleed onto non-subscribers' TV screens. But the court upheld cable's free rein to offer its edgiest shows in prime time.

A Scalia court would be more amenable to some new restrictions on cable. For instance: if Congress or the FCC ordered operators to stop insisting that subscribers buy large bundles of channels that might include programming some find offensive.

Scalia also opposes giving news organizations greater First Amendment protections than the average citizen. Although he makes frequent speeches, he never publicizes them and forbids treporters from replaying tapes of his comments.

He isn't a shoo-in to win nomination. There's speculation Bush will go for a younger conservative who could lead the court for decades. Other possible picks include fellow Supreme Court Justice Clarence Thomas, new U.S. Attorney General nominee Alberto Gonzales and U.S. Judge John Roberts of the District of Columbia Circuit.

Any of the conservatives' picks that Bush would want could be blocked by a Democratic filibuster. But Scalia's age and the likelihood he will retire sooner than other nominees might make him a compromise candidate Democrats will accept.

Here's what Scalia has had to say on media issues:

Indecency/cable porm

"It is not only children who can be protected from occasional uninvited exposure to 'adult-oriented' programming; We can all be. ... Since

the government is entirely free to block these transmissions, it may certainly take the less drastic step of dictating how, and during what times, they may occur."

-Dissent to U.S. v. Playboy, which struck down scrambling requirements for cable sex channels, May 22, 2000

Political ad limits



"If history teaches us anything, is that, when you plug one means of expression, the money will go to whatever means of expression are left.

That means we will continue to have new pieces of legislation that close more and more methods of reaching the public. This does not fill me with confidence and joy."

-Oral argument during McConnell v. FEC, in which he opposed restrictions on campaign ads close to elections, Sept. 8, 2003

Media rights



"Why do you make an exception for these corporations, these aggregations of vast wealth that happen to own television stations? ... So ev-

erybody should go out and get himself a television station, right? ... A large part of the necessity for these ads is to counter the influence of the press."

-McConnell v. FEC oral argument, questioning why news operations were exempt from ban on candidate endorsements. Sept. 8.2003

Internet protections



"That is simply not a realistic possibility-to tell every parent, if you're worried about it, just don't let your teenager use

the Internet unless you're there.' -Oral argument during ACLU v. Reno, which struck down ban on indecent material on the Internet, March 19, 1997

Access to public officials



History

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in the past respected my First Amendment right not to speak on radio or television." ---Justifying his policy against airing tapes of his public appearances, April 2004

"The electronic media have

partly because the FCC's electronic system for filing applications of change licenses, set up five years ago, allows any individual to open an account. FCC officials say they don't know what is motivating the phantom filer. "It's malicious," says a staffer.

Broadcasters Open To DTV deadline

Broadcasters for the first time are saying they're willing to meet a deadline for switching TV stations to all-digital operation. No date was actually suggested, but the broadcasters said they will "work with Congress and regulators" to set a date.

The NAB, ABC O&Os, 17 major TV-station groups, and associations representing CBS and NBC affiliates are telling the FCC they can go all-digital and return their old analog channels to government, but only if some big conditions are met. Mainly, they insist that the FCC drop the major tenet of the so-called Ferree plan, a staff-designed proposal that would accelerate the day when stations are obligated to turn in their analog channels to Jan. 1, 2009.

The plan would speed the day when digital viewership reaches 85% of TV homes, the level that Congress set for turning off old analog channels. Rather than counting only homes with digital sets as broadcasters expected, the plan would also count homes receiving local digital stations that cable systems have converted to analog. Broadcasters oppose the idea, arguing that it allows cable operators to delay building digital infrastructure.

Nextel Close to Swapping Channels

The FCC is one step nearer to implementing its plan to shrink special channels that TV news crews use to transmit remote news feeds back to their stations.

Last week, auditors at the Government Accountability Office signed off on the plan, which calls for cellphone company Nextel to exit crowded frequencies it now shares with fire and other local public-safety departments and move to a portion of the TV newsgathering channels. Nextel will compensate broadcasters, which must now make way for the cellphone company by operating on smaller newsgathering channels. To adjust, they will need roughly \$500 million in equipment upgrades.



MARKET EYE

AT A GLANCE

The Marke	et
DMA rank	6
Population	6,929,000
TV homes	2,360,000
Income per capita	\$25,215
TV revenue rank	4
TV revenue	\$670,500,000

Commercial TV Stations

Rank*		ank* Ch. A		Owner
1	KGO	7	ABC	ABC/Disney
2	KPIX	5	CBS	CBS/Viacom
3	KNTV	11	NBC	NBC
3	KTVU	2	Fox	Cox Bcstg.
4	KRON	4	Ind.	Young Bostg.
5	KDTV	14	Uni.	Univision
7	KBHK	44	UPN	CBS/Viacom
7	KICU	36	Ind.	Cox Bostg.
7	KBWB	20	WB	Granite Bcstg.

•Jaly 2004, based on share, 9 a.m. to midnight

Cable/DBS

Cable subscribers (HH)	1,820,000
Major cable operator	Comcast
Cable penetration	77%
ADS subscribers (HH)**	306,800
ADS penetration	13%
DBS carriage of local TV?	Yes

What's No. 1

Syndicated Show	Rating/Share***
Jeopardy! (KGO)	10.4/18
Network Show	
World Series Game 4 (KTVU)	23.9/41
Evening Newscast	
KCD	5.4/12
Late Newscast	
KTVU	5.9/11

Bay Area Battlefield

Tri-market copes with diversity demands By Allison Romano

The Bay Area, famed for cable cars and high tech, is an anomaly. It covers three cities—San Francisco, Oakland and San Jose—and their expansive suburbs, a daunting assignment. Only 13% of the population lives in San Francisco; Oakland and San Jose are each large enough to rank as a top-25 market. But sprawl in the nation's sixth-largest



KTVU 10 p.m. anchor team

TV market is secondary to the area's new challenge: Nielsen rolled out local people meters (LPMs) Sept. 30. Stations get daily demo ratings, which can swing wildly.

"We're in for a year of transition," says KNTV General Manager Linda Sullivan.

While coping with LPMs, stations program to an eclectic audience: a highly educated population, thanks to nearby tech paradise Silicon Valley and various universities, including UC Berkley and Stanford. Plus, the ethnic mix is unique: 11% of residents are of Asian decent, 18% of Hispanic origin.

"Addressing the needs of all these viewers is difficult," admits Mike Antonitis, esident and GM of independent KRON.

president and GM of independent KRON. All this diversity "makes late news a battlefield," says Tim McVay, GM for Cox Broadcasting's Fox affiliate, KTVU. KRON broadcasts at 9 p.m.; KTVU follows at 10 p.m. The Big Three stations—CBS-owned KPIX, ABC O&O KGO and NBC O&O KNTV—offer 11 p.m. shows. While no one station dominates, there is extraordinary viewer demand for weather and traffic reports. One or two ratings points can separate the top-rated stations across dayparts. In prime time, KPIX is the market leader, buoyed by strong network programming; KGO leads in fringe.

NBC's San Jose-based KNTV is the newest addition in the marketplace. (NBC also owns a Telemundo station there.) KNTV became an NBC station in 2001 after Young Broadcasting's KRON converted to an independent. Distance means KNTV is missing 400,000 homes, but a new transmitter should close the gap by next spring.

Although local broadcasters benefited from the late-1990s Internet boom, they've endured a revenue pinch since the bubble burst. "We're not as vibrant as five years ago, but each successive year has been a bit better," says Ron Longinotti, president and GM for Viacom's San Francisco duopoly, KPIX and UPN station KBHK. Yearto-date, the local ad market is posting low-single-digit growth, executives say. TV revenues are up to \$710 million this year, from \$670 million in 2003, per BIA.

Comcast is the dominant cable operator, with a robust 66% cable penetration. And 29% of cable subscribers have upgraded to digital cable, according to Scarborough Research. "What sets us apart," says Longinotti, "is our incredible diversity."

NEXT: CINCINNATI

THE DEMOS

The Bay Area boasts a highly educated, ethnically diverse population. Residents are 39% more likely to have a college degree than adults in the top-75 DMAs. The ethnically diverse population is 18% Hispanic and 11% Asian, both well above averages in the top-75 markets.

who	SHARE OF POPULATION	INDEX*
18-34	31%	101
18-49	63%	102
25-54	61%	105
35+	69%	100
Married	52%	93
Never married	30%	119
College grad	34%	139
White	78%	94
Black	6%	54
Hispanic	18%	132
Asian	11%	427
\$100K+ HH	28%	182
\$50K+ HH	64%	131
Below \$50K HH	36%	70



BY THE NUMBERS**

Home value \$250,000+	52%	253
Digital cable	29%	118
Belong to a health club	25%	146
Baseball fans	39%	118
Go hiking/backpacking	24%	188
10+ hours on the Internet	25%	138
SOURCE: Scarbornugh Release		

(February '03-March '04) *Index is a measurement of consumer likelihood. An index

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

NM - Not large enough to be measured

**Activities engaged in past 12 months



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BROADCASTING&CABLE 15

World

FOR ADULTS ONLY Advertisers brave cable's naughty animation to reach young men By Anne Becker

ot tub hijinks, lesbian lip-locking, fullfrontal nudity and rapid-fire jokes about weight, sex and race. Nothing is off-limits for Comedy Central's latest MA-rated animated hit, *Drawn Together*.

But where some see bathroom humor, Comedy Central sees a hit and, more to the point, a way to tap into the elusive but lucrative demo of young men. In its second and third weeks, *Drawn Together* was the second-most-watched show on cable for the night (second only to *South Park*, which it follows on Wednesdays at 10:30 p.m.) and the most-watched show in its timeslot with all males over 18.

The show's outrageous cast—which includes a superhero of ambiguous sexuality, a naïve princess, a foulmouthed pig, a Betty Boop look-alike, and a Japanese *anime* character—rollick their way through crude jokes. pop-culture references and randy antics in each episode.

To what do the show's creators owe their genius in showing boobies," said Dave Jeser, 31, who

To what do the show's creators owe their genius in the genre? "We're dorks that like to laugh at cartoons farting and showing boobies," said Dave Jeser. 31, who created the show with high school buddy Matt Silverstein, 32.

As it turns out, that brand of humor is exactly what many young men want. Last week, Comedy Central said it will buy another 15 episodes of *Drawn Together* to air next year. With a bleak landscape for sitcoms leaving young viewers channel-surfing for comedic relief, more adult cartoons are airing in prime time than ever in the history of television. And with more A-list advertisers tuning in, more networks—including MTV, Spike and Logo—are injecting animated shows for adults into their schedules.

Cast of Drawn Together

Chalk up the latest cartoon craze to Cartoon Network's Adult Swim, an 11 p.m.-2 a.m. block of original and acquired shows that regularly beats out some of its late-night broadcast competition in ratings, scoring 137% more 18- to 34-year-old viewers and expanding from two to six nights a week since it debuted in 2001.



COVER STORY

The programs aren't all lewd; some are just plain wacky. One of the most popular original series, *Aqua Teen Hunger Force*, centers on a milkshake, some french fries and a meatball that form a group of detectives bunking together in a house in New Jersey and thwarting villains dispatched by mad scientist Dr. Weird.

he block's ad revenue had grown 200% in the past year, picking up 50 new advertisers in the past 18 months alone. The network is adding new shows to the block like *Tom Goes to the Mayor*, which strings together still photos of real actors such as Jack Black to tell the story of small-town bureaucracy. It premiered Nov. 14.

Ever since *The Simpsons* debuted 16 seasons ago, networks have tried to replicate the enormous success of the Fox moneymaker, which this year earned Dan Castellaneta—the voice of Homer—an Emmy for Outstanding Voiceover Performance. More than 6.5 million DVDs of the show have sold, grossing \$50 million in sales for Fox for each season on DVD, estimates a source close to the show. Each new episode brings in \$2 million in profits on its initial airing. Meanwhile, U.S. T-shirt sales alone took in about \$20 million last year.

Another Fox show, *King of the Hill*, which debuted in 1997, about a beer-guzzling but moralistic redneck propane salesman, has come the closest in longevity.

Fox initially canceled *Family Guy*, a show about the misadventures of a dysfunctional six-member family, after three seasons in 2002. But when viewers gobbled up 1 million \$40 copies of the show's DVD in its first six months on the market, programming executives suddenly perked up and paid attention. The show further surprised cable executives when it scored big in reruns on Cartoon Network. Fox quickly reversed course and reordered the show for a fourth season, to begin airing in May 2005.

While *The Simpsons* showed U.S. audiences what was possible with adult cartoons, "it has definitely been

succeeds is the writing," says *Simpsons* executive producer Al Jean, who has been with the show since its inception 15 years ago, when it began as 30-second bits on *The Tracy Ullman Show*. "The shows that have worked have had staffs that really take the time to make the lines funny and evoke emotion."

Cable is an ideal home for such fare since the medium can push the decency limits—a big appeal for young men—whereas the broadcast networks can be punished with indecency fines. For that reason, most broadcast adult animation keeps to the traditional sitcom convention of centering on a dysfunctional family while the cable toons veer off into realms of absurdity.

In an episode of *Harvey Birdman*, for example, the lawyer is hired to defend Fred Flintstone, who has become a mafia godfather in Bedrock. Later. Harvey wakes to find the severed head of Quickdraw McGraw in his bed—a take on a memorable scene from *The Godfather* and a clever pop-culture spoof. In Comedy Central's Shorties Watchin' Shorties, a pair of pottymouthed cartoon infants watch actual standup routines that have been animated.

etting young men to laugh isn't easy. Male network Spike TV, for example, struck out with its own adult animation block, The Strip, in June 2003. The shows, including *Stripperella*, about a crime-fighting stripper, and Kelsey Grammar's *Gary the Rat*, about a lawyerrat in Manhattan, performed poorly. *Gary* quickly dropped to just 300,000 viewers after premiering to 1 million, and Spike dropped the block from its schedule in October 2003.

Insiders say it was because the shows lacked appealing characters and were hurriedly scraped together to get on the air for the network's launch. Critics say the shows were poorly produced and ill-conceived.

NBC's current foray into the medium, *Father of the Pride*, is struggling to stay alive. Despite its lavish \$2 million-an-episode price tag, the network recently

money on animated shows before, are warming up to the genre. Although Adult Swim had a hard time drawing advertisers at first, now the block boasts an upfront of its own and has increased Cartoon Network's overall revenue as much as 25% within the year by snagging advertisers in key categories, such as automotive and telecommunications. Clients include Red Bull energy drink, DaimlerChrysler and Chili's restaurant chain.

"Advertisers will pay a premium for hard-to-reach targets," says Horizon Media's Brad Adgate. "If you're going after young men, you

have to bite the bullet a little bit with content and be more risqué."

o one knows that better than Drawn Together's Silverstein and Jeser, a pair of wired Jersey boys who grew up on a steady TV-toon diet of The Simpsons, Ren and Stimpy and Family Guy and started TV careers straight after college, cataloging shows in Comedy Central's library. They wrote for several failed broadcast programs before Drawn Together.

"When we sit in the writers' room and we're going over jokes, we let whatever gets pitched make it into the shows," says Jeser, who concedes that neither is an especially good artist. "People in the networks follow bizarre research studies [about what people watch], and usually the funniest thing in the room is the first thing to get cut. We don't pander to an audience."

Comedy Central, which has put animated shows in nearly one-third of its programming schedule, bought into the concept and placed it in a spot to shine: Wednesday night at 10:30 p.m., immediately following *South Park*. Comedy Senior Vice President of Original Programming Lauren Corrao was looking for

> "the kind of show people came in to work the next day and talked about," she says.

> Now the network has more animation in the works, including a show about circus characters. Cartoon Network is

considering expanding the Adult Swim block to seven nights a week. The network will debut *Robot Chicken*, a pop-culture satire by actor Seth Green, the first week in February. More projects are coming, and the network may expand Adult Swim by another day.

"We're not really grounded in any kind of reality so you don't know what's going to come up next," says Keith Crofford, vice president of production for Cartoon Network. "If you can think it, you can make it happen. Animation's all about the absurd." ■

e genre? "We're dorks that like to laugh at cartoons farting and reated the show with high school buddy Matt Silverstein, 32.

an up-and-down process as far as what the networks are buying," says Seth MacFarlane, the 31-year-old creator of *Family Guy*. MacFarlane, like many of the viewers he seeks for his show, grew up watching *The Simpsons* in high school and college. His latest effort will premiere on Fox after the Super Bowl: *American Dad*, a political satire about a six-person family whose father is a terrorist-fearing CIA agent.

While there's no formula for a success, three elements are required to score a sustainable hit adult cartoon: likeable characters, simple graphics and, above all, good writing.

"By far the biggest reason any adult animation show

shelved the show for November sweeps because it hasn't struck a chord with viewers. One reason: The show uses elaborate CGI (computer-generated) animation, a medium best-known for family-style movies, such as *Shrek* and *Finding Nemo*.

"Those images say 'broad appeal' and 'innocuous,' and it's tough to break people of those first impressions," MacFarlane says. "Hit adult animated shows are really basic, simple, underground doodlish-looking designs, and what that says to the adult audience is, 'Oh, ok. This is not a kid cartoon. It's something more subversive.""

Advertisers, many of which have never spent

NOVEMBER 15, 2004

BROADCASTING&CABLE

A New Game Plan Networks vie for remaining NFL slots By Allison Romano

ere is a fantasy-football challenge: Try to predict which TV networks will grab the three remaining pieces of the National Football League's television package. Last week, the league locked up its Sunday-afternoon deals with Fox, CBS and DirecTV. Now it's peddling its Sundayand Monday-night games and a new eight-game mini-package for Thursday or Saturday nights. While incumbents ABC Sports and ESPN are the front-runners, NBC and its USA Network cable channel, Turner Sports, Comcast Cable, FX, and the NFL's own fledgling cable network, the NFL Network, are pitching.

Football's huge ratings and hard-to-reach male viewers make it an irresistible buy. Fox and CBS committed to a new six-year, \$8 billion pact, about a 25% increase over the previous eight-year deal. The agreement gives Fox and CBS two Super Bowls each. One major concession: They give up four games each to a new lateseason package the NFL plans to sell to another network.

DBS provider DirecTV



Ok, that was a lame joke. But I do get teased about my age at work. Still, they know I'm serious about my career. I can already speak the acronyms with the best of them— VOD, HDTV, VoIP, WiFi. But I can't do it all alone. Through my WICT chapter, I've built up my own communications resource with others in my city. I've already published my first business journal article last month. And I'm a WICT member.



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extended its exclusive Sunday Ticket out-of-market package in a three-year, \$3.5 billion pact that increases payments from \$400 million to \$700 million annually from 2006 through 2010—an aggressive move by its parent News Corp.

Now all eyes are on Disney. ABC Sports and ESPN President George Bodenheimer says the two sides are actively negotiating. "Our intention remains to renew," he says.

Monday Night Football grabs big Nielsens but bleeds red ink. ABC pays \$550 million a year now and loses an estimated \$150 million to \$250 million yearly on the prime time play. Fox admits it loses money on football; CBS says it makes some profit. ESPN turns a profit, thanks to subscriber fees from cable operators.

To keep bidders happy, the NFL is trying to sweeten the offering. ABC has lamented about lame late-season games, so the league may tweak the schedule.

But not everyone thinks Monday Night Football is the big play. "It is not indispensable to the success of the network," says David Barrett, CEO of Hearst-Argyle, which owns 12 ABC stations. He says ABC should not make decisions that don't work financially.

Lately, NBC has shown renewed interest in the NFL. Another scenario: NBC and USA could take *Sunday Night Football* and ESPN buys the eight-game package. (Insiders say ESPN's carriage deals call for NFL games, but do not specify how many.)

Then there are the secondtier contenders. The NFL Network could be "the Trojan Horse," notes one network exec. Putting eight live games on its cable channel would help distribution. FX might make a play, since pro football meshes with its NASCAR races and edgy originals. And don't count Comcast out, which is beefing up its sports interests.

One major player already sidelined is the cable industry. Cable executives gripe that they were shut out. If they'd had a shot, the economics might have been too rich anyway.

"You'd have to weigh how many customers we could gain by spending \$700 million a year," says Time Warner Cable distribution chief Fred Dressler. "I don't know what Wall Street would say."

World Radio History



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CLASS OF 2004

Honor Roll Grows at Glittery B&C Gala

Ten inductees, plus SportsCenter, hailed at 14th annual bash



Inside Edition and MSNBC show host Deborah Norville, also a Broadcasters' Foundation director, was one of the evening's hosts.

verybody who's anybody was there. Indeed, more than 500 media execs and guests poured into New York's posh Waldorf-Astoria ballroom on Nov. 8 for the 14th Annual Broadcasting & Cable Hall of Fame dinner to pay tribute to 10 media superstars and one super program. It was a record crowd.

The hall added these names to its impressive roster of media greats, bringing the total to 245 individuals:

William Baker, president/CEO of Educational Broadcasting Corp. which operates public TV's powerhouse WNET; George Bodenheimer, president of ESPN/ABC Sports; Stephen Burke, COO of Comcast Corp.; Catherine Hughes, founder and chairperson of Radio One; Mario "Don Francisco" Kreutzberger, the host of Univision's Sàbado Gigante; Jerry Lee, president of WBEB-FM, Philadelphia, an FM pioneer; Judith McHale, president/CEO of Discovery Communications; Leslie Moonves, co-president and co-COO of Viacom; Dick Robertson, president of Warner Bros. Domestic Television Distribution, the giant syndicator; Jeff Smulyan, chairman of Emmis Communications, which operates 27 radio and 16 TV stations; and ESPN's SportsCenter, the ubiquitous sports show that, in 25 years, has changed the quality and tone of sports coverage by adding intelligence, depth and lots of wit.

Two wonderful media-related charities, The Broadcasters' Foundation and Cable Positive, received a share of the evening proceeds.

The date coincided with the debut of a revamped design for B&C, now in its 73rd year. "It's been a privilege to chronicle this industry as it as evolved from cathedral radios to 50-inch HDTVs," B&C Editor in Chief J. Max Robins told the crowd. The magazine's new logo, Robins noted, "emphasizes how closely broadcasting and cable are tied together."

For one night last week, they celebrated together, too.



Radio One founder Catherine Hughes, with son Alfred C. Liggins, its president.



New York public TV legend William Baker credits his success to the hundreds of employees and peers who lent their talent.



"Don Francisco," Hall of Famer Mario Kreutzberger.



Former New York Gov. Mario Cuomo (left) chats with **Broadcasters' Foundation President Gordon Hastings.**



Mario Cuomo (left), a show host, poses with honoree Jeff Smulyan (center), chairman of Emmis Communications, and Chuck Bolkcom, group publisher, Reed Television Group.



Comcast honoree Stephen Burke (left) shares a moment with the cable giant's co-founder Ralph Roberts.



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Jerry Lee, president of WBEB-FM, Philadelphia, said proudly, "Radio has been my life."



Discovery's Judith McHale halled her boss, John Hendricks, and marveled at the "entrepreneurial spirit of cable."



The class of 2004: (from left, back row) *B&C* Editor in Chief J. Max Robins; honorees Mario Kreutzberger, Leslie Mooves, Jerry Lee, Stephen Burke, George Bodenheimer and John Walsh, and Reed Group Publisher Chuck Bolkcom. Seated in the first row: Jeff Smulyan, William Baker, Catherine Hughes and Dick Robertson. (Missing is Judith McHale.)





HOTOS BY WENDYESPN/ABC Sports President George Bodenheimer (left) savorsMOGER-BROSSthe night with SportsCenter executive producer John Waish.



Bac's 14th Annual Hall of Fame dinner at the Waldorf-Astoria.



Cable Positive's Steve Villano (left) beams as super-agent Richard Leibner (center) makes a point to NBA Commissioner David Stern.



plaudits add to a great start to CBS' fail

season.

Reed TV Group EVP Charlle Koones (left) greets Warner Bros. domestic syndication chief and B&C honoree Dick Robertson, and his wife, Marianne.



Fox Eats NBC's Young

The O.C. opens Thursdays for network **By Jim Finkle**

t's still early days for Fox's fall schedule, but the network is saying its decision to move The O.C. to Thursday appears to be paying off. Whether Arrested Development's ratings catch up with its critical praise and five Emmys is a bigger concern.

Fox put its marketing machine behind its teen soap, The O.C., which it shifted from Wednesday to Thursday night. It won't say how much it spent hyping the show, but it was more than any another program on the fall schedule. (The ad blitz put eye-candy cast members on billboards nationwide.)

Survivor and NBC's Thursday Must-See lineup have traditionally eaten young competitors. So far, The O.C. is still alive and surfing. In its first two weeks, it had a preliminary average 3.7 rating/9.5 share in 18-49s. Its debut rating, 3.8, was almost double what Fox has averaged in that slot over the past five years. In 18-34s, its average rating is 5.2.

The O.C. seems to be taking younger viewers away from NBC. Joey's take among 18-34s has averaged 4.4 in its two bouts with The O.C. That's down from a first-run average rating of 5.6. Will & Grace are also losing young viewers. Its post-O.C. rating is 4.8, compared with a five-show 5.8.

"This is very encouraging," says Preston Beckman,

Fox's executive vice president of strategic program planning. "We have our foot in the door on a very important night." (The network is also hoping CBS' audience will shrink after Survivor wraps up Dec. 12.)

Overall, Fox placed last with 18-49s among the Big Four in the first seven days of sweeps, as of Nov. 10. CBS was first with 4.7 rating/12 share. NBC and ABC were tied at 4.1/11, and Fox came in at 2.9/8

UPN and The WB were tied at 1.6/4. Fox's ratings could improve over the next few weeks as viewers become accustomed to its fall schedule, which started late due to the World Series.



In its first two episodes, The O.C.'s audience averaged 8.3 million, compared with 9.7 million for its freshman season.

rrested Development's loyal fans say the show's sophomore debut was solid, but its ratings may have disappointed the network. It came in at 3.2/7 among 18-49s. That's stronger than last season's average of 2.7/6. But Fox expected the second episode to draw a bigger audience, thanks to a lead-in from the season debut of The Simpsons.

Also, the network says Arrested's debut may have been hurt by a football delay that pushed the show back 40 minutes on the East Coast. That put it up against ABC hit Desperate Housewives. Arrested is getting more room to develop an audience than the typical comedy, partly because Fox execs are counted among its fan base. "We love the show," says Beckman. "Creatively, we have no issues with it."

But the network is vulnerable when it comes to reality. Sixty percent of its shows are unscripted, and several had lackluster debuts. The two-hour launch of Richard Branson's The Rebel Billionaire rang up a 2.3 rating/6 share among 18-49s. My Big Fat Obnoxious Boss earned a 2.1/5. But the Mary Poppins takeoff Nanny 911 is flying, enjoying a 4.0/9 over the past two weeks.

Fox wants to see more numbers on all of its shows before making changes, especially with the struggling Boss, which is pitted against the juggernaut Housewives. "You can always make a bad situation worse," Beckman explains. "You don't want to start churning shows through a time period."



World Radio History



TECHNOLOGY

The Master Builders

New digs make two San Francisco stations state-of-the-art By Ken Kerschbaumer



KNTV prides itself on 21st-century top-of-the-line equipment.

hen KNTV moved to the Silicon Valley, it decided its new home should reflect its location:

one of the nation's premiere high-tech corridors. The area's corporate parks boast leading digital drivers, from Apple to Cisco. Now KNTV San Jose/San Francisco/ Oakland's facility is as impressive as its surroundings.

"The viewers here are tech-savvy, early adopters who have really good TV sets," says Jim Monroe, KNTV vice president, creative services and programming. "Our picture is softer and fuzzier because of our old facility. But beginning Nov. 18, when we open our new facility, it'll be sharper."

The slick look is thanks to new equipment housed in the new 82,000square-foot facility. KNTV, NBC's San Francisco affiliate, is moving, with sister station KSTS San Jose, a Telemundo station, into a state-of-the-art facility.

The two will work side by side in a digital news environment equipped with Grass Valley Group NewsEdit nonlinear editing systems that pull news content off Grass Valley Profile XP PVS1100 video servers capable of storing 300 hours of video.

"Our training on those systems is on-going," says Monroe. "In the end, we'll have a more flexible and faster newsgathering operation."

KNTV began looking for a new home after NBC acquired it in May 2002. Monroe says the station's existing home on the west side of downtown San Jose wasn't up to standard for a top-market O&O station.

"In the end, we will have a more flexible and faster newsgathering operation." JIM MONROE, KNTV

"Before the NBC acquisition, we served the Salinas/Monterey market. But when we moved to the San Francisco market, we became bigger overnight," he says.

The move meant adding newscasts and staff, and soon, both stations answered the demand for expansion and picture quality It became apparent to management that the 1950s facility would not house 21st century concerns.

The new building, located four miles

BROADCASTING&CABLE

Woi

north of the old one, was purchased last December. The goal was to get the station staff into a facility with double the combined space that KNTV and KSTS had occupied. Along with the digital editing gear came new digital master-control switchers. Two Sony 8000 switchers will be used—one in each station's control room. And two studios will be used for nightly newscasts, with Sony BVP-900 studio cameras outfitted with Canon HD lenses capturing the action.

hile the cameras aren't highdef, the lenses are—which is just one way the stations www.wnewscasts.

"We also had the set designed to be able to fit 16:9 TV screens," says Monroe, "and it's made of materials designed to withstand the scrutiny of HD cameras." The studio will also be outfitted with 16:9 monitors.

The changes extend beyond the facility's four walls.

For openers, new fiber connectivity will make it easier for the station to send video around the plant as files. But that connectivity also reaches 50 miles north to the station's San Francisco and Oakland bureaus.

"We're calling it the virtual singular newsroom because the station and bureaus might as well be sitting next to each other," says Monroe. "They can move content back and forth instantly over the DS3 line with 45 Mbps of bandwidth."

The two stations' news departments will operate side by side. "People in the newsroom will be gathered by function, not language," he explains. "There's a workflow economy to having a producer sit with producers."

He believes the station is lucky to be rebuilding its plant today, since the digital technologies have matured both

in standards and capabilities. That allows them to design a building able to accommodate the demands of a major U.S. media-company outlet.

"We were able to build a mailroom with X-ray equipment and an air-handling system that is isolated from the rest of the building," he explains. "If any threats are airborne, it's contained at the source."

For now, Monroe and the station's employees will focus on settling into a new home over the next month, reveling in what he is happy to call "a livable work environment."

NOVEMBER 15, 2004 D History

TECH Q&A

Telco Challenge

Video services get hotter

Telco TV is a growing market segment: Telcos like Verizon claim they'll attract hundreds of thousands of video-services subscribers by the end of 2006—and it's more than an idle threat. Verizon, which begins test-marketing next year, already has ESPN, CNN, Fox and HBO in its lineup. But are the telcos overreaching? Steve McKay, CEO of Entone Technologies, a supplier of home-networking and on-demand technologies, talks with *B&C*'s Ken Kerschbaumer about what lies ahead.

What will a video-services rollout cost?

It depends on whether you're talking to an operator thinking about offering video services vs. one already offering them. For the former, they'll have a number they need to meet on a per-household basis. The average household will have three TV sets that will need three boxes at \$150 each. You also need a DSL or ADSL modem if it's over a copper phone line; another \$75. Plus, a big spool of Ethernet cable to wire the home. So it's about \$600 per home. It's still too high for a telco.

What does the cost have to drop to?

Certainly below \$400. But the big issue is that you require one set-top box per TV. Those costs will go up even more for a five-TV household.

Is that where your product fits in?

Yes. Telcos can use our Hydra gateway to serve multiple TVs, and it costs less than \$400. It's about the size of a DVD player. But it also brings the installation cost down because it uses the home's existing coaxial cable to deliver signals. Then, you just plug the TV into the outlet.

Why is that important?

If the telcos are going to succeed, they need service parity with cable operators. But when their service person spends all day nailing up new wiring, it's an inferior offering to cable. That means one installation a day, and that's a huge issue.

Is it a matter of survival for the telcos?

The triple play is a matter of survival for everybody. It used to be cable having the franchise for video, telcos having the franchise for voice, and the two fighting it out for data. But now someone is going to own the customer relationship for multiple services.

SPECIAL REPORT Content Management

Just the MAM Facts

Media-Asset Management links station functions together, but it's a hard sell

By Ken Kerschbaumer

t wasn't too long ago that keeping track of content involved a videotape label and a Magic Marker. But now digital technologies, which move content around in
video files instead of on tape, have taken

video tracking well beyond the Post-It note.

For content owners, that requires "media-asset management" (MAM), a multimillion-dollar proposition for stations and cable and broadcast networks. To date, however, most organizations have been slow to embrace MAM because it's still an illdefined technology.

MAM means different things in different parts of a media organization. Take the typical news department, for example. For the production side of the house, content management begins before the news is even gathered: What crew and reporter are shooting the story? Where and when is the story taking place? What is the deadline? All that information is collected into a database that will eventually be married with the incoming video to make it easier for the reporter and editor to find the video footage.

The sales and traffic departments also rely heavily on basic content management. For instance, syndicated programs and commercials include metadata tags to identify the content, let users know when it should run, how many times they can use it, and with what company the rights agreement was made.

Beyond those limited tasks, though, MAM inspires little interest. The industry wants to change that.

maller operations usually decide it's too expensive. "Individual stations are not pursuing MAM," says Sarah Foss, head of media-asset management for Harris Broadcast. They think it's a spending sinkhole.

But she sees it gaining traction with station groups. "We've seen a lot of them talking about content management," she says. Terrestrial networking technologies are increasingly used among sister stations, providing the backbone for easy file sharing. "They can share a program like *Oprah* without all of them having to bring it in via satellite," Foss says, "and they can also collaborate more easily across departments. MAM is really the glue and the middleware between desktop operations and the IT department."

One reason for embracing MAM is to make content retrieval easier. Typically, that's done by tying closedcaptioning or script information to the video so that a user can enter text into search fields and pull up a low-resolution proxy video or stills of clips.

Historically, however, such technologies have been an expensive non-starter. In the late 1990s, a number of companies entered the MAM market with products that used face- and voice-recognition technologies to facilitate content cataloging. But the systems cost hundreds of thousands of dollars and, more important, yielded little return on investment.

hat history is one reason Harris now offers a MAM starter pack, at a relatively low price point—about \$60,000. "It allows broadcasters to do some rudimentary low-resolution proxy generation and browse an archive," says Foss. The starter pack allows an organization facility-wide access to content. The company can scale up from there, adding users, features and enhancements.

Generally, MAM systems can range from \$120,000 to the high six figures. "It depends on how big and all-inclusive you want the system to be," she says.

Continued on page 26



"[Media-asset management] is really the glue and the middleware between desktop operations and the IT department." SARAH FOSS, HARRIS

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Raoul Prideaux, Southern Cross Broadcasting Director of Engineering and Technology

"With the rollout of digital television in Australia, we were faced with either rebuilding our 4 regional television stations scattered across eastern Australia or completely rethinking our workflow and centralize. We knew centralizing could save significant capital and operating

costs. And after considering all major automation vendors, it became clear that Encoda offered us the features and rock-solid performance we needed for our style of regional affiliate operation. Better still, they provided the flexibility to configure multiple synchronous schedules on one screen. The D-Series automation solution has not only performed to our expectations, but so too has the after-sale support and training." Mission accomplished.



Just the MAM Facts

Continued from page 24

Those big price tags typically scare off broadcasters. So Virage, one of the leading asset-management providers, has begun to offer affordable alternatives.

irage hit the market nearly 10 years ago with its Video Logger system, which draws on audio tracks, time-code information and keyframe analysis to demark scene changes. It also takes information included in lower-third graphics that might identify a subject.

Virage also now incorporates speech-to-text technology from its parent company Autonomy to make its metadata creation even more complete.

But probably most important, it's much less expensive than it was even two years ago. Then, a Video Logger system cost \$30,000. Today, the price is \$15,000. The VS Archive server, which stores the content, is priced at \$150,000.

"We can now scale to the size of the market," says Hal Feldman, director of sales engineering for Virage.

"A small station with a couple of hours of raw material a day can have one, two or three Video Loggers while a large-market station can scale beyond that."

Not only is the Video Logger cheaper than it used to be, it's also better, Feldman says. The use of Autonomy's Softsound speech-to-text technology (which automatically creates a script from the audio on a tape) is available for 12 languages. "Within that product is the ability to home in on a particular vernacular, like medical terms that may not be found in a standard dictionary." he says. "That helps give highly accurate results."

Improvements have also been made on the search side of the system. Video Logger can now provide what is called conceptual matching. In essence, it works like a smarter Google. For example, in the past, someone who



wanted to find a story about a lost golden retriever that might be in a shelter might type in the words "lost dog" in the search fields. But if those words weren't used in the story, a match wouldn't be made. The new system, however, understands that a golden retriever is another way of saying dog and shelter is where lost dogs are kept.

Producers are finding a MAM system very useful. In the old days, they would have had to call the librarian and try to find a story by saying something like "Can you find a comment Bush made about Kerry? I think it was in October and it might have been on ABC News, but I know it was on the White House lawn."

"Now," says Foss, "the librarian can do a search and get the content immediately out to the traffic system."

That ability to track NBC video, says Horner, has

provided work efficiencies and the ability to offer a

ecause

explains. "While we've

done surveys with our

clients, we could never

nel

NewsChan-

The Invisible Content Tracker At NBC NewsChannel, unseen "watermarks" help determine what info it provides to affiliates

he home-video business has been using "watermarking" for years to nab video pirates, but TV content providers are now using the technology proactively, to keep tabs on end-users.

Studios put watermarks-the video equivalent of the hidden mark in paper documents---to help verify authenticity, so that they can prevent bootlegging of Hollywood hits. But videowatermarking also gives content providers in-depth feedback on where their product is being legitimately used.

NBC NewsChannel, the network's news-feed service, among other content providers, is using Teletrax's video-watermarking technology to track how clips and stories it sends out are used by clients.

"It gives us an accurate picture of when our material is used, and we can tell how it is used," says NBC NewsChannel President Bob Horner. "If we send out a full reporter package with narration that was 1:45 seconds long, we can tell whether they used the entire report, just the sound bite,

or took 15 seconds of video that an anchor voiced over."

The electronic watermark is embedded in the content at NBC NewsChannel headquarters in Charlotte, N.C., prior to transmission via satellite. "Listening posts" placed in 110 markets by Teletrax can tell when content with the watermark is played to air. A report including such information as when a clip aired, what parts of it aired, and what station aired it is sent back from a listening point via the Internet to a central server at NBC NewsChannel. Another news-clip provider, Reuters, also uses Teletrax.

ABC uses Teletrax to monitor the use of on-air promos. Buena Vista, a unit of The Walt Disney Co., uses it to

track syndicated content. "They can instantly gain important insight," says Larry Muskowitz, president of CEO of Medialink Worldwide, parent of New Yorkbased Teletrax. "In something like advertising, it could have a profound impact because advertising could be approached in a much more methodical way.'

Other companies can create audio watermarks, but a clip that doesn't have any audio-such as a news clip of a storm-can't be tracked. Teletrax solves that problem with an encoder placed in the play-to-air chain, spreading digital artifacts throughout a portion of each video frame: on a person's eyebrow, on an edge of a car, or on a coffee table.

It sounds complicated, but "it's child-like simple," says Muskowitz: Simply pass the content through the encoder and sit back and wait.

The watermark is virtually indestructible, according to Teletrax Chairman Graeme McWhirter.

he only way it could be broken would be to render the video unusable. "It's basically a piece of secret code that can tell what the video is, when it's aired and what channel it aired on," he says. When usage information is sent back to the server, it is matched to a secret code in the database.

NOVEMBER 15, 2004

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BROADCASTING&CABLE 26

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"We can tell whether [clients] used the entire report, just the sound bite, or took 15 seconds of video that an anchor voiced over." BOB HORNER, NBC NEWSCHANNEL

more-targeted service. NBC provides just video feeds, "we obviously don't have the benefit of Nielsen ratings to guide us," he

truly get data that is precise enough to make certain [editorial] decisions."

Watermarks could be used to see whether there are any unauthorized distributors of NBC NewsChannel content, but Teletrax charges per market monitored, and NBC doesn't check to see who might be ripping it off. "I just ask them to monitor NBC stations," says Horner. "We just want to know how we can better shape our service to make our affiliates happy."

The technology has a return on investment even if the cost is a "noticeable item" on the NBC NewsChannel budget. "So far, I feel it's money well spent," says Horner. "It's the active ingredient in my budget that lets me improve my content and, in some cases, control costs. If you just look at the dollars, it's paying for itself."

It's also a marketing tool. Horner says he can sit down with the affiliate board and demonstrate minute to minute how important the NBC NewsChannel service is to affiliates. "It takes a lot of the guesswork out of it for the affiliate body and allows me to tell them what direction we should be heading in. I don't think you can put a dollar value on that, but there is value to having something, finally, that allows you to have an objective conversation with your client base.'

Through the use of watermarks, NBC NewsChannel learned when to release certain kinds of stories to get the best use, when to pull back and not overdo the number of story packages a single event might have, and which kind of stories need to be packaged with a reporter and which can get by with a voiceover or sound bite.

"Ultimately," he says, "that gives us a chance to turn that efficiency into savings and shift our resources."-K.K.





"Water" carriers: Graeme McWhirter (left),

of Teletrax, and Larry Muskowitz, of Teletrax

parent Medialink Worldwide



PEOPLE

Richer Drives Digital Revolution

ATSC chief looks for one DTV standard By Ken Kerschbaumer

t age 14, Mark Richer helped his father assemble a complicated Heathkit color TV in their Long Island, N.Y., home. His dad may have panicked at the elaborate high-tech jigsaw puzzle, but the son was unfazed, laying the first brick in Richer's engi-

neering career. Today, as president of the nonprofit Advanced Television Systems Committee (ATSC), Richer is busy setting digital-TV standards, a critical piece of the broadcast industry's migration to digital transmission.

"I'd always follow my father around the house, learning how to fix things," Richer remembers. "I would take a nail and wire to make electronic magnets so I could pick up paper clips." Yet by the time he headed to the Rochester Institute of Technology, his focus was photography. While there, he took computer classes and started working at the campus television studio, which was a member of the National Technical Institute for the Deaf.

After a brief stint at WROC Rochester, he moved to Washington, D.C., where he worked for Byron Motion Pictures. But his work as a PBS laboratory technician proved career-defining: the development of a closed-captioning system. "We were working on everything from the encoder on the broadcast side to the caption-creation equipment and consumer decoders built around a Texas Instruments chip and Sanyo TV sets," he recalls. "That was a great experience."

hy? It gave Richer a chance to work with some of broadcasting's engineering legends, like ABC's Jules Barnathan, who helped the commercial networks deploy closed-captioning. And it was those relationships that led to his embracing the biggest challenge of his career: developing the ATSC standard.

"When I was asked by [FCC Advisory Committee Chairman on Advanced Television Service] Dick Wiley and others to get involved, I had no idea what I was getting into," Richer says. "I couldn't possibly have conceived what this would become."

It was 1996, and Richer headed up testing of the various ATSC proponents. Monthly meetings would involve upward of 50 people representing manufacturers jockeying for position in the labs. "They all wanted to do tests that would give them a better position and hurt the other systems," he recalls. "There was a lot of debating, and it was quite something."

It was the inability of the tests to define a clear winner that led Richer to the conclusion that another round of study was needed. As a result, Wiley made it clear to the proponents that the only way to achieve victory was for all



MARK S. RICHER President, Advanced Television Systems Committee

B. May 15, 1955, New York

EDUCATION

BS, audio-visual communications, Rochester Institute of Technology

EMPLOYMENT

National Technical Institute for the Deaf, TV engineering and studio manager, 1975-78; WROC-TV Rochester, N.Y., broadcast engineer, 1978; Byron Motion Pictures, video engineer, 1979; PBS: engineering laboratory technician, 1979-82; engineering laboratory supervisor, 1982-83; manager, engineering development, 1983-85; director of engineering, 1985-86; director, engineering and computer services, 1986-1992; VP, engineering and computer services, 1992-96; ATSC, executive director, 1996-97; Thomcast, VP/GM, CDS, 1997-2000;

current position since 2000

PERSONAL Married; two children concerned to pool their technologies and form the ATSC grand alliance.

Given competing interests, the decision could have proven disastrous; instead, a comprehensive DTV standard was born, giving the industry broadcasters the flexibility to move forward easily.

"Once we began documenting the core standard, it became clear there were other elements that needed to be put in place," says Richer. One of his regrets is that the industry spent so much time arguing over things like interlace versus progressive scanning and not enough time discussing the total digital universe. But thanks to his leadership, they are now.

icher points to two current ATSC initiatives that define the importance of its work. One is the Advanced Common Application Protocol, a standard that will help broadcasters deliver interactive services. The other is the Program Metadata Communications Protocol, a system that will provide makers of automation, traffic and other gear with a common interface for metadata sharing.

"Work like this requires some level of a vision," he says. "It's important to give people confidence that they'll be able to work through the inevitable technical problems."

Such vision was demanded in 2000, when broadcasters began to question whether the ATSC digital-television standard was sufficient to meet future needs. Concerns that DTV signals weren't robust enough led to consideration of a new transport method. Richer, after leaving the ATSC in 1998 to work at Comark, returned to help define new standards.

"All the broadcasters were taking a

"We went through a lot of touchy issues, but the task force resulted in industry consensus."

MARK RICHER, ATSC

serious look at [COFDM, a modulation standard that differs from the 8VSB standard used by the ATSC]. My belief was that, if there were any outstanding issues, we would bring the debate into the ATSC and form a task force," he says. "We went through a lot of touchy issues, but the task force resulted in industry consensus."

More important, armed with better vision and confidence, ATSC can move ahead with the DTV conversion. ■

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<u>o History</u>

FATES & FORTUNES

BROADCAST TV

Named local sales manager at KIRO Seattle effective Nov. 22: HOLLY GRAMBIHLER, business development manager; GREG OBATA, director, sales, KPDX/KPTV Portland, Ore.

SARA WEAVER, national television sales, KGO San Francisco, to national sales manager, KPIX San Francisco.

LORI CONRAD, director, marketing and special events, KRLD Dallas, named director, communications, KTVT Fort Worth, Texas, KTXA Arlington, Texas, KEYE Austin, Texas, and KAUT Oklahoma City, Okla.

CURTIS MILES, director, creative services and production, WVEC Hampton, Va., joins WTVD Durham, N.C., as director, creative services.

CABLE TV

At Comcast Cable: **BETH BACHA**, VP, public relations/executive VP, The Brownstein Group, Philadelphia, appointed VP, communications, Eastern division, Philadelphia; JUNE WALZ, director, accounting, Southern division, Atlanta, named senior director, business operations, Mid-South region, Atlanta.



Beth Batcha Comcast Cable

PROGRAMMING

AMY FRIEDMAN, VP/creative director, Noggin/The N, New York, named senior VP, development/creative director, Nickelodeon Digital Television, New York.

TOM ZAPPALA, VP, program acquisitions and scheduling, ABC Family Channel, Burbank, Calif., promoted to senior VP.

At Walt Disney Television Animation, Burbank, Calif.: LISA SALAMONE SMITH, VP, production, promoted to senior VP; MEREDITH

Continued on page 28



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METZ, senior VP, creative affairs, Klasky Csupo Entertainment, Los Angeles, named



Don Halcombe TLC senior VP, creative affairs. BRENDAN FITZGERALD, VP, international production, Sony Pictures Television International, Culver City, Calif., promoted to senior VP, international production, Miami. CHRIS SCHEMBRI, senior

partner and communications director, J. Walter Thompson, Detroit, named VP, media, Discovery Networks U.S., Silver Spring, Md.

LOUIS GUMP, director of mobile products and services, The Weather Channel Interactive, Atlanta, promoted to VP, mobile.

At Hallmark Channel: JENN THOMPSON, director, advertising sales marketing, Scripps Networks, New York, joins as VP, advertising sales marketing, New York; DORIAN SMILEY, senior manager, new media, Studio City, Calif., promoted to director.



Neredith Metz Walt Disney TV Animation

DIANA DE VRIES,

executive producer, Proscenium Pictures, Los Angeles, joins ABC, Los Angeles, as director, production, on-air promotions, special projects. DON HALCOMBE, manager,



DANIELS DELIVERS RESULTS.

At Daniels & Associates, we create value for our broadcast clients with our in-depth industry knowledge and extensive relationships. We assisted Las Vegas TV Partners, LLC, a company owned by Catalyst Investors and Greenspun Broadcasting, in their acquisition of Las Vegas UPN affiliate, KTUD-TV. Steve Carlston has been named to lead Las Vegas TV Partners as CEO.

To begin a confidential discussion of your company's needs, contact David Tolliver, senior vice president of our Media & Broadcast Group.

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1.800.443.8508 MEMBER NASD, SIPC

Spring, Md., promoted to director; Alice Rao, manager, communications, Animal Planet, Silver Spring, promoted to director. KEN GELMAN, director, Center

communications, TLC, Silver

Ice Program, NHL, New York, named director, affiliate marketing, WWE, Stamford, Conn.

IOURNALISM

MELINDA SPAULDING, anchor/ reporter, WGNO New Orleans, named reporter/ fill-in anchor, KRIV and **KTXH Houston**.

RADIO

DAVID H. SKALKA, VP, sales, Clear Channel Radio Sales, Boston, named regional director, sales, traffic, Clear Channel Radio Sales, Atlanta. LAURA LEE, assistant pro-

gram director/music director, WCSX Birmingham, Mich., named program director, WBZU Waunakee, Wis., effective Nov. 15.

ADVERTISING/MARKETING/PR BETSY WAGNER HOFFMAN, VP,

publicity and public relations, Fox Broadcasting Co., Los Angeles, joins Goodman Media International Inc. Los Angeles, as president.

MOLLY WYTHES, VP, marketing manager, Katz Dimensions, New York, named senior VP/managing director, marketing business development, Advertiser Team, Clear Channel, Katz Advantage, New York.

GINA TINOCO, sales manager, **Editorial Televisa** International, Miami, named senior account executive, Caballero TV & Cables Sales, Miami.

At News Broadcast Network, New York: DAN SCHWARTZBERG, senior account executive, D S Simon Productions, New York, named senior media strategist; JESSICA ROTHENBERG, junior account executive, media relations, D S Simon Productions, named staff publicist; KIMBERLY METZGER, director, public relations, Jewish Community Center, Syracuse, named staff publicist.

TECHNOLOGY

WILLIAM KEATING, general partner at Nekei LLC, Menlo Park, Calif., appointed chief executive officer, Xtend Networks, Palo Alto, Calif.

DATEBOOK

THIS WEEK

NOV. 12-13

AMERICAN WOMEN IN RADIO AND TELEVISION CELEBRITY GOLF INVITATIONAL AND GALA

Wyndham Bel Age/Braemar Country Club, Beverly Hills/ Los Angeles. Contact: 703-506-3290 or info@awrt.org

NOV. 13-14

TELEVISION NEWS CENTER REPORTER TRAINING

Ventana Productions, Washington. Contact: Herb Brubaker 301-340-6160 or hmbrubak er@televisionnewscenter.org

NOV 16-17 **REED TELEVISION GROUP**

TV ON DEMAND SUMMIT

Sheraton Society Hill, Philadelphia. Contact: Sandy Friedman 646-746-6740

NOV. 17 THE AD COUNCIL

PUBLIC SERVICE AWARD DINNER 2004 Waldorf-Astoria, New York. Contact: Dori Friedman 212-984-1942

NOV. 19

THE INTERNATIONAL RADIO & **TELEVISION SOCIETY**

NEWSMAKER BREAKFAST

New York. Contact: Marilyn L. Ellis, (212) 867-6650 ext. 306, www.irts.org

DECEMBER

DEC. 1

NATIONAL ASSOCIATION FOR MULTI-**ETHNICITY IN COMMUNICATIONS 11TH ANNUAL HOLIDAY BENEFIT GALA** Gotham Hall, New York. Contact: Angela Jackson 212-846-7608 or Susan Banks 718-960-7094

DEC. 1

FAMILY FRIENDLY PROGRAMMING FORUM

6TH ANNUAL FAMILY TELEVISION AWARDS DINNER

The Beverly Hilton, Beverly Hills, Calif. Contact: Kristen Packard, Association of National Advertisers, 212-455-8056 or kpackard@ana.net

REED TELEVISION GROUP HISPANIC SUMMIT

Marriott Marquis, New York. Contact: Sandy Friedman 646-746-6740

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DEC 6-8



EALS

1

TVs

K58GL LEWISTON, IDAHO

PRICE: \$2,500 BUYER: Vernon G. Snyder (Vernon Snyder III, owner) SELLER: Trinity Broadcasting Network (Paul F. Crouch, president) FACILITIES: Ch. 58, 3.5 kW, ant. 1051 ft. AFFILIATION: TBN

W31CJ MARQUETTE, MICH.

PRICE: \$2,500

BUYER: Vernon G. Snyder [(Vernon Snyder III, owner) SELLER: Trinity Broadcasting Network (Paul F. Crouch, president) FACILITIES: Ch. 31, 6 kW AFFILIATION: TBN

COMBOS

WMNA(AM) AND WMNA(FM) GRETNA AND WLNI(FM) LYNCHBURG (ROANOKE-LYNCHBURG), VA.

PRICE: \$4.75 million **BUYER:** Centennial Broadcasting LLC (Allen Shaw, president/ CEO); owns two other stations, WZZI(FM) and WZZU(FM) Roanoke-Lynchburg **SELLER:** Burns Media Strategies (Gary E. Burns, owner) FACILITIES: WMNA(AM): 730 kHz. 1 kW day/28 W night; WMNA(FM): 106.3 MHz, 6 kW, ant. 259 ft.; WLNI(FM): 105.9 MHz, 6 kW, ant. 266 ft. FORMAT: WMNA(AM): News/Talk: WMNA(FM): News/Talk; WLNI(FM): Talk BROKER: Frank Boyle of Frank **Boyle and Associates**

KAIR(AM) ATCHISON AND KAIR(FM) HORTON, KAN.

PRICE: \$1.55 million BUYER: Mark V Media Group Inc. (Mark A. Oppold, president); owns no other stations SELLER: KNZA Inc. (Gregory Buser, president) FACILITIES: KAIR(AM): 1470 kHz, 1 kW; KAIR(FM): 93.7 MHz, 25 kW, ant. 328 ft. FORMAT: KAIR(FM): Country; KAIR(FM): Country BROKER: Business Broker Associates and Business Investment Brokers

FMs

WWUS(FM) BIG PINE KEY AND WCNK(FM) KEY WEST, FLA.

PRICE: \$3.46 million BUYER: Vox Media Corp. (Bruce G. Danziger, president); owns 13 other stations, none in this market SELLER: Crain Broadcasting Inc. (William A. Morrow, executive vice president, operations) FACILITIES: WWUS(FM): 104.1 MHz, 100 kW, ant. 453 ft.; WCNK(FM): 98.7 MHz, 100 kW, ant. 453 ft. FORMAT: WWUS(FM): Classic Hits/'70s and '80s; WCNK(FM): Smooth Jazz

WKMX(FM) ENTERPRISE (DOTHAN), ALA.

PRICE: Undisclosed BUYER: Styles Media Group LLC (Thomas A. DiBacco, managing member); owns 13 other stations, including WQLS(AM), WJRL(FM), WTVY(FM), and WXUS(FM) Dothan SELLER: WKMX Inc. (Wallace Miller, president) FACILITIES: 106.7 MHz, 100 kW, ant. 1,070 ft. FORMAT: Hot AC/Top40

KTLZ(FM)(CP) CUERO, TEXAS

PRICE: Undisclosed BUYER: Radio Assist Ministry Inc. (Clark Parrish, president); owns one other station, not in this market SELLER: Good News Broadcasting of Texas (Israel Tellez, president) FACILITIES: 89.9 MHz, 4 kW, ant. 328 ft. FORMAT: CP—NOA BROKER: World Radio Link

KWIE(FM) SAN JACINTO (RIVERSIDE-SAN BERNARDINO), CALIF.

PRICE: Undisclosed BUYER: KWRP FM LLC (Donald G. McCoy, managing member); owns no other stations SELLER: Magic Broadcasting Inc. (Donald G. McCoy, president) FACILITIES: 96.1 MHz, 1 kW, ant 686 ft FORMAT: CHR/Rhythmic

KBVV(FM) ENID, OKLA.

PRICE: Undisclosed

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 95 other stations, none in this market SELLER: Enid Educational Broadcasting Foundation (Wesley Byrd, trustee) FACILITIES: 91.1 MHz, 410 W, ant. 312 ft. FORMAT: Religion

AMs

WITA(AM) KNOXVILLE, TENN.

PRICE: \$425,000 BUYER: RR Broadcast Group Inc. (Rex D. Palmer, president); owns no other stations SELLER: F.W. Robbert Broadcasting (Fred P. Westenberger, president) FACILITIES: 1490 kHz, 1 kW FORMAT: Religion

WVAA(AM) BURLINGTON (BURLINGTON-PLATTSBURGH), VT.

PRICE: \$400,000 BUYER: Northeast Broadcasting Co. (Steven A. Silberberg, president/clerk/director); owns 21 other stations, including WFAD(AM), WRSA(AM), WTWK(AM), WDOT(FM), WLFE(FM), WLKC(FM), WNCS(FM), WRJT(FM) and WXAL(FM) Burlington-Plattsburgh SELLER: Radio Vermont Group LLC (Kenley D. Squier, president) FACILITIES: 1390 kHz, 5 kW FORMAT: Country

WGEZ(AM) BELOIT, WIS.

PRICE: \$325,000 BUYER: Polish National Alliance (Edward Moskal, president); owns one other station, not in this market SELLER: Rego Ltd. (Betsy Trimble, president) FACILITIES: 1490 kHz, 1 kW FORMAT: Oldies BROKER: Dick Kozacko of Kozacko Media Services

INFORMATION PROVIDED BY: BIA Financial Networks' Media Access Pro, Chantilly, Va., www.bia.com

TRINITY BROADCASTING

has acquired

WGTW-TV

Philadelphia, Pennsylvania

from

BRUNSON COMMUNICATIONS

\$48,000,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



World Radio History

BROADCASTING&CABLE

NOVEMBER 15, 2004



THE PRIME TIME RACE Top 10 Basic Cable Shows Nov 1-7 PROGRAM DATE NET HHS 1. NFL: Browns vs. Ravens 11/7 ESPN 5.9 2. You Decide 2004 10p 11/2 FOXN 5.3

Short

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E,	2. You Decide 2004 9p	11/2	FOXN	5.3
olds	4. You Decide 2004 11p	11/2	FOXN	5.0
Iseh	5. You Decide 2004 8p	11/2	FOXN	4.9
Hou	6. Election 2004: Am Votes 11p	11/2	CNN	4.8
Total Households	7. You Decide 2004 12mid	11/2	FOXN	4.6
-	8. Election 2004: Am Votes 10p	11/2	CNN	4.4
	8. Bush Accepance Speech	11/3	FOXN	4.4
	10. Election 2004: Am Votes 9p	11/2	CNN	4.2
	PROGRAM	DATE	NET	HHS
(suo	L NFL: Browns vs. Ravens	Ш/7	ESPN	4.3
milli	2. Election 2004: Am Votes 11p	11/2	CNN	3.8
E.	3. You Decide 2004 10p	11/2	FOXN	3.6
3-49	3. You Decide 2004 9p	11/2	FOXN	3.6
ts 1	5. You Decide 2004 11p	11/2	FOXN	3.5
Adults 18-49 (in millions	6. Election 2004: Am Votes 10p	11/2	CNN	3.3
	7. You Decide 2004 12mid	11/2	FOXN	3.2
	7. You Decide 2004 8p	11/2	FOXN	3.2
	9. Election 2004: Am Votes 12m	11/2	CNN	3.1
	10. Election 2004: Am Votes 9p	11/2	CNN	3.0
	SOURCE: Turner Entertainment Resea Research	arch, Ni	elsen Me	dia

Broadcast Networks Nov 17

-		WEEK	STD
SUO	1. CBS	9.3	9.3
Ē	2. NBC	8.1	7.3
E) S	3. ABC	7.8	7.2
Fotal Households (in millions)	4. FOX	4.5	7.4
ouse	5. WB	3.0	2.9
al Ho	6. UPN	2.7	2.7
lot	7. PAX	0.5	0.5
		WEEK	STD
(su	L ABC	5.5	5.0
Ĩ	2. NBC	5.4	5.0
.u	3. CBS	5.3	5.3
8-49	4. FOX	3.6	5.1
Adults 18-49 (in millions)	5. WB	2.2	2.2
Adu	6. UPN	2.0	1.9
	7. PAX	0.2	0.2
	Top 10 Bro	oadcast Show	S
~			WEEK
Suo	1. CSI	CBS	20.6

(in millio 2. Desperate Housewives Sun 9p ABC 16.3 3. Without a Trace CBS 15.5 4. Survivor: Vanuatu CBS 13.2 Households 5. ER NBC 12.8 6. Extreme Makeovr: Home Ed Sun 8p ABC 12.6 **Fotal** 7. 60 Minutes Sun CBS 12.5 7. Cold Case CBS 12.5 9. Lost Wed 8p ABC 12.4 10. The Apprentice NBC 11.5 millions) 1. Desperate Housewives Sun 9p ABC 11.1 2. CSI CBS 10.8 18-49 (in r 3. Extreme Makeovr Home Ed Sun 8p ABC 8.5 4. ER NBC 8.3 5. The Apprentice NBC 7.8 6. Survivor: Vanuatu Adults 6. Survivor: Vanuatu CBS 7.6 7. Without a Trace CBS 7.2 8. Lost ABC 6.7 9. Monday Night Football ABC 6.0 10. SNL Presdential Bash Mon 10p NBC 5.8

SOURCE: Nielsen Media Research

WEEK

ek	9 0/14	8 6/13		1 7/12		MONDAY					RB	
00	5.0/14	36. Still Standing	6.5/10	1.1/12		4.3/1	1	U _B L/1		2.0/3 104. One on One 1.9/3	4.1/6	
:30	45. The Benefactor 5.8/10	45. Listen Up	5.8/8	32. Fear Factor	6.9/10	57. Trading Spouses 5	51/8 I	129. Model Citizens	0.1/1	103. Half and Half 2.0/3	66.7th Heaven	4
:00		12. Evbdy Loves Raymon					-+			98. Girffriends 2.2/3		-
30	13. Monday Night Football—	17. Two and a Half Men	9.2/13	24. Las Vegas	7.9/11	62. The Swan 4.	.8/7	129. World Cup of Comedy	0.1/1	104. Second Time Around 1.9/3	77. Everwood	
00	Mlami Dolphins vs. New York Jets 9.7/16	11. CSI: Miami	10.3/17	22. SNL Presidential Ba	ach 8 2/12			129. Second Verdict	01/1			
30		LL COL MIAIII	10.5/11	ZZ. SHL Fresidelitial Da	4211 0.2/13			129. Second Verdict	01/1		-	
						TUESDAY			_			
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.30 :00						95. You Decide 2004 2.	.7/4				h	_
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1	8.5/13	7.6/12		7,2/11		4,8/7		0.3/1		3.1/5	2.4/4	
00	9 Loct 11 2/17	41.60 Minutes	6 7/0	54. LAX	5.2/8	74. That '70s Show 4.	.0/6	122 Dec	0.20	77. America's Next Top Model	96 Carallulla	
30	9. Lost 11.3/17	4L ou minutes	6.2/9	54. LAA	5.2/8	79. Quintuplets 3.	.6/5	123. Doc	0.3/1	3.8/6	86. Smallville	
00	36. The Bachelor 6.5/10	31. King of Queens	7.3/11	19. The West Wing	8.9/13	49. Nanny 911' 5.	7/8	121. Sue Thomas, F.B.Eye	0.4/1	97. Kevin Hill 2.4/4	109. Jack & Bobby	-
10		39. Center of the Univer	se 6.3/9							247		
00	26. Wife Swap 7.7/13	13. CSI: New York	9.7/16	29. Law & Order	7.5/13		1	123. Early Edition	0.3/1			
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00	4.4/7	15.0/23	-	10.1/15 21. Joey	8.3/13	4.5/7		0.6/1 117. America's Funnïest Hon		3.3/5	1.4/2 98. Blue Collar TV	
30	62. Extreme Makeover 4.8/7	4. Survivor: Vanuatu	12.0/18	23. Will & Grace	8.0/12	SL The 0.C. 5.	.5/8	Videos	0.6/1		110. D Carey Green Screen	1
00										84. WWE Smackdown! 3.3/5		
30	87. Life As We Know It 3.0/4	1 CSI	18.8/28	10. The Apprentice	10.5/15	83. North Shore 3.	.4/5				112. Charmed	
00							-	117. Diagnosis Murder	0.6/1			-
30	51. Primetime Live 5.5/9	3. Without a Trace	14.2/23	5. ER	11.7/18							
						FRIDAY						
	5,1/9	5,9/10		6.5/11		2.8/5		0,5/1		1.7/3	2.3/4	
	62. 8 Simple Rules 4.8/8	53. Joan of Arcadia	5.3/9	32. Dateline NBC	6.9/12	96. Tot Outrageous Behav 2.	-	115. America's Most Talente		101. Enterprise 21/4	108. What I Like About You	_
						91. World's Craziest Videos 2.	8/5		0.7/1		107. Grounded for Life	_
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KEY: Each box in grid shows rank, program, total-household rating/share • Blue bar shows total-household rating/share for the day • Top 10 shows of the week are numbered in red • TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S.TV homes • Tan timt is winner of time slot • (NR)=Not Ranked; rating/share estimated • *Premiere • Programs less than 15 minutes in length not shown • S-T-D = Season to date SOURCES: Nelsen Media Research, CBS Research • Compiled By Kenneth Ray





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O P I N I O N

Saving Barney Fife



collection of ABC affiliates lodged a Veterans Day counteroffensive in the war for control of their own content.

The stations prempting the Oscar-winning Saving Private Ryan. The rationale: The film is

not at all indecent, but post-Bono, how's a broadcaster to know?

The unspoken backstory: The station groups wanted the FCC— and the public—to recognize how confused and backward the commission's new tougher "indecency" rules have become by yanking a film that has rough language but certainly isn't indecent,

and stands as a kind of cinematic salute to brave World War II soldiers.

But instead of that, last week one station pointedly replaced *Ryan* with *Return to Mayberry*, featuring Sheriff Andy Taylor and bumbling Barney Fife. What a symbolic substitution.

The protest by broadcasters combined legitimate concern (their licenses) with a caustic shot across

regulators' bow.

Ever since the FCC reversed itself in the Bono case and then made a laughingstock of itself with Janet Jackson, broadcasters who don't want to risk their licenses can't be too careful. ABC offered to indemnify affiliates against potential fines. It also pointed to a letter the FCC sent in 2002 to Rev. Donald Wildmon, the right wing TV activist, in which it opined that *Private Ryan* was not indecent. The FCC said then that *Ryan's* profanity was fleeting and was not taking the name of God in vain; that was then the standard for judging indecency. But the rules changed. Now, that kind of talk is actionable, regardless of context.

FCC, Chairman Michael Powell points out the commission is not in the business of prior restraint. Of course, it is, rather cleverly, even malovently: Its new, broad and vague indecency rules leave stations

restraining themselves. By banning *Ryan*, stations restrained themselves only to demonstrate how dangerously daft the rules can be. We're pleased they picked a fight. Our urgent advice: Keep up the battle.

The Staggering Cost of Copyright Theft

EDITORIAL



early 170 years ago, in *Democ*racy in America, the Frenchman Alexis de Tocqueville wrote, "The sovereignty of the people and the liberty of the press may be looked on as correlative institutions." Put

more simply: You can't have a free people without a free press. And, as Thomas Jefferson pointed out, you can't have a free people without having an *informed* people.

That is why, as a news organization, we are alarmed at the flood of subpoenas that government at all levels is serving on journalists, including some of our own. If the current legal climate has a chilling effect on newsgathering, the consequences are serious—and could not come at a worse time.

There is another part of the Constitution that

applies to creative expression, along with the First Amendment: It is Article 1, Section 8—the Copyright Clause—which authorizes Congress to grant to "authors and inventors the exclusive right to their respective

writings and discoveries." Congress has consistently enforced this for more than 200 years.

It has survived the high-speed printing press, the telegraph, the video recorder, and even the invention of xerography, which represents the *ultimate* test of Congress's will to apply the full measure of copyright laws. Think about it: It's a machine called ... the *copier*. And copyright law survived.

Today, this constitutional protection is under enormous pressure and requires our vigilant attention.

At NBC Universal, we are eager to roll out new digital, on-demand services. We would like nothing more than to make accessing video as easy as Apple's iPod has made accessing music. But the experience of the recording industry—decimated by illegal downloads—teaches an important lesson: If the technology isn't managed properly, it has the power to do a lot of damage, by facilitating theft, not commerce.

The costs of not getting this right are huge. Copyright industries such as television, motion pictures, publishing, and software, whose capital is almost entirely composed of intellectual property, constitute the nation's largest source of exports, and 6% of our gross national product. If you include economic sectors that support these industries or are dependent on them, the figure doubles to 12% of GDP, or \$1.25 trillion, with employment of more than 11 million Americans.

Already, the economic costs of intellectual property theft are staggering— \$250 billion a year. That's more than the combined global revenues of the nation's top 25 media companies.

We hear repeatedly that intellectual property violations are a fair price to pay for the advent of a

new digital age. And that technological progress demands a downgrading of the rights of creators, and a legal weakening of copyrights and patents. It is a mistake to think that enter-

ing this world means embracing theft. The power of technology drives its success, not the theft of protected content. The challenge of protecting intellectual property belongs to the core of U.S. industries and export businesses, Had industrial America, or a military contractor, been at the front line of this issue instead of music, IP theft would be seen as a clear violation, and Congress would be quick to take action. Today, all data and information is easily replicable. *Anyone* who has information or an idea to transmit has a stake. Our challenge is to create rules of the road for a digital world that encourage technological progress yet uphold the values that make commerce possible.

Wright is chairman and CEO of NBC Universal. The passage is excerpted from a speech to The Media Institute, which honored him with its Freedom of Speech Award last month.

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o History

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TWO CENTS

"I met [the executive producer] for the first time on a Monday. By that Friday we had written a 20-page outline. And they green-lit the pilot on Saturday. At that point, we didn't even have a script, but in less than 12 weeks we had to start shooting." J. J. Abrams, on the genesis of ABC hit Lost

"It's the tasteless TV equivalent of blood money. NBC Universal television group President Jeff Zucker should be ashamed of himself—not only for producing this disgusting waste of time, but for stealing from Fox and doing it so poorly." New York *Daily News* critic **David Bianculli**, ripping

New York Daily News critic David Blanculli, ripping NBC for its \$25 Million Dollar Hoax

"No one understands this NASCAR nation more than Brian."

NBC Universal Television Group President Jeff Zucker, about Brian Williams, who owns stock cars

"Everything in life is in your mind. As long as we operate as underdogs, we're underdogs. The day we think we're No. 1, someone's going to sit down. And I don't want to walk into the newsroom and find anyone sitting down for very long." **Roger Ailes, Fox News Channel chairman, about** becoming a part of the media "establishment"



"According to the latest ratings, twice as many people watched Tom Brokaw's coverage of the election on NBC than watched the coverage on Fox News. Apparently the ratings for Fox News would have been higher, but Bill O'Reilly kept asking women if he could pole them." Conan O'Brien

Bill O'Reilly

"I have been erratically and unsuccessfully pitching a different approach [for a news program]. CNN is not interested. Nor are the other news networks. If anyone reading this wants it, it's yours. Free. The idea, in a word, *Cease-Fire*. You get your politicians or your experts or your interest-group representatives, and instead of poking them with a stick to widen their disagreement, you nudge and bully and cajole them toward some kind of common ground."

The Los Angeles Times' Michael Kinsley

"This is sportscaster Garrett Macdonald getting ready for work: He puts on a white dress shirt, a clip-on tie and a sport coat, then his mother drives him to work." *The Denver Post's* Dick Kreck, writing about 13-year-old Fox Sports Network's Rocky Mountain personality Garrett McDonald

"I worked with Don Hewitt this week, and to see Mike Wallace and Ed Bradley walking the halls, and talking with them, it's pretty heady." Former BET reporter Ed Gordon, the newest addition to the 60 Minutes Wednesday team

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AIRTIME By Bob Wright



0 P INIO Ň

The Season of Mystery

This fall, networks need some fresh plot lines

BRIAN LOWRY



New York Times reporter is working on a book about the current TV season, and at this point, I'll be damned if I can figure out what the theme will be.

As watershed years go, this one is playing like a soap opera that viewers joined in progress, which, as we all know, can

be confusing. Yet, as with series like Desperate Housewives, there ought to be a way to gracefully recap events for those who haven't kept pace.

So with a brief lull in the action as we approach the midway point of the November ratings sweeps, here, as best as I can re-create it, is the prime time story so far.

For starters, the fall actually began somewhat awkwardly during the summer, though few of the actual summer shows actually survived to Labor Day. After that flurry, NBC weighed in with the Olympics, which proved as reliable an attraction as ever, before stumbling badly coming out of them. Specifically, the shows that launched in early September, like Father of the Pride and Hawaii, landed with a pretty resounding thud, as did most of Fox's pre-baseball reality series.

The season got under way in earnest circa mid September after the low-rated Emmy Awards, otherwise known as "HBO R Us." And for once, the critics pegged it, as ABC-previously, the gang that couldn't program straight-rocked the biz with two major serialized hits, Lost and the aforementioned Housewives.

The news hasn't been nearly as good for NBC, with mediocre results for Friends spinoff Joey, diminished returns for The Apprentice in its second go-round and



NBC's Apprentice is not the hit it was last season. Neither is NBC.

a quick hook for the computer-animated *Pride*. That brings the network dangerously close to being out of the comedy business.

Even the Law & Order franchise has exhibited signs of wear, at long last, in part because the equally voracious CSI franchise hasn't. Indeed, the third version, CSI: NY, surpassed even CBS' most ambitious expectations by beating the original Law in their

> initial face-offs. Moreover, the first CSI (set, I think, in Vegas, but who can remember?) has transformed the once-heated Thursday race into a

laugher in total viewers.

The "Fox on the ropes" story, meanwhile, began to pick up steam before baseball reminded us that it can giveth as well as taketh away. The Boston Red Sox' improbable rally to defeat the Yankees in the American League Championship Series yielded big numbers to offset a truncated World Series. Suddenly, Fox was back in the game, with American Idol and the Super Bowl looming early next year.

ABC is doing a creditable job of trying to shed the adjective "beleaguered": and Fox is preparing for another potentially remarkable comeback.

The WB and UPN continue to be a factor in a selected few time periods, but even their most buzzworthy new programs haven't been significant ratings grabbers.

At the same time, Desperate Housewives is siphoning away a huge audience on Sundays in an hour that has been the linchpin for HBO's original-programming efforts, which should make the award-laden pay channel's future efforts even more challenging ratings-wise.

That pretty well brings us up to speed, staring at a four-network race that sees CBS, ABC, NBC and Fox separated by 0.2 rating point among adults 18-49 season-to-date. CBS remains the front-runner in viewers. but the other three are closely bunched together, with Fox's baseball-inflated second-place status likely to dissipate quickly.

o just to review: CBS, the one-time old-fogy network, is on top in viewers and demos; 'Must-See TV" is looking mustier than almost anyone would have guessed; ABC is doing a creditable job of trying to shed the adjective "beleaguered"; and Fox is preparing for another potentially remarkable comeback.

Oh, regarding "B" plots, here's a partial list: Jay Leno made like the good soldier and announced he'll leave The Tonight Show in 2009 so NBC could hand the reins to Conan O'Brien. CBS News shot itself in the foot with a 60 Minutes report on President Bush's National Guard service. And Disney is seeking a replacement for Chairman Michael Eisner, who announced plans to leave when his contract expires, which should be sometime after the shareholder lawsuit over Michael Ovitz's hiring and firing ends.

OK, now that we're caught up, enjoy the show. As for that book, can't wait to see how it turns out, but at the pace things are moving, I have a feeling it's going to have one hell of a long epilogue.

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