

\$10 Million

What iTVX says 11 minutes of NFL product placement on *According to Jim* is worth in ad value.
Page 18



"I cannot wait until she gets out of jail and we can work together."

—MARK BURNETT,
ON MARTHA STEWART

Syndication
SPECIAL REPORT
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DECEMBER 13, 2004

BROADCASTING & CABLE

\$4.95

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KINGMAKER



Oprah Rules
In an unexpected move, King World CEO Roger King has turned over all talk-show development for the syndication giant to his No. 1 star, Oprah Winfrey. Her first show is expected in fall 2006.

Oprah Winfrey
Page 10

B&C's Top 25 Networks

How They Rank and Why



"People forget we have great strength in early morning, great strength in late night and even daytime."

—BOB WRIGHT,
CHAIRMAN/CEO, NBC UNIVERSAL

Most of NBC's new shows flopped last fall, but the Peacock is still No. 1 where it counts: money. This year, NBC once again finishes at the top of *B&C's* annual ranking of the 25 largest TV networks, with \$5.1 billion in revenue, up 14%. NBC Chairman Bob Wright's secret: TV is more than prime time advertising. Three of the largest networks don't even sell commercials. The fastest-growing channel grew with reruns. For the final tally, **turn to page 20.**

SPECIAL REPORT

You're #1, and You're #1!

Station	Nov. '04 HH RTG	HH % Change vs. Nov. '00 TP	#1	Market	Station	Nov. '04 HH RTG	HH % Change vs. Nov. '00 TP	#1
WABC-TV	7.8	+42%	#1	Hartford/N. Haven	WFSB-TV	7.6	+23%	#1
KABC-TV	6.0	N/C	#1	Charlotte	WSOC-TV	8.8	+33%	#1
WLS-TV	7.5	+14%	#1	Nashville	WSMV-TV	10.7	+55%	#1
WPVI-TV	9.7	+8%	#1	Kansas City	KMBC-TV	10.2	+59%	#1
WCVB-TV	7.5	+79%	#1	Milwaukee	WISN-TV	8.9	+33%	#1
KGO-TV	6.1	+7%	#1	Cincinnati	WCPO-TV	8.8	+40%	#1
WFAA-TV	7.3	+16%	#1	Columbus, OH	WBNS-TV	10.6	+56%	#1
WJLA-TV	7.2	+38%	#1	Salt Lake City	KTVX-TV	7.8	+11%	#1
WSB-TV	10.5	+28%	#1	San Antonio	KSAT-TV	10.9	+38%	#1
WXYZ-TV	11.9	+105%	#1	West Palm Beach	WPTV-TV	9.4	+32%	#1
KHOU-TV	7.6	+15%	#1	Birmingham	WBMA-TV	7.7	+38%	#1
KING-TV	9.9	+77%	#1	Norfolk	WVEC-TV	8.8	+60%	#1
WFLA-TV	8.0	+60%	#1	New Orleans	WWL-TV	11.5	+8%	#1
WCCO-TV	8.7	+36%	#1	Memphis	WMC-TV	8.8	+87%	#1
KTVK-TV	7.7	+35%	#1	Oklahoma City	KOCO-TV	8.6	+10%	#1
WFOR-TV	6.4	+68%	#1	Buffalo	WIVB-TV	9.6	+50%	#1
KMGH-TV	7.8	+32%	#1	Providence	WJAR-TV	9.6	+52%	#1
KCRA-TV	9.3	+52%	#1	Louisville	WHAS-TV	7.7	+4%	#1
WFTV-TV	8.8	+42%	#1	Las Vegas	KLAS-TV	6.5	+91%	#1
KSDK-TV	11.0	+31%	#1	Austin, TX	KVUE-TV	7.1	+97%	#1
WBAL-TV	8.9	+16%	#1	Knoxville	WATE-TV	7.9	+204%	#1
KGW-TV	8.6	+34%	#1	Tulsa	KOTV-TV	12.7	+84%	#1
WTHR-TV	10.4	+46%	#1	Ft. Myers	WINK-TV	10.2	+42%	#1
KGTV-TV	6.1	+2%	#1					

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KINGWORLD

Source: NSI Overnights, WRAP, 11/4-5, 8-12, 15-19, 22-24, 29-30, 12/1/04
November '00, HH DMA Rating.

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World Radio History

Stations'
Wildest Dreams
Come True...

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Philadelphia
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San Francisco
Dallas/Ft. Worth
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Atlanta
Detroit
Houston
Seattle
Tampa
Minneapolis
Phoenix
Miami
Denver
Sacramento
Orlando
St. Louis
Baltimore
Portland, Ore.
Indianapolis
San Diego

B&C WEEK

Where to be and what to watch...

MONDAY, DEC. 13

Why not catch the *Las Vegas* double-header tonight on NBC (9-11 p.m. ET) and do a little shopping? As the network announced last week, viewers of some NBC shows can go online and purchase furnishings and fashions as seen on TV.

Then again, you'd better be taking notes and put them somewhere you won't forget, because the most recent *Vegas* episode we could find with gear for sale aired on Nov. 1. And to tell the truth, that black silk V-neck dress with mauve/nude piping by Catherine Malandrino—the one worn by Nikki Cox as casino crumpet Mary Connell—just wasn't us.



Nikki Cox

TUESDAY, DEC. 14

With National Cable & Telecommunications Association President Robert Sachs stepping down, how's his yet-to-be-named replacement going to fare with a bulked-up GOP calling the shots in Washington? That's what many of the munching lunchers of the Washington Metropolitan Cable Club will be wondering today as Sachs addresses the group at the Hyatt Regency on Capitol Hill. Tonight: Since all Christmas TV specials are exercises in forced cheeriness, simulating the forced cheeriness of Christmas TV specials past, *Bravo* is wittily cutting out the middleman and bringing us *The Christmas Special Christmas Special* (8 p.m. ET). It's not all bad sweaters and worse hair; the show also references South



Bing Crosby

Park's "A Very Crappy Christmas." TiVo-worthy moment: Bing Crosby's 1977 special featuring der Bingle dueting with David Bowie on "Little Drummer Boy." Tony Bennett and Snoop Dogg doing "Silent Night," anyone?



David Bowie

WEDNESDAY, DEC. 15

At the FCC's monthly morning meeting at the 12th Street HQ in Washington, the commission will try to sort out a spat between cable

Behind the Smiles at CBS

By J. Max Robins

The CBS brass all had on their cheery game faces at the annual holiday party the network throws for the press in its New York headquarters. But despite all the bonhomie in Studio 19 Dec. 9, everybody knew there was an unsmiling 800-pound gorilla in the room: the report expected to be issued any day now by the investigation into the discredited *60 Minutes* report by Dan Rather on George Bush's National Guard service. Whatever the investigative panel's ultimate findings, it's clear that CBS News is already in the midst of an upheaval; a lot of jockeying went on at the party, and it wasn't just for refills at the bar.

In one corner of the room, when *60 Minutes* correspondent Scott Pelley knelt down to chat with Walter Cronkite, who was sitting in a chair, it looked for all the world like Pelley was seeking Uncle Walter's blessing. The polished Pelley, a dark-horse candidate to replace Rather when he departs *CBS Evening News*, worked the room like a veteran politi-

and *48 Hours* executive producer Susan Zirinsky. Both are leading candidates to replace Heyward if he gets the axe.

Rather himself turned up at the party, after the *Evening News* broadcast, and left early. Pals say he is relieved that the date of his exit from the anchor chair has been settled, but he's still holding on to the improbable dream that the dubious documents used in his Bush/National Guard report will somehow be authenticated.

He's not the only one. Just the day before the party, Mary Mapes, the producer of the infamous

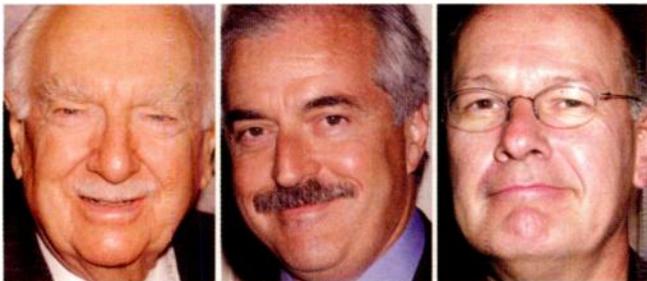
segment, was hauled back before the investigative team, which is led by former Associated Press President and CEO Lou Baccardi and former Reagan and Bush I Attorney General Richard Thornburgh. The panel, which includes lawyers from Thornburgh's law firm, has been digging into the documents affair for two months. Its members wanted to revisit Mapes' previous statements to the group, particularly in light of a 60-plus-page defense of the *60 Minutes* piece that the producer delivered to the investigators. Many inside CBS are suspicious of the panel's impartiality. There's a sense that Baccardi is "a journalistic fig leaf," as one insider claims, and that it's the conservative Thornburgh leading the charge. Buzz at the party indicated that CBS' legal bill for the investigation could top \$1 million.

In the center of Studio 19, Moonves was characteristically off-the-cuff on just about every subject—except the Bush/National Guard *60 Minutes* fiasco. Flying high on CBS' recent sweeps victory, he fielded a question about what he likes best about his relatively new job as co-COO of CBS parent Viacom. "The money," he said. "It seems the higher up you go, the more you get away from the fun stuff, like the programming and you get all caught up in the grownup stuff."

Some more grownup stuff awaits Moonves. The decisions he makes in the aftermath of the report and the announcement of Rather's departure will have a profound impact on the future of a once-storied news division, from determining who will sit in the anchor chair of its flagship newscast to who will lead the news division out of its current crisis. No, that can't be much fun. ■

E-mail comments to bcrobinsreport@reedbusiness.com

THE ROBINS REPORT



(left to right) Walter Cronkite, Andrew Heyward and Harry Smith

cian throughout the night. However, he may have appeared too eager with so many bigwigs in attendance, including CBS Chairman Leslie Moonves. Especially since folks at the party were still buzzing over Pelley's quotes in the *New York Observer* on Dec. 6, which sounded like open lobbying for the job. It didn't go over well with the powers-that-be at CBS. Pelley's prime in-house rival, White House correspondent John Roberts, skipped the pigs-in-a-blankets and booze-drenched affair.

But *CBS This Morning* co-host Harry Smith, who'd like the *Evening News* job, did make it to the event and amiably chatted up network brass and reporters alike. "Harry has more talent than just about anybody here," said one CBS executive. "If he had John Roberts' hair, instead of a bald pate, he'd be a shoo-in."

CBS News President Andrew Heyward was there, too. Though a favorite of his boss Moonves, he's the subject of increasing speculation that the investigation's report will cost him his job. Floating near by, deep in conversation, were *60 Minutes* executive producer Jeff Fager

programmers and developers of ultrawideband (UWB) wireless technology over possible interference with satellite



Tyra Banks

frequencies. Since UWB holds the promise of freeing home-entertainment centers and workstations of nasty electrical-cord tangles, we hope these

kids can work out their differences. Tonight: Referee Tyra Banks helps untangle those grappling gals on the finale of *America's Next Top Model* (UPN, 8 p.m. ET) as the trio of finalists learns who, at last, can lay claim to the beloved distinction as America's NTM.

THURSDAY, DEC. 16

That chipper beam of sunshine Sandra Bernhardt emcees the 2004 Muse Awards for Outstanding Vision and Achievement at the New York Hilton (tix start at \$125). Among the



Susan Lucci

honorees at the gala luncheon hosted by New York Women in Film & Television: *All My Children* star Susan Lucci. Is it too soon to complain that

the former lovable loser Lucci now wins too damned many awards? Tonight: The three-hour finale of *The Apprentice* (NBC, 8 p.m. ET), featuring the O'Jays performing "For the Love of Money" (as opposed to performing for the love of money), the return of first-season "fan favorite" contestants and a charity b-ball game involving a dozen NBA players. Let's hope, for everyone's safety, those guys are fan favorites, too.

FRIDAY, DEC. 17

A year ago on a Sunday night face-off against a *Survivor* finale, the TV movie *Secret Santa* (NBC, 9 p.m. ET) crawled away with a ratings lump of coal. Maybe Friday will be friendlier to this story, starring Jennie



Jennie Garth

Garth, about a jaded newspaper reporter who discovers the true meaning of Christmas. Yeah, yeah, tell it to the Pulitzer committee.

—Mark Lasswell
E-mail info for B&C Week to bcweek@reedbusiness.com

Photos: Filmmagic.com (counterclockwise from top left excluding Crosby, Bowie and Banks) Gregory Pace, Chris Polk, Lawrence Lucifer

FAST TRACK

High Court Takes File-Sharing Case

The Supreme Court will review whether TV and movie producers can hold file-sharing networks like Grokster and StreamCast Networks liable when individuals use their software to illegally copy content. The court's decision to take the case thrilled Hollywood, which was disappointed by a lower-court ruling that Grokster and StreamCast are not liable for copyright infringement because they don't maintain centralized indexes of files available for sharing.

Grokster and StreamCast systems disburse indexes among users' privately owned computers. The San Francisco federal appeals court ruled in August that feature was enough to insulate the networks from legal challenges that got Napster, another peer-to-peer network, in trouble.

"Companies such as Grokster and StreamCast that openly profit from the misuse of copyrighted materials while attempting to avoid legal liability should not be protected by the courts," says Dan Glickman, president of the Motion Picture Association of America.

Church Challenges Miami Licenses

The United Church of Christ has asked the FCC to yank the licenses of CBS' WFOR(TV) and NBC's WTVJ(TV), both in Miami, charging that their respective networks unreasonably refused to air a UCC ad and because they do not air enough programming reflecting "the full range of religious expression."

NBC says the ad violated its policy on controversial ads, though it has suggested changes that would pass muster. CBS has a similar policy and also says its station was never approached to run the ad in question.

In fact, neither station is being targeted for its own actions. The UCC ad buy—part of a four-year, \$30 million campaign—was national. The two Florida stations were targeted because they are network-owned and because their license renewals have come due and can be challenged until Jan. 2. UCC Office of Communication Managing Director Gloria Tristani called it "the luck of the draw."

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

DECEMBER 13, 2004 VOLUME 134 NUMBER 50



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Taricani Gets Home Detention

Investigative reporter Jim Taricani of NBC Universal-owned WJAR(TV) Providence, R.I., was sentenced last week to six months of home confinement. The reporter was convicted by a Rhode Island U.S. District Court of criminal contempt for refusing to reveal the identity of a source who gave him a FBI videotape related to an investigation of corruption in Providence's local government. U.S. District Court Chief Judge Ernest C. Torres cited Taricani's health and years of good citizenship as mitigating factors. The sentence ends, almost, a three-year ordeal for Taricani, 55, who faced up to six months in prison. Taricani still may repay costs of the investigation and trial, reportedly more than \$100,000.

Abernethy Heads Fox Stations

Fox News Channel business chief Jack Abernethy is moving over to run Fox's station group. As CEO for Fox Television Stations, Abernethy will oversee Fox's 35 stations. He will report to Lachlan Murdoch, chairman of the station group and deputy chief operating officer of News Corp. Mark Kranz, VP, finance, replaces Abernethy as CFO.

CEO Shell Quits TV Guide

Amidst wide speculation that he's heading for Comcast, TV Guide Gemstar CEO Jeff Shell resigned. He's being replaced by Rich Battista, most recently executive vice president of business development and strategy for Fox Entertainment, which owns a controlling stake in TV Guide.



Martha Stewart

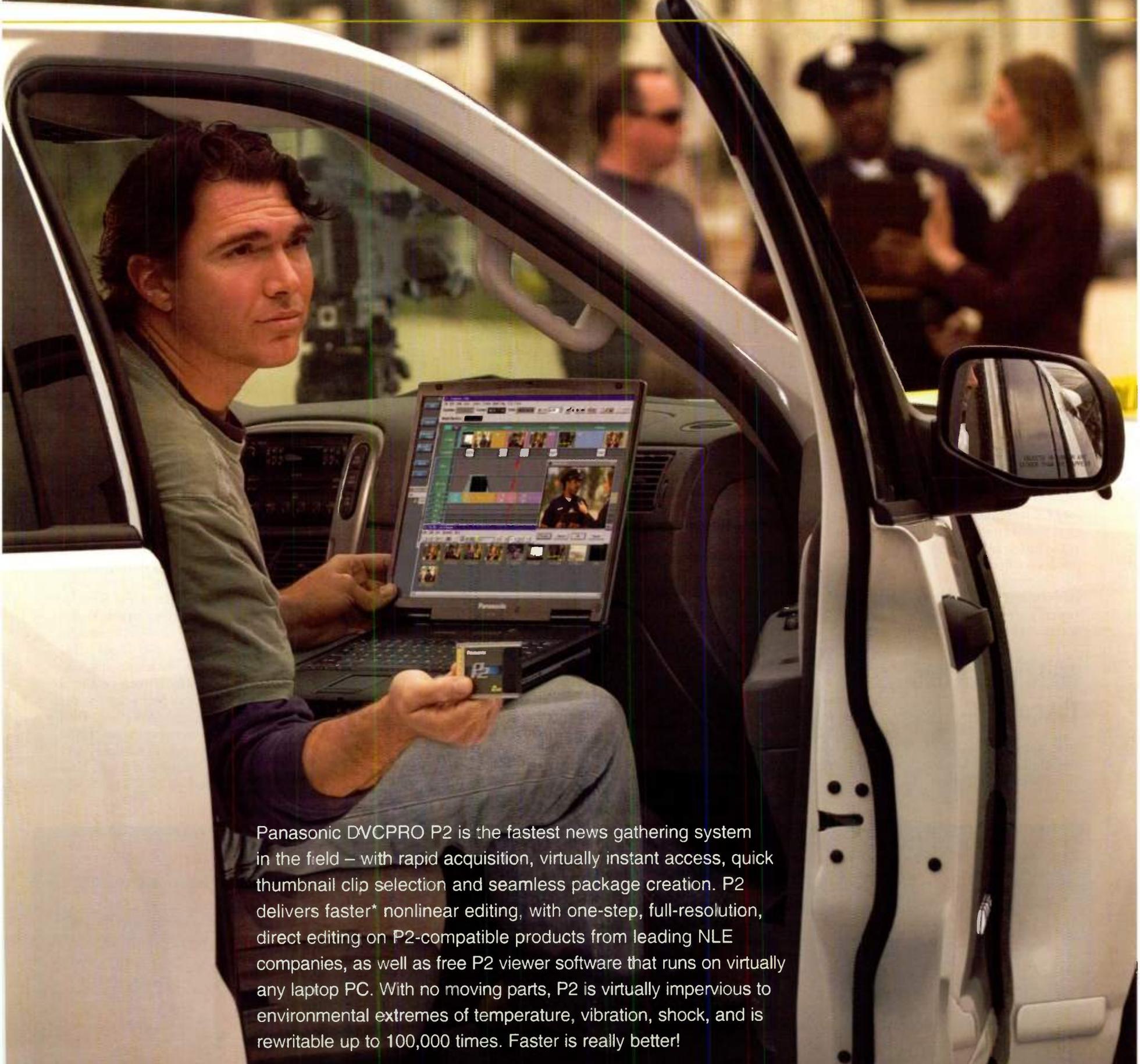
Stewart Show Set

Martha Stewart will get to leave prison for up to 48 hours per week to work

on pretaped segments of a new syndicated lifestyle show planned for a fall 2005 debut. Martha Stewart Living Omnimedia, NBC Universal and Mark Burnett are teaming up on the show.

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World Radio History

'Housewives' Ponders Living in Syn

The ladies of Wisteria Lane may find a second home on cable soon. Industry insiders report that Disney TV executives are having informal conversations about selling reruns of *Desperate Housewives* to cable channels. As of last week, the steamy nighttime soap, produced for ABC by Disney's Touchstone, had only nine episodes under its garter belt. But going early to market is in keeping with a trend toward trying to strike while rookie shows are hot, as with Spike TV's recently acquisition of *CSI: NY*.

Despite what others report, *Buena Vista*, which would distribute the show, insists it's not selling the show now. A *Desperate Housewives* syndication deal would almost certainly mean just weekly appearances on cable at first, until the *Desperate* oeuvre is deep enough for stripping (insert your own bath-towel/locker-room joke here).

Malone Rattles Discovery

With John Malone in the middle of a corporate showdown with Rupert



Desperate Housewives' Teri Hatcher



Liberty Media Corp.'s John Malone



Jane Pauley of The Jane Pauley Show



Paul Kariya of NHL's Colorado Avalanche

Murdoch. Discovery Communications staffers are abuzz over exactly why CEO Judith McHale jettied off to Liberty's Colorado headquarters last week.

McHale appeared on Thursday to make a special financial presentation to Liberty Chairman Malone and President Robert Bennett. What was odd is that Liberty—which owns 50% of Discovery—hasn't asked for one in a few years. Further, McHale gave a similar presentation about her 2005 budget two weeks ago to Discovery's board, including Malone, Cox Communications President Jim Robbins and Advance Newhouse's Bob Miron. The briefing comes as Malone has panicked Murdoch by amassing a 17% vot-

ing stake in News Corp., suddenly threatening the Murdoch family's control over the company. Malone is widely believed to be trying to leverage the stock

FLASH!

position into a deal to sell News Corp. some assets. Is Discovery

becoming a chip in that game? A Liberty spokesman dismisses the speculation, saying Liberty started requesting such presentations from most of its companies last year.

WISHful Thinking

The Jane Pauley Show has been moved out of early-fringe time periods in a number of markets. Fair enough. After a healthy debut this summer, the show has struggled to find and keep viewers. But

getting dissed by WISH Indianapolis last week was a low blow. That's the station, after all, where Pauley, an Indianapolis native, got her start in broadcasting in 1972 before her eventual move to Today fame on NBC.

WISH was disappointed in the NBC Universal syndicated talker because of its recent sweeps performance in the key early-fringe 4-5 p.m. slot—a 1.4 rating average for fourth place in the time period.

Despite Pauley's long *Dateline* experience, there must be something about Jane in chatting mode that makes people want to break out the Cheerios. WISH moved the show to 9 a.m., and Program Director Rick Thedwall echoes the sentiments of many station executives when he says, "It feels more like a morning show."

NHL Lockout? Hide the Key!

Last Thursday, *The New York Times* ran a front-page story detailing the economic toll that the National Hockey League player lockout is taking on businesses connected to the game. One outfit that might not be exactly pining for the three-month-old lockout to end: ESPN gets better ratings with its replacement programming on Wednesdays than the games got last year. And not just a little better—we're talking twice as good, from a 0.2 to a 0.4.

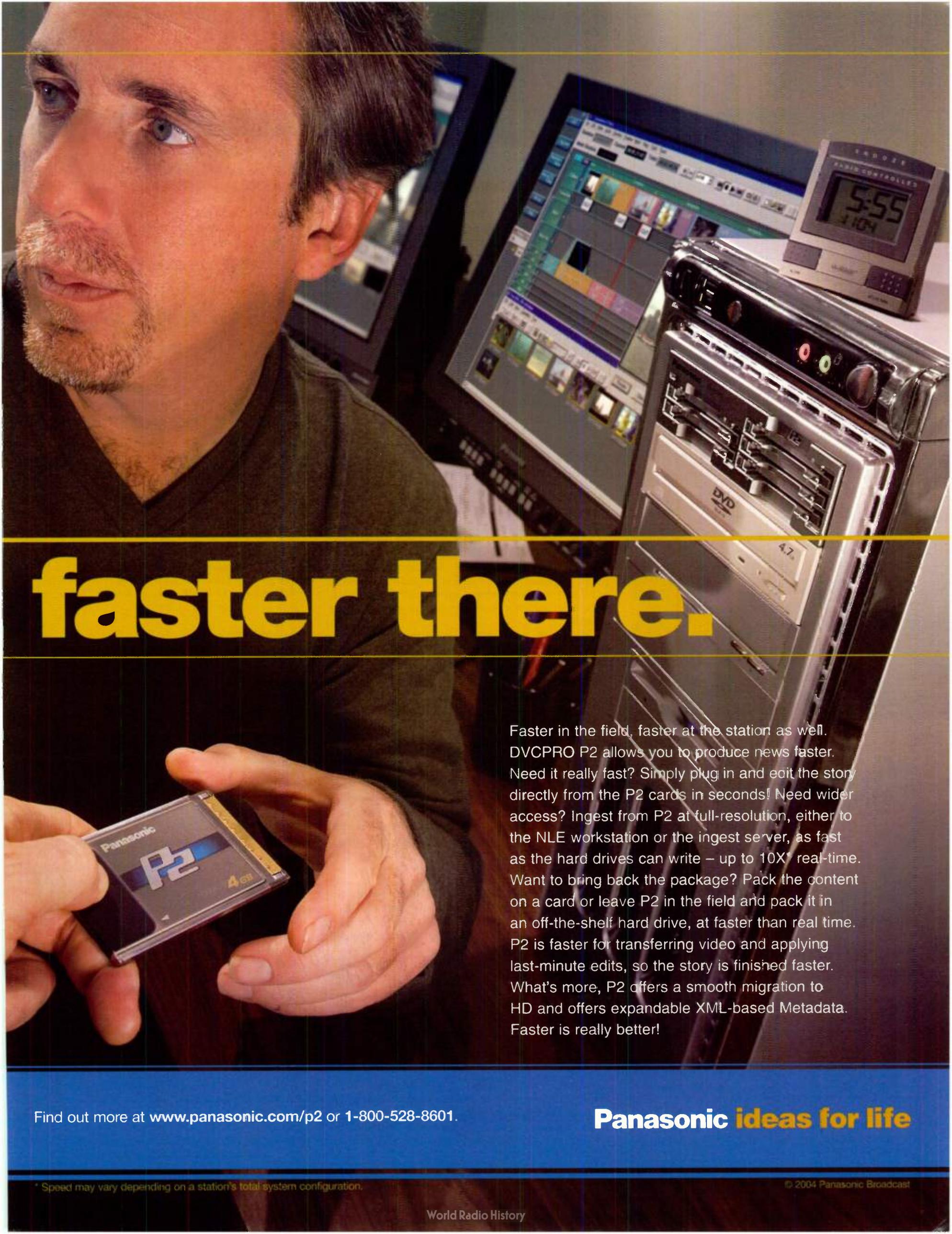
"We hope that both sides will soon resolve their issues, and we look forward to televising NHL action this season," says an ESPN spokesperson. "In the interim, we are pleased with how our replacement programming is doing, especially the *World Series of Poker* and college basketball." ESPN is contracted to show NHL games this year and has an option for two more seasons. But you almost hear someone deep inside ESPN parent Disney comparing the numbers for poker vs. hockey and wondering if it isn't time to call the NHL's bluff.

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2.8	2.9	2.9	3.1	3.1	3.2
WEEK OF 10/18/04	WEEK OF 10/25/04	WEEK OF 11/1/04	WEEK OF 11/8/04	WEEK OF 11/15/04	WEEK OF 11/22/04

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World Radio History



Oprah Winfrey

King Makes Oprah New Talk Czar

Her first effort is expected in 2006

By Jim Finkle

In an unexpected move, King World CEO Roger King has turned over talk-show development for the giant syndicator to the queen of talk shows and his No. 1 star, Oprah Winfrey. Oprah's first show is likely to debut in the fall of 2006. King declined to elaborate on plans, saying it's too early in the process to comment.

It's an unusual move for King, who rarely admits that someone can do a job better than he can. "The person who develops the next hit will probably be Oprah Winfrey," he says.

King is an innovator who has changed the way

syndicated fare is sold, distributed, marketed and scheduled. Perfecting the art of selling shows years in advance, he persuaded TV stations covering more than 80% of the U.S. to agree to air *Oprah* through 2011.

King's skills as a salesman may be legendary, but his record is spotty when it comes to developing talk shows. Of his last five attempts, only one is a hit. That show, *Dr. Phil*, was created by Winfrey's Harpo Productions as an *Oprah* spinoff.

Finding the next *Phil*

Now King has worked out a deal with Winfrey and *Oprah* executive producer Ellen Rakieten. They are charged with crafting new shows using the same formula that turned an unknown Texas psychologist, Dr. Phil McGraw, into a multimillionaire and the second most-watched syndicated talk-show host in America.

Winfrey identified the folksy-yet-brash McGraw as somebody with tremendous audience appeal. She made him a regular on *Oprah*, teaching him the tools of the talk trade. By the time he was ready to fly solo, he was a known commodity to viewers and owners of the television stations that agreed to carry his show. That familiarity made it a less risky venture than your typical syndicated fare.

For now, King won't discuss the details of the next King World/Harpo venture. Winfrey and Rakieten couldn't be reached at press time to discuss their plans. But some insiders speculate that Nate Berkus, a 33-year-old decorating guru who is currently the only frequent regular on *Oprah*, may be the next spinoff.

On a show aired during the November sweeps, Berkus redecorated Kirstie Alley's house as the former *Cheers* star discussed her struggles to lose weight in the face of tabloid ridicule. It was an exclu-

"The person who develops the next hit will probably be Oprah Winfrey."
ROGER KING, KING WORLD

sive for Winfrey, because Alley hadn't done a television interview in four years. There has been talk that Paige Davis of *Trading Spaces* would be a strong addition to a Berkus show; Davis could interview guests while Berkus fixed up their homes.

King hopes to learn from his failures. Two of his talk flops include shows hosted by Roseanne Barr in 1998 and Martin Short in 1999. "We made a mistake," he says. "You can't take somebody from one area and put them in another and expect it to be a big hit."

His company also struck out when it tapped a VJ from MTV, Ananda Lewis, for an *Oprah*-wannabe show for teenagers and twentysomethings.

Although King World struck gold when it launched *Dr. Phil* in 2002, that success didn't signal a turnaround. Things went downhill when King World cast Jack Ford and Alexandra Wentworth at the helm of *Living It Up!*

Confidence in New Team

While King declined to discuss Berkus' future, he says he'd consider working with Ellen DeGeneres some day. But he would want her to abandon the talk format and do a comedy show that would run in prime time on weekends.

For now, the company's focus is on whether Win-

frey and Rakieten can work their *Phil* magic again. Roger King says he is confident in their ability to produce hit shows and will spend whatever time it takes to get them ready for market.

"It's a very risky business," King says. "If you don't do your homework, you will die." ■

Who's Who in NCTA's Search for a Chief

In a few weeks, the National Cable & Telecommunications Association is expected to name a new president to succeed Robert Sachs. The outgoing chief gives a farewell speech to the Washington Metropolitan Cable Club Tuesday Dec. 14. NCTA appears to be going for well-connected former law-makers or senior-level administration aides. It's looking for someone with close ties to the White House who can navigate Congress as it begins rewriting the telecommunications laws. The post is one of the most lucrative in Washington: Sachs' \$1.2 million annual salary is second among media-related posts, topped only by the \$1.3 million earned by the retiring Jack Valenti of the Motion Picture Association of America. Already scratched off the NCTA short list are Verizon lobbyist Tom Tauke, who rebuffed an NCTA invite to apply for the job, and Disney lobbyist Mitch Rose. Others apparently out are former Pentagon (and NCTA) spokeswoman Torie Clarke and FCC Commissioner Kathleen Abernathy. Although a dark-horse candidate can't be ruled out, three names in the hunt are:

PHILLIP BOND

Current Job



Undersecretary for Technology, Dept. of Commerce; ex-chief of staff to former Commerce Secretary Don Evans

Why Him?

Worked as Defense Dept. aide to current Vice President Dick Cheney during early '90s; has Hill contacts from days as congressional staffer and Defense Dept lobbyist. At Commerce Dept. Bond's portfolio includes telecom but also science and space policy

MICHAEL GALLAGHER

Current Job



Chief of National Telecommunications and Information Administration; former Washington state lobbyist for Verizon Wireless, lobbyist for AirTouch Communications, aide to Rep. Rick White

Why Him?

Junior to Bond at the Commerce Dept. but more focused on telecom issues; also in the running for FCC seat if GOP slot opens

REP. GEORGE NETHERCUTT

Current Job



The congressman (R-Wash.) became a GOP hero in 1994 by unseating Rep. Tom Foley, the first House speaker to be defeated since 1860; ex-aide to Sen. Ted Stevens, incoming chairman of the Commerce Committee, the main panel overseeing telecom issues

Why Him?

Hiring the former Washington state lawmaker would follow trend set by MPAA and other top trade groups in hiring ex-lawmakers to represent them in the nation's capital



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KALB-TV, Alexandria, LA
KCBD-TV, Lubbock, TX
KFOX-TV, El Paso, TX
KFTV-TV, Fresno, CA
KIRO-TV, Seattle, WA
KTNV-TV, Las Vegas, NV
KTRE-TV, Lufkin, TX
KTVI-TV, St. Louis, MO
KTVU-TV, Oakland, CA
KXLN-TV, Houston, TX
Tamberelli-Rental, New York, NY

WNYW-TV, New York, NY
WPXI-TV, Pittsburgh, PA
WBNS-TV, Columbus, OH
WDEF-TV, Chattanooga, TN
WEWS-TV, Cleveland, OH
Wexler Rental, Los Angeles, CA
WFLA-TV, Tampa, FL
WFTV-TV, Orlando, FL
WHIO-TV, Dayton, OH
WJBF-TV, Augusta, GA
WLOX-TV, Biloxi, MS
WNYO-TV, Buffalo, NY
WSOC-TV, Charlotte, NC
WTOV-TV, Stubenville, OH
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Not 'Lost': Finding the Way at ABC

The network still faces plenty of challenges

The folks at ABC have been mighty quiet about their sudden success in the ratings. At the end of sweeps, top performers typically brag about their results and spin, spin, spin against their rivals. Not ABC.

The network squeaked by NBC to finish in second place among Madison Avenue's favorite demo, adults 18-49. But the network was relatively silent, skipping the conference call. That's because they know something that's getting lost in the success of *Lost*.

Amidst the network's dramatic Nielsen ratings rebound this fall, ABC still has plenty of challenges. Its sitcom strategy is hurting. The network still has no meaningful audience on Thursdays, the most lucrative night on television. Reality franchise *The Bachelor* is stumbling in the ratings. The network's biggest hits are serial dramas that aren't expected to hold up well in repeats. And the traditional post-NFL-season blues are ready to set in after *Monday Night Football* ends and ABC tries to find something else to draw an audience.

As if that weren't bad enough, ABC's new hit lineup has yet to face Fox's steamroller, *American Idol*. The new season of television's strongest show debuts Jan. 18.

Steve McPherson, president of ABC prime time entertainment, freely acknowledges those challenges and says that's why ABC's not boasting about its successes. "In a way, we're not competing with the other networks right now," he says. "We're competing against ourselves, to rebuild ABC."

But doesn't he feel like gloating just a wee bit over nudging past NBC during

Tuesday night, anchored by *According to Jim*, has been one the network's few shining spots. And during the upfront ad market, McPherson and his boss, Anne Sweeney, promised to rebuild Friday's "TGIF" night, a powerhouse dating back to the Olsen twins' pre-tabloid days, as the home for family comedies.

MONEY TALKS By John M. Higgins



Lost star Matthew Fox

scape than when we planned it in May," says McPherson.

But he and his team are proud of staying disciplined in their schedule without resorting to some of the usual tricks, such as CBS' tossing episodes of its *CSI* shows on weak nights or Fox's running sitcom *Bernie Mac*.

"We didn't really program to sweeps," McPherson says. The network didn't even air four new episodes of *Desperate Housewives* and *Lost* during the November contest that network affiliates use to set local ad rates. "That really wasn't the goal. We're taking the long-term approach and not looking at the quick fix."

That's what killed ABC during the era of *Who Wants To Be a Millionaire*, whose power made ABC the top network in terms of ad sales as recently as 1999. Media executives fault ABC for loading its schedule with *Millionaire*, but that's missing the point. "The issue wasn't putting *Millionaire* on four times a week; it was not having anything to build around it," says Sanford Bernstein Media Analyst Tom Wolzien.

ABC's fight will escalate after the holidays. *American Idol*'s planned twice-a-week schedule (Tuesdays at 8 p.m., Wednesdays at 9) doesn't directly attack ABC's strongest shows, but it does pinch the Tuesday sitcoms. "It will be a busy night," says McPherson.

But Fox is likely to expand the show and try different nights as other problems on its schedule erupt. ABC hopes its thriller *Alias*, rescheduled from Sundays to Wednesdays, will feed off of *Lost*'s fat lead-in audience (both shows were created by producer J.J. Abrams.) To keep the storyline running, *Alias* will run 19 consecutive weeks with no repeats.

Monday is being reworked as reality night, with *The Bachelorette* moving away from *Idol* on Wednesdays. And ABC breaks out the Hamburger Helper, reworking outtakes of Sunday hit *Extreme Makeover: Home* into a spinoff series, *Extreme Makeover: How'd They Do That?* The third entry is *Supernanny*, which hopefully is much better than Fox's dreadful *Nanny 911*.

Disney's ABC definitely needs to make more magic. The network will start the year with about 10 new episodes each of *Lost* and *Desperate Housewives*. Most of those will be scheduled for the February and May sweeps. Since they are not expected to repeat well, that leaves many weeks without fresh material. ■

"We're taking the long-term approach and not looking at the quick fix." STEVE McPHERSON, ABC

sweeps, pushing the longtime champion into third place? "I've been in this business too long to not know that it's a long road."

Certainly, no one's complaining about the success of *Lost* and *Desperate Housewives*, which are critical breakthroughs and have helped lift ABC's average 18-49 prime time audience 9%, according to Nielsen Media Research. "Out of desperation comes inspiration," says NBC Entertainment President Kevin Reilly, who praises both shows.

But ABC has fizzled on one key front: sitcoms, its lone strength last season.

But Tuesday night is flat. New entry *Rodney*—about a frustrated blue-collar standup comic—is unimpressive. Friday is a disaster, with viewership off about 30% despite the hype over the grating *Complete Savages*.

McPherson notes that viewership is off for everybody on Fridays. "With all the networks down on Friday night, we all kind of woke up in the fall," he says. "We're all a little bit puzzled."

As for Tuesday, ABC faces one of NBC's few successes this season, weight-loss reality show *The Biggest Loser*, as well as CBS' resurgent *The Amazing Race*. "It's a different land-

THE B&C

THE B&C 10
WEEK OF DEC. 3-9

WEEK YTD

-0.6% -5.0%

BROADCAST TV GROUPS

WEEK YTD

-1.8% -16.4%

CABLE OPERATORS

WEEK YTD

1.9% -3.6%

RADIO

WEEK YTD

-1.8% -28.6%

	CLOSE	WEEK	YTD
Dow Jones	10552.80	-0.3%	0.9%
NASDAQ	2129.01	-0.7%	6.3%

B&C 10

	CLOSE	WEEK	YTD
Clear Channel	\$33.78	-1.4%	-27.9%
Comcast Corp.	\$30.50	4.1%	-2.5%
Cox Comm.	\$34.77	0.1%	0.9%
Disney	\$27.62	0.0%	18.4%
EchoStar	\$32.33	-3.8%	-4.9%
Fox Ent.	\$30.58	-0.8%	4.9%
Hearst-Argyle	\$25.43	-2.6%	-7.7%
Time Warner	\$18.38	0.8%	2.2%
Tribune	\$42.48	-2.3%	-17.7%
Viacom	\$35.57	-3.9%	-19.7%

GOOD WEEK

Westwood One	\$25.56	10.0%	-25.3%
Paxon	\$1.32	10.0%	-65.7%
Comcast Corp.	\$30.50	4.1%	-2.5%
Tivo	\$5.12	3.7%	-30.8%
Liberty Media	\$10.77	3.7%	-9.4%

BAD WEEK

Motorola	\$16.32	-17%	26.6%
Spanish Bcstg.	\$10.10	-8.3%	-4.3%
Charter	\$2.11	-7.9%	-47.5%
Granite	\$0.41	-6.8%	-75.2%
Univision	\$28.15	-6.5%	-29.1%

MOTOROLA SLOWS

-17%

The cellphone market drives the stock of this set-top-box supplier. Investors panicked when Sprint started talking about buying it, and its stock dropped 17% for the week.

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

RATINGS 11/22-28/04

Nielsen Media Research

**Top 25 Shows
ADULTS 18-49**

PROGRAM	AA	GAA
1 ESPN/NFL	4.8	NA
2 Seinfeld (wknd)	4.1	4.9
3 Seinfeld	3.9	4.8
4 Friends	3.8	4.8
5 Everybody Loves Raymond	3.7	4.6
6 CSI: Crime Scene Investigation	3.1	3.6
7 Oprah Winfrey Show	3.0	3.1
8 Dr. Phil	2.4	2.4
8 Everybody Loves Raymond (wknd)	2.4	2.5
10 Entertainment Tonight	2.3	2.4
10 That '70s Show	2.3	2.8
10 Wheel of Fortune	2.3	NA
13 Jeopardy!	2.1	NA
14 Will & Grace	2.0	2.5
15 Judge Judy	1.9	2.8
15 King of the Hill	1.9	2.3
15 Malcolm in the Middle	1.9	2.2
15 That '70s Show (wknd)	1.9	2.2
19 Home Improvement	1.8	2.1
19 King of Queens	1.8	2.2
21 King of Queens (wknd)	1.7	2.1
22 Maury	1.6	1.7
23 Cops	1.5	1.9
23 Wheel of Fortune (wknd)	1.5	NA
25 Judge Joe Brown	1.4	1.9

Top Off-Net Dramas

ADULTS 18-49

PROGRAM	AA	GAA
1 CSI: Crime Scene Investigation	3.1	3.6
2 The West Wing	1.0	1.1
3 Buffy the Vampire Slayer	0.9	0.9
3 ER	0.9	1.1
3 The Practice	0.9	1.0

According to Nielsen Media Research Syndication Service Ranking Report Nov. 22-28, 2004

AA = Average Audience Rating

GAA = Gross Average Audience

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

NA = not available

Be an Instant 'Millionaire'

AOL users message answers into show **By Paige Albiniak**



Contestant Sharon Lomurno plays *Who Wants To Be a Millionaire*.

Looking for ways to gain buzz, Buena Vista's *Who Wants To Be a Millionaire* added a new lifeline this fall: letting instant-messagers get into the act.

Whenever a contestant gets stumped and decides to ask the audience, AOL's instant-messagers respond. Some 30,000 members quickly signed up for MillionaireIM; today, 270,000 are primed.

Both executive producer Michael Davies and host Meredith Vieira love the new feature, since it gets contestants nervous. "It's great when the IMers disagree with the studio audience. You leave the person in the hot seat in the middle of a real dilemma," Davies says.

Vieira initially doubted what instant messaging (IM) would bring to the show, but says it has integrated itself well. And she likes that it confuses the contestant. "I assumed the two audiences would be close in terms of their choices," she says, "but often they are not."

The instant-messenger feature enhances the feeling of home participation,

adds Ed Fish, senior vice president of desktop messaging at AOL. IM users average 6½ hours a day online; that gives *Millionaire* plenty of opportunities for polling.

In its third year, *Millionaire*'s ratings continue to grow, jumping 7% in rating and 14% in share from October to November in the metered markets. Season-to-date, the show's national household ratings have risen 3%, and it has jumped 8% among women 18-49, 11% in women 18-34 and 11% in men 25-54. (It has fallen about 6% among women 25-54.)

Millionaire took a hit this fall when stations in 38 of the metered markets moved it to accommodate syndication newcomers, such as Paramount's *The Insider* or NBC Universal's *The Jane Pauley Show*.

That strategy has backfired, says Lloyd Komisar, Buena Vista's executive vice president of strategic research: "In 76% of these moves, it has cost stations ratings points."

Some stations have switched their programming back. In November, Scripps Howard's WMAR Baltimore moved *Millionaire* back to 4:30 p.m. from 4, switching with *Insider*. A similar situation occurred in Portland, Ore., where Fisher's KETU moved *Pauley* to 3 p.m. and returned *Millionaire* to 4.

"On average, when *Insider* replaced *Millionaire*, it has not yet performed up to *Millionaire*'s levels," says Garnett Losak, vice president and director of programming at Pety Media Corp. "What I look at is: Are the people who watched last year still watching it? Are more people finding it? The answer to both questions is yes." ■

IN FOCUS

KING WORLD SELLS 'CSI: MIAMI'

King World has sold *CSI: Miami* to stations covering 80% of the country to debut in fall 2006. Included in the show's tally are stations owned by King World parent Viacom, Belo, Gannett, Scripps Howard, Emmis, Cox, Hearst-Argyle, Landmark, Meredith, Dispatch, Clear Channel, Freedom, Media General, New York Times, Post-Newsweek, Young and Liberty.

Franchise flagship *CSI* premiered in weekend syndication this year to huge ratings, averaging a 5.1 national household rating season-to-date and a 2.9 in adults 18-49. *CSI* is the 10th-highest-rated show in overall syndication and the second-highest weekly show, behind only the weekend edition of Sony's *Seinfeld* at a 5.2. Both *CSI* and *CSI: Miami* are sold on an all-barter basis.



CSI: Miami crew at work

AN 'AFFAIR' TO REMEMBER

Twentieth Television confirmed last week that it is developing a renewal of news magazine *A Current Affair*, which aired in syndication from 1986 through 1996. Peter Brennan will return to executive-produce. The show could launch next fall or earlier on the Fox Television Station Group, which covers 45% of the country. An anchor for the new show hasn't been determined, says a Twentieth rep.

Growing to a New Series High!

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Series High!



Source: NSS, Galaxy Explorer, week of 9/13/04, 10/04/04, 11/01/04, and 11/22/04, HH GAA Rtg.

STATION TO STATION

Sweeps Results

How top markets fared

By Allison Romano

With November sweeps history, local broadcasters are feasting on the preliminary household-ratings fodder. Here is a look at how some top markets performed.

Baltimore

Hearst-Argyle's NBC affiliate WBAL is the dominant player in early fringe and evening news. With hearty ratings for *Dr. Phil* at 3 p.m. and *Oprah* at 4 p.m., WBAL swept early news, with top ratings at 5 and 6 p.m. The station won 11 p.m. news, too, with an average 10.8 rating/20 share. But Baltimore viewers preferred CBS in prime time. CBS O&O WJZ posted an average 11.3/17 in prime, nearly three ratings points ahead of WBAL.

Dallas

The Big Three stations can each make a November-sweeps claim in the market. Despite NBC's weakness in prime this fall, the network's O&O KXAS was top-rated in 10 p.m. news for the ninth consecutive ratings period. This November, KXAS paced with a 10.4/16. With help from *Oprah*, Belo's ABC affiliate WFAA topped early news at 5 and 6 p.m. Prime time, however, belonged to CBS O&O KTVT, which edged out WFAA by a tenth of a ratings point.

Denver

KUSA and KCNC each have sweeps bragging rights. Gannett's late-news heavyweight KUSA conquered 10 p.m. news with an average 11.4/22. But CBS O&O KCNC is gaining ground. A year ago, the station revamped its late news with a new anchor team—Jim Benemann and Molly Hughes—and redesigned set. Ratings perked up to an 8.3/16 last month from a 7.7/14 last year. CBS' strong prime time sets up the news. KCNC won prime in the market with a 9.1/15. KUSA was second (8.5/14), followed by McGraw-Hill's KMGH (7.1/12) and Fox O&O KDVR (3.7/6).

Detroit

The Motor City is an NBC town in prime time and late news. Less competition helps. The CBS O&O WWJ is weak here and doesn't program news. Post Newsweek's NBC affiliate WDIV topped prime time with a 11.4/17 and swelled to 16.9/29 for 11 p.m. news, up from

CBS Stations on Rise

Prime hits kick up news ratings **By Allison Romano**

For the past 13 years, Kansas City, Mo., CBS affiliate KCTV suffered a late-news drought. The Meredith Broadcasting-owned station could never catch its rival, Hearst-Argyle's ABC affiliate KMBC. But in the November sweeps, for the first time since 1991, KCTV unseated KMBC as 10 p.m. king, pulling in an average 13.1 rating/19 share, up 20% from 2003.

The victory is the culmination of a three-year overhaul with new anchors and a fresh hard-news and investigative bent. "CBS has been rolling, but we weren't able to convert that into a win," says KCTV VP and GM Kirk Black. "Now we've developed a brand, and people are watching. We are out-delivering the typical CBS affiliate."

Across the country, CBS stations are attempting a similar assault. The objective: capitalize on CBS' red-hot prime time and turn monster lead-ins from *CSI: Miami* and *Without a Trace* into bigger news audiences.

In Philadelphia, CBS O&O KYW climbed to second place in late news last month. In Boston, for the first time in 11 years, CBS O&O WJZ was No. 1 at 11 p.m. in 25-54s and is retaining 20% more of its lead-in. "Our goal is to grow the lead-in. Whatever it is, we'll

add to it," says Fred Reynolds, president and CEO of Viacom's station group.

At the network level, CBS won November sweeps in total viewers and the key 18-49 and 25-54 demos. And more viewers are sticking around for news. In 39 of 54 metered markets, CBS stations improved late-news ratings over a year ago. "Our late-news ratings are better than prime, and that is the real test," says Chris Sehring, GM for Clear Channel's WKRC Cincinnati. In Nashville, affiliate WTVF is surging in prime and late news. "This is a *CSI* town and a CBS town," says station President Debbie Turner. "Our 10 p.m. news is extremely strong, and we are psyched to be getting younger demos."

In New York, WCBS still lags rivals WABC and WNBC but is in the race now. It trails 11 p.m. leader WNBC by less than a rating point in adults 25-54. "A lot of it is CBS' strength in prime and our ability to retain more of that audience," says Lew Leone, WCBS' president and GM.

In Kansas City, KCTV's GM would still like to see CBS beef up its weekends. "On Friday and Saturday nights, we're at a disadvantage going into 10 p.m.," Black says. Still, KCTV won late news two Fridays and two Saturdays in sweeps. "We went way up from our lead-in," he notes. "We didn't do that before." ■

15.3/23 last November. WXYZ, Scripps Howard's ABC affiliate, ranks second in both dayparts, with 9.8/14 in prime and 10.8/18 for its 11 p.m. news. Fox O&O WJBK's 10 p.m. newscast pulled in 7.5/11. WDIV's highlight of the month: Its coverage of Thanksgiving Day parade grabbed a 25.6/46 rating.

Miami

Spanish-language broadcaster Univision's WLTV is the leader here, with top marks at 6 (7.3/13) and 11 p.m. (6.3/11). Rival Telemundo isn't far behind. Its WSCV placed second overall at 6 p.m. (6.1/11) and third at 11 p.m.



WFOR Miami anchors

(5.4/9). "Among English-language broadcasters, CBS O&O WFOR is on the move. Thanks to stellar lead-ins from *Dr. Phil* and *Oprah*, WFOR won 5 p.m. news and, for the first time, 5:30 and 6 p.m. (Too bad *Phil* is moving to WPLG in 2006.) The CBS prime engine roared WFOR into late news, where it topped the English-language stations with a 5.8/10 (second overall behind Univision.)

Milwaukee

ABC's reinvigorated prime time catapulted Hearst-Argyle's ABC affiliate WISN to the top of prime for the first time in five years. With hits like *Desperate Housewives* and *Lost*, WISN earned an average 9.7 rating, beating out the NBC affiliate WTMJ. The prime win wasn't enough to unseat late-news leader WTMJ, which boasted top marks at 10 p.m. with 11.0/18. WISN was second with 8.6/14, followed by Fox O&O WITI's 6.9/11 and CBS affiliate WDJT's 4.5/7.

San Francisco

In the market's first sweeps with LPMs, CBS O&O KPIX was tops in late news with a 5.6 household rating, edging Cox-owned Fox affiliate KTVU's 5.3 rating. In the key 25-to-54s, KTVU and NBC O&O KNTV tied No. 1 with 2.6 ratings. KPIX logged a 2.5. Thanks to CBS' strong prime time, KPIX ranked first in 25 to 54s (4.0/11), followed by ABC O&O KGO (3.7/10).

Send station news to aromano@reedbusiness.com.

CBS' TOP 10 MARKETS

Stations in the Midwest and South outdeliver their big-market brethren

Late News

RANK*	DMA	MARKET	STATION	NOV. '04 RATING/SHARE	NOV. '03 RATING/SHARE
1	45	Oklahoma City	KWTV	17.3/25	15.2/23
2	43	New Orleans	WWL	17.0/24	16.7/24
3	21	St. Louis	KMOV	16.4/26	15.0/23
4	37	San Antonio	KENS	15.3/22	13.8/21
5	33	Cincinnati	WKRC	15.1/27	13.7/25
6	22	Pittsburgh	KDKA	14.8/25	13.9/23
7	46	Buffalo, N.Y.	WIVB	14.0/24	13.5/23
8	30	Nashville	WTVF	13.9/23	14.1/24
9	31	Kansas City, Mo.	KCTV	13.7/20	11.0/17
10	56	Dayton, Ohio	WHIO	13.6/26	14.5/29
10	14	Minneapolis-St. Paul	WCCO	13.6/24	15.8/26

Prime Time

1	21	St. Louis	KMOV	14.1/21	13.9/21
2	33	Cincinnati	WKRC	14.0/21	15.5/23
3	22	Pittsburgh	KDKA	13.4/19	14.9/21
4	68	Ft. Meyers, Fla.	WINK	13.2/20	14.7/21
5	30	Nashville, Tenn.	WTVF	13.1/19	15.1/22
5	43	New Orleans	WWL	13.1/18	14.1/20
7	45	Oklahoma City	KWTV	13.0/19	13.4/19
8	34	Columbus, Ohio	WBNS	12.8/19	12.8/19
9	50	Louisville, Ky.	WLKY	12.7/19	13.4/20
10	56	Dayton, Ohio	WHIO	12.4/19	14.3/22

*Household rating

SOURCE: Nielsen Media Research, November 2004

AT A GLANCE

The Market

DMA rank	75
Population	1,026,000
TV homes	397,000
Income per capita	\$17,407
TV revenue rank	65
TV revenue	\$73,200,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WHEC	10	NBC Hubbard Bcstg.
2	WROC	8	CBS Nexstar Bcstg.
2	WOKR	13	ABC Clear Channel TV
4	WUHF	31	Fox Sinclair Bcstg.

*May 2004, total households, sign-on to sign-off

Cable/DBS

Cable subscribers (HH)	289,810
Major cable operator	Time Warner Cable
Cable penetration	73%
ADS subscribers (HH)**	43,670
ADS penetration	11%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Oprah (WOKR)	8.0/33
Network Show	
Friends (finale) (WHEC)	8.0/52
Evening Newscast	
WOKR	12.0/27
Late Newscast	
WOKR	7.0/23

***May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Beyond Kodak

Rochester flexes news, ad muscle **By Allison Romano**



WOKR 11 p.m. anchor team

York didn't get a big infusion of political monies, but station execs project that Rochester's advertising market will finish 2004 up slightly from 2003.

"No matter what you do to Rochester, the market always ends up two or three percentage points," says Jaromin, adding that late-fourth-quarter retail spending is helping this year. For example, Kohl's department store has opened several stores in the market, prompting competitors like Bon Ton to buy ad time.

"We perform better than our market size," says Arnold Klinsky, VP and GM of WHEC, the Hubbard Broadcasting-owned NBC affiliate. Indeed, while Rochester is the 75th-largest DMA, it ranks 65th in TV revenue. Rochester stations, which also include Sinclair Broadcasting's Fox affiliate WUHF and Clear Channel's ABC affiliate WOKR, will take in an estimated \$73.2 million in revenue this year, according to BIA Financial Network.

Among local broadcasters, the news race is heating up. All four network affiliates offer news. While WOKR is typically the highest-rated, its rivals are close on its heels; WHEC and WROC are within a rating point or two.

WOKR is about to undergo a call-letter change. Clear Channel owns a news-and-talk AM station in the market called WHAM and, come January, will relaunch WOKR as WHAM-TV. "We have been working closely with them," says Kent Beckwith, VP and GM of WOKR, "and it makes a lot of sense to be identified together."

Time Warner Cable is the market's dominant cable operator. It runs R News, a 24-hour regional news channel piped into about 300,000 cable homes in 11 area counties.

Jaromin is optimistic about the future, since Rochester survived the seismic shift from a manufacturing to a niche economy. Although big corporations are still key, companies with 150-250 staffers now play a prominent role. And area universities, led by the University of Rochester, have emerged as research hubs and major employers. Says Jaromin, "There seems to be light at the end of the tunnel." ■

Rochester, N.Y., has redefined itself. Kodak and Xerox used to be the centerpieces of its economy, but with manufacturing jobs dwindling, "small businesses and universities are stepping up," says Marc Jaromin, VP and GM of Nexstar Broadcasting's CBS affiliate WROC.

Local broadcasters have also survived Rochester's business fluctuations.

As a solidly blue state, New York didn't get a big infusion of political monies, but station execs project that Rochester's advertising market will finish 2004 up slightly from 2003.

THE DEMOS

Rochester residents are avid golf enthusiasts: 25% of this Upstate New York city's adults are PGA fans. The educated population often opts for high-end technology at home: 30% have digital cable, 28% have high-speed modems.

WHO	SHARE OF POPULATION	INDEX*
18-34	29%	94
18-49	60%	97
25-54	56%	97
35+	71%	103
Married	51%	92
Never married	29%	113
College grad	27%	110
White	87%	105
Black	10%	80
Hispanic	6%	42
Asian	NA	NA
\$100K+ HH	11%	67
\$50K+ HH	43%	87
Below \$50K HH	57%	112



BY THE NUMBERS**

Have digital cable	30%	25
Broadband Internet	28%	124
Go camping	26%	141
Play golf	19%	132
PGA fans	25%	138

*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.

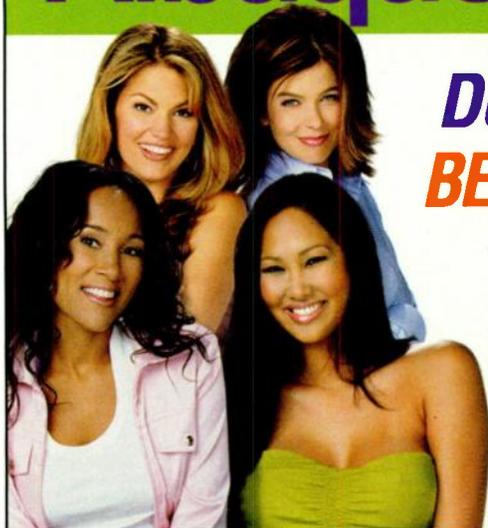
NM = Not large enough to be measured

**Activities engaged in past 12 months

SOURCE: Scarborough Release 1 2004 75 Markets Report (Feb. 03- March 04)

NEXT: NASHVILLE, TENN.

Albuquerque's Got Life & Style

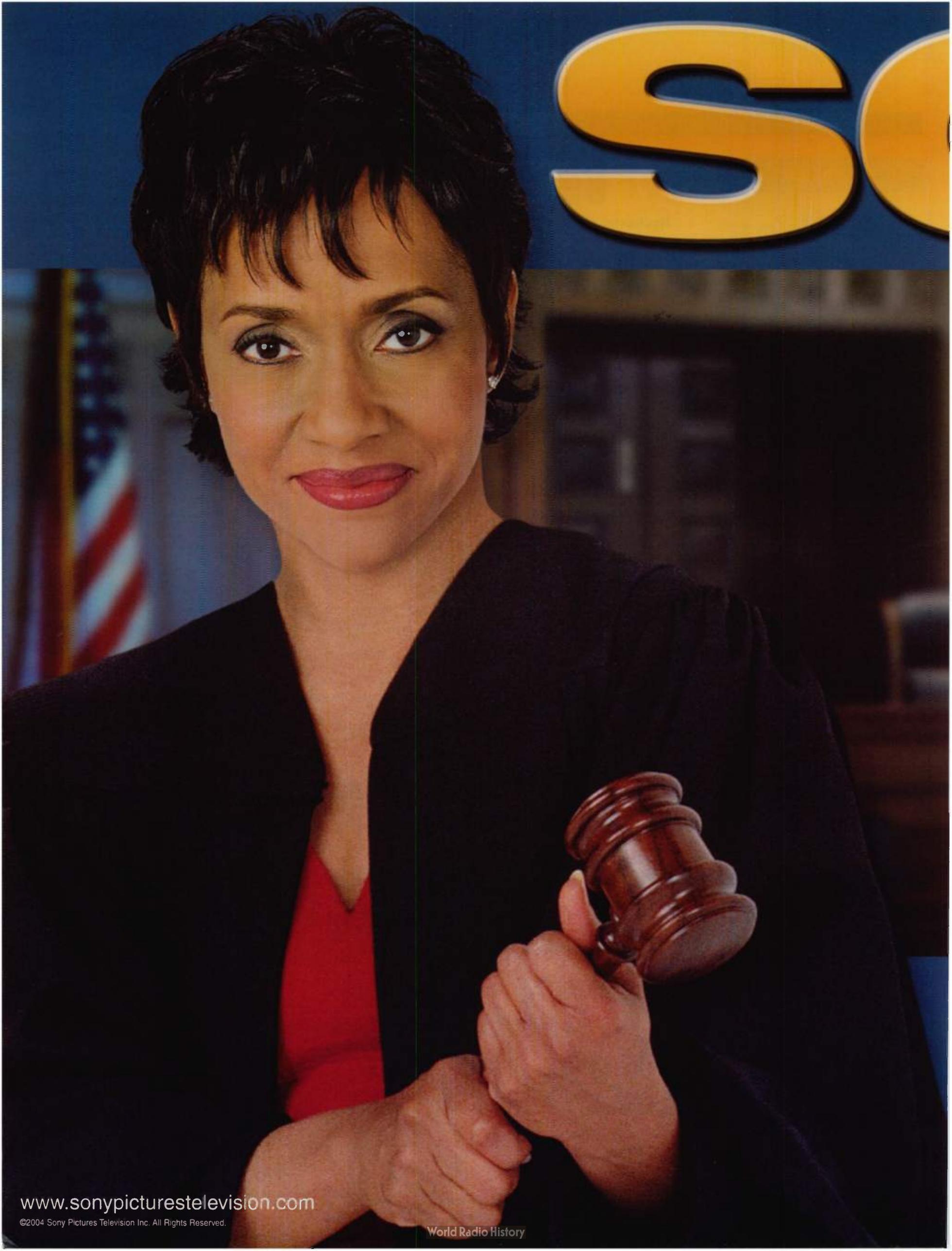


Delivering the Time Period's **BEST** Performance in 4 years, **+200%** OVER YEAR AGO PROGRAMMING!
 KWQB has a Brand New Point of **You** at 10am with **Life & Style!** **+50%** OVER ITS LEAD-IN!

Source: NSI Albuquerque, Nov '04 sweep, M-F, 10AM-11AM. Year ago: Nov '03 sweep. History = November sweeps.

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World Radio History

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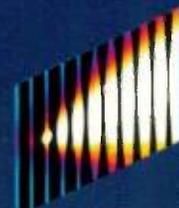
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How Much Is Product Placement Worth?

Advertisers search for a measurement standard

In late October, Peter Gardiner, the media chief of Madison Avenue's Deutsch agency, found himself gambling millions of a Bank America ad budget on an unusual TV deal. The project—a 17-day-long product-placement and ad package involving four TV networks—NBC, Telemundo, MSNBC and CNBC—and NBC's affiliated stations.

Because the stakes were so high, without any explicit guarantee of how many times the bank would be plugged, Gardiner ordered a special study that analyzed every hundredth of a second of coverage. It included every detail of how, when and in what context Bank of America was mentioned or shown by the TV outlets.

Ultimately, Bank of America made a killing, netting millions in traditional ad value. But the white-knuckle experience left Gardiner wondering if there wasn't a better way to craft such deals.

By "brand mentions," Nielsen means any time a brand is seen or heard on TV, including all forms of advertising, promotion and product placements. Nielsen estimates 15% of those mentions are some form of product placement, meaning a brand or product was integrated into the content of a show, such as someone on *Seinfeld* offering a Snapple. Currently, this 15% of product placements is not explicitly paid for by advertisers. But if that 15% were converted into current ad values, it would equal a \$9 billion marketplace.

And that's before Madison Avenue really gears up for the business, which many insiders believe will grow as conventional forms of TV advertising—mainly the 30-second commercial—suffer fallout from DVRs and VOD.

Garner's answer was to form Media Bridge Entertainment, a new kind of Madison Avenue agency that negotiates product-placement deals based on the results they actually deliver to advertisers, not on an upfront fee to producers or TV outlets.

Media Bridge utilizes a unique form of media research developed by iTVX, an expert in product-placement deals, which assigns explicit ad value to any time a product is mentioned or shown on TV. For example: The NFL brand was plugged for almost 11 minutes on-air during the Nov. 30 episode of *According to Jim*.

After factoring in the impact of that

"Our clients kept asking us, 'Can you help us bring some order from this chaos?'" says Gardiner, referring to the raucous nature of the burgeoning product-integration business. "They just wanted to understand the value of what they were

getting and whether they could get some idea of it in advance."

Other Madison Avenue agencies are trying to figure out the real

dollar value of product placement. Most big shops have formed product-integration, or "branded-entertainment," units. They have also developed a wide range of proprietary methods for valuing and negotiating these deals. The problem, says Frank Zazza, president of iTVX, is there is no "common currency" that would enable the marketplace to develop and mature the way the conventional advertising marketplace has.

What complicates matters, he notes, is that many of these product-placement deals involve multiple, redundant pitches directly to brand managers, many of whom don't have the experience to evaluate the presentation.

"You've got talent agencies pitching them. Ad agencies and media agencies pitching. Integration agencies pitching. Product-placement agencies pitching. And often it's for the same deal," says Zazza, who was involved in such seminal placements as Reese's Pieces in the blockbuster film *ET*.

Zazza's response is to position iTVX's system as a simple, workable solution. He claims its proprietary method, utilizing dozens of explicit product-placement data points gleaned from academic research, as well as the direct experiences of marketers, is the ideal way to compare the value of disparate product-placement deals to conventional ad delivery.

Much like the NFL placement in *According to Jim*, Zazza compares how many times a product is mentioned to its value in real ad terms. Zazza calls these comparisons a "PP/CC," which stands for product-placement commercial cost ratio. He says they are analogous to conventional TV advertising's GRPs (gross rating points) and CPMs (cost per thousands).

Utilizing this metric, Zazza's database tracks the most and least successful product-placement deals of 2004. The top deal, in terms of pure commercial

exposure value, was General Motors' giveaway of a Pontiac G6 to each audience member of an *Oprah* episode. The car was shown for nearly 4 minutes and generated \$5.4 million in ad value.

However, not everyone is convinced that iTVX is the ultimate standard for negotiating product-placement deals. One problem: Marketers may assign different communications values (ad recall, brand awareness) for their product-placement deals from the ones iTVX developed.

Another concern is that iTVX is finite. It doesn't consider any of the residual impact generated by a product-placement exposure, such as the buzz and PR generated from an especially successful plug. Not only did the Pontiac G6 grab the *Oprah* audience, but it racked up millions more in free publicity in print and on TV.

Meanwhile, an array of other researchers have entered the burgeoning field in the hope of convincing advertisers, agencies, producers and TV outlets that they have the best standard for measuring and negotiating such deals.

One of those players is Nielsen Media Research, which has developed Nielsen Place*Views, a research service that tracks each second of product placement and assigns the equivalent of a Nielsen TV rating to it. While Nielsen does not currently assign a market value to those exposures, Nielsen execs say it is up to the buyers and sellers of product-placement deals to input their own.

IAG, which tracks the recall and likeability of TV commercials using a panel of consumers that watch TV shows, has also developed a product-placement research service that tracks product plugs. Plus, ad agencies, talent agencies and product-placement specialists are developing a range of proprietary methods.

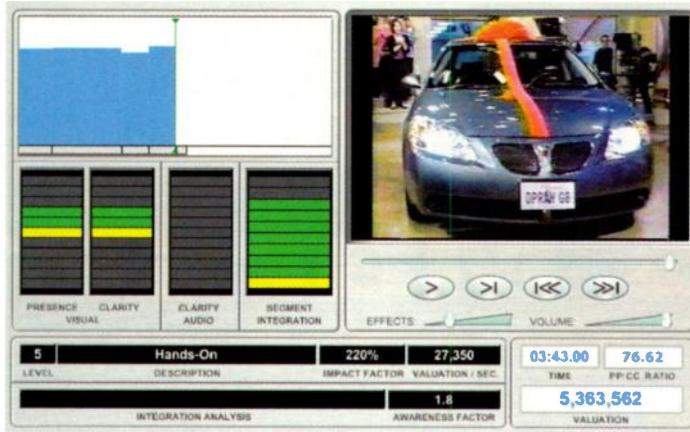
Free brand mentions may be worth as much as \$9 billion in ad value.

—NIELSEN

"A lot of people are trying to wrap their brains around this, but I haven't seen anything that does it at this point," says Steve Sternberg, senior vice president and director of audience analysis at Magna Global USA. He fears that competing standards will only confuse clients.

But Gardiner is sold on the long-term benefits of such media buys. "Will it be 15% of the business?" he wonders. "I don't know. But it will be bigger than it is now." ■

AD INFINITUM
By Joe Mandese



iTVX calculates the worth of Oprah's Pontiac giveaway at \$5.4 million.

exposure in terms of advertising value, iTVX determined it was the equivalent of almost fifty 30-second units of ad time. Since the show's average 30-second-spot rate is \$200,000, the product placement generated the equivalent ad value of \$9.9 million for the NFL, the highest for 2004.

The goal, says Gardiner, is to establish the iTVX data as a "trading currency" for structuring product-placement deals. It would be based on the same kind of audience guarantees as conventional network advertising deals.

TOP 5 PRODUCT-PLACEMENT DEALS OF 2004

Ranked by equivalent commercial value

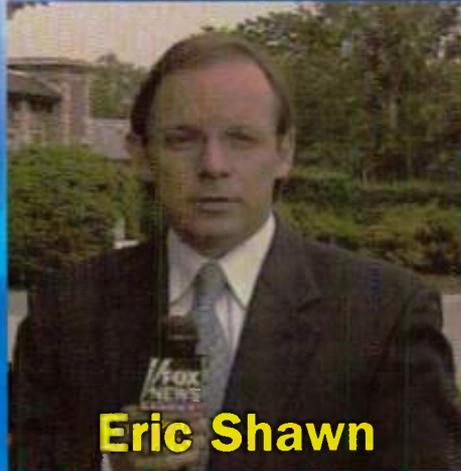
BRAND	PROGRAM	AIR DATE	DURATION	PP/CC RATIO	AD VALUE
NFL	<i>According to Jim</i>	Nov. 30	10:56	49.35	\$9,871,665
AT&T	<i>American Idol</i>	May 11	5:20	13.33	\$6,267,128
Pontiac G6	<i>Oprah Winfrey Show</i>	Sept. 13	3:43	76.62	\$5,363,562
Crest	<i>The Apprentice 2</i>	Sept. 22	2:35	11.04	\$4,415,335
Pringles	<i>Survivor</i>	Oct. 14	1:17	4.262	\$1,626,612

PP/CC = product placement commercial cost ratio, representing the equivalent number of 30-second commercials a product placement was worth

SOURCE: iTVX

CONGRATULATIONS

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SCANDAL

**Only One Network Broke It
Only One Network Stuck With It**



ONLY ONE



Most of NBC's new shows flopped. The network no longer rules Thursday night. Even the once lowly ABC topped NBC during the November sweeps.

But the Peacock is still No. 1 where it counts: money.

The network will finish 2004 at the top of *B&C's* annual ranking of the 25 largest TV networks, a slot it has held since 2000. NBC's revenues are growing sharply this year, up by \$600 million, or 13.5%, to \$5.1 billion.

To NBC Chairman Bob Wright, that's what matters. Wright notes that the network business isn't just prime time, that Katie Couric and Jay Leno add a cushion or two. When prime time ad sales get rocky, *Today* and *The Tonight Show* help soften the blow.

"People forget that we have great strength in early morning, great strength at late night and even in daytime," Wright says. "That's why I never seem to be overly concerned about this issue."

Still Strutting After All These Years

Although NBC remains No. 1, CBS is close behind **By John M. Higgins**

B&C estimates revenue each year to show where money really flows in the TV business. We print each week who's winning and losing in Niensens, which are so crucial to generating selling commercials. But while advertising is by far the major force, it's by no means the only one. Three of the 10 largest networks sell no advertising at all: shopping networks QVC and Home Shopping Network and pay movie channel Home Box Office. ESPN's average audience is just a fraction of ABC's, but the two networks' revenues are nearly equal because the cable sports network collects giant license fees from cable and DBS operations while ABC is dependent solely on advertising.

Fox News' audience is nearly double that of rival CNN. But CNN's license fees are higher, so the news network takes in 31% more money than Fox News.

The Top 25 networks represent 79% of the \$52 billion that TV programmers are expected to generate this year. The fastest-growing network is TNT, which rode the wave of *Law & Order* and strong theatrical movies for a 21.2% increase to \$1.6 billion. Other big gainers are MTV, Discovery Channel and Home Shopping Network.

NBC may not keep first place for long. No. 2 CBS is close, generating \$4.5 billion this year and on track to becoming the top network in both viewers and the key 18-49 demo.

NBC, meanwhile, must face a new year with no Olympics. The Olympics generated a healthy \$900 million in ad sales for the network during August, normally a slow season. NBC sales will almost certainly go down during a non-Olympics year.

Moreover, NBC's current audience slide didn't really start until September, so 2004 results will include just four months of rocky ratings. Unless its schedule changes dramatically, NBC faces a full 12 months of problems next year.

Third-ranked is home-shopping network QVC. Using its airtime to pitch consumers directly rather than selling advertising, QVC generates more sales than broadcasters ABC and Fox or even cable powerhouses like HBO and ESPN. When the ad slump was crunching broadcast networks, QVC was the second-largest network and seemed poised to jump to No. 1. The shopping network, however, has grown only modestly in the past two years and now sits behind CBS.

FX enters the list for the first time this year, increasing revenues by 12.7% to \$575 million. The network has generated acclaim and high ratings from hit original series *Nip/Tuck* and *Rescue Me*. But most of the revenue gain comes from basic cable's old standby, stronger theatrical movies.

The biggest loser falls off the list: TLC. The

cable network entered the rankings last year on the strength of *Trading Spaces*. But that show has faded, and TLC's audience has plunged 35%. The network is paying the price of relying too heavily on the whole makeover genre, then having nothing as strong when it abruptly went stale. TLC ran *Trading Spaces* 10 and more times weekly and spawned half a dozen "surprise" makeover imitators. More networks got in the game, and *Trading Spaces* abruptly lost its steam, sliding from a 4.0 average Nielsen household rating to a 1.5.

"It was doing record ratings just six months ago," says Billy Campbell, president of Discovery Networks. "Saturation just hit."

Campbell notes that the show is still fairly strong by basic-cable standards and TLC has new programs in the works aimed at lifting ratings.

Here's how we compile the data: We consult industry executives and research analysts, including Morgan Stanley's Richard Bilotti, Bear Stearns' Ray Katz and Sanford Bernstein's Tom Wolzien; Kagan Media; and company reports. Many networks offer guidance. The audience figure shown is the average number of prime time viewers age 2 and older season-to-date, through November.



1

2004 REVENUE: \$5.1 billion
OWNER: General Electric
TOP EXECUTIVE: Bob Wright, vice chairman, GE; chairman/CEO, NBC Universal
PROGRAMMING: General entertainment
TYPE: Broadcast
TV HOMES REACHED: 108.0 million
AVERAGE AUDIENCE: 13.3 million



Hot Property:
 Law & Order: SVU

2

2004 REVENUE: \$4.45 billion
OWNER: Viacom
TOP EXECUTIVE: Leslie Moonves, co-president, Viacom/chairman, CBS
PROGRAMMING: General entertainment
TYPE: Broadcast
TV HOMES REACHED: 108.0 million
AVERAGE AUDIENCE: 13.3 million



Hot Property:
 CSI: Crime Scene Investigation



TOP 25



3

2004 REVENUE: \$4.2 billion
OWNER: Liberty Media
TOP EXECUTIVE: Douglas S. Briggs, CEO
PROGRAMMING: Electronic retailing
TYPE: Cable
TV HOMES REACHED: 85.9 million
AVERAGE AUDIENCE: Not applicable



Hot Property:
 Dell PCs

4

2004 REVENUE: \$3.3 billion
OWNER: The Walt Disney Co.
TOP EXECUTIVE: Anne Sweeney, president, Disney-ABC Television Group
PROGRAMMING: General entertainment
TYPE: Broadcast
TV HOMES REACHED: 108 million
AVERAGE AUDIENCE: 10.1 million



Hot Property:
 Desperate Housewives

5

2004 REVENUE: \$3.2 billion
OWNER: Disney and The Hearst Corp.
TOP EXECUTIVE: George Bodenheimer, president, ESPN/ABC Sports
PROGRAMMING: Sports
TYPE: Ad-supported cable
TV HOMES REACHED: 89.3 million
AVERAGE AUDIENCE: 2.6 million



Hot Property:
 NFL Sunday Night Football

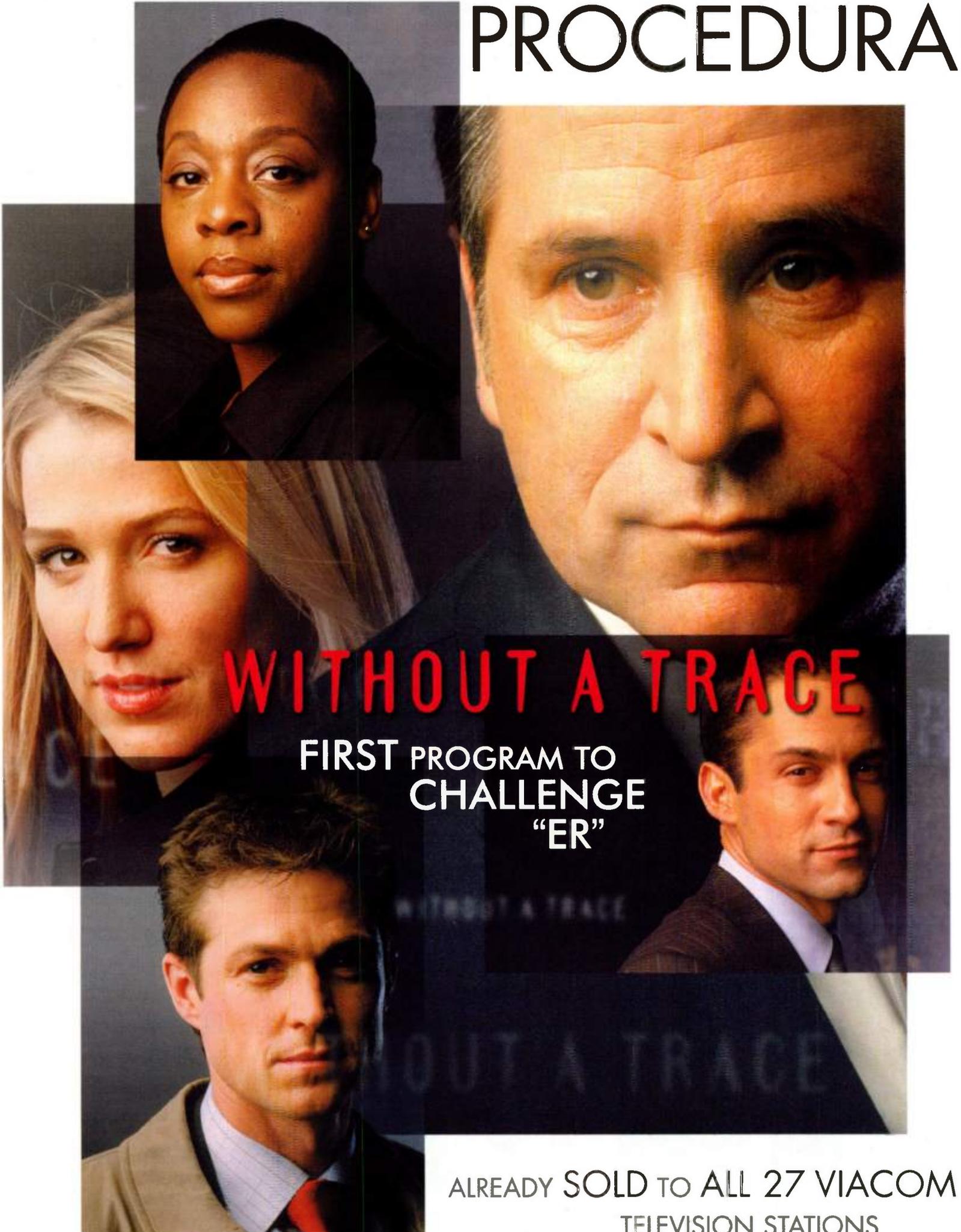
THE RANKING

By 2004 revenue (\$million)

RANK	NETWORK	2003	2004	CHNG.
1	NBC	\$4,461	\$5,062	+13.5%
2	CBS	\$4,050	\$4,449	+9.9%
3	QVC	\$3,845	\$4,150	+7.9%
4	ABC	\$3,190	\$3,325	+4.2%
5	ESPN	\$2,869	\$3,223	+12.3%
6	Fox	\$2,244	\$2,405	+7.2%
7	HBO	\$2,200	\$2,398	+9.0%
8	HSN	\$1,660	\$1,880	+13.3%
9	TNT	\$1,312	\$1,590	+21.2%
10	Nick	\$1,150	\$1,300	+13.0%
11	MTV	\$975	\$1,150	+17.9%
12	USA	\$850	\$990	+16.5%
13	TBS	\$871	\$985	+13.1%
14	Disney	\$910	\$977	+7.4%
15	CNN	\$876	\$887	+1.3%
16	Lifetime	\$820	\$850	+3.7%
17	Discovery	\$705	\$824	+16.9%
18	Showtime	\$816	\$800	-1.9%
19	The WB	\$660	\$700	+6.1%
20	Fox News	\$600	\$675	+12.5%
21	ShopNBC	\$616	\$646	+4.9%
22	A&E	\$589	\$620	+5.3%
23	Cinemax	\$580	\$605	+4.3%
24	Univision	\$568	\$591	+4.0%
25	FX	\$510	\$575	+12.7%

SOURCE: B&C research; industry and company reports

TWO POWERHOUSE PROCEDURAL



WITHOUT A TRACE

FIRST PROGRAM TO
CHALLENGE
"ER"

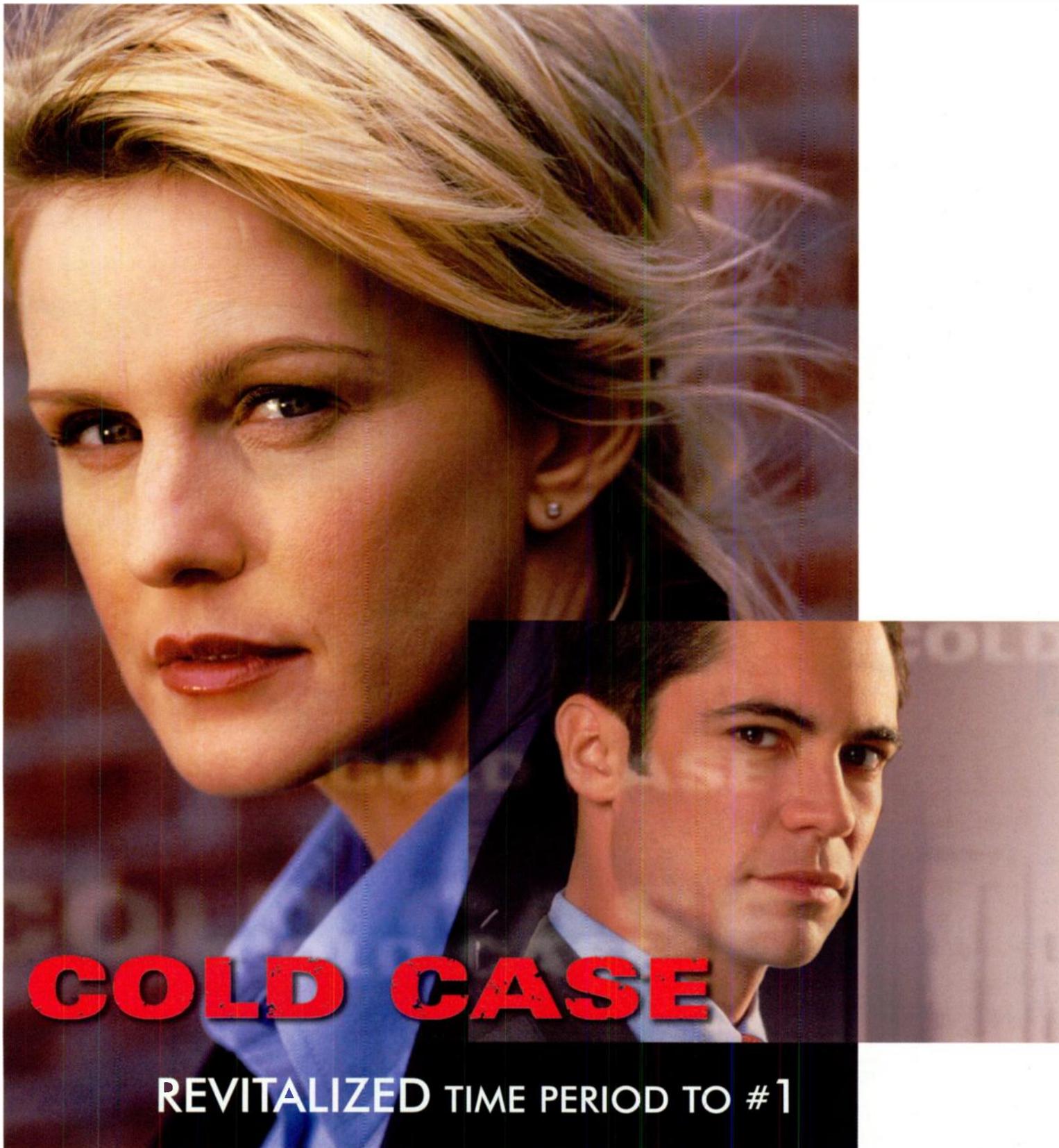
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World Radio History

DRAMAS FROM JERRY BRUCKHEIMER



ALREADY SOLD TO ALL 27 VIACOM TELEVISION STATIONS

WEEKENDS FALL '07



TOP 25 NETWORKS



6

2004 REVENUE: \$2.41 billion
 OWNER: News Corp.
 TOP EXECUTIVE: Tony Vinciguerra, president, Fox Networks Group
 PROGRAMMING: General entertainment
 TYPE: Broadcast
 TV HOMES REACHED: 106.0 million
 AVERAGE AUDIENCE: 9.8 million



Hot Property:
 Arrested Development



7

2004 REVENUE: \$2.4 billion
 OWNER: Time Warner
 TOP EXECUTIVE: Chris Albrecht, chairman/CEO
 PROGRAMMING: General entertainment
 TYPE: Pay cable
 TV HOMES REACHED: 27.0 million
 AVERAGE AUDIENCE: 893,000



Hot Property:
 Deadwood



See the possibilities™

8

2004 REVENUE: \$1.9 billion
 OWNER: Interactive Corp.
 TOP EXECUTIVE: Marty Nealon, president
 PROGRAMMING: Retail shopping
 TYPE: Cable
 TV HOMES REACHED: 81.1 million
 AVERAGE AUDIENCE: Not available



Hot Property:
 Gateway PCs



9

2004 REVENUE: \$1.6 billion
 OWNER: Time Warner
 TOP EXECUTIVE: Steve Koonin, EVP/COO, TBS/TNT
 PROGRAMMING: General entertainment
 TYPE: Ad-supported cable
 TV HOMES REACHED: 88.9 million
 AVERAGE AUDIENCE: 2.1 million



Hot Property:
 Law & Order



10

2004 REVENUE: \$1.3 billion
 OWNER: Viacom
 TOP EXECUTIVE: Cyma Zarghami, president, Nickelodeon Television
 PROGRAMMING: Children-oriented, daytime; adults 18-49, prime time
 TYPE: Ad-supported cable
 TV HOMES REACHED: 88.7 million
 AVERAGE AUDIENCE: 1.8 million



Hot Property:
 The Fairly OddParents



11

2004 REVENUE: \$1.15 billion
 OWNER: Viacom
 TOP EXECUTIVE: Van Toffler, president
 PROGRAMMING: Music-oriented
 TYPE: Ad-supported cable
 TV HOMES REACHED: 86.8 million
 AVERAGE AUDIENCE: 963,000



Hot Property:
 Newlyweds



12

2004 REVENUE: \$990 million
 OWNER: Vivendi Universal Entertainment
 TOP EXECUTIVE: Bonnie Hammer, president
 PROGRAMMING: General entertainment
 TYPE: Ad-supported cable
 TV HOMES REACHED: 89 million
 AVERAGE AUDIENCE: 2.1 million



Hot Property:
 Law & Order: SVU



13

2004 REVENUE: \$985 million
 OWNER: Time Warner
 TOP EXECUTIVE: Steve Koonin, EVP/COO, TBS/TNT
 PROGRAMMING: General entertainment
 TYPE: Ad-supported cable
 TV HOMES REACHED: 88.8 million
 AVERAGE AUDIENCE: 1.6 million



Hot Property:
 Seinfeld



14

2004 REVENUE: \$977 million
 OWNER: Walt Disney Co.
 TOP EXECUTIVE: Rich Ross, president, Disney Channel
 PROGRAMMING: Kids and family entertainment
 TYPE: Cable
 TV HOMES REACHED: 85 million
 AVERAGE AUDIENCE: 1.9 million

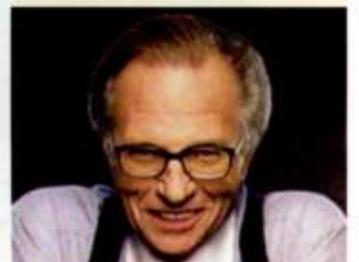


Hot Property:
 That's So Raven



15

2004 REVENUE: \$887 million
 OWNER: Time Warner
 TOP EXECUTIVE: Jonathan Klein, president, CNN/U.S.
 PROGRAMMING: National and international news
 TYPE: Ad-supported cable
 TV HOMES REACHED: 87.6 million
 AVERAGE AUDIENCE: 1.0 million



Hot Property:
 Larry King Live

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Television for Women

Discovery
CHANNEL

SHOWTIME

THE WB

FOX NEWS
channel

16

2004 REVENUE: \$850 million
OWNER: Disney and Hearst
TOP EXECUTIVE: Carole Black, president/CEO
PROGRAMMING: Women-oriented general entertainment
TYPE: Ad-supported cable
TV HOMES REACHED: 88.5 million
AVERAGE AUDIENCE: 1.7 million



Hot Property:
Strong Medicine

17

2004 REVENUE: \$824 million
OWNER: Discovery Communications
TOP EXECUTIVE: Billy Campbell, president, Discovery Networks
PROGRAMMING: Science-oriented entertainment
TYPE: Ad-supported cable
TV HOMES REACHED: 88.3 million
AVERAGE AUDIENCE: 1.1 million



Hot Property:
American Chopper

18

2004 REVENUE: \$800 million
OWNER: Viacom
TOP EXECUTIVE: Matthew Blank, chairman/CEO
PROGRAMMING: Movies, series, sports
TYPE: Premium television
TV HOMES REACHED: 12.4 million
AVERAGE AUDIENCE: 153,000



Hot Property:
Dead Like Me

19

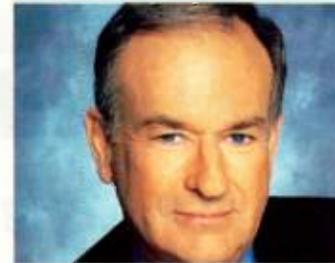
2004 REVENUE: \$700 million
OWNER: Time Warner and Tribune
TOP EXECUTIVE: Garth Ancier, chairman, The WB
PROGRAMMING: Prime time general entertainment
TYPE: Broadcast
TV HOMES REACHED: 95.1 million
AVERAGE AUDIENCE: 3.9 million



Hot Property:
One Tree Hill

20

2004 REVENUE: \$675 million
OWNER: Fox Entertainment
TOP EXECUTIVE: Roger Ailes, chairman/CEO
PROGRAMMING: National and international news
TYPE: Ad-supported cable
TV HOMES REACHED: 84.8 million
AVERAGE AUDIENCE: 2.4 million



Hot Property:
The O'Reilly Factor

ShopNBC

A&E
TIME WELL SPENT

cine max

UNIVISION

FX

21

2004 REVENUE: \$646 million
OWNER: ValueVision and NBC
TOP EXECUTIVE: William Lansing, president/CEO
PROGRAMMING: Home shopping
TYPE: Basic cable
TV HOMES REACHED: 55.3 million
AVERAGE AUDIENCE: Not available



Hot Property:
Red Ring

22

2004 REVENUE: \$620 million
OWNER: Hearst Corp., ABC, NBC
TOP EXECUTIVE: Abbe Raven, president
PROGRAMMING: Drama, original movies, documentaries
TYPE: Ad-supported cable
TV HOMES REACHED: 87.8 million
AVERAGE AUDIENCE: 1.1 million



Hot Property:
Dog the Bounty Hunter

23

2004 REVENUE: \$605 million
OWNER: Time Warner
TOP EXECUTIVE: Chris Albrecht, chairman/CEO
PROGRAMMING: Movies
TYPE: Pay cable
TV HOMES REACHED: 12.0 million
AVERAGE AUDIENCE: Not available



Hot Property:
Stargate SG-1

24

2004 REVENUE: \$591 million
OWNER: Univision Communications
TOP EXECUTIVE: Ray Rodriguez, president, Univision TV Networks
PROGRAMMING: Spanish-language entertainment
TYPE: Broadcast
TV HOMES REACHED: 80 million
AVERAGE AUDIENCE: 3.4 million



Hot Property:
Don Francisco Presenta

25

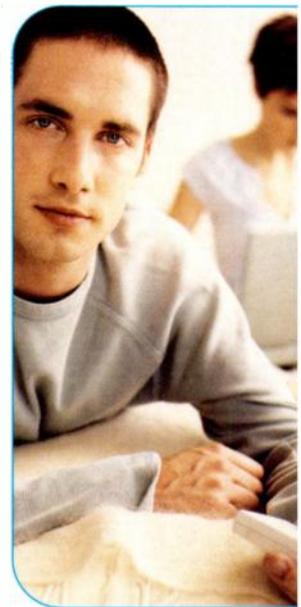
2004 REVENUE: \$575 million
OWNER: Fox Entertainment
TOP EXECUTIVE: Peter Liguori, president/CEO
PROGRAMMING: General entertainment
TYPE: Cable
TV HOMES REACHED: 80 million
AVERAGE AUDIENCE: 1.1 million



Hot Property:
Nip/Tuck

GATHERING MOMENTUM

WITH USAGE NUMBERS ON THE RISE,
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NURTURING A NEW MEDIUM

RESEARCH, CONSUMER PUBLICITY TOP LIST OF CONCERNS FOR CTAM'S ON DEMAND CONSORTIUM

EARLY NEXT YEAR, ABOUT 100 EXECUTIVES FROM CABLE TV AND RELATED INDUSTRIES WILL GATHER TO DECIDE WHAT'S NEXT FOR A SERVICE THAT COULD NOT ONLY REVOLUTIONIZE THE WAY PEOPLE WATCH TV, BUT IS LIKELY TO ALTER SIGNIFICANTLY THE WAY MANY MEDIA AND ENTERTAINMENT COMPANIES GENERATE REVENUE.

The service, On Demand, is widely considered to be a key differentiator for cable in its competition with satellite providers. The group of executives, known as the CTAM On Demand Consortium, has been working behind the scenes for two years to speed the adoption of this category.

To date, their accomplishments have been primarily in the area of defining the service and publicizing its benefits to consumers. "We've gotten a lot of agreement on how to set the category up and talk about it," said Char Beales, president of the Cable & Telecommunications Association for Marketing, which spearheaded formation of the consortium and continues to facilitate its efforts.

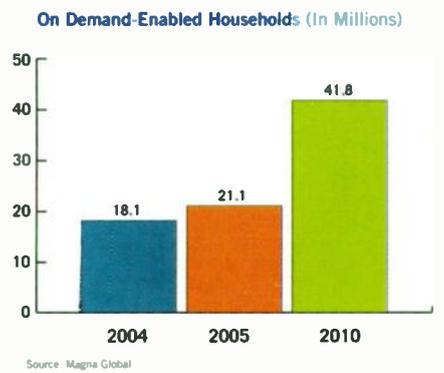
Earlier this year, the group established a list of 14 metrics standardizing how to define and measure On Demand usage, and came up with a set of "best practices" designed to make the user interface as viewer-friendly as possible. In January, it kicked off an aggressive publicity campaign aimed at introducing consumers to the emerging technology and what it means for them (see story, page 6A).

With these accomplishments behind it, the consortium will use its next general meeting, set for the first quarter of next year, to ponder what's next.

Topping their list of priorities will be figuring out how to maximize impending changes in the set-top. These include a shift from propri-

etary to open standards. Spurred by a government mandate requiring that consumer electronics retailers be able to sell cable set-tops directly to consumers by 2006, this change is being orchestrated by OCAP, the "Open Cable Applications Platform," an initiative mounted by technology think tank, CableLabs.

Consortium members want to understand how the new OCAP set-top standard is shaping up and they want input into how the boxes will function, Beales said. Programmers and operators are concerned, for example, with the issue of how set-tops count and report On Demand views. They also want to address issues surrounding metadata, the strings of information that identify content being transmitted from a variety of programming sources to cable operating companies.



To help address these issues, the consortium's first quarter meeting will include a presentation by CableLabs followed by an open dialogue, Beales said.

Consortium members also want to boost the amount of research being done into the ways consumers use On Demand. CTAM's second annual Tracking Study, due out early next year, will provide some information, Beales said, and from there, consortium members can decide where they need to drill down for more data. "If we know, for example, that the average household views 22 On Demand programs per

month, that's interesting, but how and why are they using it?," Beales said. "Are On Demand views displacing primetime?"

Finally, consortium members will want to address goals for their ongoing publicity campaign. To date, the effort has been heavily focused on introducing consumers to the idea of On Demand and demonstrating how it works. Next year, while the group will continue to focus on the On Demand category, the PR efforts will expand to educate media and consumers about cable's other advanced services. "We're very driven by our members, so we need to stay nimble to meet their dynamic priorities," Beales said.

That said, the consortium appears likely to gather early next year with a good deal of momentum behind it. On Demand usage data remains scarce, but available figures indicate a steadily expanding customer base. In October, for example, 80 percent of Comcast's Philadelphia area On Demand subscribers used the service, while company-wide, On Demand subscribers tuned into a total of 58 million views.

"On Demand continues to set new records for usage," said Page Thompson, vice president of national marketing for new video services at Comcast and an active consortium member. "This is a product in its infancy but it's heading toward the 'tipping point,' so results will just continue to get better."

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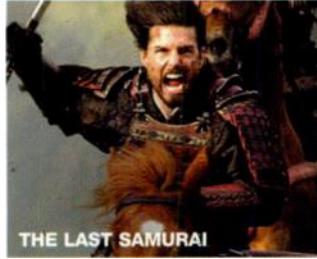
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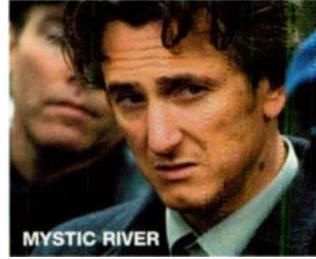
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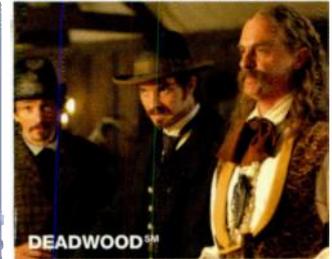
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*Source: The Hollywood Reporter as of October 25, 2004. **For the period April 2004 through September 2004.



CRAFTING AN IMAGE

CONSUMER PUBLICITY IS LIKELY TO REMAIN
CENTRAL TO ON DEMAND'S ROLLOUT

IT CAN TAKE YEARS FOR A NEW TECHNOLOGY TO CATCH ON. TO SPEED THINGS UP FOR ON DEMAND, MEMBERS OF THE CONSORTIUM CHARGED WITH NURTURING THE NEW MEDIUM'S DEVELOPMENT KNEW EARLY ON THEY WOULD NEED AN AGGRESSIVE PUBLICITY CAMPAIGN.

ence at the annual Consumer Electronics Show. SeaChange parked its 80-foot mobile theater across from the convention center, and CKPR reps shuttled editors and writers in to try the technology and talk about it with consortium members. It was the first time cable companies had a collective presence at the show.

Three months later, the campaign continued with an electronic, online press kit sent to 500 print and broadcast outlets across the U.S. The kit cited a

new consumer survey that found, among other things, that 92% of adults tune in too late for their favorite TV shows, and that 78% would like to be able to schedule their favorite show at a more convenient time. It also included a touch of humor, citing the excuses consumers most often give to avoid going out and missing their favorite shows. These ranged from "I'm too busy" (24%) to "I have a family emergency" (4%).

The On Demand publicity effort also targeted neighborhood papers, keeping the media pipeline full throughout the year with a series of camera-ready press releases talking about topics such as On Demand children's programming, technology tools for the future, and a holiday gift-buying guide.

In addition, CKPR held briefings for consumer magazine editors at New York's Tavern on the Green restaurant. SeaChange parked its truck outside so participants could try out On Demand and consumer electronics expert David Gregg touted the benefits of the service and how it suits different lifestyles.

There were fact sheets about how sports enthusiasts could find more matches and watch them at their convenience, while for women's magazines, there were tips on finding On Demand shows about fashion, fitness and lifestyle programming.

Gregg, a big fan of On Demand, later did a

series of interviews with 16 radio stations, in cities such as New York, San Antonio, Charlotte and Orlando, explaining to deejays how On Demand works and how it can change the way people watch TV.

In July, the consortium hosted a champagne breakfast at the TV Critics Association's Summer Press Tour. Josh Sapan, president and CEO of Rainbow Media, gave a keynote address, revealing some of the newest facts and figures about On Demand availability and usage. Then critics watched an On Demand demonstration that Demand 1 developed to show what the service could do. Having a presence at TCA was another first for On Demand.

In October, Gregg went back into action, showing up at the inaugural Digital Life convention, an event designed to introduce consumers to new technologies and consumer electronics devices. From the convention floor, Gregg participated in a string of satellite interviews with reporters at TV stations across the U.S., talking about new products on display, including On Demand and broadband.

Gradually, the On Demand publicity campaign bore fruit, spurring stories in *Business Week*, *The New York Times*, the *Baltimore Sun*, the *Minneapolis Star Tribune*, the *San Antonio Mercury News*, *Smooth Magazine* and other publications. "We got a lot of ink," Beales commented.

The PR initiative will continue in 2005 with a new campaign, Consumer Communications and PR for Advanced Services.

"We're really only in the second inning of the On Demand baseball game," said Page Thompson, Comcast's vice president of marketing for new video services. "There are still many people in this country who are just being exposed to the product for the first time as we move into markets like Chicago, Los Angeles and San Francisco. There's a tremendous amount of educational work that still needs to be done."

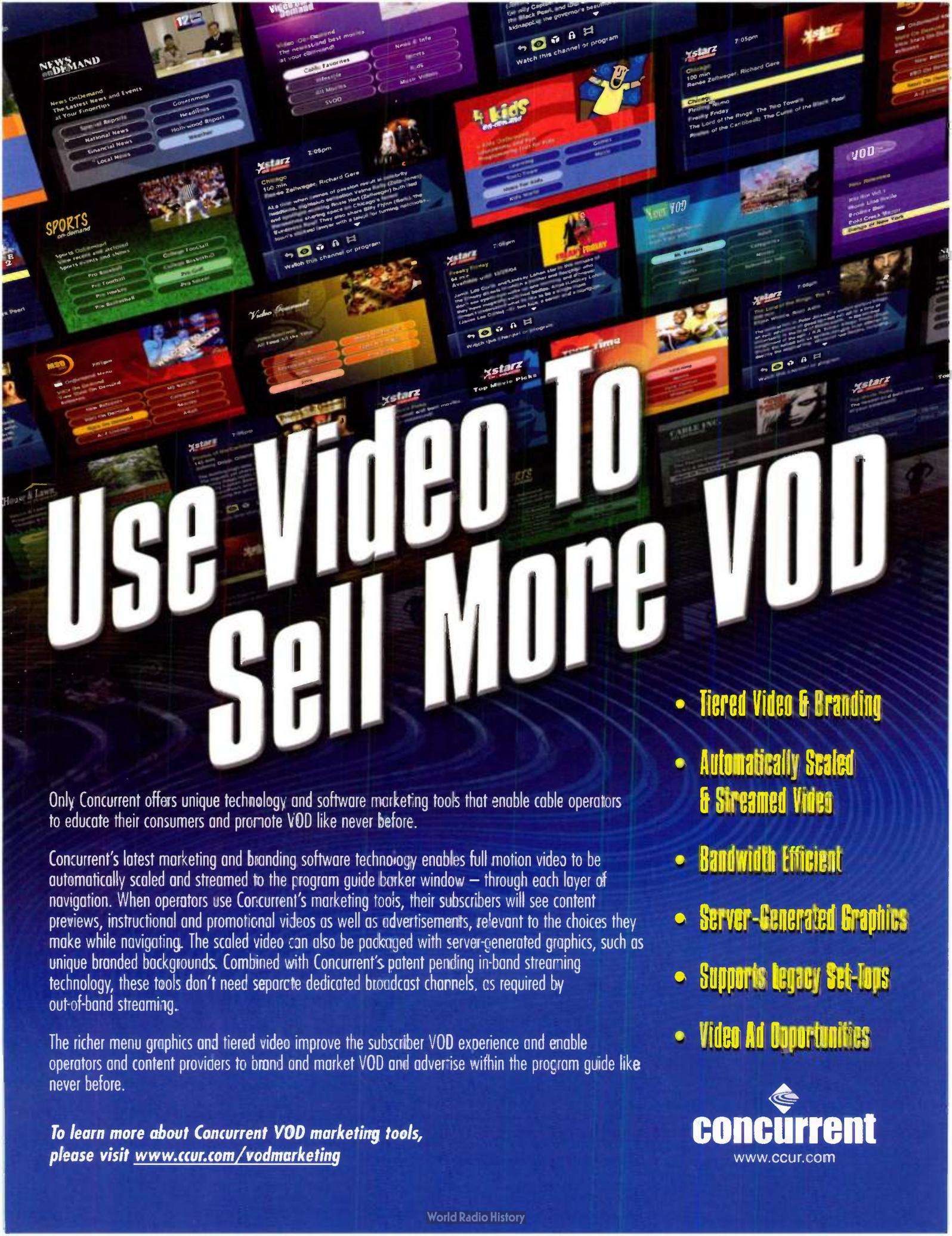


RAINBOW MEDIA PRESIDENT JOSH SAPAN DISCUSSES ON DEMAND WITH EDITORS AND WRITERS AT THE TELEVISION CRITICS ASSOCIATION'S SUMMER PRESS TOUR

Kicked off a year ago, the campaign has focused on introducing TV news and magazine editors to the technology and convenience. Back then, On Demand had what can only be described as a low profile. "We did an Internet search and the only references that came up were made in passing, in trade publications, usually in stories that were about mergers or acquisitions," recalled Char Beales, president of the Cable & Telecommunications Association for Marketing, which spearheaded the consortium.

For the publicity effort, the group chose Chicago-based CKPR, which recommended positioning On Demand as TV that fits what so many Americans have: a busy lifestyle.

It launched the campaign in January 2004 with the help of SeaChange, a consortium member. The two created an On Demand pres-



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TAKING STOCK

FOUR KEY MARKETERS TALK ABOUT ON DEMAND'S PROGRESS AND ITS PRIORITIES FROM HERE

WITH THE ON DEMAND CONSORTIUM SET TO MAP OUT ITS FUTURE STRATEGY IN THE COMING MONTHS, FOUR OF ITS ACTIVE MEMBERS ANSWERED QUESTIONS ABOUT PROGRESS MADE AND THEIR TAKE ON WHAT'S NEXT. PARTICIPATING WERE **JENNIFER DANGAR, VP OF NEW MEDIA DISTRIBUTION AT DISCOVERY NETWORKS; MICHELE EDELMAN, VP OF MARKETING AT WARNER HOME VIDEO; REBECCA LIM, DIRECTOR OF INTERACTIVE TELEVISION TECHNOLOGY AT STARZ ENCORE GROUP AND PAGE THOMPSON, VP OF NATIONAL MARKETING FOR NEW VIDEO PRODUCTS AT COMCAST CABLE COMMUNICATIONS.** AN EDITED TRANSCRIPT OF THE CONVERSATION FOLLOWS.

How much consumer awareness is there about On Demand today?

Thompson: To some degree it really depends on how long On Demand has been available in a market. In a fully deployed market like Philadelphia, where we've had the product since 2002, 80% of digital set-tops have used the product in the last three months. And in those households, there's almost universal awareness that the product exists. However, in a market like Dallas, which is just launching now, there's minimal awareness—but we're hoping it will grow as consumers adopt the technology.

Edelman: We see the same thing from a studio

perspective. On Demand has to saturate the market, and then word of mouth rolls out. After about six to nine months, usage starts to spike.

Lim: In markets where we can promote a virtual channel that you can find on the channel lineup, we see much higher usage rates than in some deployments where consumers need to go through four or five clicks before they reach Starz. Additional UI enhancements will roll out soon that will put On Demand access into the flip bar in the TV Guide world, which is great. I believe stronger access points will drive more viewers to the service.

So you can't just rely on the menu because people won't necessarily go to it?

Lim: People are becoming familiar with using the menu because it's been available for some time, but an enhanced reminder linked to the channel that tells viewers that corresponding On Demand content is available is important. Another thing that helps is a virtual channel telling viewers they can watch Starz On Demand "on channel 299."

Edelman: Destinations are extremely important, because consumers are familiar with them.

Thompson: I agree that driving people to a channel number is a nice idea, but we find that overall usage in markets that have a channel-number model is only about 60 percent of usage in markets where we have one entry point

to the On Demand menu. We feel the best model is a single entry point to the On Demand menu.

Dangar: With the new IPGs, you'll have an opportunity to hop from the linear network to the On Demand space.

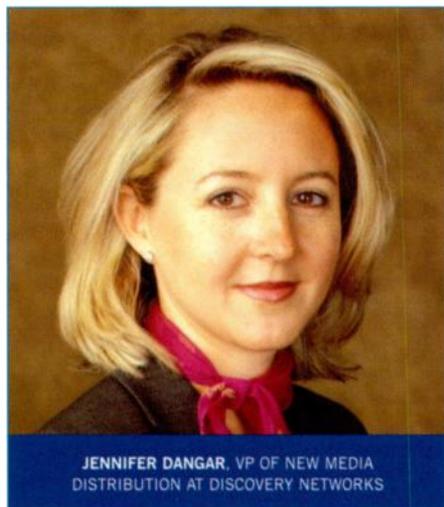
Thompson: I do agree that the more entry points you have the better, as long as they work in concert with a single entry point for On Demand Content, which we designate as Channel 1. The link from the linear channel to the On Demand channel is a great enhancement.



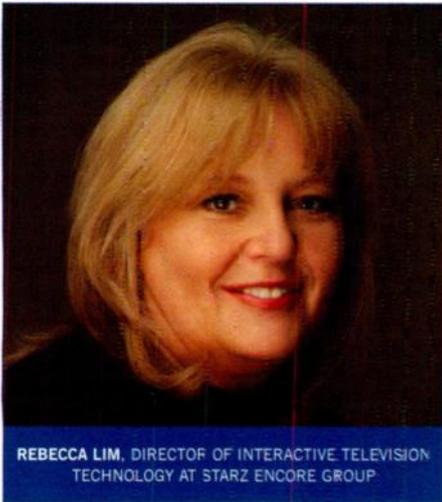
MICHELE EDELMAN, VP OF MARKETING
AT WARNER HOME VIDEO

What's next in terms of letting subscribers know they have On Demand and telling them how to use it?

Dangar: It's hard to get a message across to a customer who is a light TV viewer, or someone who pays their bill online and can't be reached with traditional marketing tactics like bill stuffers. This means we have to reach customers with viral marketing and by bringing the On Demand message to the mainstream culture. The more we can do that, through editorial exposure and in other ways, the better. That's the corner that needs to be turned.



JENNIFER DANGAR, VP OF NEW MEDIA
DISTRIBUTION AT DISCOVERY NETWORKS



Edelman: It's a two-part approach. The second part is content. Once usage starts going up we can start talking about content. There's so much to offer. You start pumping up big movies or the ones that perform the best, and that's where the revenue starts coming from.

Thompson: I agree with all the points just made, especially Jennifer's. We need to start reaching out beyond digital customers and explaining what On Demand is to our analog customers and potential customers who might be thinking of switching to cable. That will be an important mission of ours in the coming years. Content is also crucial, especially promotion of free content, because we know people try our free content and then gravitate to movies. And because they are happy with the free content, their overall satisfaction with digital cable improves. There's a recognition now that the free content doesn't compete with movie content, which is evidenced by the fact that in the last six months or so, the studios have become more willing to promote their free content along with movies. In fact, it actually helps increase our buy rate. Specifically, our buy rate is up 63 percent on movies since we launched all of our free content.

What should be the primary goals of the CTAM On Demand Consortium in 2005?

Dangar: From a programming perspective, we need to find means to collect data and identify valuable insights that speak to the category as a whole. And individually, we need to figure out

how to create metrics that lend the credibility we need to monetize the investment in On Demand, both from their perspective and ours. That's a collective issue, and a challenge we all face.

Edelman: I second that.

So the data comes from various companies and it's a matter of getting people to share it?

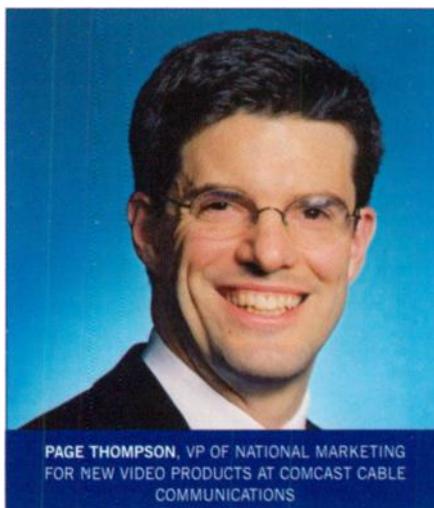
Dangar: It's a matter of getting it; it's a lot to aggregate because it's a new technology. We will get there, and we're working toward it, but it isn't an easy hurdle to get through. Page can speak to the complexity of tracking 55 million to 60 million transactions.

That's why the consortium established metrics isn't it?

Lim: They've established metrics that they think would be valuable, which is great. However, where the "rubber meets the road" is taking metrics from the point where the consumer hits the remote through a reporting system and into the hands of the MSO and the content provider in a usable format, that's accurate and timely. It sounds simplistic, but from my understanding and dealings, it's difficult to manage. If you are Comcast and have 800 headends that have to report that data back, it's a very complex and challenging system.

And advertisers will want a lot of data.

Dangar: As an advertiser-supported group of networks, this is where we feel pressure. We want to know what's working well from a consumer perspective because the more we know



about what is doing well in the On Demand space—for example, what people are watching and how long they're watching—the stronger the product and consumer experience will be. On the flip side of that, to monetize it, we also need to ensure it's a robust advertising environment, which is why we need data that entices an advertiser.

Thompson: There's a lot of data that's available. The most important thing is for the industry to rally around certain agreed-upon standardized measures, like we have on the linear side, so that advertisers can start to buy time based on the metrics. The key is rallying people around the metrics we need to help the growth of On Demand advertising.

"Our buy rate is up 63 percent on movies since we launched all of our free content."

—Page Thompson, Comcast VP of marketing for new video services

So are you disagreeing with the others about the need for more data?

Thompson: I agree we need to have data. However, when you go to companies like Procter & Gamble to sell them advertising, it's important to have a few key common established metrics, which all advertisers will understand. Additionally, if I'm Discovery and I'm trying to understand what's working in On Demand and what isn't, there are many other metrics we would want to look at. So I'm agreeing with Jennifer.

And you agree adding more data is a big goal for next year?

Thompson: Adding data is really one of the most important areas for everyone involved in the growth of On Demand. And not just for the networks, but for people new to the On Demand space that haven't been in programming before, and also for the movie studios.

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TOWARDS A USER-FRIENDLY INTERFACE

CONSUMER-TESTED ICONS ARE ADVANCED BY AN
ON DEMAND CONSORTIUM WORKING GROUP

From the beginning, one of the paramount concerns of the On Demand Consortium has been the User Interface—the menu viewers use to navigate their way to programming. In order to simplify, improve and standardize the experience, the consortium's Icon Working Group has conducted consumer research and developed a set of 18 symbols it recommends for future programming guides. Another four icons—for

Bookmark, Preview, Watch and Saved Programs, are still in the works. "Current IPGs were designed for linear programming," explained Tania Jones, CTAM's vice president of marketing. "Now that On Demand is creating a new ballgame, we're working on guidelines that take advantage of and promote the power of the On Demand platform. We are working with consortium member companies to encourage wide adoption."

ON DEMAND FUNCTIONALITY

ON DEMAND FUNCTIONALITY

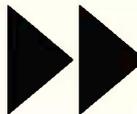
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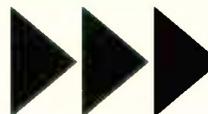
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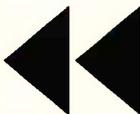
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REWIND



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What's Hot In the Market

While court and talk score big, games and relationship shows flag

By Paige Albinak

We need something noisy and loud in syndication, says Mark Itkin, EVP and worldwide head of syndication, cable and nonfiction programming at the William Morris talent agency. "What *Desperate Housewives* and *Lost* did for prime time, we need in syndication."

Court continues its winning streak, although relationship shows suffer from fickle audiences. Here's a quick look at how the top six syndication genres stack up:

Talk

Oprah, Ellen and Phil make it look easy, but it's tough to find talent that can score in an ultra-competitive daytime market. With TV stations cutting local production, executives say it's unlikely a homegrown Oprah Winfrey will ever grace the landscape again.

One new talk entry for fall comes courtesy of cable and public TV: Twentieth Television is developing a financially oriented talk show with Suze Orman, former Wall Street whiz. Orman fits the mold of a new breed of talk-show host: a good communicator with expertise. One sure bet: Warner Bros. is bringing Tyra Banks to market. Telepictures has Mo'Nique in its back pocket, and Paramount likes its pilot with style maven Steven Cojocar. NBC Universal is considering a Vanessa Williams show. Meantime, new entry *The Tony Danza Show* is doing well in New York and Philadelphia and is expected to be renewed for next year in better time slots.

Court

Court remains a tried-and-true genre, with Paramount's *Judge Judy* (4.6 national rating) on top. Paramount's *Judge Joe Brown* runs a strong second (3.1), while the rest hover around a 2.0. The category welcomes a new entrant this fall: Twentieth's *Judge Alex*. "If you look over the last few years, court is the only genre whose entire ratings are up," says Twentieth's Dalton. "People like it, and advertisers are supportive. It's your highest value for your production dollars."

Court shows also combine the best of soap operas, talk shows and crime procedurals in one. While the entire genre holds up well, *Judy* and *Joe* are far ahead of the pack, which comprises Warner Bros.' *People's Court* and *Judge Mathis*, Sony's *Judge Hatchett*, and Twentieth's *Texas Justice* and *Divorce Court*.

"When it's done right with a dynamic personality, it's a model that has a lot of longevity," says Terry Wood, executive vice president of programming at Paramount Domestic Television.

Relationship

Once a hot format in syndication, scandalous relationship shows have lost steam. Just a few remain: the long-time leader, NBC Universal's *Blind Date*; Warner Bros.' *ElimiDate*; and *Cheaters*, from independent

producer Bobby Goldstein and distributor MG/Perin Inc.

While producers like to appeal to young audiences, they also need to play broad to keep their shows alive for years. Dating shows tend to skew young, and their audiences are fickle. Youth-oriented cable channels such as MTV and Comedy Central can do dating shows younger and edgier, and they can change them out more quickly.

And advertisers don't like the risqué format, which usually features busty bachelorettes in hot tubs trying to win the man of the day. And given indecency, stations are more nervous than ever. "I don't know if anyone is even looking for shows like that right now," says Itkin. "Stations have trouble selling the time."

Game

Ken Jennings' 75-game run on King World's *Jeopardy!* gave the stodgy game-show genre a shot in the arm.

Letting contestants play until they lose was the brainchild of executive producer Harry Friedman. Hollywood's game-show whiz, who also oversees King World's *Wheel of Fortune*. Both shows often top the day's household ratings in the country's biggest markets, though the majority of the show's viewers are 50-plus, not the group most coveted by advertisers.

"Ken Jennings has been fantastic for the genre," says Michael Davies, executive producer of Buena Vista's *Who Wants To Be a Millionaire*, one of the few shows to launch in the past three years that's still on air. But he admits the niche has always been a tough sell. "Game shows have been one of the least cool, least hot, most frowned-upon formats," he says. That may explain why, even with Jennings' recent triumph, no one is developing new game shows.

Magazine

What Paramount has done with *The Insider* is a syndicator's dream: lock up access time slots for years to come. By seizing an opportunity early, Paramount managed to lay claim to a rare piece of access real estate on top stations. Says Terry Wood, EVP of programming for Paramount Domestic Television, the company that produces *Insider* parent *ET*, "We had always been paired with things that didn't fit. We wanted to control our destiny, our demos and our time periods."

To date, *The Insider* is beating NBC Universal's *Access Hollywood* in the national ratings just three months out (3.3. to 2.5 last week). But unless another access show goes away, there will be no space



Tony Danza isn't a superstar, but he's holding his own in the competitive talk format.

in the lucrative post-news, pre-prime hour for years to come.

That's not stopping Twentieth, which confirmed it is developing a revival of *A Current Affair*, the tabloid magazine show that changed the face of news. Where it will go is unclear, but Twentieth expects to launch on its own Fox stations, which cover nearly half the country.

Off-Net

While *Everybody Loves Raymond*, *Friends* and *Seinfeld* are still going strong, broadcast executives lay awake at night wondering what new sitcom will line their coffers, too.

Friends replacement *Joey* is turning in a mediocre performance at best, and *Two and a Half Men* is hailed as the next big syndicated bonanza while lacking the real buzz of its forefathers. With consolidation, there are fewer buyers, which means studios don't necessarily have market-by-market bidding wars to look forward to when the next big hit shows up.

Giving studios hope are the monster sales of shows to cable. The three-show *CSI* franchise has garnered a collective \$3.8 million an episode, while *Frasier* went to Lifetime for \$640,000 an episode. ■

WHAT'S COMING

The Foundations of Syndication Special Reports on tap for future weeks:

Dec. 20: The Producers: A look at the top creators of syndicated programming

Jan. 3: The Executives: Syndication's top execs and their views of the business

Jan. 10: The Station Groups: The big broadcasters that make or break syndicated programs

Golden Globes: Ahead of the Crowd

Foreign press has a knack for identifying breakthrough shows **By Jim Finkle**

What do John Goodman, Jerry Seinfeld and Jane Wyman have in common? None of them have won a single Emmy for acting, but all three have been honored with Golden Globes.

The Hollywood Foreign Press Association has a long tradition of bestowing the glitzy statue on actors and shows that have been overlooked by the Emmys. That means there could be some surprises on Dec. 13 when the group announces nominees for its 2005 awards.

Since the group started handing out awards for TV programming in 1956, when honorees included Dinah Shore, Lucille Ball and Desi Arnaz, it has developed a knack for identifying breakthrough shows. *The Sopranos* won the Golden Globe for Best Drama in January 2000—almost five years before it got its Emmy.

The show has a relatively unrehearsed feel and is promoted that way. Viewers feel that anything might happen during the telecast, partly because there have been many gaffs over the years:

- Two years ago, when Bono used the f-word in an acceptance speech, the show's producers weren't able to bleep it out of the telecast. His utterance drew widespread attention—and a hefty FCC fine.

- In 2001, Dick Clark ran onto the stage to interrupt Elizabeth Taylor to keep her from mistakenly announcing the winner of the Best Dramatic Film Award without bothering to name the nominees.

- Christine Lahti had to be pulled out of the ladies room in 1998 when she was called up to the stage to receive an acting award.

It's not just a looser broadcast. There's more suspense. Winners tend to be harder to predict than with the Emmys or Oscars, partly because it's the first high-profile awards show of the year.

Those differences may have something to do with size. The Golden Globes are selected by some 90 people, all of them journalists who work for overseas publications. The Emmys are picked by more than 13,000 Academy of Television Arts & Sciences members, virtually all of whom derive their livelihood from television production.

"With the Emmys, it may be a little bit too political," says *Judge Judy* executive producer Randy Douthit. "They've got their biases."

A one-time broadcast journalist who has five Emmys, Douthit says the foreign journalists who select the Golden Globe winners have some distance from the industry, which might make them more objective than the Academy members who vote for the Emmys.

In the 1980s, the group embraced low-brow shows that were hits in the U.S. and overseas but failed to win the praise of critics. *Dynasty*, the long-running Aaron Spelling soap, was named Best Drama in 1984. Joan Collins and Linda Evans also received acting awards for it.

Academy members were watching *Dynasty*, too, but they weren't as generous. The show got only one Emmy: for Outstanding Costume Design in 1984.

The foreign press got pickier in the '90s. For the past 15 years, the statues for Best Drama and Comedy have gone to shows that stood out from the pack, often winning praise from critics but not necessarily high ratings.

"The members of the Hollywood foreign press pay very close attention to the trends in both movies and TV," says Barry Adelman, who produces the Golden Globes show for Dick Clark Productions. "They are very good at spotting things."

Indeed, the dramas that have won since 1989 include *thirtysomething*, *China Beach*, *Twin Peaks*, *Northern Exposure*, *NYPD Blue*, *The X-Files*, *Party of Five* and *The Practice*.

In the comedy category, Sarah Jessica Parker got her first Golden Globe for *Sex and the City* in January 2000 but didn't get her Emmy until a few months ago. *The Sopranos'* James Gandolfini is another actor who was recognized with a Golden Globe Award before winning an Emmy.

The most recent winner of the Best Comedy trophy was *The Office*, a British comedy shown on BBC America and probably seen by fewer than 1 out of every 100 Americans. It wasn't even nominated for an Emmy.

Many shows that won Emmys for Best Comedy received Golden Globes first. Among them: *Ally McBeal*, *Murphy Brown*, *Golden Girls* and *The Cosby Show*.

A Different Sense of Humor

Sometimes, no matter how funny an American show is, the foreign press simply yawns. They've yet to embrace *Everybody Loves Raymond*. If they don't do it this time around, they won't have a chance since the show is going off the air after this season. "There might be slight differences because we're foreign," says Swiss journalist Marlene von Arx, a voting member of the association for 10 years. "It might just appeal to a different sense of humor."

She takes her vote seriously. So do viewers. The Golden Globe awards show has pulled in higher

ratings than the Emmys every year since 1996, although it's far behind the Oscars. In 2004, the gap was huge. Some 26.8 million Americans watched the Golden Globes, compared with just 13.8 million for the Emmys. The Oscars had 43.5 million viewers this year.

Some say the Emmys are so far behind because the Golden Globes and Oscars are more fun to watch. While the Television Academy hires a celebrity host for each Emmys show, the Golden Globes organizers don't rely on any single performer to energize the crowd. They say they prefer to let people feel that it's hosted by all of Hollywood.

Stars Have a Soft Spot for the Show

Organizers bill the ceremony as an event that celebrities attend because they want to, not out of a sense of obligation. Whether or not that's the case, the celebrities who've been overlooked by the Emmys probably have a soft spot for the show. Some of Hollywood's biggest stars got their first big award in the form of a Golden Globe for Best Newcomer.

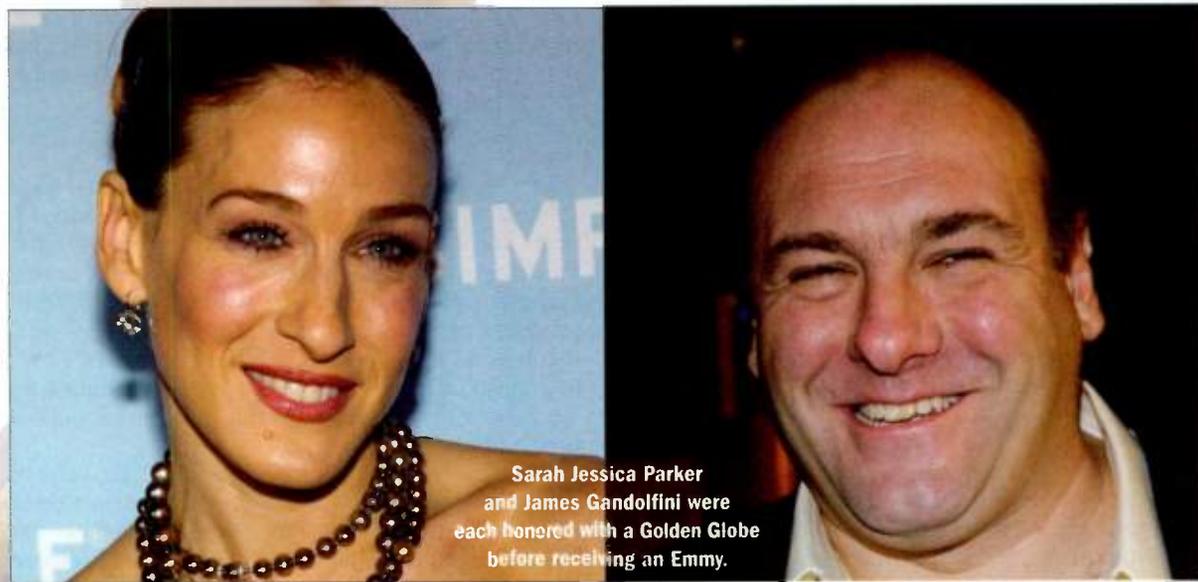
Nominated films and TV shows are generally still running when the awards are handed out, so the Golden Globes can have influence. (That's not the case with the Emmys, which are traditionally held before the start of the fall season, which is generally too late to watch many of the nominated shows.)

The awards have come a long way since the first statues were handed out by a small group of journalists in 1944.

When they're handed out on Jan. 16 at the Beverly Hilton, Robin Williams is scheduled to claim a Cecil B. DeMille award. Although it's early to start handicapping winners, likely nominees include *Arrested Development*, *Desperate Housewives*, *Lost* and *Kevin Hill*. ■

"The members of the Hollywood foreign press pay very close attention to the trends in both movies and TV. They're very good at spotting things."

BARRY ADELMAN, DICK CLARK PRODUCTIONS



Sarah Jessica Parker and James Gandolfini were each honored with a Golden Globe before receiving an Emmy.

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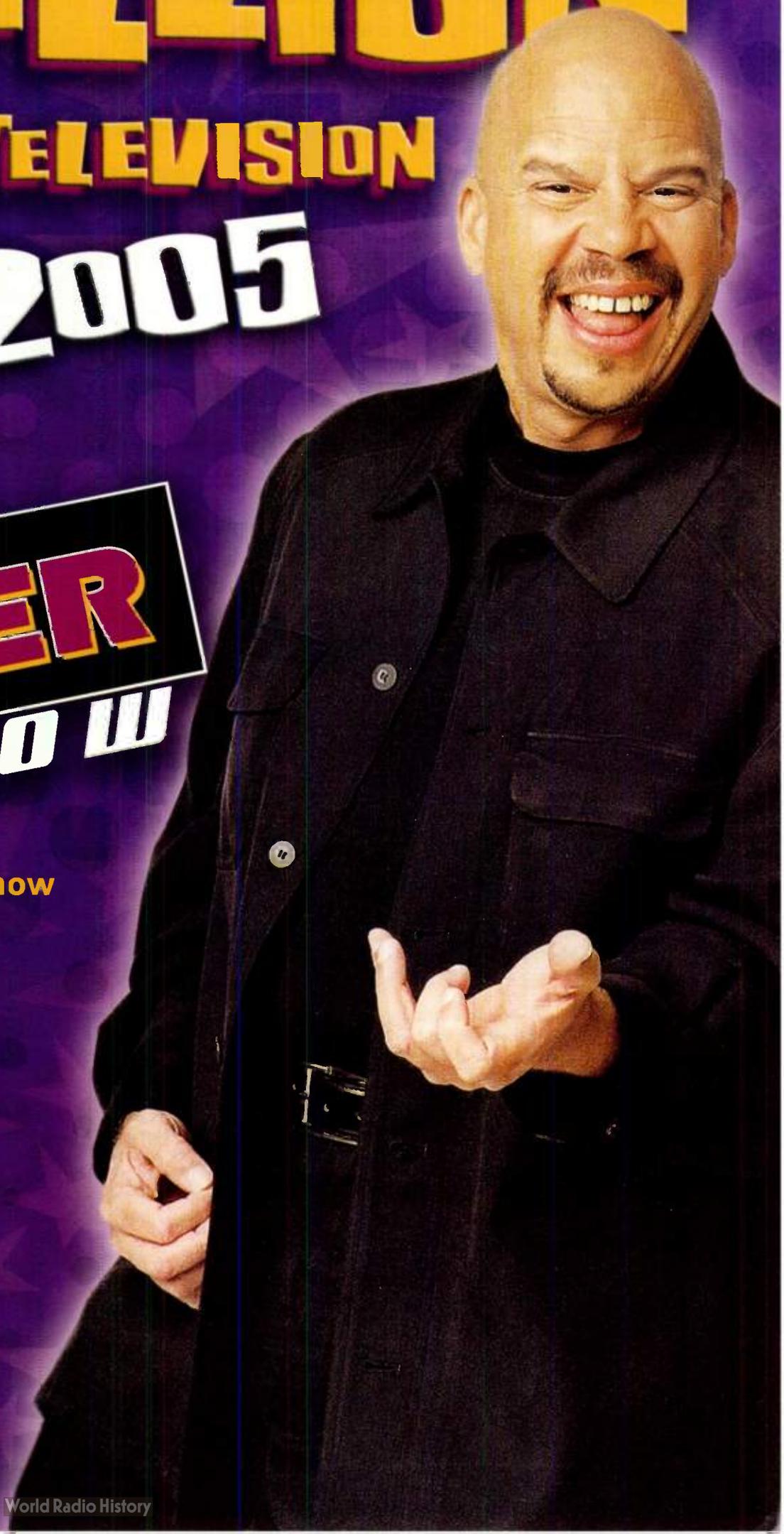
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Rainbow Promotes Three

New management focuses on increasing content, branding

By Anne Becker

Rainbow Media has filled three executive slots at AMC, IFC and WE: Women's Entertainment, rounding out posts left vacant after a corporate accounting scandal at the Cablevision-owned company June 2003. The new hires all come from within the ranks of Rainbow Media Holdings LLC.

The staffing will allow Rainbow to focus on original programming, brand development and new technology for its television networks, says Rainbow President and CEO **Josh Sapan**. "It's exciting what we're embarking upon," he adds. "It's a new day for all three networks."

For Rainbow, this second round of staffing up (the first came in September) is a respite after the problems that rocked the company last June and led to the firings of 14 executives and staff members. The \$18 million scandal centered on an effort to hit budget targets set by Rainbow through cooking the books and understating AMC group earnings.

Management changes are as follows:



Programming team: Ed Carroll, Gregg Hill, Joshua Sapan and Kim Martin

Ed Carroll will step up to head entertainment services for the company's three networks. Previously, EVP and general manager of IFC, Carroll's focus includes increasing the 10-year-old network's original content and driving its value on digital tiers for the cable affiliates. He'll do the same for AMC, which recently surged in the ratings after introducing more modern classic movies and original fare. In November, the network was up 17% in viewership from the same month last year.

Kim Martin, most recently EVP of distribution and affiliate marketing for AMC, Fuse, IFC, WE, Mag Rack and *sportskool*, was upped to EVP and GM of WE. Martin says she has a strong upcoming original programming slate, with 50 projects in development, including a "Desperate Housewives-type docudrama." Returning series include *Bridezilla*, *Full Frontal Fashion* and *She House*. Martin hopes to bring in more advertisers in 2005 and distinguish WE from its competitors by branding it for a younger, hipper, more educated audience.

Gregg Hill is the former EVP of affiliate sales and marketing for AMC, IFC, WE and Mag Rack. He'll take the reins as president of distribution and Rainbow network sales. In the role, he aims to strengthen Rainbow's affiliate base and partner with these affiliates to develop VOD and broadband technologies. IFC, for example, has been testing VOD channel IFC Uncensored On Demand with Cablevision and will roll out the channels to other cable operators.

Microsoft Makes Nice in D.C.

The software giant tackles TV issues—gently

By Bill McConnell

Microsoft Corp. tore through Washington's lobbying scene like a tiger seven years ago, with the same bluster it used to conquer the computer industry.

Today, company Chairman Bill Gates is more like a pussycat, taking a softer approach in the nation's capital by brokering deals with rivals and settling scores in digital-age industries. The new approach is especially apparent in television, where policymakers are fighting over two issues critical to Microsoft's future in the business: copy-protection for video content and standards for cable Internet telephone service.

Microsoft has a big incentive to make sure the growth of the broadband market isn't bogged down by internecine warfare between competing industries seeking even the slightest regulatory advantage over rivals. Annual revenues in the U.S. broadband market are expected to climb more than 80% over the next four years, to \$29 billion, according to IDC Worldwide. Capturing a chunk of that growing market would help the company maintain double-digit growth despite the maturing of Microsoft's core PC market.

In the same way Gates grew an enormous business by selling Microsoft's ubiquitous operating system to every PC maker, he aims to be a critical supplier, if not *the* critical supplier, for video and voice software to every broadband service provider.

"Their large presence in Washington has certainly won them lots of friends on the Hill," says Kerry Knott, Comcast's chief lobbyist. "They are also in a mode to win friends within the industry." Knott is a former Microsoft lobbyist who worked there during the company's more combative days.

The hard truth is that Microsoft needs allies in Wash-

ington and can't afford enemies anymore. Already, angry competitors have exposed Microsoft to billions in antitrust damages. Further antagonism from rivals could lead key Microsoft products to be delayed in the future if vindictive competitors ask regulators not to provide necessary approvals for critical components.

There was a time when Microsoft didn't need to worry

about this kind of risk from Washington; PCs and their software didn't require regulators' sign-offs. Now, however, FCC approvals are required for many of the new products Microsoft is counting on for growth. For instance, Microsoft can't alter its TV copy-protection software without FCC approval. It also needs the agency's approval to update Internet-voice applications used for Xbox online gaming.

Microsoft's deals to provide program-guide software for Comcast and SBC are two recent examples of its determination to win friends—and make money—in the television business.

In Washington, Microsoft is just as likely to back away from a lobbying or legal battle. Rather than join TiVo in a fight with Hollywood and the NFL at the FCC last summer, Microsoft accepted demands that PC video software block movies and sporting events from being streamed over the Internet beyond a user's home, even to vacation cottages and other properties they might own.

Also, Microsoft settled another legal battle last month by rejoining the Computer & Communications Industry Association after the trade group—which also includes rivals Oracle, Sun Microsystems and Red Hat—dropped its antitrust claims against Microsoft in the U.S. Supreme Court and the European Union.

Peacemaker

Going forward, Microsoft is trying to persuade warring industries to strike deals over digital copy-protection and Internet-telephone standards. Microsoft also is cozying up to regulators to help them create new high-speed Internet services that will compete with cable and telephone.

Another factor driving Microsoft's quest for allies is the less-than-stellar performance of MSNBC and its online magazine, *Slate*. Gates now realizes that Microsoft's future lies not in competing with content

providers but in providing them software for delivering digital programming.

Legg Mason analyst Blair Levin likens Microsoft to a sports agent who wants to maximize his own revenue by promoting his clients without hurting the profits of the teams they play for.

A Stark Contrast

Such willingness to strike deals contrasts starkly with the combative stance Microsoft took in the mid '90s. Gates rocked the National Association of Broadcasters' convention in 1997 when he announced a \$425 million deal to buy WebTV. Two months later, he acquired a \$1 billion stake in cable giant Comcast. His subordinates even promised to deliver 40 million "broadcast-enabled" PCs by 2000.

He also fought a bitter battle with broadcasters and TV-set manufacturers to make DTV pictures more compatible with PC screens. But Microsoft gained little from the battle. Although Microsoft persuaded regulators to permit the "progressive" format as an option for DTV sets, the lobbying victory won Microsoft few practical gains. Today, broadcasters continue to prefer pictures based on "interlaced" scans.

"Microsoft needs to optimize the size of market instead of winning clear-cut victories over rivals for any specific product," says Legg Mason's Levin. "I don't know if Microsoft has any natural enemies anymore." ■

A QUEST FOR ALLIES

MICROSOFT HAS A STRONG PRESENCE IN WASHINGTON

BUDGET: \$6 million/year

STAFF: 20 in-house

OUTSIDE LOBBYING FIRMS

Barbour, Griffith & Rogers
Clark & Weinstock
Covington & Burling
Preston, Gates
Swindler, Berlin
Verner, Lipfert
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SOURCE: Center for Responsive Politics, Microsoft Corp.



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- 2004 Newsday's "20 Most Politically Influential People"
- 2004 Essence Magazine "Men We Love" list
- 2004 Ebony Magazine's Most Influential Black Americans list
- NAB Hall of Fame inductee

Expanding His Reach

- Launched BlackAmericaWeb.com; 800,000 registered users; As many as 7 million page views/month

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- Over \$25M raised for Historically Black Colleges and Universities
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What Matters Most

CEOs cite tech savvy as top business skill **By Ken Kerschbaumer**

Future [business] leaders need to be personal consumers and users of technology, buying content and movies online," says the CEO of a major media company, "rather than having their assistants print out their e-mails." That's the advice a top executive surveyed by Ernst & Young gives to his corporate heirs. "In order to be a leader, you need to walk the walk, operate a TiVo and know how an iPod works."

That sentiment is echoed by other CEOs who participated in the study "Fast Forward: Technology Propels Media and Entertainment CEOs into the Future." Twenty-five corporate giants granted interviews to John Nendick, who heads Ernst & Young's media and entertainment division.

Among the participants: Time Warner's Dick Parsons, Disney's Michael Eisner, Sony's Howard Stringer, Clear Channel's Lowry Mays, Viacom's Sumner Redstone and Liberty Media's John Malone. The one-hour interviews promised anonymity, a move that led to honest answers from power brokers who typically speak on behalf of billion-dollar corporations, not themselves.

More than financial acumen or programming savvy, CEOs cite technological sophistication as outranking other skills for top management. "This group of CEOs has not really been on the cutting edge of technology," says Nendick. "But these discussions were an acknowledgment they have to be aware of technology."

In the past three months, tech announcements—high-definition DVDs, video over cellphones, and power companies' offering broadband services—are shaping future business opportunities and competition. And not only are these technologies penetrating the market quickly—it took only six years for DVD players to enter 50% of U.S. homes—but they're being introduced with greater frequency. (It was 25 years between the introduction of radio and television. But the time between the launch of DVD and DVRs, two devices transforming TV, was less than three.)

That pace of change, coupled with the multimillion-dollar mistakes of the dot-com boom by companies like Time Warner (the AOL debacle) and Disney (the Go Internet portal fiasco), have pushed tech understanding front and center. "While there was some feedback that the functional skills of leadership aren't changing much from those required 50 years

ago, being technologically savvy was the top skill set required," says Nendick.

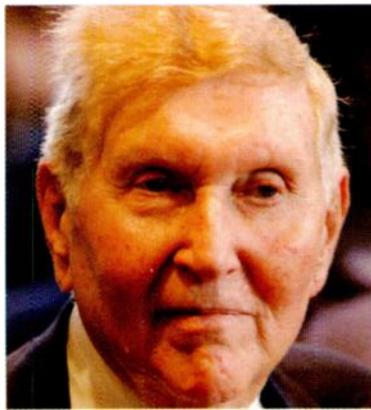
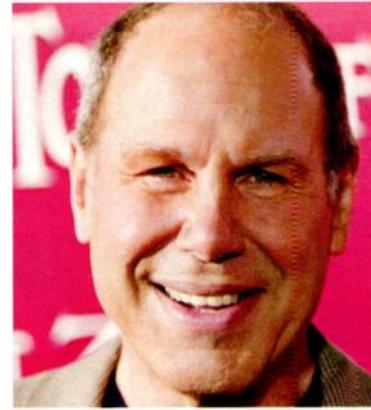
Topping the list of technologies to understand: the digital video recorder. "We'll see a higher penetration of DVRs that will make TV consumption a tailored event, not a broadcast event," said one CEO. "This is not a good trend for mass media."

That concern, says Nendick, had CEOs contemplating how DVRs will change their business. It's estimated that \$4 billion worth of advertising will be skipped by 2007. That has corporate chiefs looking at new ad models: everything from product placement or shows within a show to cable channels that are more tightly focused on a demographic, more subscriber-based models and greater emphasis on live news and sports.

"Sports and news are the two types of programming that still need to be seen now," explains Nendick. "Pure CPM

and ad rates for that type of programming have increased significantly, even as absolute viewership has declined."

Another threat is the Internet. Broadband access is projected to hit 50% of



CEOs sound off (clockwise from top left): Dick Parsons, Michael Eisner, Sumner Redstone and Howard Stringer

online U.S. households by next year, and online advertising is recovering. It's expected to hit \$7.4 billion in 2005. Unlike other media, the Internet impacts everyone. "Internet players are direct competitors to everyone," says one CEO. "They'll take a large share of advertising and audience."

Adding to that impact is TV transmitted over the Internet. We don't know if it will replace TV as we know it today, notes another CEO. Other trends they are watching are digital cable and satellite, online content distribution, DVDs and the growth of videogames. The latter two pose a different sort of challenge, since most adults have a limited number of evening hours to spend on entertainment. DVDs and videogames reduce the time spent watching TV. "Who would have guessed that electronic-game revenue would exceed movie-ticket sales?" muses one CEO.

In order to keep up with emerging technologies, a CEO needs to have technically sophisticated people feeding the decision process. That doesn't mean focusing on the most forward-looking technology but being aware of the state of technology today and likely changes in the future.

One of the tricks is to hire top people to provide sound feedback. The dot-com crash taught business that it's vital to hire decision-makers whose job security isn't tied to the success of the new initiative. If it is, they'll call for more cash and resources, even if the project isn't in the company's best interest. That realization underscores the need for financial discipline.

"The CFO now has a seat at the table when discussing investments," says Nendick. "New ideas need to pass financial muster as well as being good technological opportunities."

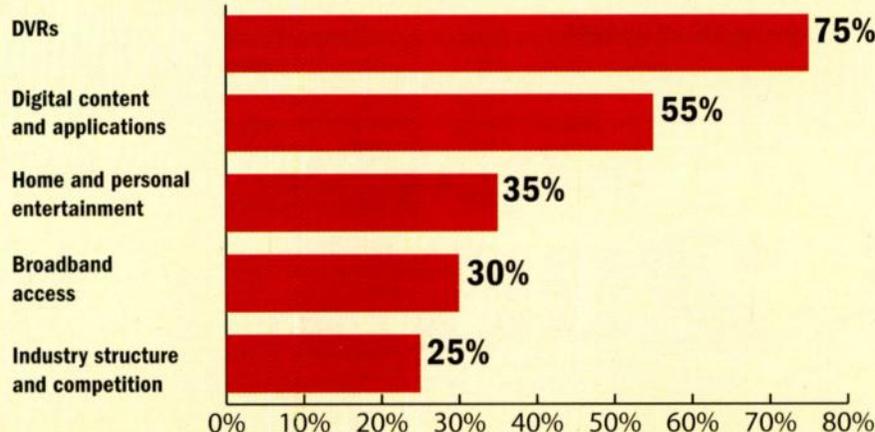
Or as one CEO puts it: "You can't let the accountants run the place, because we sell creative products. But you can't let the creative guys run it without adult supervision, or else you'd have the inmates taking over the asylum." ■

"Future [business] leaders need to be personal consumers of technology. They need to walk the walk, operate a TiVo and know how an iPod works."

MEDIA COMPANY CEO

WHAT'S DRIVING MEDIA

CEOs were asked what new technologies and business models will have the greatest impact



SOURCE: Ernst & Young report "Fast Forward: Technology Propels Media and Entertainment CEO into the Future"



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New Standard Streamlines Operations

PMCP protocol improves delivery of DTV program guides **By Ken Kerschbaumer**

A new DTV-related standard approved by the Advanced Television Systems Committee (ATSC) will make it easier for broadcasters to transmit electronic program guides, closed-captioning and other data to consumer DTV and HDTV sets.

The new standard, PMCP (Program-

to program-schedule information at the push of a button. Broadcasters see EPGs as an important competitive feature, since cable and satellite delivers them.

PMCP arrives at a critical juncture.

The FCC is mandating that all DTV broadcasters transmit a minimum amount of PSIP data come Feb. 1. PMCP will be used by traffic-system vendors, guide-information services

chunks. But Art Allison, NAB senior engineer, science and technology, warns stations about just doing the minimum: Because DTV sets receive the PSIP data once a day, if viewers receive only the minimal PSIP data, programming guide will be blank once the 12 hours end. Allison recommends stations send out three days' worth of PSIP data daily so viewers always have information available whenever they tune in.

Karyn Reid, regional account manager for traffic-system vendor VCI, has been involved with PMCP for two years. The use of XML, the Internet programming language that enables data to be easily passed between disparate systems, is the key, she says, adding, "We're very excited about PMCP and see a real future for XML-based databases."

Although PMCP will enhance the roll-out quality of PSIP-based services, it won't be available for station use until compliant products are introduced at the NAB show, April 16-21, 2005.

Until then, vendors will be writing the programs and updates that will make their existing products compatible with the system. Each vendor is approaching the upgrade differently: Some charge a nominal fee for the upgrade; others build it into new products.

Once the vendor interfaces are set up with the PSIP generator, the input of PSIP data will be vastly improved.

The PSIP generator will pull in data—whether closed-captioning, EPG or other related information—and push it into the DTV signal. The signal is then broadcast and received by DTV

"The system will know the long-term schedule or any last-minute changes to ensure the EPG is correct."

GRAHAM JONES, NAB

what channels are on-air," says Graham Jones, director of communications engineering for NAB and chair of T3/S1, the ATSC specialist group on PSIP.

"The system will know the long-term schedule or any last-minute changes to ensure the electronic program guide is correct," he added. Jones oversaw the PMCP project, which took a year and involved such companies as CBS, ABC, Decisionmark, Encoda, VCI and Triveni.

The FCC mandate gives broadcasters the option of transmitting EPG information in minimum 12-hour



With PSIP, information on NBC's *The West Wing* is a DTV remote click away.

ming Metadata Communication Protocol), complements a current DTV standard, PSIP (Program and System Information Protocol). Properly implemented, PSIP allows transmission of program guides, closed-captioning, audio information and virtual channel changing (letting viewers tune to the traditional analog channel, say, WCBS New York, Ch. 2, and "virtually" tune in to its digital assignment, Ch. 56).

Although TV stations nationwide have been dabbling in PSIP for six years, they haven't been able to embrace it; the implementation is too cumbersome. Its most attractive aspect, the electronic program guide (EPG), requires someone at the station to manually input program information. It's not only labor-intensive but error-prone. But a new related standard, PMCP, makes it easier for every station to provide accurate EPG information.

According to ATSC President Mark Richer, "This support is critical for digital TV, and broadcasters have been behind the cable and satellite providers in offering those services." As broadcasters embrace multicast services, like NBC's WeatherPlus or ABC's ABC News Now, viewers will have access

TECH Q&A

The Big Picture

HD is future of news

Six months ago, KUSA Denver became the first TV station to capture and deliver live HD images from its news chopper. Since then, major broadcast networks have seized on this technology for sporting events. Now other TV stations are following suit; several are on tap for HD in 2005. Helinet CTO J.T. Alpaugh discussed the market with *B&C's* Ken Kerschbaumer.

What other stations have started using the HD system?

We have several, such as KGO San Francisco, KPNX Phoenix and KXTV Sacramento. Right now, all are in downconvert mode. But when they're ready to do HD news, we take the HD output and add an encoder to the digital transmitter.

With only one station, KUSA, signed up, why offer it?

We have close to 30 TV-news contracts across the country, and we're starting to see a buzz about HD. The future in news is HD; we're waiting for the wave to catch on. We also think KUSA's results will fuel demand.

When will that happen?

We'll know better after this holiday season. We're hoping to see a spike in set sales, and that's going to have a real effect on what drives the HD market.

Will the growth pattern be similar to that of helicopters? For example, a station will add a chopper only to compete with another station that has one.

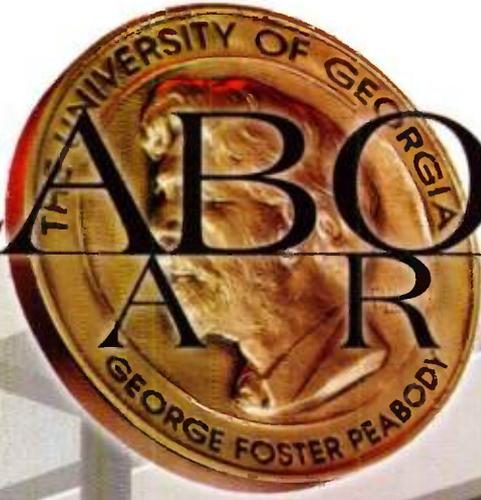
That's a very good analogy. It will be pretty similar, except that the cost incurred to convert a news department to HD is more than just adding HD to a helicopter.

Can your system be used outside of helicopters?

Yes. Football broadcasters have put the system on a remotely controlled camera mount that flies over the field. We've been doing one NFL game a week, and we'll also be doing the Super Bowl.

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The Competitive Edge

How Charles Lachman stays on the *Inside* By Paige Albinak

Charles Lachman, the executive producer of *Inside Edition*, defines dedicated—or crazy. The show's executive producer has never once called in sick in 16 years. Even when he was recovering from surgery, he performed his job from his office couch. "I had two knee operations, but I made it to work by show time," Lachman says. "He's the hardest worker in the business," adds Fox's Bill O'Reilly, who once anchored *Inside Edition*. "He brings his sleeping bag and stays there all day and all night."

Lachman starts each day at 6:45 a.m. and usually hangs around until 8 each night. He also comes in on Sundays to prepare for the coming week. In a competitive marketplace, Lachman's work ethic serves him well.

IE prides itself on breaking stories and treading controversial ground. Recent shows included an investigation of groups who rent out golf courses under the guise of charity fund-raisers, while they are actually hosting strippers. *IE* also explored the dangers that realtors face in showing empty houses to prospective buyers who assault or murder them. Its mix of everyday people and occasional celebrity scoops has proved potent; since 1992, with the exception of the 1994-95 season, *IE* has remained in second place among syndicated newsmagazines, behind only stalwart *Entertainment Tonight*.

Although he has worked in TV since 1988, Lachman began his career in print. After graduating from Brooklyn College, he became a reporter with the *White Plains Reporter-Dispatch* and ended up a crack correspondent at the *New York Post*. "I wanted to go on adventures and be paid for it, then come home and write about them," he says.

Under Charles Lachman's leadership, *Inside Edition* won a prestigious George Polk Award.

During his eight years at the *Post*, Lachman covered the war in Beirut and was the first reporter to sneak into Granada when the U.S. invaded.

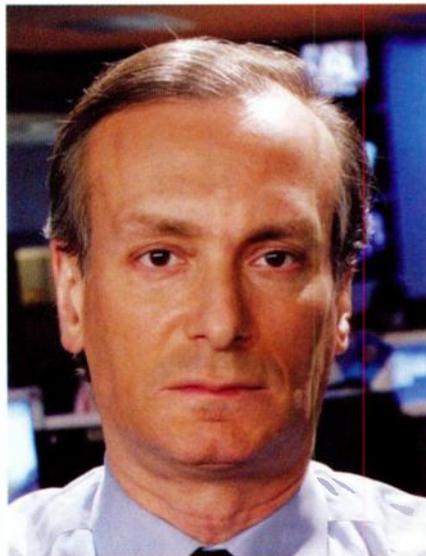
"We were running exclusive after exclusive. Four days after we broke the story, *The New York Times* admitted

the invasion had happened," says Bob Young, Lachman's former editor at the *Post* and former boss at *Inside Edition*.

Yet Lachman plays down that experience. "I'm not sure I would do it again. But I had a scoop mentality and the ambition to prove myself."

His love of the get got him noticed by News Corp. executives, who pulled him off the newspaper and plunked him down at *A Current Affair* in 1989. After a few months learning the ropes, he migrated to Fox-owned WNYW as managing editor.

"I had always wanted to go into



CHARLES LACHMAN
Executive producer,
'*Inside Edition*'

B. July 12, 1952, Brooklyn, N.Y.

EDUCATION

BA, political science and English, Brooklyn College, Brooklyn, N.Y., 1974

EMPLOYMENT

Reporter, *White Plains Reporter-Dispatch*, 1974-78; reporter, *Ft. Lauderdale News*, 1978-79; freelance reporter, 1979-81; reporter, *New York Post*, 1981-88; producer, *A Current Affair*, 1988; assignment editor and managing editor, Fox-owned WNYW-TV, 1988-89; managing editor, *Inside Edition*, 1989-95; senior producer, *American Journal*, 1993-95; co-executive producer, *Inside Edition* and *American Journal*, 1995-98; current position since 1998.

PERSONAL

Engaged; one daughter

FIFTH ESTATER

television," he says. "Newspapers are a great training ground for TV in terms of research, writing and reporting skills. Once you have them, it gives you a richness of background that's a little rare in television." During his yearlong tenure at WNYW, Lachman

wrote *In the Name of the Law*, a cops-and-robbers thriller, before King World snared him for *Inside Edition*. Michael King had lured some of the producers of *A Current Affair*, and they persuaded their protégé Lachman to join them.

"He's developed into a remarkable producer," says Roger King, CEO of King World Productions, "and changed the direction of *Inside Edition*." Under Lachman's leadership, the show aggressively pursues enterprise pieces. "I love screening an investigative story that has taken months to pull together and jumping on the pop-culture story of the day," Lachman says. "But my favorites are the human-interest stories—covering the civilian thrust in the national spotlight and scoring that first interview."

While he cites 9/11 and the Clinton impeachment among his memorable stories, his favorite is "Unclaimed Funds," a show in which viewers were told how to retrieve millions of dollars owed them that they didn't even know existed. "In one case, we found \$500,000 for a viewer," says Lachman, adding, "My proudest story is one on insurance fraud that won a George Polk Award."

Inside Edition also keeps its toes in the celebrity pool, interviewing Anna Nicole Smith following her bizarre appearance on the American Music Awards and NBA star Ron Artest after he brawled with fans. It pays its respects to entertainment but casts a much broader net than *Entertainment Tonight*, *The Insider*, *Access Hollywood* and *Extra*.

Inside Edition anchor Deborah Norville says the show stays on its game because Lachman and his team have read and seen everything. "Our mandate is to produce a journalistically sound, informative show with real stories. It was a strategic decision to do network news with network credibility. What we've got going for us is history and longevity. That's our currency."

That history explains why he has stayed at *IE* 15 years. Says Lachman: "There's a drama going on every day." ■

FATES AND FORTUNES

CABLE TV

At Comcast: **TERRY KENNEDY**, general manager, Tri-State system, East Tennessee, promoted to area VP, Mid-South systems, Alabama/Mississippi, Huntsville, Ala.; **PHYLIS ELLIOTT**, senior program manager, Nextel Communications, Atlanta, named director, marketing, central Arkansas, Little Rock, Ark.

DAVID GRABERT, public relations manager, high speed Internet, Cox Communications Inc., Atlanta, promoted to director, media relations.

BROADCAST TV

At WMAQ Chicago: **JOEY PORCELLI**, Cleveland, local sales manager, WOIO Shaker Heights, Ohio/WUAB Lorain, Ohio, joins as local sales manager; **GINA LABANCO**, VP/client supervisor, Zenith Media, Chicago, joins as account executive; **SHAWN ADAMS**, local sales manager, WVEC Norfolk, Va., joins as account executive.

At Eagle Television Sales,



Erich Mettler
WLVI/WEWB

New York: **BARRY OFFITZER**, local sales manager, WCBS New York, named VP/director, sales; **DENISE GALIBER**, account manager, promoted to group sales manager.

ERICH B. METTLER, director, finance, financial planning and analysis, Viacom Television Stations, New York, named director, finance/controller WLVI Boston/WEWB Albany, N.Y.

JIM BROWN, national sales manager, KCTV Kansas City, Mo., promoted to general sales manager, KSMO Kansas City, Mo.

PROGRAMMING

CRISTINA MANCINI, executive director, marketing, publicity and promotion, Twentieth Century Fox Television Distribution, Los Angeles, promoted to VP.

MATTHEW CACCIATO, senior VP, affiliate sales and marketing, Turner Media Group/The Networks Group, Denver, named senior VP, affiliate sales, YES Network, New York.



PEOPLE

MICHAEL GRECO, VP, research and planning, MTV 360, New York, promoted to senior VP.

At NBC Universal Television Distribution, Los Angeles: **SANDRA MCKEE**, director, sales planning, named VP, sales planning and product management; **SANDY PEAKINS**, director, domestic sales

administration, named VP, sales administration.

FATES & FORTUNES

KEVIN BERG, senior VP, CBS Productions, Los Angeles, promoted to executive VP, production, CBS Paramount Network Television Entertainment Group, Los Angeles.

CHRISTOPH PACHLER, executive director, business development, Sony Pictures Television

GLENN MEEHAN, executive producer/co-creator, *American Families*, Discovery Channel, Los Angeles, named executive producer, 44 Blue Productions, Studio City, Calif.

JOURNALISM

ROB ELGAS, reporter, WMAQ Chicago, promoted to

anchor, 6 a.m./9 a.m.

Saturday

newscasts

ZORIANNA KIT, columnist, *People* magazine, Los Angeles, joins KTLA Los Angeles as entertainment reporter, *News@Ten*.

RADIO

MATT JOHNSON, program director, WDKF Dayton, Ohio, named program director, WXKB Cape Coral, Fla.

ADVERTISING/MARKETING/PR

JAYNE MCMAHON, manager (freelance), television group, Horizon Media, Los Angeles, moves to Horizon Media, New York, as senior VP/director, local broadcast.

At Insight Media: **MIKE WILCZYNSKI**, regional general manager, central Indiana region, Anderson, Ind., promoted to regional VP, Indiana; **MARK SPILMAN**, director, operations, Kentucky group, Comcast Spotlight, named regional VP, Kentucky.

BRIAN CLIGGETT, account



Terry Kennedy
Comcast

VP, sales and marketing, national services, New York, promoted to general manager; **DAVE THOMAS**, senior VP, strategic plan-

ning and business development, New York, named senior VP, strategy and business development; **SCOTT T. SPRINGER**, senior VP, national product strategy and delivery, appointed general manager, operations, global technology and information center, Brooker Creek, Fla.

SAMANTHA COX, director, writer/publisher relations, BMI, New York, promoted to senior director.

WHAT'S YOUR FATE?

Send it to Melanie M. Clarke, editorial assistant, BBC (e-mail: mclarke@reedbusiness.com; fax: 646-746-7038; mail: 360 Park Ave. South, New York, NY 10010)

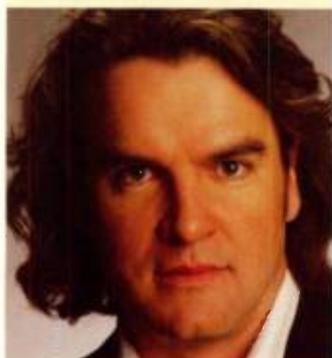
OBITUARY

Broadcast engineer **ROB HARRISON**, 43, died Dec. 4 in Lansing, Mich. Since 1995, he had been VP and director of engineering for Young Broadcasting.

He joined Young Broadcasting in 1984 when it purchased WLNS Lansing, where he was chief engineer.

He served on the engineering committee of the Association for Maximum Service Television and was a member of the National Society of Engineers.

Harrison is survived by his wife, Theresa, and son, Sean.—A.R.



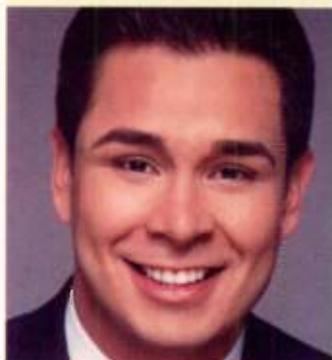
Kevin Berg
CBS Paramount

International, Culver City, Calif., promoted to VP.

APRIL CARTY-SIPP, director, creative services, Comcast SportsNet, Philadelphia, becomes director, creative services for all Comcast SportsNet regional networks.

BRETT BOUTTIER, VP, cable sales and strategy, NBC Universal Television, Burbank, Calif., named VP, new business and sales strategy, Telepictures Productions, Burbank.

At Bravo, New York: **AMY INTROCASO-DAVIS**, VP, production and development for East Coast, appointed VP, development and production for East and West Coasts; **ANDREW COHEN**, VP, original programming, Trio, adds VP, production and programming, Bravo; **DAVID SERWATKA**, director, documentary programming, Trio, joins as director, production and programming.



Rob Elgas
WMAQ

executive, New York Jets team, Blair Television Group, New York, named sales manager, New York Mets team.

ALLIED FIELDS

At Nielsen Media Research, effective Jan. 1, 2005: **SARA ERICHSON**, senior

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Dec. 19: Roger Ailes, Chairman & CEO, FOX News
Dec. 26: Brian Williams, NBC Nightly News Anchor

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DEALS

TVs

KOVR STOCKTON, CALIF.

PRICE: \$285 million
BUYER: CBS/Viacom (Fred Reynolds, president, TV division)
SELLER: Sinclair Broadcast Group (David D. Smith, president/CEO)
FACILITIES: Ch. 13, 316kW, ant. 2001 ft.
AFFILIATION: CBS

NEW BAY CITY, MICH.

PRICE: \$4.5 million
BUYER: Pilot Group LP (Paul M. McNicol, senior vice president)
SELLER: ACME Communications Inc. (Jamie Kellner, chairman/CEO)

FACILITIES: Ch. 46, 1600 kW, ant. 1005 ft.

K46GC SANTA BARBARA, CALIF.

PRICE: \$1.5 million
BUYER: Almavision Hispanic Network Inc. (Juan Bruno Caamano, president)
SELLER: Seattle Streaming Radio LLC (David M. Drucker, manager)
FACILITIES: Ch. 46, 15.3 kW

KXVA ABILENE, TEXAS

PRICE: Undisclosed
BUYER: Sage Broadcasting Corp. (William J. Carter, president)
SELLER: Star Broadcasting Corp.

(Paris Schindler, president)
FACILITIES: Ch. 15, 3947 kW, ant. 978 ft.
AFFILIATION: Fox

KO2DC SYCAMORE, CALIF.

PRICE: \$95,000
BUYER: Mirage Media LLC (William Jaeger, CEO)
SELLER: Arroyo Seco Citizens Association (William Powell, president)
FACILITIES: Ch. 2, 0.044 kW

K44DF AND K40DA EAGLE, K13DE, K10DG AND K07DB WOLCOTT, COLO.

PRICE: \$1,000
BUYER: TAO USA Inc. (Wil-

liam Varecha, president)
SELLER: Eagle Valley TV Corp. (Sally Metcalf, director)
FACILITIES: K44DF: Ch. 44, 1.41 kW; K40DA: Ch. 40, 1.41 kW; K13DE: Ch. 13, 0.012 kW; K10DG: Ch. 10, 0.032 kW; K07DB: Ch. 7, 0.034 kW

K50GW PIERRE, S.D.; K48HG SHERIDAN, WYO.

PRICE: Undisclosed
BUYER: Randy Nonberg (Randy Nonberg, owner)
SELLER: Amanda Orrick (Amanda Orrick, member)
FACILITIES: K50GW: Ch. 50, 5.11 kW; K48HG: Ch. 48, 7.08 kW

COMBOS

WDOW(AM) AND WDOW(FM) DOWAGIAC, MICH.

PRICE: \$950,000
BUYER: LeSea Broadcasting Inc. (Peter Sumrall, president); owns two other stations, none in this market
SELLER: Jason Communications (Joe Jason, president)
FACILITIES: WDOW(AM): 1440 kHz, 1 kW day/89 W night; WDOW(FM): 92.1 MHz, 3 kW, ant. 299 ft.
FORMAT: WDOW(AM): News/Talk/Sports; WDOW(FM): AC
BROKER: Greg Guy of Patrick Communications

KZZR(AM) AND KQHC(FM) BURNS, ORE.

PRICE: \$72,500
BUYER: Action Radio LLC (Leslie Ann Carson, member); owns no other stations
SELLER: Stan Swol
FACILITIES: KZZR(AM): 1230 kHz, 1 kW; KQHC(FM): 92.7 MHz, 750 W, ant. 906 ft.
FORMAT: KZZR(AM): Country; KQHC(FM): Oldies

WIXN(AM) AND WRCV(FM) DIXON, WSEY(FM) OREGON, WCMY(AM) AND WRKX(FM) OTTAWA, WJBD(AM) AND WJBD(FM) SALEM, ILL.; WATK(AM), WACD(FM) AND WRLO(FM) ANTIGO, WFAW(AM) AND WSJY(FM) FORT ATKINSON (MADISON), WDLB(AM) AND WLJY(FM) MARSHFIELD (WAUSAU-STEVENSON POINT), WLKD(AM) AND WMQA(FM) MINOCQUA, WRDB(AM),

WBDL(FM) AND WNFM(FM) REEDSBURG, WOBT(AM), WHDG(FM) AND WRHN(FM) RHINELANDER, WOSQ(FM) SPENCER (WAUSAU-STEVENSON POINT), WKCH(FM) WHITE-WATER, WYTE(FM) WHITING, WFHR(AM) AND WGLX(FM) WISCONSIN RAPIDS (WAUSAU-STEVENSON POINT), WIS.

PRICE: Undisclosed
BUYER: Waitt Radio Inc. (Steven Seline, vice-chairman); owns 43 other stations, none in this market
SELLER: NewRadio Group (Mary Quass, president/CEO)
FACILITIES: WIXN(AM): 1460 kHz, 1 kW; WRCV(FM): 101.7 MHz, 6 kW, ant. 328 ft.; WSEY(FM): 95.7 MHz, 3 kW, ant. 358 ft.; WCMY(AM): 1430 kHz, 500 W; WRKX(FM): 95.3 MHz, 4 kW, ant. 200 ft.; WJBD(AM): 1350 kHz, 430 W day/59 W night; WJBD(FM): 100.1 MHz, 1 kW, ant. 449 ft.; WATK(AM): 900 kHz, 250 W day/195 W night; WACD(FM): 106.1 MHz, 10 kW, ant. 276 ft.; WRLO(FM): 105.3 MHz, 100 kW, ant. 541 ft.; WFAW(AM): 940 kHz, 500 W day/550 W night; WSJY(FM): 107.3 MHz, 26 kW, ant. 676 ft.; WDLB(AM): 1450 kHz, 750 W day/1 kW night; WLJY(FM): 106.5 MHz, 100 kW, ant. 801 ft.; WLKD(AM): 1570 kHz, 5 kW day/500 W night; WMQA(FM): 95.9 MHz, 25 kW, ant. 289 ft.; WRDB(AM): 1400 kHz, 1 kW; WBDL(FM): 102.9 MHz, 4 kW, ant. 423 ft.; WNFM(FM): 104.9 MHz, 3 kW, ant. 449 ft.; WOBT(AM): 1240 kHz, 1 kW; WHDG(FM): 97.5 MHz, 100 kW, ant. 551 ft.; WRHN(FM): 100.1 MHz, 100 kW, ant. 335 ft.; WOSQ(FM): 92.3 MHz, 6 kW, ant. 299 ft.; WKCH(FM): 106.5 MHz, 6 kW, ant. 200 ft.; WYTE(FM): 96.7 MHz, 50 kW, ant. 492 ft.; WFHR(AM): 1320 kHz, 5 kW day/500 W night; WGLX(FM): 103.3 MHz, 100 kW, ant. 325 ft.
FORMAT: WIXN(AM): Oldies; WRCV(FM): Country; WSEY(FM): Oldies; WCMY(AM): AC/News/Talk; WRKX(FM): Hot AC; WJBD(AM): Country; WJBD(FM): AC; WATK(AM): Country; WACD(FM): Nostalgia; WRLO(FM): Classic Rock; WFAW(AM): News/Sports/Talk; WSJY(FM): Lite AC; WDLB(AM): News/Talk/Sports; WLJY(FM): Soft AC; WLKD(AM): Adult Standard; WMQA(FM): Soft Hits;

Continued on page 40

EVENING POST PUBLISHING CO.

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Santa Barbara, California

from

NEW VISION TELEVISION JASON ELKIN

Chairman & CEO

for

\$67,750,000

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DECEMBER 20th - GOLDEN GLOBE NOMINEES

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World Radio History

THE BUSINESS OF TELEVISION



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DEALS

Continued from page 38

WRDB(AM): AC; WBDL(FM): Mix AC; WNFM(FM): Country; WOBT(AM): Sports; WHDC(FM): Country; WRHN(FM): AC; WOSQ(FM): Country; WKCH(FM): Oldies; WYTE(FM): Country; WFHR(AM): News/Talk/Sports; WGLX(FM): Classic Rock

FMs

WSOS(FM) ST. AUGUSTINE (JACKSONVILLE), FLA.

PRICE: \$7.75 million
BUYER: Renda Broadcasting Corp. (Anthony F. Renda, president); owns 23 other stations, including WEJZ(FM) and WRRR(FM) Jacksonville.
SELLER: 3 Point Media LLC (Bruce Buzil, manager)
FACILITIES: 94.1 MHz, 19 kW, ant. 377 ft.
FORMAT: Bright AC

KYKC(FM) BYNG, OKLA.

PRICE: \$900,000
BUYER: Chickasaw Nation (Roger Harris, general manager); owns two other stations, none in this market
SELLER: Central Oklahoma Communications Co. (Jack Eldridge, president)
FACILITIES: 100.1 MHz, 50 kW, ant. 492 ft.
FORMAT: Country

WYKK(FM) QUITMAN, MISS.

PRICE: \$500,000

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 117 other stations, none in this market
SELLER: Quitman Broadcasting Co. (Terry Bonner, president)
FACILITIES: 98.9 MHz, 25 kW, ant. 315 ft.
FORMAT: Country
BROKER: BuySellRadio Online Inc.

KZBS(FM)(CP) ST. GEORGE, UTAH

PRICE: \$250,000
BUYER: Nevada Public Radio (Lamar Marchese, general manager); owns five other stations, none in this market.
SELLER: Casper Learning FM Inc. (William R. Lacy, president)
FACILITIES: 90.7 MHz, 18 kW, ant. 210 ft.
FORMAT: CP-NOA
BROKER: Public Radio Capital and Satterfield and Perry

AMs

KJON(AM) CARROLLTON (DALLAS-FT. WORTH), TEXAS

PRICE: \$3.25 million
BUYER: BMP Radio LP (Thomas H. Castro, president/CEO); owns 25 other stations, including KFJZ(AM) and KXEB(AM) Dallas-Ft. Worth
SELLER: Monroe-Stephens Broadcasting Inc. (Stanton Nelson, president of general partner)
FACILITIES: 850 kHz, 5 kW
FORMAT: Country/Blue Grass
BROKER: Kalil and Co. Inc.

KFJZ(AM) FORT WORTH (DALLAS-FT. WORTH), TEXAS

PRICE: \$2.5 million
BUYER: BMP Radio LP (Thomas H. Castro, president/CEO); owns 25 other stations, including KJON(AM) and KXEB(AM) Dallas-Ft. Worth
SELLER: Garden City Broadcasting Inc. (Joe Vasquez, general manager)
FACILITIES: 870 kHz, 500 W
FORMAT: Mexican

WLBJ(AM) NEW ALBANY (LOUISVILLE), IND.

PRICE: \$1 million
BUYER: New Albany Broadcasting Co. Inc. (Peter C.L. Boyce, president); owns no other stations
SELLER: Mortenson Broadcasting Co. Inc. (Jack Mortenson, president)
FORMAT: Religion
BROKER: John Pierce of John Pierce and Co.

KZBN(AM) SANTA BARBARA, CALIF.

PRICE: \$750,000
BUYER: Santa Barbara Broadcasting Inc. (Dennis M. Weibling, president); owns no other stations
SELLER: Rotijefco Inc. (George R. Newhart, president)
FACILITIES: 1290 kHz, 500 W day/122 W night
FORMAT: Adult Standard

KDXE(AM) NORTH LITTLE ROCK (LITTLE ROCK), ARK.

PRICE: \$350,000
BUYER: Front Row Radio LLC (Dan Dykema, manager); owns no other stations
SELLER: AM1380 LLC (Arlen Horn, vice president)
FACILITIES: 1380 kHz, 5 kW day/3 kW night
FORMAT: Sports

WZOT(AM) ROCKMART, GA.

PRICE: \$150,000
BUYER: Woman's World Broadcasting Inc. (Suzanne Stone, president/treasurer); owns one other station, WTSH(FM) Rockmart
SELLER: Triple J's Broadcasting LLC (Gregory J. Kamishlian)
FACILITIES: 1220 kHz, 500 W day/103 W night
FORMAT: Gospel

WFPA(AM) FORT PAYNE, ALA.

PRICE: \$115,000
BUYER: New Mind Broadcasting LLC (John H. Beebe, manager); owns four other stations, none in this market
SELLER: DeKalb County Community Radio Inc. (Gerald E. Dilts, president)
FACILITIES: 1400 kHz, 1 kW
FORMAT: Oldies/Classic Rock

WWON(AM) WAYNESBORO, TENN.

PRICE: \$92,000
BUYER: New Mind Broadcasting LLC (John H. Beebe, manager); owns four other stations, none in this market
SELLER: Wayne County Com-

munity Radio (Gerald E. Dilts, managing member/GM)
FACILITIES: 930 kHz, 470 W day/91 W night
FORMAT: Oldies/Full Service

KRUD(AM)(CP) HONOLULU

PRICE: \$60,000
BUYER: Hochman Hawaii Publishing Inc. (George Hochman, president); owns four other stations, including KORL(AM) Honolulu
SELLER: Flinn Broadcasting Corp. (George S. Flinn Jr., president/treasurer)
FACILITIES: 1130 kHz, 10 kW day/5 kW night
FORMAT: CP-NOA

WIRD(AM) LAKE PLACID (BURLINGTON-PLATTSBURGH), N.Y.

PRICE: Undisclosed
BUYER: Radio Lake Placid Inc. (Edward S. Morgan, president); owns two other stations, including WLPW(FM) and WRGR(FM) Burlington, Vt.-Plattsburgh, N.Y.
SELLER: Nardiello Broadcasting Inc. (Timothy F. Nardiello, president/secretary)
FACILITIES: 920 kHz, 5 kW day/87 W night
FORMAT: Sports
COMMENT: Reorganization; multiple-ownership rule now allows owner to transfer WIRD(FM) back to Radio Lake Placid Inc.

INFORMATION PROVIDED BY:
BIA Financial Networks'
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Christopher M. Thomforde, *President*

THE FOUNDATIONS OF SYNDICATION

When it works, syndication is a powerful audience draw and an attractive advertising vehicle. But as NATPE draws near, it's also clear syndication is a tricky and intricate business. So through December leading into NATPE, *Broadcasting & Cable* will detail The Foundations of Syndication, giving our readers an up-close look at how the hits are made. We'll look at these component parts:

ISSUE: DECEMBER 20TH — THE PRODUCERS

SPACE CLOSE: DECEMBER 13TH

Having a great idea for a show is only half the battle. Execution is key. B&C will look at the top producers of syndication's sturdiest hits to discover the tricks of the trade that keep some shows on top while other shows turn into flops.

ISSUE: JANUARY 3RD — THE EXECUTIVES

SPACE CLOSE: DECEMBER 23RD

They're the syndication honchos who green light what gets a "firm go" and what gets lost in the shuffle. B&C will talk to the top bosses at the top studios to get their view on the business, the competition and the future.

ISSUE: JANUARY 10TH — THE STATION GROUPS

SPACE CLOSE: DECEMBER 30TH

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

SPECIAL REPORT: THE FOUNDATIONS OF SYNDICATION

LARRY DUNN: 646.746.6572 ldunn@reedbusiness.com
PAUL MAURIELLO: 646.746.6960 pmauriello@reedbusiness.com
CHERYL MAHON: 646.746.6528 cmahon@reedbusiness.com
JASON GREENBLATT: 646.746.6413 jason.greenblatt@reedbusiness.com
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NIELSEN NOV. 29 - DEC. 5 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

Nov. 29-Dec. 5

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Steelers vs. Jaguars	12/5	ESPN	8.1
2. Mr. The Librarian: Quest/Sp	12/5	TNT	4.5
3. SpongeBob SqrPants 9:30a	12/5	NICK	3.8
3. Fairly OddParents 10a	12/5	NICK	3.8
5. WWE Raw 9p	11/29	SPIK	3.6
6. WWE Raw 10p	11/29	SPIK	3.4
6. SpongeBob SqrPants 9:30a	12/4	NICK	3.4
8. NFL Prime Time	12/5	ESPN	3.3
8. Fairly OddParents 10:30a	12/5	NICK	3.3
10. SportsCenter	12/5	ESPN	3.2
10. Fairly OddParents 10a	11/30	NICK	3.2

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Steelers vs. Jaguars	12/5	ESPN	6.4
2. Mr. The Librarian: Quest/Sp	12/5	TNT	3.6
3. NFL Prime Time	12/5	ESPN	2.9
4. The Real Gillygan's Island 8p	11/30	TBS	2.7
4. SportsCenter	12/5	ESPN	2.7
4. WWE Raw 9p	11/29	SPIK	2.7
7. The Real Gillygan's Island 9p	11/30	TBS	2.5
8. WWE Raw 10p	11/29	SPIK	2.4
9. Mr. How/Critch Stole Xmas	12/5	FAM	2.2
9. South Park	12/1	COM	2.2

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Nov. 29-Dec. 5

Total Households (in millions)

	WEEK	STD
1. CBS	9.2	9.5
2. NBC	7.7	7.4
3. ABC	7.4	7.3
4. FOX	4.6	6.5
5. UPN	2.7	2.7
5. WB	2.7	2.8
7. PAX	0.6	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	5.3	5.4
2. NBC	5.1	5.0
3. ABC	4.8	5.1
4. FOX	3.7	4.7
5. WB	1.9	2.1
5. UPN	1.9	1.9
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	17.0
2. CSI: Miami	CBS	15.9
3. Everybody Loves Raymond	CBS	13.5
4. ER	NBC	13.2
5. Without a Trace	CBS	12.8
5. Survivor: Vanuatu	CBS	12.8
7. Two and a Half Men	CBS	12.7
8. Monday Night Football	ABC	12.6
9. ABC Premiere Event: Five People	ABC	12.3
10. 60 Minutes	CBS	11.8
10. Lost	ABC	11.8
10. The Apprentice	NBC	11.8

Adults 18-49 (in millions)

	WEEK	
1. CSI: Miami	CBS	11.2
2. ER	NBC	11.0
3. The Apprentice	NBC	10.5
4. CSI	CBS	10.4
5. Survivor: Vanuatu	CBS	9.3
6. Monday Night Football	ABC	8.6
7. Everybody Loves Raymond	CBS	8.3
8. Law & Order: Special Victims Unit	NBC	8.2
9. Two and a Half Men	CBS	8.1
9. ABC Premiere Event: Five People	ABC	8.1

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
MONDAY	9.7/5	11.2/17	7.1/11	5.1/8	0.1/1	2.4/4	4.1/6
8:00	50. Extreme Makeover: Home Edition 5.5/9	29. Still Standing 7.1/11	32. Fear Factor 6.9/10	56. Trading Spouses 5.0/7	128. Model Citizens 0.1/1	93. One on One 2.4/4	60. 7th Heaven 4.8/7
8:30		32. Listen Up 6.9/10				93. Half and Half 2.4/3	
9:00		3. Evrybody Lvs Raymond 12.3/18	24. Las Vegas 7.6/11	52. The Swan 5.3/8	128. World Cup of Comedy 0.1/1	92. Grrffriends 2.5/4	78. Everwood 3.5/5
9:30	8. Monday Night Football—St. Louis Rams vs. Green Bay Packers 11.5/18	7. Two and a Half Men 11.6/17				93. Second Time Around 2.4/3	
10:00		2. CSI: Miami 14.5/23	35. Dateline NBC 6.7/10		128. Second Verdict 0.1/1		
10:30							
TUESDAY	6.5/10	8.5/13	8.1/12	3.4/5	0.2/1	1.9/3	3.6/5
8:00	45. My Wife and Kids 6.2/10	14. NCIS 10.3/16	28. Christmas at Rockefeller Center 7.3/11	85. Rebel Billionaire 2.8/4	125. World Cup of Comedy 0.2/1	102. All of Us 2.0/3	71. Gilmore Girls 4.2/6
8:30	48. George Lopez 5.7/8					98. Eve 2.3/3	
9:00	24. According to Jim 7.6/11	26. The Amazing Race 7.5/11	35. The Biggest Loser 6.7/10	72. House 4.0/6	128. Cold Turkey 0.1/1	105. Veronica Mars 1.7/3	84. One Tree Hill 3.0/5
9:30	39. Rodney 6.5/10						
10:00	42. NYPD Blue 6.4/10	23. Judging Amy 7.7/12	13. Law & Order: Special Victims Unit 10.5/17		125. Cold Turkey 0.2/1		
10:30							
WEDNESDAY	8.4/13	8.3/13	8.1/13	4.3/7	0.5/1	2.7/4	2.4/4
8:00	10. Lost 10.8/17	20. Rudolph the Red-Nose Reindeer 8.1/12	54. The Apprentice 5.2/8	72. That '70s Show 4.0/6	117. Doc 0.6/1	79. America's Next Top Model 3.4/5	81. Smallville 3.2/5
8:30				82. Quintuplets 3.1/5			
9:00	22. Nick and Jessica Family Christmas 7.8/12	21. King of Queens 7.9/12	19. The West Wing 8.9/13	55. Nanny 911 5.1/8	117. Sue Thomas, F.B. Eye 0.6/1	100. Kevin Hill 2.1/3	107. Jack & Bobby 1.6/2
9:30		39. Center of the Universe 6.5/10					
10:00	39. Wife Swap 6.5/10	16. CSI: New York 9.8/16	15. Law & Order 10.2/16		124. Early Edition 0.3/1		
10:30							
THURSDAY	4.0/6	13.0/20	10.0/16	3.5/5	0.5/1	3.4/5	1.5/2
8:00	60. Extreme Makeover 4.8/7	5. Survivor: Vanuatu 11.7/18	27. Joey 7.4/12	67. The O.C. 4.3/7	121. America's Funniest Home Videos 0.5/1	79. WWE Smackdown! 3.4/5	109. WB Thursday Movie—40 Days and 40 Nights 1.5/32
8:30			31. Will & Grace 7.0/11				
9:00	93. Life As We Know It 2.4/4	1. CSI 16.5/23	10. The Apprentice 10.8/16	86. North Shore 2.7/4			
9:30					121. Diagnosis Murder 0.5/1		
10:00	62. Primetime Live 4.7/8	5. Without a Trace 11.7/19	4. ER 12.0/20				
10:30							
FRIDAY	4.8/8	4.9/9	6.8/12	2.5/4	0.6/1	1.7/3	2.0/3
8:00	64. 8 Simple Rules 4.6/8	52. Frosty the Snowman 5.3/10	42. Dateline NBC 6.4/11	90. That '70s Show 2.6/5	121. America's Most Talented Kids 0.5/1	99. Enterprise 2.2/4	109. What I Like About You 1.5/3
8:30	67. Complete Savages 4.3/8	51. Frosty Returns 5.4/10		102. Quintuplets 2.0/4			107. Grounded for Life 1.6/3
9:00	64. Hope & Faith 4.6/8			86. Bernie Mac 2.7/5		112. America's Next Top Model 1.2/2	90. Reba 2.6/4
9:30	76. Less Than Perfect 3.8/6	62. Ice Wars 2004: USA vs. The World 4.7/8	32. Third Watch 6.9/12	86. Bernie Mac 2.7/5			100. Blue Collar TV 2.1/4
10:00	48. 20/20 5.7/10		29. Medical Investigation 7.1/13		117. MGM Night at the Movies—A Fish Called Wanda 0.6/1		
10:30							
SATURDAY	3.1/6	4.5/8	3.9/7	4.8/9	1.0/2		
8:00		66. Home Depot SEC Championship—Auburn vs. Tennessee 4.4/9	75. NBC Saturday Night Movie—The Perfect Storm 3.9/7	67. Cops 4.3/8	112. The Santa Trap 1.2/2		
8:30				56. Cops 5.0/9			
9:00	82. Big 12 Championship—Colorado vs. Oklahoma 3.1/6			56. America's Most Wanted: America Fights Back 5.0/9			
9:30		67. Crimetime Saturday 4.3/8			117. He Touched Me 0.6/1		
10:00							
10:30							
SUNDAY	9.9/15	8.1/12	5.5/8	5.6/9	0.7/1		1.5/2
7:00	46. Extreme Makeover: Home Edition 6.0/10	10. 60 Minutes 10.8/17	93. Fear Factor 2.4/4	(nr) NFL Game 2 12.0/21	125. 1st International Toy Awards 0.2/1		104. Steve Harvey Big Time 1.8/3
7:30				59. Malcolm in the Middle 4.9/8			
8:00		18. Cold Case 9.1/13		47. The Simpsons 4.0/6	115. I Saw Mommy Kissing Santa Claus 0.9/1		105. Charmed 1.7/3
8:30				72. Arrested Development 4.0/6			
9:00	9. ABC Premiere Event—Mitch Albom's The Five People You Meet in Heaven 11.2/17		38. NBC Movie of the Week—The Family Man 6.6/10	86. My Big Fat Obnoxious Boss 2.7/4	101. Sue Thomas, F.B. Eye 0.9/1		114. Mountain 1.0/1
9:30		44. CBS Sunday Movie—A Very Married Christmas 6.3/9					
10:00					116. Diagnosis Murder 0.7/1		
10:30							
Averages							
Week	6.8/11	8.4/13	7.0/11	4.2/7	0.5/1	2.4/4	2.4/4
S-T-D	6.7/11	8.7/14	6.8/11	6.0/10	0.4/1	2.5/4	2.6/4

KEY: Each box in grid shows rank, program, total-household rating/share. *Blue bar shows total-household rating/share for the day. # Top 10 shows of the week are numbered in red. # TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes. # Tan tint indicates winner of time slot. # (NR)=Not Ranked; rating/share estimated. # Premiere. # Programs less than 15 minutes in length not shown. # S-T-D = Season to date. SOURCES: Nielsen Media Research, CBS Research. # Compiled By Kenneth Ray

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Contemptible

The federal government is stepping up its campaign against reporters. After quashing post-9/11 freedom-of-information requests in the name of national security, it has now set its sights on the sacred reporter/source relationship.

Choking the official channels for government reporting has increased the likelihood that reporters will seek sources that are not sanctioned by the government—like, say, leakers. Now the feds are bullying journalists into submission or, failing that, into jail.

At least, Jim Taricani isn't going to jail. The reporter for NBC-owned WJAR Providence, R.I., who helped uncover local government corruption, was sentenced to six months of house arrest last week after being convicted of contempt for refusing to reveal a source. U.S. District Judge Ernest Torres said he spared Taricani because the 55-year-old reporter is living with a heart transplant and a pacemaker. Forgive us if we're not touched by Judge Torres' gesture. Taricani endured three years of legal hell and still faces hundreds of thousands of dollars in court fees—just for doing his job.

Taricani wasn't put through the wring-

er because the government was desperate to uncover the source of a videotape demonstrating local corruption. After all, the leaker recently came forward, which should have closed the matter. No, the feds wanted to send a message: Cross us, and we'll take you down.

If sources can no longer count on protection and have to wonder how a reporter will hold up under threat of prison, the next potential "Deep Throat" may decide to maintain a deep silence.

This assault on one of journalism's key protections chills broadcast speech just as much as the administration's crackdown on indecency. But it also endangers the public's right to know who in the government and elsewhere is trying to screw them.

The government itself has recognized the importance of protecting journalists from unreasonable subpoenas. In its own internal guidelines, the Justice Department says, "The prosecutorial power of the government should not be used in such a way that it impairs a reporter's responsibility to cover as broadly as possible controversial public issues. This policy statement is thus intended to provide protection for the news media from forms of compulsory process, whether

civil or criminal, which might impair the news-gathering function." Sounds nice, doesn't it? This administration should practice what its own guidelines preach.

But a guideline is only a guideline and places no legal obligations on the government. It's time for a federal shield law to protect reporters and the public.

Yes, we're fully aware that trying to get a law protecting journalists past this Congress is like trying to book Eminem for the Super Bowl half-time show. But the news

media still need to raise a big stink over Taricani's conviction, and the similar, ongoing threats against other journalists (Judith Miller, Tim Russert, Matt Cooper, et al). Reporters don't have an unqualified exemption to ignore subpoenas, but the government also should not be allowed to invoke "compelling interest" at will to start criminalizing investigative journalism.

Both NBC and the Radio-Television News Directors Association spoke out strongly for a federal shield law last week. Also, a group of journalists is calling for a "sunshine in government" week to jawbone the issue. We join that call and urge every journalistic organization that cares about pursuing the truth to do the same. ■

EDITORIAL

OPEN MIKE

Play by the Rules

"Pay for Play"? Your editorial [12/29, page 39] should have read, "Since We Don't Police Ourselves, the Government Will Do It For Us."

It seems to some in the network hierarchy that they cannot compete in today's entertainment environment unless they continue to push the violence, speech and nudity envelope. Foul language and graphic violence are cheap, easy ways to shock viewers. When viewers grow numb, the entertainment divisions inch closer to the line drawn in the FCC's sand. And eventually, they will cross it again. And again.

Each time, stations and networks are fined, and each time, they blame the "prudes" at the FCC. Is it possible that the FCC is not the problem? Maybe the FCC understands that people don't welcome being embarrassed watching television or listening to the radio with their children or their parents.

The networks know the rules; they know the penalties for breaking them. To claim that Viacom and others cannot survive unless they pay "protection money" for breaking the rules is a lot like saying that the Steelers can't win a football game unless they pay off the officials.

Can network TV survive? Of course it can—and it can thrive as well. The networks can thrive by producing high-quality shows, by producing shows that don't cross the FCC's line in the sand.

Dave Morrison
WPXI-TV Engineering
Pittsburgh

Congratulations

Hum the Birthday Song while you read:

Congratulations to you
Congratulations to you
Congratulations, new B&C
Congratulations to you!

The new look, format, class and writing style are absolute winners.

I designed one version that lasted from Sol [Taishoff] to Son and had the delightful experience of working with Don West when we did that revision/update.

Congrats to you and the designers and daily art directors. It holds up and has made me a new fan of the oldest broadcasting trade in America.

Thanks.

Arthur Hecht
Former president of Hecht, Higgins
and Petterson
Naples, Fla.

WE LIKE LETTERS

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

It's the Medium AND the Message

It hasn't been easy being a Notre Dame football fan lately. We're 10 years into a stretch of mediocre coaching and all the problems that come with that. But I'm a loyal grad, and what can I do but watch the games each week on NBC and hope (and agitate) for better days.

Too often, the game results churn my stomach into pure acid. Even the commercial breaks haven't been easy. One spot in particular has really gotten under my skin. It's for a throat lozenge. The actor is playing golf, poorly, and keeps trying to yell "fore," but his scratchy throat won't issue the sound. His errant shots hit a succession of unfortunate golfers with graphic, sickening thuds. I didn't like the spot the first time I saw it. By the 20th occurrence, it was beyond irritating; it was an immediate turn-off. Literally.

It got me thinking about commercial wear-out. As media audiences have fragmented, viewing, listening and reading have become more specialized, and ads that target these smaller, nar-

rower slices of consumers run a higher risk of fatigue. This is especially true of cable networks with microscopic audiences who tend to watch repetitively.

You can't keep banging people over the head with the same message without risking a tune-out, particularly if the spot is in any way annoying or ineffective. In truth, the risk is even greater than just a tune-out; the campaign can become an active negative.

What all of this suggests to me is that we need to be paying a lot more attention to the messages, the creative content. I'm a media guy, but things like selection and skillful placement are not enough if the message is weak or overplayed. The risks will only increase as digital-video-recorder penetration approaches 25%, sometime around 2007. The DVR facilitates commercial-skipping, and video-on-demand will give viewers even more options to avoid advertising messages.

Great spots are the ultimate antidote to commercial-avoidance, and multiple versions and freshened executions can move us in the right direction. There

is new technology on the horizon to facilitate these improvements.

Visible World is a company that has begun to offer answers to these challenges. It is enhancing the effectiveness of commercial exposures by enabling affordable, rapid-turn customization. Spots can be better matched to the context and the audience and can be tweaked continuously.

The TV commercial is the lifeblood of our ad-supported industry, and we need to recognize the challenges and work harder and smarter to improve its impact. Spot TV allows advertisers to target messages at high-potential consumers very precisely. If we maximize that potential with messages that really connect to those audiences, we'll go a long way toward making our business proposition safe in the digital era.

Instead of one spot running all season in Notre Dame football giving me a pain, what about a message that takes into account the direction of the season and connects to my pain! Now you've created a real opportunity to sell me on your product.

Rohrs is president of the Television Bureau of Advertising.

AIRTIME By Chris Rohrs

SECOND ANNUAL

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LEGACY award



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On January 25, NATPE, in association with *Broadcasting & Cable*, *Multichannel News* and *Variety*, will pay tribute to a select group of outstanding television professionals who have exhibited extraordinary passion, leadership, independence and vision throughout their careers in the television industry. These are the individuals who through their work exemplify Brandon Tartikoff's philosophy, spirit and creative leadership, both in their lives and their careers.

Join *B&C*, *Multichannel News* and *Variety* as we salute these exceptional individuals in a Special Supplement that will be published in the January 24th issue of all three publications. For further information or to reserve your space please call your advertising sales representative today.

Awards will be presented during the NATPE 2005 Conference and Exhibition. January 25-27, 2005, Mandalay Bay Resort, Las Vegas



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World Radio History

The Fluff Factor

Whether male or female, the anchor chair isn't what it used to be

In the view of columnists Maureen Dowd and Margaret Carlson, having good-looking white guy Brian Williams and another member of that fraternity replace Tom Brokaw and Dan Rather would serve as a disheartening referendum on women's progress.

Yet to truly appreciate the state of broadcast news, it's time to move beyond such symbolic concerns to a better understanding of the current reality. Women have indeed taken strides forward, only to be obscured by the entire industry's stumble backward.

The anchor, of course, is the ultimate symbol of hard news—the stern-jawed figure who appears when the going gets tough. The problem is that broadcast news has relatively little patience with that approach, creating a few lonely islands of such sobriety surrounded by a turbulent tabloid sea.

There are women in prominent roles across the TV-news landscape. It's just that they're as apt to be fretting about the Scott Peterson, Robert Blake and Michael Jackson trials, or perhaps discussing Britney Spears' love life, as they are to be reporting on anything truly substantial. These fluffier pieces are otherwise known as the stuff that pays the bills.

Nightline anchor Ted Koppel has frequently conceded that his program isn't above doing the occasional story calculated to boost ratings—a trade-off to allow for more-serious journalism. And while everyone undergoes some version of that balancing act, even in the wake of 9/11, the scales keep tipping into the fluff column.

Based on that formulation, it's no wonder *Today* host Katie Couric commands a salary that eclipses virtually any other in the news space, even though part of her morning routine involves bantering with celebrities and yukking it up with her NBC "family."

For that reason, Couric will never be held in the same esteem as Brokaw, Rather, Peter Jennings and their eventual successors, including the polished Brian Williams.

The bottom line is that the modern TV newsstand comes with a built-in candy store, and plenty of female stars man that counter. Diane Sawyer (how 'bout them sextuplets?), Nancy Grace of Court TV, Greta Van Susteren of Fox News Channel and the

peerless Barbara Walters all qualify, with Walters parlaying her clout into a daytime chat show that provides women with fashion advice and cooking tips. Jane Pauley was also fluff news royalty before seeking to reinvent herself (poorly, it turns out) as a latter-day Oprah.

The prominence of these women is only one reason the emphasis on the evening-news chair seems misguided. With the power of those newscasts clearly diminished by the explosion of alternatives, dwelling on three jobs—as opposed to the total spectrum—is shortsighted.

In addition, too many younger women have become accomplices in undermining their hard-news credibility—particularly in local

news, where flashy outfits and sexual come-ons mirror the poor sexuality-as-career-advancement judgment consistently exhibited by female contestants

on *The Apprentice*. The recent hubbub about a Cleveland TV reporter posing nude as part of a sweeps stunt is simply the most overt example.

As a corollary, let's not forget that qualities associated with anchoring discriminate against men as well as women. Many talented male reporters who are lacking a perfect profile are also dismissed out of hand as candidates for front-and-center assignments, much like the Albert Brooks character in *Broadcast News*.

Finally, it's worth noting that the aforementioned Dowd—a Pulitzer Prize-winning *New York Times* columnist, about as high on the print totem pole as it reaches—is herself indicative of the strides women have made. In the last few months, she has been seen on everything from *Meet the Press* to *Late Show With David Letter-*

man. Apparently, she shed some of her misgivings about TV once she had a book to sell.

Interestingly, the recent movie *Anchorman* focused on a woman invading the male sanctuary of local news in the 1970s. Although obviously a parody, there were some inherent truths in the clubby sports guy/weather guy/brain-dead anchor triumvirate: all white, male and decked out in bad jackets.

Thanks to what has transpired in the decades since, TV news can no longer be narrowly judged by who occupies the evening-news throne. No matter who reigns supreme, it doesn't change the sad fact that much of the court, both male and female, has been turned into jesters. ■

BRIAN LOWRY



NBC *Today* host Katie Couric commands a salary that eclipses those of male news anchors.

Some qualities associated with anchoring discriminate against men as well as women.

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