

Surviving in the Cable Jungle

Will Billy Campbell let Discovery go Hollywood? **PAGE 12**

**Debates Cost
Networks Millions
IN THE LOOP, PAGE 9**

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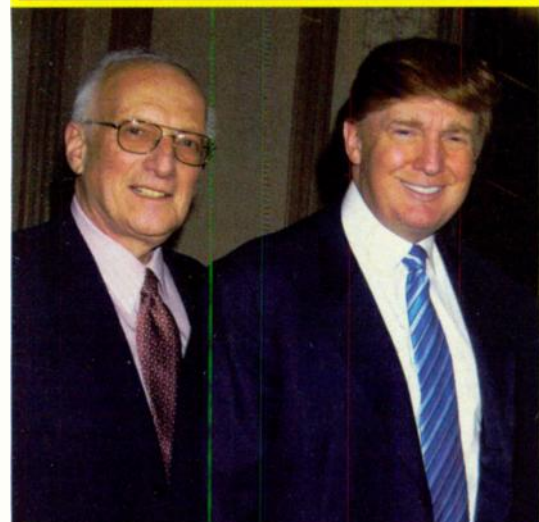
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EXCLUSIVE

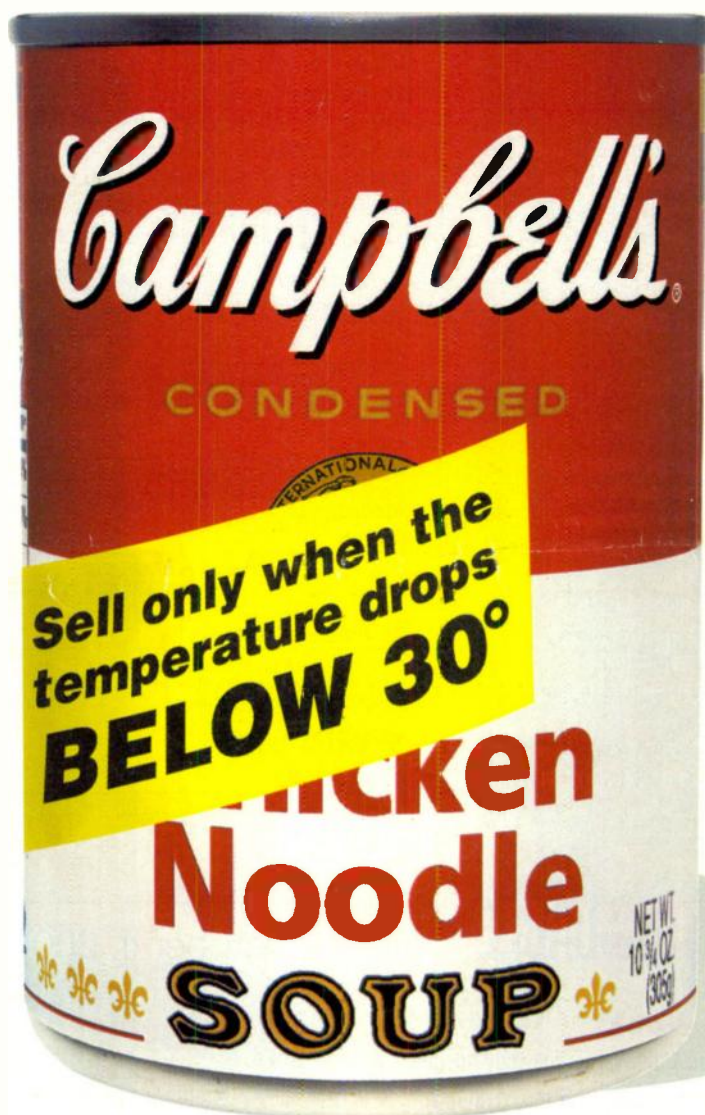


The Donald gets big bucks. His right-hand man, *Apprentice* co-star George Ross, just wants to get paid

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A New Way To Sell Soup



BY ANNE BECKER

The second the mercury dips below 30° this winter, a funny thing will happen on the Weather Channel: Spots for Campbell Soup Co.'s V8 Vegetable Juice will magically switch to commercials for a steaming bowl of the company's classic chicken noodle soup.

A few days ago, the Weather Channel began offering national advertisers a rare opportunity: customized TV commercials based on regional preferences, changes in the weather, even the pollen count.

The Weather Channel is betting its new "copy-splitting" technology—the ability to simultaneously send out different ads targeted to local markets across the country—boosts its advertising base and breaks ground in the way advertising is done at the national level. The system, called IntelliStar, is also a defense tool against unprecedented competition from 24-hour digital weather channels planned by NBC, cable operators and other local broadcasters.

In a media market increasingly cluttered with sound bites and sales pitches, the Weather Channel offers a unique way to "micro-market." Such narrowcasting—

Continued on page 4

BREAKING...

50 Licenses in Jeopardy

WASHINGTON—License renewals for 50 TV stations in Maryland, Virginia, West Virginia and Washington, D.C. are stalled until the FCC resolves petitions to revoke the licenses and outstanding complaints, primarily for indecency. Only one-quarter of the 77 stations in the four states won renewals on Oct. 1, the day their licenses were set to expire. The rest may be renewed this week.

Ten stations, including WBRR Baltimore and Washington-area outlets WDCA, WJLA, WPXW, WRC and WTTG face either petitions to deny or informal objections to renewal that might not be resolved until early 2005.

Of course, the industry is watching. Opponents of media consolidation and other activists want to fight renewal of stations they believe aren't providing appropriate programming to children or living up to public-interest obligations.

Novak Breaks Hip

MIAMI—Just when it's getting fun, Robert Novak, 73, the veteran columnist and one of the hosts of CNN's *Crossfire*, is going to be hobbling. At 5:30 a.m. on Oct. 1, the day after the first presidential debate in Coral Gables, Fla., Novak slipped in the shower of his Miami hotel room and broke his hip, CNN said. He will require a partial hip replacement.

Sony Ad Sales Shakeup

CULVER CITY, CALIF.—Amy Carney, senior vice president, advertiser sales, for Sony Pictures Television (SPT) will take over the advertiser-sales operation, and Barbara "Bo" Argentino will direct "a new initiative" for the company, SPT President Steve Mosko is to announce Oct. 4.

At press time, Sony was not specific about Argentino's new role, other than Mosko's statement that she's "uniquely qualified to lead our latest endeavor."

Argentino joined Sony in 1994 and was named senior vice president in 1998. Carney joined Sony a year ago from Univision Online.

Falling Into Place

CBS triumphs, ABC scores, NBC holds its own in the new season

BY ALLISON ROMANO

ABC Entertainment President Steve McPherson is jazzed about his network's thriller drama *Lost*, a clear hit after two weeks, and strong showings by reality shows *Wife Swap* and *Extreme Makeover: Home Edition*. Early returns are strong: Buttressed by an aggressive marketing campaign, *Lost* held its audience, drawing 18.6 million its first week and keeping 17 million the second. But McPherson, in his freshman year on the job, isn't popping the champagne just yet. His network, much maligned for its fourth-place finish last season, still has an eight-month race ahead. "It's such a long season," he says, "I'm not

sure the nervousness ever goes away."

The new fall season officially kicked off two weeks ago, but broadcasters are shopping their shows over an eight-week span, betting that staggered premieres will nab more-finicky viewers. NBC started the assault post-Olympics, and Fox will wait until after the World

weeks, research execs say, to assess its staying power.

It may be early, but CBS is already riding high. The network won the first week (Sept. 20-26) in total viewers, adults 18-49 and adults 25-54. Overtaking NBC in 18-49s—the Peacock's foundation—was impressive. CBS's trio of *CSIs* and *Survivor* are setting the pace, led by *CSI: New York*, which beat the venerable *Law & Order*. All four ranked among the top 10 shows in 18-49s, joined by *Without a Trace*, *ER*, *The Apprentice*, *Will & Grace*, *Monday Night Football* and *Extreme Makeover: Home Edition*.

But don't expect CBS to coast.

"Viewers are trying to sample everything the networks are putting in front of them."

ROY ROTHSTEIN, Zenith Media

Series. ABC opted to hold soapy drama *Desperate Housewives* and *Practice* spinoff *Boston Legal* until Oct. 3. Once a show debuts, it typically takes three

Dr. Phil's prime time special and the *Amazing Race* finale helped boost its week-one marks. By last week, the nightly races tightened. In 18-49s, ABC took Monday night, NBC claimed Tuesday, and CBS grabbed top marks on Wednesday. "Viewers are trying to sample everything the networks are putting in front of them," says Roy Rothstein, vice president of national broadcast research for media buying firm Zenith Media.

"While everyone likes to speculate NBC might lose its lead in 18-49s," says Steve Sternberg, senior vice president, Magna Global USA, "it's by no means a given."

Continued on page 8

▲ WHAT'S HOT

LOST (ABC)

(ABC)'s new hit shines bright in week two, retaining 91% of its debut audience and 96% of its 18-49 rating.

CSI: N.Y. (CBS)

Three is a charm for CBS's forensic crime trifecta. The New York edition is the most-watched show on Wednesday night.

ER (NBC)

In its 11th season, the doctors still deliver. The Sept. 23 premiere was a top-10 show in both 18-49s and total viewers.

THE APPRENTICE (NBC)

CSI gets better Nielsen marks, but *The Donald* is still a big draw with the coveted 18-34 and 18-49 demos and should keep building.

▼ WHAT'S NOT

BACHELOR (ABC)

Despite a hunky older bachelor, this latest installment sheds half its lead-in from *Lost*.



HAWAII (NBC)

No island paradise for NBC, the cop drama is a distant second to *Lost* Wednesdays at 8 p.m.

VERONICA MARS (UPN)

The quirky drama's debut ratings were soft, but MTV is rerunning the first three episodes, which could help younger viewers find it.

■ TOO SOON TO CALL

CLUBHOUSE (CBS)

The feel-good baseball drama isn't delivering in a rough Tuesday timeslot against NBC comedies *Father of the Pride* and *Scrubs* and ABC's *According to Jim* and *Rodney*.

KEVIN HILL (UPN)

The much hyped Sept. 29 debut delivered solid ratings, but star Tye Diggs still needs to woo viewers.

FATHER OF THE PRIDE (NBC)

Ratings have improved some, and *Pride* is the second-highest-rated new comedy in 18-49s behind *Joey*.

JACK & BOBBY (THE WB)

The network just picked up a full 22-episode order for the acclaimed drama, which is slugging it out in a tough Sunday-night slot.



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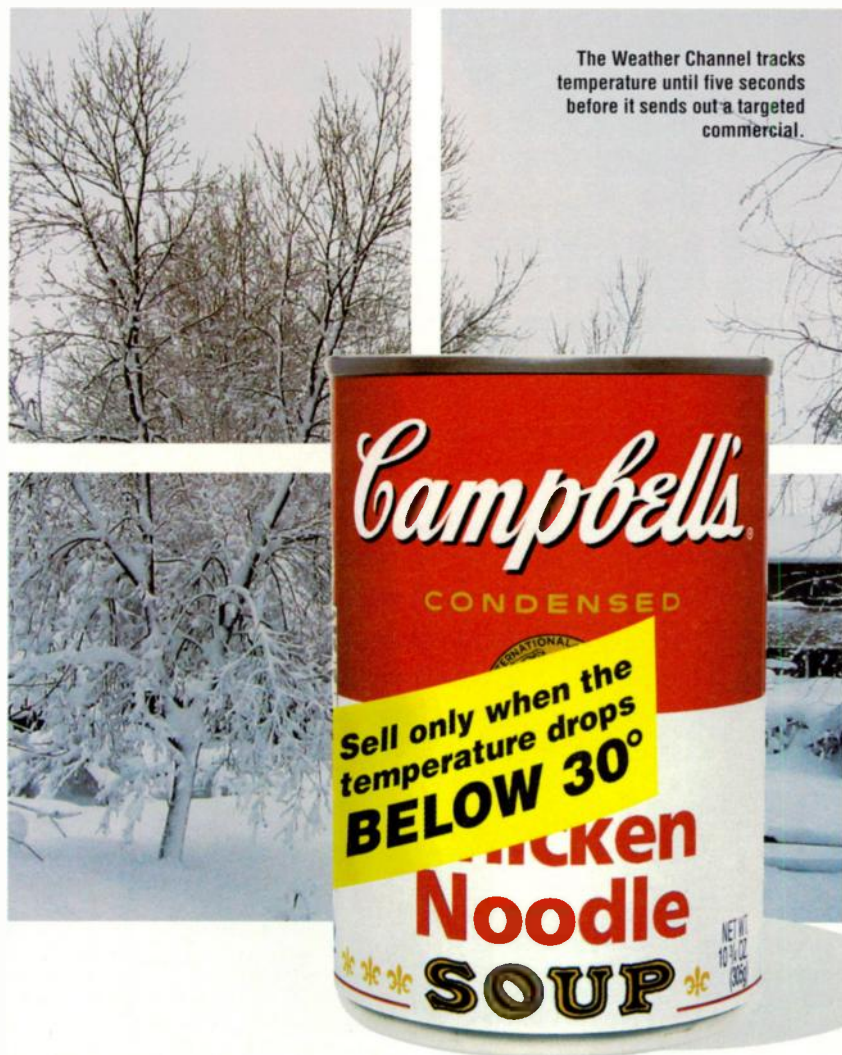


LIVE LIKE YOU MEAN IT



World Radio History

A New Way To Sell Soup



Continued from page 1

working down to reach precisely the people who want a particular product—has always been cable's edge over broadcasters, but network technicians consider their home-grown system a breakthrough. "When the book of the first 100 years of television advertising is written, this is the beginning of an important chapter," gushes Paul Iaffaldano, general manager of the Weather Channel's media solutions group.

BETTER TARGETS, MINIMAL WASTE

Customization of ads for cable has been around for more than a decade—but only on a regional level. Adlink, for example, an interconnect owned by several cable providers, customizes spots on a smaller scale through local avails in the Los Angeles market. Now Comcast has launched the technology in eight of its top 10 markets—including Chicago, Detroit, San Francisco, Washington and Philadelphia—and plans to have it available in 18 of the top 25 by the end of the year.

The ability to pinpoint potential customers has never been more critical for any business. Last week, Nielsen Media Research announced that, starting October 2005, it will make available audience estimates for national TV advertisements *minute by minute*. Gmail, the e-mail service being beta-tested by Google, scans the e-mails its users receive and displays relevant ads based on key words it finds. And Mitsubishi Motor Co. recently pulled \$120 million in broadcast spots in favor of cable, magazines and the Internet. "The market is continuing to fragment," says

Ian Beavis, a senior vice president of marketing for Mitsubishi. "Mass customization is upon us in every area."

Andy Donchin, director of national broadcast for Carat USA, a leading media planning agency, concurs. "Every single advertiser wants to reach their audience so specifically, it's like they want a map of their DNA. The goal," he says, "is to minimize waste and better target the audience they want to reach."

At launch time, the Weather Channel



had four advertisers signed up for the new system: Campbell Soup Co., LG Electronics, Pinnacle Foods Corp. and Six Flags. By year's end, the network expects to have 20 companies sending spots based on several variables, such as temperature, pollen count, weekend weather conditions and geographic region.

By year's end, the capability will be offered to 1,500 cable headends, about 80% of the network's 70 million cable households.

Campbell is tapping IntelliStar to track

COVER STORY

temperature up until five seconds before it dispatches a commercial. If the temperature dips below 30°, the technology sends a spot for soup. Otherwise, it sends commercials for a series of Campbell's other products based on regional preferences: Pace Mexican cooking sauces are popular in the South, Pepperidge Farm cookies are big in the Northeast, and V8 Vegetable Juice is a favorite on the West Coast.

TRACKING THE POLLEN COUNT

When Freeplay, a British camping-equipment manufacturer, tested the system this summer, if skies on an upcoming weekend were clear, IntelliStar sent out spots for a fire-starter. If rain was in the forecast, a battery-operated flashlight radio was promoted.

Six Flags used the system to run commercials based on geography—touting rides specific to each region's theme park—and weather conditions. If sun was in the forecast, it urged people to visit Six Flags that weekend. On cloudy days, a generic spot promoted the theme park. "We want the net result to be that the ad the consumer sees is so personally or contextually relevant they actually *like* seeing the commercial," says Iaffaldano.

One major pharmaceutical company, which declined to be identified, is considering using IntelliStar's ability to track the local pollen count, promoting allergy medications when the count is high and asthma medications when it is low. Says Weather Channel Networks President Patrick Scott, "If you trigger [a spot] to the weather, it's more relevant, the recall is higher, and the impact from an advertiser's point of view is greater." Research conducted by ASI Entertainment showed that weather-triggered sponsorships outperformed typical Weather Channel spots by 125% in recall.

Although Weather Channel programs the system primarily on weather fluctuations, the company is already looking to license the technology to non-weather networks, retail and hotel chains, and video-on-demand providers. CNN, for example, could run a localized crawl over its news programming in each market. MTV could send different music videos to different regions based on musical preferences.

A EUREKA! MOMENT

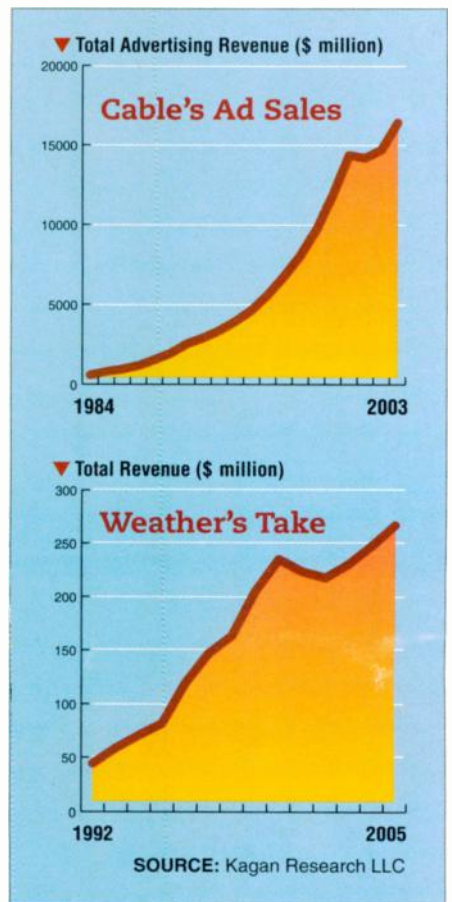
IntelliStar was created in part to snag viewers from local broadcast stations—a battle the network has fought since its inception 22 years ago. Because the weather forecast on the local news is popular with viewers, Weather Channel has always tried to better customize its local weather coverage to compete.

To that end, the company has invested heavily in computer technology that allows it to send different local feeds to cable headends around the country. IntelliStar, the latest iteration of that technology, is a quantum leap ahead of the previous system because it allows the network to transmit full-motion video. Now local weather forecasts can feature on-camera meteorologists instead of computer-generated radar maps.

A few years ago, when the network's ad-

vertising sales folks learned what the technology department had built, they asked, if the system could transmit local forecasts by video, why not ads as video, too? "Someone in the tech department said, 'Do you realize this machine knows local weather conditions? We can use this as a trigger point to say which ad goes where,'" Iaffaldano says. "It was a huge Eureka! moment."

The new system arrived at a perfect time for the channel, which has seen a ratings boom due to the sequence of hurricanes this season. Ratings increased 43% in the third quarter vs. the year-ago period. Iaffaldano says this shows that "people



are in our environment because they're coming for a purpose. They're focused, and they're watching at a more concentrated, lean-forward level."

But there's a downside to this habit: Once viewers watch what they want—an average of about 12 minutes—they're gone. Historically, the network has focused on documentary-style prime time programming to hold viewers in time periods other than the popular morning daypart. Still, third-quarter ad revenues for the Atlanta-based network, which is owned by Landmark Communications, were up 18% over the same period last year.

As a national ad buy, Weather Channel is still relatively inexpensive. In 2003, CPM (cost per thousand viewers) was \$3.22, compared with \$5.62 on TNT and \$9.51 on MTV. The integration fee for the cable-splitting is tiny—about \$58 per spot for now—and network executives predict it will boost the number of advertisers.

Says Iaffaldano, "If we make a better mousetrap, a better advertising environment, more people will want to advertise, and in the end, they'll reward us." ■

FAST TRACK

WB Elects *Jack & Bobby*

THE WB has made its first fall pickup, committing to a full 22 episodes of young-skewing drama *Jack & Bobby*, which is produced by co-owned **WARNER BROS.** One of the deciding factors was the show's popularity with an upscale audience. According to the network, the show scored with its target 18-34 audience, as well as viewers in households with incomes of over \$75,000.

Just Say No to Deregulation

Academics and researchers duelled over the issue of media concentration last week. The venue was a **SENATE COMMERCE COMMITTEE** hearing, where committee Chairman **JOHN MCCAIN** concluded that the **NAB** would "probably prevail here again"—meaning, no major rollbacks of current deregulatory FCC policies. It may provide even more deregulation as the **FCC** works to rewrite a rule remanded to it by a Philadelphia appeals court.

Pauley Demoted in Two Markets

NBC UNIVERSAL's *The Jane Pauley Show* has been moved out of key news lead-in time periods in two more markets. **PARAMOUNT**'s *Judge Judy* is switching places with *Pauley* at 4 p.m. on **HEARST**'s **KDSU** New Orleans. **BUENA VISTA**'s *Who Wants To Be a Millionaire* and **PARAMOUNT**'s *The Insider* replace it at 4 p.m. on **FISHER**'s **KATU** Portland, Ore. That makes four moves out of early fringe for *Pauley* (see Syndication, page 19). "We are working closely with our partner stations to address dynamics in selected markets. In some cases, we are shifting time periods in an effort to continue growth of *The Jane Pauley Show*," says an NBC Universal rep. "We've already seen some positive results."

TBS Delivers Hot Promo



To plug its first doubleheader since acquiring rights to the Big 12 and PAC-10 college football games in 2002, TBS is teaming up with Mangia Media. They plan to deliver 250,000 TBS football-branded pizza boxes to major-market munchers in L.A., Chicago, San Francisco, Dallas, Houston, Seattle, Phoenix, Cleveland, Denver and St. Louis. Some of the boxes will include a first-of-its-kind motion-sensor audio chip to drive the TBS message home.

DTV Compromise Passes

A compromise spectrum-reclamation amendment passed the Senate last week. It would require broadcasters occupying channels 62-69 to give up their analog spectrum by Dec. 31, 2007, earlier than other broadcasters. One caveat: It allows them to keep the channels longer if giving them up would disrupt viewers—and if no local emergency departments need them. The wording was a compromise between **SENATE COMMERCE COMMITTEE** Chairman **JOHN MCCAIN** (R-Ariz.), who wanted a hard giveback date for all spectrum and Sen. **CONRAD BURNS** (R-Mont.), who wanted to give broadcasters plenty of waiver wiggle room.

Better Ad Returns

ARBITRON, **NIELSEN** parent **VNU** and ad client giant **P&G** are testing portable people meters to gauge return on ad dollars. The new national marketing service would pay volunteers to carry Arbitron's portable, pager-like meters. Data would measure exposure to multiple media sources, then correlate it with information on the volunteer's subsequent shopping/purchase behavior. The idea is to give advertisers a better measure of the point-of-purchase bang they get for their marketing buck.

New Script for Bunim-Murray

The creator of *Real World* is going to start creating imaginary ones, too. Reality producer **BUNIM-MURRAY PRODUCTIONS** is teaming with **GREGORY BONANN**'s **TOWER 18** to produce *Point Dune*, a one-hour scripted drama set in Southern California. It's Bunim-Murray's first venture into a scripted-drama series.

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That '70s Show
CYCLE II

STATION BREAK

WCBS: Adios, Anastos

NEW YORK—Just as things were beginning to settle down at CBS flagship WCBS came last week's stunning word that lead anchor Ernie Anastos is jumping ship. Anastos is headed for Fox O&O WNYW, where he will likely pair up with Rosanna Scotto at 5, 6 and 10 p.m.

WNYW gets a well-known and popular face on which to build its future, while WCBS chalks up another change. By year's end, WCBS will have made over most of its anchor team. First, it brought in ex-WABC star anchor Roz Abrams (currently teamed with Anastos), then dumped sports legend Warner Wolf and imported wunderkind Chris Wragge from KPRC Houston to replace him. More recently, WCBS lured WNBC morning anchor Maurice DuBois and placed him in an anchor chair at noon and 6 p.m. In an industry that cherishes stability, that's a lot of change in a short time.



To the Rescue

WAVY Yorktown, Va.'s Chopper 10 found and rescued a missing 24-year-old woman suffering a diabetic seizure. A fire department rescue team conducted a five-hour ground search for Suzanne Moore after she called 911 on Sept. 22 to say she was disoriented and lost. When her cellphone died, authorities summoned the station's helicopter, which is equipped with infrared cameras.

Pilot John Massey landed after spotting the woman in chest-high weeds. Photographer Tom Marks loaded Moore into the helicopter and took her to a waiting ambulance. She was treated and released from a hospital.

CBS2 GM Lew Leone issued a terse statement to congratulate Anastos on his "success in seeking future opportunities." As for Anastos' replacement, WCBS is lean on options. DuBois would appear the mostly likely candidate, but he has been at the station only a few weeks. Stay tuned.

And Then There's Dan

ORLANDO, FLA.—CBS affiliates continue to be flooded with letters, calls and e-mails by viewers outraged over the Dan Rather scandal. The CBS affiliates board was scheduled to meet to discuss the matter on Oct. 5. Several news directors and general managers expressed strong sentiments and concerns over how "Rathergate" might affect their stations:

"We all went through a lot of anguish over this 'mistake,' and it's important that the real disservice [to viewers] be acknowledged," WKMG Orlando General Manager Henry Maldonado said in an on-air editorial.

KWCH Wichita, Kan. GM Joan Barrett sent an automated reply to e-mails complaining about the station's position. "CBS has admitted error; now comes the task of deciding how it happened, why and what's to be done about it," wrote Barrett, a former news director.

KELO Sioux Falls, S.D., put its internal reporting guidelines on its Web site. News Director Mark Millage, a former RTNDA chairman, said that any story of such magnitude would be run by at least two high-level managers and a station attorney before it hit the air. "It's great to be first," Millage told viewers, "but it's far more important to be right."

Jim Ogle, news director at WLKY Lexington, Ky., compares the error to that of a Las Vegas gambler who bets it all on one roll of the dice. He told the *Courier-Journal*, "[Rather] let himself, CBS News and the affiliates down."

Hoosier Help

EVANSVILLE, IND.—The trucks are loaded and ready to roll. Bob Walters, news director of Nexstar-owned Fox affiliate WTVW, is spearheading a station campaign to collect food, clothing and cleaning supplies for residents of tiny Brewton, Ala., a community devastated by Hurricane Ivan last month.

A member of Walters' church approached him about a plan to fill a pickup truck with supplies. "I said maybe there is something more we can do, as a station," he said. Walters made a few phone calls and lined up a local trucking firm to donate a couple of 18-wheelers. Other Evansville TV and radio stations are helping promote the drive.

"All of those people connected and set in motion a project that, for me, exemplifies how Brewton has been adopted by strangers from far away, as if we were family," said Anna Lee, managing editor of *The Brewton Standard*. A relief convoy heads for Alabama on Oct. 5.

Send story ideas to stationbreak@mindspring.com or fax to 775-640-0783.

Cash and Cable

Comcast and Time Warner may bid jointly for Adelphia

BY ANDREW GROSSMAN

Comcast Corp. and Time Warner Inc.'s joint interest in bankrupt operator Adelphia Communications Corp. have sparked several new theories on Wall Street about how the pieces will be divided.

Top executives from both companies, speaking at an investor conference in Pasadena, Calif., confirmed interest in a deal to divvy up the 5.4 million-subscriber system operator.

A total of 40 potential bidders were kicking Adelphia's tires the week after executives divided the company into seven clusters to facilitate a piecemeal sale. But smaller companies may wait to

see how a Comcast-Time Warner deal plays out, then buy the remaining non-strategic systems that would go for far less than the \$3,400-\$3,500 a subscriber that analysts believe Adelphia will get in an \$18 billion-\$19 billion deal.

Talk of a joint bid surfaced the day Comcast and Time Warner struck a deal that would pare Comcast's 21% stake in Time Warner Cable (TWC) to 17% in exchange for \$750 million in cash and 90,000 subscribers. Such a tax-efficient model could lead to further cooperation between the entities, Comcast Chairman and CEO Brian Roberts said at the Merrill Lynch Investors Conference.

"That transaction," he said, "would begin the process to dispose of a multibillion-dollar stake that we don't want to wake up at the end of five years and say, 'We have to have a fire sale.'"

In a Time Warner combination, Comcast could gain Adelphia clusters in such places as Pennsylvania, New England and the Mid-Atlantic states for its TWC stake. Time Warner would retain strategic systems in upstate New York, Ohio, Southern California, Maine



TWC's Glenn Britt

and the Southeast.

The companies could also form a joint public entity involving cable-only assets, a move that some analysts criticized because of Wall Street's low regard for cable stocks. But Tom Wolzien, senior media analyst with Sanford C. Bernstein & Co., isn't so sure. "It's a question of what you're getting for it. ... If I have 10 million [subscribers] and you have 6 million, are

we going on a one-to-one basis, valuing subs equally?" he said. He noted that Time Warner Cable's assets are now locked up—and hidden—inside Time Warner Inc.

But would such a mega-bid by Comcast and Time Warner be in the best interest of Adelphia's bondholders? "If you're a bondholder, you want to see more than just two companies" bidding for Adelphia, said one veter-

an media attorney.

Analysts weren't sure how such a bid would play out for creditors. "[Comcast and Time Warner] might strike a harder bargain for systems that are very popular, like Florida or L.A., which isn't to the benefit of bondholders," said Thomas Eagan, an analyst with Oppenheimer & Co. But, he added, in a deal in which several companies divide up Adelphia's assets, creditors might get less money for some of the less popular systems.

No one is in any hurry to deal. Earlier in the week, TWC President Glenn Britt remained cautious. "If we can invest at a good price," he said, "we'd like to be bigger."

Wall Street still isn't sure that a deal with Time Warner to buy Adelphia is good for Comcast investors. Eagan said Comcast's priority was to dissolve its TWC stake, adding that the company might take a beating on selling non-strategic Adelphia subscribers below their sale price. "It's not advantageous unless they get 3 million subscribers," he said. "It depends on how many subs they get and where they are." ■

Falling Into Place

Continued from page 2

To sway viewers, networks are getting creative with their schedules: CBS opted for a *CSI* repeat Sept. 29 as a lead-in for red-hot spinoff *CSI: N.Y.*, while NBC scooted *The Apprentice* to Wednesday because of the Sept. 30 presidential debate. Both yielded impressive results. In the key 18-49s, *Apprentice* nabbed 14.1 million viewers and a 6.5 rating, while *CSI* collected 16.4 million viewers and a 5.4. ABC has been getting creative, too, with a sneak peek at *Wife Swap* a few days before its timeslot debut and an Oct. 2 repeat of the first two *Lost* episodes.

Fox isn't even a factor yet.

The network is waiting until November to usher in its schedule. And The WB may be benefiting from the absence of little new from Fox. The WB's youthful dramas are performing well, and after one week, the network's 18-49 ratings climbed 20% compared with last year. CBS was the only other broadcaster with growth, 15%, in 18-49s.

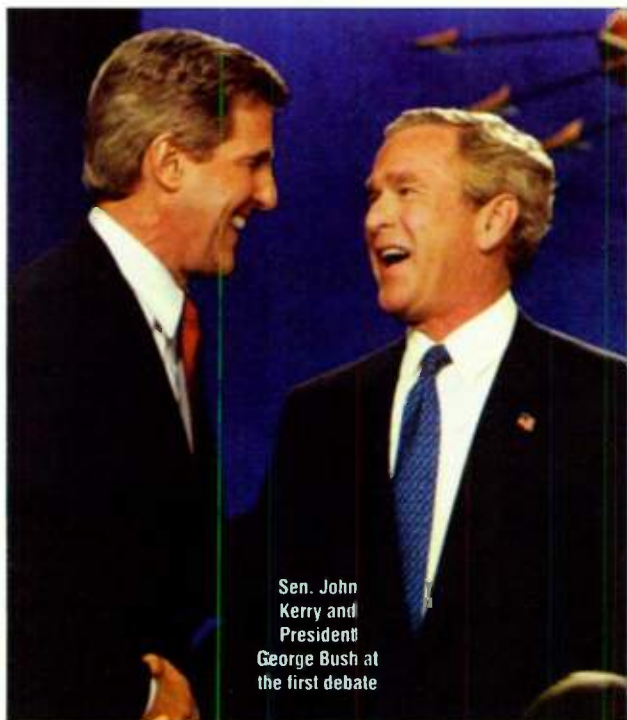
As for the NBC-CBS showdown, "it will be tight all season long," predicts NBC Universal Television Group President Jeff Zucker. Thursday night, the key battleground, is home to heavyweights *CSI*, *Survivor*, *The Apprentice*, *ER*

and *Joey*, the rookie sitcom just picked up for a full season. It is the preeminent advertising night, and NBC is used to being top dog in 18-49s. CBS may have taken round one on Sept. 23, but Zucker says NBC's shows are exceeding projections. "This is a business," he says. "It is all about our internal sales projections."

The perception that you're the comeback kid can help, too. No one is feeling that more than ABC. Suddenly, the network is showing momentum, a critical asset for entertainment chief McPherson as he courts creative talent: "This means we can launch shows." ■

IN THE LOOP

The Network's Lost Millions...TV News Takes a Hit...Spiking Iowa



Sen. John Kerry and President George Bush at the first debate

What the Debates Cost the Networks

Democracy is expensive. Just ask the networks. Whoever won the first presidential debate, the big losers were the Big Four, to the tune of \$61.4 million. Last week's Bush-Kerry exchange aired Thursday night from 9 to 11 p.m., an ad-revenue jackpot. According to Brad Adgate of Horizon Media, that's when networks collect 30%-40% of all prime time revenue.

Industry estimates suggest that by forgoing *The Apprentice* and *ER*, NBC probably gave away \$32.5 million. CBS's *CSI* and *Without a Trace* could have netted \$20.1 million. And ABC's *Life As We Know It* and *Prime-time Thursday* might have landed \$5.2 million. Fox sacrificed \$3.6 million for *Tru Calling*. (These figures were generated using ad rates and average number of spots aired per hour.) To offset its losses, NBC bumped up Thursday star *The Apprentice* to Wednesday at 9 p.m. CBS aired a repeat of *CSI* in the same timeslot.

That giant sucking sound you just heard was the cost of civic duty.



Texas Rep. Joe Barton

Barton Bullies TV News

Broadcast news has sunk to an "instantaneous gratification, reality-TV scenario," complains Rep. Joe Barton, who oversees the broadcast industry as chairman of the House Commerce Committee. He's so angry he's threatening to hold hearings on Dan Rather's National Guard document fiasco. "It's going to be fair and balanced," says the Texas Republican.

The first subject in his sights: *60 Minutes*, although he suspects the same shortcomings exist at other networks. For openers, he wonders why CBS let Rather serve as his own managing editor and worries that there's "no safety valve" to prevent Rather from putting his opinions into news stories.

"If somebody wants to broadcast to every American an opinion, you have the right to do that. Rush Limbaugh does that every day. But if you're going to proclaim it is the news... then there needs to be real safeguards." Perhaps, Barton suggests, too many TV reporters didn't get their start in newspapers—or, as he puts it, "real journalism." Print editing, he surmises, is more thorough.

What happens if lawmakers think it's time for a cleanup? Barton insists Congress won't pass any media restrictions, but does offer the ominous image of Russia, where station owners who anger the government hire "armed guards or pay a big bribe" to stay on the air.

Field of Screams

When William Shatner and Spike TV set out to spoof a small town, they didn't count on the sharp residents of Riverside, Iowa. The crew traveled there in September to shoot sci-fi flick *Invasion Iowa*. In fact, it was a setup for an eight-episode reality show about the reaction of middle America to an over-the-top lampoon of Hollywood.


Linda Lemke, a 23-year-old pharmacy technician who played Shatner's love interest, was suspicious from day one. "We all had a weird feeling. I was looking from the legal standpoint because we received no contract." And then there were the lit-

tle details. Cue-card holder and Riverside homemaker Diana Schultz noted costume oddities. "Not quite what I would think of as Mr. Shatner's sci-fi style," she says, citing "tinfoil on his shoes."

The prank was revealed at a dinner for the cast and crew, at which Riverside was relieved to discover it would be the focus of a reality TV show rather than the butt of a bad movie. And just to ensure there were no hard feelings, cast and crew donated \$100,000 to the town. The show's rep wouldn't confirm the launch date, but according to one local, the eight-hour Spike series is slated for a winter 2005 airing.



William Shatner




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			% CHANGE HH RATING
NEW YORK	WNBC	12PM	+18%
LOS ANGELES	KNBC	12PM	+27%
WASHINGTON DC	WRC	12PM	+171%
ATLANTA	WXIA	11AM	+54%
MINNEAPOLIS	KARE	2PM	+38%
RALEIGH-DURHAM	WNCN	11AM	+27%
KANSAS CITY	KCWE	2PM	+200%
CINCINNATI	WXIX	1PM	+20%
LOUISVILLE	WLKY	10AM	+32%
DAYTON	WRGT	3PM	+140%



TELEVISION DISTRIBUTION

Source: WRAP Overnights, Percent change based on Sept 04 (9/13/04 - 9/29/04) vs. Sept 03 (9/8/03 - 9/24/03) PA.

WHEN BRITNEY BROKE A MILLION HEARTS, GUESS WHO BROKE THE STORY.

BRITNEY DANCES DOWN THE AISLE
In an interview that aired Wednesday on *The Insider*, Spears told Steven Cojocararu that Federline “makes me feel stable and safe. He gives me love.”

USA TODAY - September 16, 2004



USA TODAY - September 20, 2004

WHEN A SECRET VIDEO IN THE MICHAEL JACKSON CASE APPEARED, GUESS WHO GOT THE STORY.

The mother of the boy who charges Michael Jackson molested him says “God handpicked” her family to take down the King of Pop, and charged Jacko offered money to make the accusation go away, according to...a video obtained by the syndicated TV show “**The Insider.**”

NEW YORK POST - September 16, 2004

AND WHEN OUR PREMIERE WEEK RATINGS CAME IN, GUESS WHO WAS THE STORY.



THE INSIDER, first week	2.4
Access Hollywood, 9th season	2.5
Extra, 11th season	2.2

Highest rated syndicated magazine debut **since 1996**



SOURCE: NBS Galaxy Explorer, 9/13-9/17/04 HHs, AAs, Syndicated Magazines + ET, The Insider, 3rd Edition, Acc. Hist., Extra, Celeb. Justice, Nat. Enquirer, Strange Unkn. Top., and Real TV

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A VIACOM COMPANY



New priorities for Discovery Networks: Stars like Jennifer Aniston, who hosted Animal Planet's *Growing Up Grizzly 2 (I)*, and lighter non-scripted fare like Discovery Channel's *American Chopper* (top) and *Monster Garage*.

Stranger in a Cable Land

Hollywood vet Campbell puts his mark on Discovery

BY ALLISON ROMANO



Billy Campbell

DAYS AFTER A BUSINESS TRIP TO AFRICA, Billy Campbell flips through his photo album as if it were a family vacation. In one shot, he's white-water rafting down the Nile River. In another, he talks to Ugandan schoolkids in crisp, blue uniforms. Animal trainers calm three tigers long enough for Campbell to pose in yet another. A former broadcast and TV studio exec, he used to read scripts about adventure like this. Now, as president of Discovery's 14 U.S. networks, visiting exotic locales is part of the job description.

Campbell is on a bit of a safari himself, having left the comfortable world of Hollywood for the competitive wilds of cable TV. In his Hollywood days, he worked on lavish multimillion-dollar series like *ER* and *Everybody Loves Raymond*. Now he's hunting for TV magic at under \$200,000 an episode. His new territory ranges from flagship Discovery Channel and TLC to fledgling digital networks Science Channel and Discovery Times.

In two years at Discovery Networks, he has disturbed the natural order, raising some concerns that he will Hollywood-ize the company's quality cable channels. A half dozen high-level executives have exited during his tenure, including the general managers of Animal Planet, Travel Channel and Discovery Health and the head of marketing. Some of the departures, Campbell concedes, were over differences on strategic direction.

Going forward, he faces the same challenge as many maturing cable net-

works: how to maintain the brand while luring new audiences with non-traditional programming. Over at A&E, for example, *Growing Up Gotti* isn't exactly highbrow fare, but the show is attractive to the young viewers that advertisers covet. In the same way, *No Opportunity Wasted* isn't exactly the standard Discovery documentary: It's a new reality show where participants get three days and \$3,000 to live out their dream—such as river-rafting in Peru. MasterCard sponsors the adventure.

To liven up Discovery's channels, Campbell has made engaging personalities and lighter non-scripted shows a priority, as in Discovery Channel's gear-head reality shows *American Chopper* and *Monster Garage*. He's also tapping his Hollywood connections with stars. "Almost all of them have passion projects," he says. Cycling star Lance Armstrong will host several health specials, and Brad Pitt and Jennifer Aniston lent their talents to a pair of Animal Planet specials on grizzly bears, *Growing Up Grizzly*. Julia Roberts hosted a Dis-

Discovery's ratings have improved since (

covery Health special about Rett Syndrome, a disease that has stricken one of her friends. Campbell, says Eli Holzman, a producer who worked with him at Miramax Television, "can take larger-than-life personalities and artfully impact their projects and bring out the best."

And Campbell has brought his broadcast experience and advertising connections to bear in the cable universe. Thanks to his broadcast-TV ties, he lured former CBS ad-sales chief Joe Abruzzese to Discovery—a move that has helped attract more ad dollars and deeper relationships with advertisers.

His career started with a chance meeting with former Capital Cities chief Dan Burke. When Campbell was an MBA student at Harvard University, Burke, a Harvard alum, addressed Campbell's class. Campbell was so impressed, he stayed

Campbell Facts



Campbell addressed Ugandan school kids on a recent trip.

NOV. 23, 1959: Born in Greenville, S.C.**1982:** Graduates from Harvard University with BA in economics**1983:** Rodale Scholar in Hong Kong**1987:** Graduates from Harvard Business School with MBA**1987:** Joins ABC as director of current programming; works on *MacGyver* and *China Beach***1991:** Moves to Warner Bros. Television**1995:** Follows Les Moonves to CBS Entertainment**1998:** Miramax starts TV unit; as president, develops shows like *Project Greenlight***2002:** Jumps to Discovery Networks U.S. as president**2004:** With hits like *American Chopper*, Discovery Channel posts double-digit ratings gains

around to chat. The admiration was mutual; Burke and partner Tom Murphy plucked Campbell from Cambridge, Mass., and shipped him out to Los Angeles to work at newly acquired ABC. He was supposed to be a bridge between the suits in New York and the creative execs on the West Coast, but Campbell displayed an unexpected knack for development.

Even after stints at Warner Bros. and CBS as Les Moonves' No. 2 from 1995 to 1998, Campbell never quite fit the Hollywood mold. He had little taste for Hollywood schmoozing. He favored starched white shirts and dark suits over West Coast casual and never lost his Southern twang.

Recalls former ABC marketing exec Mark Zarkarian, who helped Campbell learn the broadcast business, "He couldn't have been more of a stranger in a strange land."

So far, Campbell seems OK in the cable jungle. Discovery Channel's ratings have improved since he arrived (although the third quarter was generally flat at 1.1 million viewers), and more young men are tuning in. More problematic: TLC's viewership slid 30% in the third quarter to about 800,000 viewers. After climbing into the top 10 among cable channels last year, the network has fallen out of the top 20.

When Campbell took over Discovery Networks, though, his Hollywood roots raised eyebrows across the cable industry. The only non-scripted show he had ever worked on was Miramax's filmmaker reality show *Project Greenlight*. Would this West Coast suit be at home in Silver Spring, Md.?

By picking Campbell to succeed Johnathan Rodgers, Discovery Chairman John Hendricks and now-CEO Judith McHale passed over Discovery's long-time programming chief John Ford. Industry veterans worried that Campbell would glamorize the company. "It was the most defining moment in the direction of the company," says one former Discovery executive. McHale says the fuss was unfounded: "He understands the importance of storytelling and good creative."

Because the Discovery channels are regarded with special status on cable—they teach viewers something—Campbell bristles over accusations that he has sexed them up. Of reality fare, he says, "These shows are authentic, and the people are experts." Blue-chip specials are still a priority. Coming in January, for example, history special *Last Days of Pompeii* re-creates the volcanic eruption that destroyed the legendary Roman city, and *Walking With Spacemen*, for second quarter 2005, uses computer animation to take viewers on a futuristic space odyssey to Venus, Jupiter and Pluto.

Advertisers seem to like Discovery's direction. "The Discovery brand is strong enough and broad enough that you can do a lot under the umbrella," says Starcom Media Entertainment Associate Director Kathryn Thomas.

At TLC, veteran Roger Marmet, interim general manager when Campbell arrived, is leading the effort to revive the channel. To fill other empty slots, Campbell hired Jane Root, former head of BBC2, as Discovery Channel general manager and brought in ex-Fox Family chief Maureen Smith to run Animal Planet. Other execs have shifted jobs: Former Discovery Channel production chief Steve Burns is now general manager of Science Channel, and former Discovery Channel General Manager Clarke Bunting, a 19-year Discovery veteran, oversees 10 of the smaller networks.

Campbell arrived, and more young men are tuning in.

In 2003, Campbell's first full year, revenue grew a healthy 14.2% for the four core analog networks—Discovery, TLC, Animal Planet and Travel Channel—to \$1.485 billion, according to Morgan Stanley media analyst Richard Bilotti. But the growth is forecast to slow to 9.9% in 2004. (Bilotti predicts 31% growth for the digital networks, but their revenue is much smaller, around \$70 million last year.)

Campbell's most pressing concern is TLC. A year ago, *Trading Spaces* was a top-10 cable program pulling up other TLC shows. He blames a glut of lifestyle shows on TV (28 home-makeover shows by his count) for pulling viewers away. Starcom's Thomas, however, says TLC relied too heavily on *Trading Spaces*. "They *Millionaire'd* it," she says, referring to ABC's decision to overplay *Who Wants To Be a Millionaire*. TLC cloned its own hit with shows like *While You Were Out* and *Trading Spaces Family*.

In the future, TLC will be mining new genres, such as reality shows about small business, real estate and Feng shui. Says Campbell, "It is critical to be there first." ■

Is Cox Going To Sell Its Stake in Discovery?

When Cox Communications' parent moved to take the fourth-largest system operator private last month, Wall Street's first concern was the effect on cable stocks. Just as important, though, was what the move means for Cox's Discovery Communications.

In the Cox deal, parent Cox Enterprises Inc. (CEI) proposes paying \$7.9 billion for the 38% of the cable company in public hands, but investors widely expect an offer to reach \$10 billion (that would value Cox's assets around \$28 billion). Either way, the deal would more than double Cox Enterprises' debt.

While CEI's estimated \$17.8 billion in debt might be manageable for most media companies, the Cox family—notably family heir and CEI CEO Jim Kennedy—is notoriously averse to debt. Its \$3 billion Discovery stake could be a prime source of cash.

A shift in the ownership of Discovery has been a constant source of speculation for years. Controlled by Cox, Liberty Media and Advance/Newhouse, it's one of media's rare investment vehicles: a long-term investment by three giants, which have never drawn a dime out of the programmer, that are content to watch their investments grow.

The Cox deal could be catalyst for a change. "They've all had motive to buy, but none of them have ever had a motive to sell before," says one senior Discovery executive. Merrill Lynch media analyst Jessica Reif Cohen calls Cox's stake in Discovery Communications "a prime candidate for possible divestiture."

Liberty, which owns 49%, is eager for properties to buy and run so it looks like a major operating company. But Liberty might settle for taking Discovery public, because it creates numerous opportunities for the kind of financial engineering Liberty founder John Malone loves.

Liberty CEO Dobb Bennett recently told investors, "We would be happy to own more of Discovery, and that point of view has not changed. At this point, though, we have received no indication from Cox that their proposed transaction will create an opportunity for us to increase our stake. They have advised us that their deal is fully financed and that they have no obligation or need to sell their interest at the time." Cox and Newhouse wouldn't comment.

But publishing giant Advance/Newhouse, which has veto power over any moves, has little interest in exiting or seeing Discovery go public. With Discovery increasing sales 20% and profits 40% this year, industry executives say Advance/Newhouse CEO Bob Miron doesn't see any better place to put the Newhouse family's money. "What's a better investment for us right now?" he recently asked another media executive.

Discovery's long-term outlook is mixed. While a ratings turnaround is driving growth at its core networks, particularly Discovery and TLC, Morgan Stanley media analyst Richard Bilotti sees them slowing to a meager 6%-7% pace beginning in 2005. Developing networks and recovering international operations may juice that only to 9%.

Many Discovery insiders would love to see the company go public, mostly because they either hold "phantom stock" that mirrors the company performance or figure that the company would start issuing options. But there's a downside: servitude to Wall Street's obsession with short-term performance.

In March, Discovery Chairman and founder John Hendricks raised the topic at an annual "state of the Discovery" meeting. Addressing hundreds of employees at a newly restored movie theater near the programmer's new Silver Spring, Md., headquarters, he briefly acknowledged that Discovery expansion plans might prompt the major shareholders (he owns 1.5%) to turn to Wall Street for an IPO. Employees started buzzing about it instantly, hitting the phone and sending a flurry of e-mail. But Discovery executives say they have no IPO plans and have tapped no investment bankers.

Just three years ago, though, the owners were deep in negotiations with NBC on selling Discovery. One scenario: letting the broadcaster run the combined operation.

"We've got no plans to change the ownership structure of the company," says a spokesman. "Management and shareholders are very happy."—John M. Higgins

Hard-Hit Stations Assess Damage

Devastated by hurricanes, Florida broadcasters slowly recover **BY KEN KERSCHBAUMER**

When four hurricanes slammed Florida and the East Coast in six weeks, stations were devastated. Millions were lost in ad revenue, and markets are only now begin-

ning to recover.

Six stations in West Palm Beach, one of the hardest-hit areas, lost \$3 million in ad revenue as a result of Hurricane Frances. Another \$1 million-\$2 million

loss is blamed on Hurricane Jeanne, according to Brian Loller, general manager of WPTV West Palm Beach. And that doesn't count the damage done by Hurricanes Charley and Ivan.

In addition, political advertising, which was expected to be a boon, took a hit. "The campaigns backed off for a couple of days," Loller points out, "and balanced what was appropriate with what

people were going through."

Not only did Florida stations lose monies, but they also lost Nielsen ratings. The impact was so severe that West Palm Beach had only nine nights of Nielsen ratings in September, Loller says, adding that the market's stations are now up and running.

"We hope to get back to a normal course of business in October," add Loller.

But Nielsen problems in West Palm Beach pale in comparison with those at Fort Myers/Naples, the 83rd-largest TV market.

Donita Todd, vice president and general manager for WIFX Fort Myers, says her station has not received overnight ratings since Aug. 13. The northern part of the market, Charlotte County, is still recovering from Charley, leaving Nielsen's samples incomplete for the six stations in the market.

"We've got new fall programming starting, and we don't have a good clear idea where we're at," Todd says. "We want to make sure that, when the sample is back, there's nothing missing geographically and demographically." The financial impact here, she adds, was much less than in West Palm Beach.

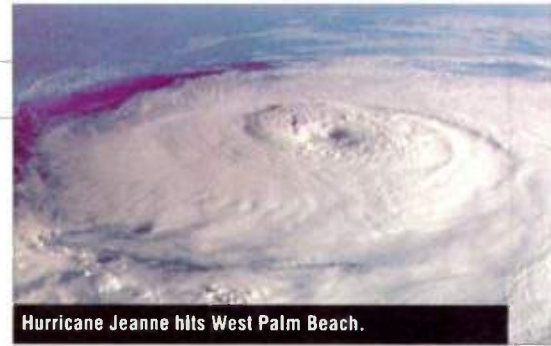
Miami was luckier.

Though not directly hit by a storm, it was always "in the cone" of potential landfall, says Pam Barber, regional sales manager for WFOR Miami. That meant preempting shows and spots. WFOR had many cancellations but moved its prime time lineup to the local UPN station during Jeanne. "We're starting to see the shutters come off the windows, so I think the turnaround will be pretty quick," she says.

Once insurance money floods into Florida, things are expected to turn around—for stations and retailers. "I worked in Miami after Hurricane Andrew, and the first 30-60 days after the storm, advertisers were still getting their businesses back on track," Loller says. "But when the checks come in, business starts booming."

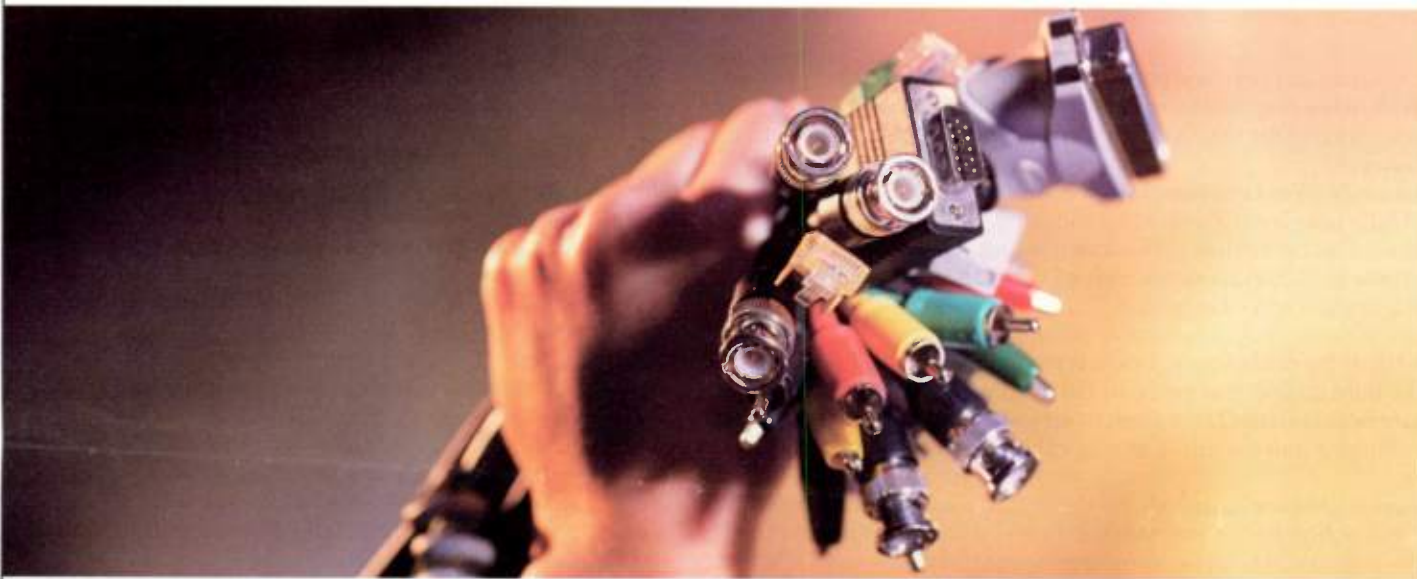
For now, the goal is to re-energize staff. "Our folks are exhausted," says Alan Frank, president of Post-Newsweek, which owns WPLG Miami, WJXT Jacksonville, and WKMG Orlando.

"When you have people working 12 hours on and 12 hours off, it's difficult and expensive," Frank says. "But it's money well spent. We're doing what we should do as broadcasters." ■



Hurricane Jeanne hits West Palm Beach.

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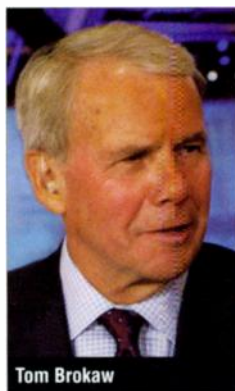
oh!
Oxygen

Brokaw Keynotes RTNDA's Murrow Awards

Tom Brokaw, the *NBC Nightly News* anchor who will step down at the end of November, is, aptly, the featured speaker at the Radio-Television News Directors Association Awards dinner Oct. 4 at the Grand Hyatt New York.

Among the highlights of the evening, during which 74 awards are to be handed out, will be the posthumous presentation of a Murrow Award for continuing news coverage to David Bloom, the NBC newsman who died while covering the war in Iraq from his famous Bloom-mobile. His widow, Melanie, will be there to accept the award.

ABC *World News Tonight* anchor Peter Jennings is also scheduled to make brief remarks (his newscast will get a Murrow). And *CBS Evening News* anchor Dan Rather, still much in the news for CBS's *60 Minutes* memo controversy, is scheduled to appear. CBS News will be awarded a Murrow Award for overall excellence. As of last week, RTNDA still expected the anchor to attend. Here are the winners:



Tom Brokaw

2004 EDWARD R. MURROW NATIONAL WINNERS

TELEVISION NETWORK/ SYNDICATION SERVICE

CONTINUING COVERAGE: *NBC Nightly News*, "David Bloom Reports on the War in Iraq" (NBC and MSNBC)

FEATURE REPORTING: ESPN, *ESPN*

SportsCenter: Picking Up Butch

INVESTIGATIVE REPORTING: *Dateline*

NBC, "Do No Harm: Sulzer Hip Implants"

NEWS DOCUMENTARY: ABC News, *Peter Jennings Reporting*, "The Kennedy Assassination: Beyond Conspiracy"

NEWS SERIES: Univision, *Mis Padres, Mis Verdugos* (My Parents, My Tormentors)

NEWSCAST: ABC News, *World News Tonight*

OVERALL EXCELLENCE: CBS News

SPORTS REPORTING: ESPN, *ESPN*

SportsCenter: Picking Up Butch

SPOT NEWS COVERAGE: *CBS Evening News*, "First Day of War"

VIDEOGRAPHY: Univision, *En Busca de Un Milagro* (In Search of a Miracle)

WEBSITE: MSNBC, www.msnbc.msn.com

WRITING: CBS News, "Everybody Has a Story"

TELEVISION LARGE-MARKET

CONTINUING COVERAGE: WTAE

Pittsburgh, "Hepatitis Outbreak"

FEATURE REPORTING: KUSA Denver, "Devil's Head Blizzard"

INVESTIGATIVE REPORTING: KDFW

Dallas, "Classroom Confidential"

NEWS DOCUMENTARY: WFAA Dallas, "War Stories"

NEWS SERIES: KNBC Los Angeles,

"If These Walls Could Talk"

NEWSCAST: KCNC Denver, *News 4 at 10*

OVERALL EXCELLENCE:

KARE Minneapolis

SPORTS REPORTING: KARE

Minneapolis, "Troy Bell"

SPOT NEWS COVERAGE: WTVF Nashville, Tenn., "Helpless Home: The N.H.C. Nursing Home Fire"

VIDEOGRAPHY: XETV San Diego,

"Handicap Filmmaker"

WEBSITE: News 14 Carolina, Charlotte, N.C., www.news14charlotte.com

WRITING: KOMO Seattle, "Sharify's Stories"

TELEVISION SMALL-MARKET

CONTINUING COVERAGE: KWCH

Wichita, Kan., "The Money Trail"

FEATURE REPORTING: WTVR

Richmond, Va., "Miracles"

INVESTIGATIVE REPORTING: KBCI Boise,

Idaho, "Shake-Up at City Hall"

NEWS DOCUMENTARY: News 8

Austin, Austin, Tex., "News 8 Explores: Child Abuse"

NEWS SERIES: KARK Little Rock, Ark.,

"Singleton Execution"

NEWSCAST: WSAV, Savannah, Ga.,

News 3 at 6

OVERALL EXCELLENCE: KCCI Des

Moines, Iowa

SPORTS REPORTING: WTVF Chattanooga,

Tenn., "Dave's Diamond Darlings"

SPOT NEWS COVERAGE: KELO Sioux

Falls, S.D., "Tornado Tuesday"

VIDEOGRAPHY: KARK Little Rock, Ark.,

"Credit Report"

WEBSITE: Capital News 9, Albany, N.Y.,

www.capitalnews9.com

WRITING: WVIR Charlottesville, Va.,

"Foxfield, Crozet Murder, Mafia Man"

RADIO NETWORK/ SYNDICATION SERVICE

CONTINUING COVERAGE: CBS Radio

News, "America at War"

FEATURE REPORTING: ABC News Radio,

"The Wiggles"

INVESTIGATIVE REPORTING: National

Public Radio, "Iraqi Village Bombed"

NEWS DOCUMENTARY: ABC News

Radio, "It's a Gay Thing! An ABC News

Exploration"

NEWS SERIES: CBS Radio News,

"Orange Alert"

NEWSCAST: ABC News Radio,

10 a.m. Information Network Newscast

OVERALL EXCELLENCE: CBS Radio News

SPORTS REPORTING: CBS Radio News,

"Baseball in Beijing"

SPOT NEWS COVERAGE: CBS Radio

News, "Saddam Captured"

USE OF SOUND: CNNRadio, "Urban

Chicken Coops"

WEBSITE: MissouriNet, Jefferson City,

Mo., www.missourinet.com

WRITING: ABC News Radio, "Rest of the

Story: Bar Mitzvah in the Dark"

RADIO LARGE-MARKET

CONTINUING COVERAGE: KMOX(AM)

St. Louis, "American Airlines Abandons

St. Louis"

FEATURE REPORTING: KSL(AM) Salt Lake

City, "Camping at Wal-Mart"

INVESTIGATIVE REPORTING: KOA(AM)

Denver, "Emergency Alert: Flawed System"

NEWS DOCUMENTARY: Chicago Public

Radio (WBEZ[FM]), "Speaking of Sex: Spirit

and Body Willing"

NEWS SERIES: WBAL(AM) Baltimore,

"America at War: Stories From the

Homefront"

NEWSCAST: KGO(AM) San Francisco,

KGO Morning News

OVERALL EXCELLENCE: WCBS(AM)

New York

SPORTS REPORTING: KGO(AM)

San Francisco, "Giddy Up"

SPOT NEWS COVERAGE: KIRO(AM)

Seattle, "Escaped Convict"

USE OF SOUND: WINS(AM) New York,

"The War With Iraq"

WEBSITE: KSL(AM), Salt Lake City,

www.ksl.com

WRITING: WBAL(AM), Baltimore,

"The Week Gone By"

RADIO SMALL-MARKET

CONTINUING COVERAGE: WRVA(AM)

Richmond, Va., "Hurricane Isabel"

FEATURE REPORTING: WATD(FM)

Marshfield, Mass., "The \$10 Million

Yard Sale"

INVESTIGATIVE REPORTING:

South Dakota Public Radio

(KUSD[FM]) Vermillion, S.D.,

"Black Hills Hydrology"

NEWS DOCUMENTARY: Vermont Public

Radio (WVPR[FM]) Colchester, Vt.,

"Howard Dean: The Vermont Years"

NEWS SERIES: WILL(AM) Urbana, Ill.,

"Smile Healthy!"

NEWSCAST: CKGL(AM), Kitchener, Ont.,

570 News

OVERALL EXCELLENCE:

KFDI(FM)/KFTI(AM) Wichita, Kan.

SPORTS REPORTING:

WMSI(FM)/WJQJ(FM) Jackson, Miss.,

"Vintage Baseball"

SPOT NEWS COVERAGE: WGY(AM)

Albany, N.Y., "The Capsizing of the

Stellamare"

USE OF SOUND: WMSI(FM)/WJQJ(FM)

Jackson, Miss., "Soldiers' Story"

WEBSITE: WBLL(AM) Bellefontaine,

Ohio, www.peakofohio.com

WRITING: WATD(FM) Marshfield,

Mass., "Ed Perry Compilation"

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WSAV 3
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WSAV, Savannah, Ga.
Newscast - Small Market

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Spot News Coverage

VideoGRAPHY

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PROGRAMMING



Right-Hand Man

George Ross, who counsels Donald Trump on *The Apprentice*, wants a raise

He's the quiet, steady presence in the boardroom, The Donald's right-hand man. George Ross, 76, flanks Donald Trump each week on NBC's Thursday-night hit The Apprentice, offering counsel to the mogul-turned-TV-star he has known for 30 years. It is a relationship that began when Trump needed legal advice for a renovation project that eventually turned into New York's Grand Hyatt Hotel. Ross, then head of a high-powered real estate law firm, always made himself available, through Trump's go-go '80s and near-bankrupt early '90s. In 1996, after Ross left active practice to concentrate on legal consulting, Trump pulled him into the Trump organization as executive vice president and senior counsel—and now, reluctant TV star. But the giddiness over The Apprentice's phenomenal first season is over, the taping for the second season is through, and Ross, like any good businessman, is demanding to be paid. B&C's Deborah Starr Seibel talked to Ross about how television has changed his life.

What was your first impression of Donald Trump?
I met him when he was 28. He was very aggressive, and he had grand ideas, which I didn't think were necessarily going to work. But he was a bulldog even then. What he had in mind was revamping an

old, rundown hotel, The Commodore, and turning it into a first-class establishment. At the time, the city was facing bankruptcy, and the idea seemed to be way out. But he did it and turned me into a firm believer.

From left: George Ross, Donald Trump and Carolyn Kepcher

What is the difference between advising Trump in private and on-camera?

No difference. I tell him like I think it is. I tell him what I think. It's got nothing to do with television.

Trump says he was paid \$50,000 per episode for the first *Apprentice* and will receive a reported \$3.2 million in salary for the next two. Were you paid for being on the first *Apprentice*?

No, nor the second.

Will that change for *Apprentice III*?

Yes. There's some compensation that should come. I think that it's only appropriate with the show being so successful, and him using up so much of my time, that some compensation ought to be granted. Put it this way: At my stage of life, I've already been a successful lawyer. I've already built the life I wanted. I'm not a poor person. So money is not the issue. But it's the principle of the thing. I never ask for something for nothing, and I never expect to give something for nothing. In other words, if somebody wants something from me, I expect to be compensated. There has to be quid pro quo. I talked to him about it, and he said, "You know, you're right."

How will you determine how much is enough?

They'll do what's right. I'm not worried about it. We'll work it out.

How would you characterize the nine weeks of production for *Apprentice II*?

A very enlightening and entertaining experience.

It wasn't an intrusion in your life?

It was nine weeks of hell. Evenings, weekends, you give up your life for nine weeks. You have to work around the schedule of the production company. You might have to go out of town for the show, but when you come back, you still have to do your own work. You don't have an opportunity to do what you want to do when you want to do it. It certainly is an inconvenience, because I like to live an orderly life.

How would you compare the time you put in on *Apprentice I* versus *Apprentice II*?

Apprentice II took much more time. On the first one, you could film anywhere in the city of New York, and nobody paid attention to the cameras. But on *II*, everybody recognized us; you draw a crowd. So that made it much more difficult. Also, on *Apprentice I*, there were no major companies that wanted to be on the show or have a task built around them, because they felt maybe the show would bomb. But *Apprentice I* was so successful that a lot of major companies signed up to be part of the tasks [on *Apprentice II*] because they saw the opportunity for a great

amount of exposure to an audience of 25 million to 30 million people. You could have your product in front of them for the better part of an hour, and it's not a commercial so they can't turn it off.

How do you think the winner of the first *Apprentice*, Bill Rancic, is doing on the job, now that the cameras aren't rolling?

Bill is a great talent, and he's going to go very far. Hopefully, he'll go very far in the Trump organization—unless he decides he wants to do something else. Television or stardom may do that.

You held down three jobs to put yourself through law school. Do you think the new group on *The Apprentice* has that kind of work ethic?

There's no question that they're serious. I think they're much more intense. And having the advantage of seeing the first series, they know a little bit more of what to expect and how the game is played.

"Some of my best remarks are on the cutting-room floor."

GEORGE ROSS, *The Apprentice*

Would you encourage any of your three grandchildren to apply to a reality show?

The question is, do you want to be part of a major competition? If you do, then the answer is yes. If you don't want to be competitive, the answer is no. It's really a life-changing experience. First of all, you're in front of 25 million to 30 million people. So if you goof, it's your own fault. Secondly, you're actually being edited as part of a television show, rather than what really may have taken place at the time. There's so much film, and it may not come out the way you said it or meant it. So you may not like it. A lot of times, I don't like it. Some of my best remarks are on the cutting-room floor.

What has been the biggest surprise for you after being on television?

I am certainly not affected by this recent fame. But what I find interesting and somehow peculiar is that you can practice law for 50 years, be a very successful lawyer, be the head of a prime real estate law firm that has 120 lawyers, handle most of the major buildings in New York—the Empire State, the Chrysler Building, the St. Regis Hotel—nobody knows your name except the lawyers. You get on television, and all of a sudden everyone knows your name. There's something wrong with that. ■

SYNDICATION WATCH

RATINGS | Sept. 13-19

Nielsen Media Research

Top 25 Shows

Households

RANK	PROGRAM	AA	GAA
1	Jeopardy!	8.5	NA
2	Wheel of Fortune	8.4	NA
3	Oprah Winfrey Show	7.8	7.9
4	ESPN/NFL	6.6	NA
5	Everybody Loves Raymond	6.0	7.3
6	Seinfeld (wknd)	5.7	7.1
7	Seinfeld	5.3	6.4
8	Dr. Phil	5.1	5.2
8	Friends	5.1	5.9
10	Entertainment Tonight	4.7	4.8
11	CSI: Crime Scene Investigation	4.3	4.8
12	Judge Judy	4.1	6.2
13	Everybody Loves Raymond (wknd)	3.4	3.5
14	Inside Edition	3.2	3.3
14	Live With Regis and Kelly	3.2	NA
14	Wheel of Fortune (wknd)	3.2	NA
17	Will & Grace	3.1	3.8
18	Who Wants To Be a Millionaire	3.0	3.2
19	That '70s Show	2.9	3.6
20	Cops	2.8	3.5
20	Malcolm in the Middle	2.8	3.2
22	Entertainment Tonight (wknd)	2.7	2.8
22	Judge Joe Brown	2.7	3.9
24	Maury	2.6	2.9
25	Access Hollywood	2.5	2.6

Top Magazine Shows

Households

RANK	PROGRAM	AA	GAA
1	Entertainment Tonight	4.7	4.8
2	Inside Edition	3.2	3.3
3	Entertainment Tonight (wknd)	2.7	2.8
4	Access Hollywood	2.5	2.6
5	Insider	2.4	2.4

According to Nielsen Media Research Syndication Service Ranking Report Sept. 13-19, 2004

AA = Average Audience Rating

GAA = Gross Average Audience

ONE NIelsen RATING = 1,084,000 households, which represents 1% of the 108.4 million TV Households in the United States

NA = not available



The Ambush Makeover bus tour has boosted ratings for local stations along the route.

On the Road

BY PAIGE ALBINIAK

Taking the show on the road is giving Twentieth's *Ambush Makeover* a lift. At the end of August, Twentieth put the *Ambush Makeover* team in a colorful bus that's crisscrossing the country, giving makeovers to anyone who volunteers. Affiliate stations are running contests and giving free makeovers to winners during their early-morning newscasts.

The effort has paid off in several cities. In Washington, Cleveland and Detroit, *Ambush Makeover* enjoyed an immediate bump from the bus tour. For example, in D.C., the show jumped from 0.8 rating/3 share to 1.3/4. In Cleveland, ratings rose from 1.7/7 in week one to 1.9/7 the week of the tour.

Last week, the "Whole New You Tour" parked outside the Park Meadows Mall in Denver. Fans got T-shirts and Paul Mitchell shampoo. Inside, stylists readied the built-in salon. Las Vegas-based style agent William Watley was on hand to provide on-the-spot makeovers.

The good buzz, however, hasn't translated into national ratings. *Am-*

bush has seen only a slight jump, moving from 0.9 in the metered markets to 1.1 after two weeks. In its first week, debuting Sept. 13, *Ambush* averaged a 0.9 in the national ratings, making for an indifferent start.

Orchestrated by Hadley Media, the "Whole New" tour started in Boston on Aug. 26. It will hit 31 markets over the next three months before ending up in New York. En route, the tour will stop in Orlando, Fla., where it will be featured in a segment for the Banyan-produced show. One contest winner will be treated to an all-expenses-paid trip to Miami, where he or she will join the truck for a head-to-toe makeover.

The key benefit is local press, says Susan Kantor, vice president of marketing for Twentieth Television. It's tough getting stations involved unless it's a big syndicated show. "We've been in 12 markets and gotten over 130 minutes of TV coverage—time we don't normally get," she says. Overall, she estimates the tour will drum up local coverage worth about \$6 million in paid ads.

For *Ambush* executive producer Chris Rantamaki, it's a personal way to extend the brand: "It creates grassroots loyalty for the show." ■

SYNDIE INSIDER

Pauley Gets Downgraded

Just a few weeks after its launch, NBC Universal's *The Jane Pauley Show* is being downgraded in major markets. KXAS Dallas, an NBC O&O station, has moved it to noon from 3 p.m., returning Warner Bros.' *The Ellen DeGeneres Show* to the timeslot. WKRN Nashville, Tenn., an ABC affiliate, has moved *Pauley* to 11 a.m. from 3 p.m. Overall, *Pauley* is averaging a 1.7 rating/5 share in the metered markets, off 29% from its time-period average and 32% from its lead-in.

Insider Is Top Rookie

Paramount's new access magazine, *The Insider*, was syndication's highest-rated national launch at 2.4, leading the seven nationally rated rookies by a decent margin. Syndication premiere week ended Sept. 19, with most shows debuting Sept. 13. Buena Vista's *The Tony Danza Show*, hurt by middle-of-the-night clearances in three of the top five markets, premiered at a 1.2, although the show easily won its time periods in New York and Philadelphia.

Tyra Banks Signs With Warner

Supermodel Tyra Banks has completed a deal with Warner Bros. Domestic Television Distribution to do a syndicated talk strip starting in fall 2005. "What sold us were her appearances on *Oprah*," says WBTD President Dick Robertson.

"When she was on, *Oprah* got a bump in the key women 18-34 and 18-49 demos," says Jim Paratore, executive vice president of WBTD and president of Telepictures Productions.

Banks became famous as a supermodel and a favorite Victoria's Secret model. She now executive-produces and stars in UPN's *America's Next Top Model*, a show credited with turning that network around. Robertson says Warner Bros. was able to sign Banks because only three new talk shows out of 71 in the past eight years have been called hits—*Rosie*, *Dr. Phil* and *Ellen*—and two were produced by Warner Bros. The distributor will begin selling the show next month.

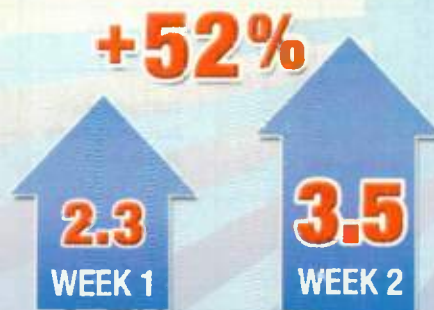


Tyra Banks

MALCOLM Accelerates In Indy!

...AND IT IMPROVES OVER YEAR-AGO SIMPSONS!

Malcolm
in the Middle



WXIN/F 6PM

Source: NSI, WRAP Overnights, w/o 9/20/04 vs. w/o 9/13/04 % Growth, year-ago TP = 8/28-9/17/03, HH RTg



NIELSEN | Sept. 20-26 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Sept. 20-26

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Buccan'rs/Raiders	9/26	ESPN	7.0
2. Nextel Racing: Dover	9/26	TNT	3.5
3. WWE Raw 9p	9/20	SPIK	3.3
3. SpongeBob Sqr 8:30a	9/26	NICK	3.3
5. Law & Order 9p	9/21	TNT	3.2
5. WWE Raw 10p	9/20	SPIK	3.2
7. Nextel: Dover Wreck ¹	9/26	TNT	3.1
8. NFL Prime Time	9/26	ESPN	3.0
8. SpongeBob SqrPnts 9a	9/26	NICK	3.0
10. Fairly OddParents 10a	9/26	NICK	2.8
10. Fairly OddParents 10a	9/25	NICK	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Buccan'rs/Raiders	9/26	ESPN	5.8
2. Nip/Tuck	9/21	FX	2.6
2. Nextel Racing: Dover	9/26	TNT	2.6
2. Sportscenter	9/26	ESPN	2.6
5. NFL Prime Time	9/26	ESPN	2.5
6. Nextel: Dover Wreck ¹	9/26	TNT	2.4
7. WWE Raw 9p	9/20	SPIK	2.3
8. Real World XIV	9/21	MTV	2.2
9. Mv: What Women Want	9/26	TBS	2.1
9. WWE Raw 10p	9/20	SPIK	2.1

¹ Program length less than 15 minutes
SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Sept. 20-26

Total Households (in millions)

	WEEK	STD
1. CBS	9.7	9.7
2. NBC	7.8	7.8
3. ABC	7.3	7.3
4. FOX	3.9	3.9
5. WB	3.0	3.0
6. UPN	2.4	2.4
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	5.4	5.4
2. CBS	5.8	5.8
3. ABC	5.0	5.0
4. FOX	3.0	3.0
5. WB	2.3	2.3
6. UPN	1.7	1.7
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	20.3
2. CSI: Miami	CBS	16.3
3. Without a Trace	CBS	14.9
4. ER	NBC	14.1
5. NFL Monday Night Football	ABC	14.0
6. Law & Order 9p Wed	NBC	13.7
7. CSI: New York	CBS	13.6
8. Everybody Loves Raymond	CBS	13.1
9. Lost*	ABC	13.0
10. Survivor: Vanuatu	CBS	12.8

Adults 18-49 (in millions)

	WEEK	
1. CSI	CBS	14.8
2. ER	NBC	9.8
3. CSI: Miami	CBS	8.1
4. The Apprentice	NBC	8.0
4. NFL Monday Night Football	ABC	8.0
6. Survivor: Vanuatu	CBS	7.5
7. Without a Trace	CBS	7.4
8. CSI: New York	CBS	7.1
8. Will & Grace	NBC	7.1
10. Extreme Makeover: Home Ed	ABC	6.9

SOURCE: Nielsen Media Research

		abc	cbs	nbc	fox	pax	upn	wb
Week		9.6/15	11.3/18	6.5/10	3 1/5	0.4/1	2.3/3	4.1/6
1	8:00	72. The Benefactor 3.4/6	27. STW Standing 7.5/12	36. Fear Factor 6.3/10	81. North Shore 2.9/5	121. On the Cover 0.4/1	92. One on One 2.2/4	55. 7th Heaven 4.6/7
	8:30		24. Listen Up* 7.8/12			125. Balderdash 0.3/1	91. Half and Half 2.3/4	
	9:00	5. NFL Monday Night Football—Minnesota Vikings vs. Philadelphia Eagles 12.8/21	8. Ev Lvs Raymnd 12.0/18	24. Las Vegas 7.8/11	74. Renovate My Family 3.3/5	125. Early Edition 0.3/1	89. Girlfriends 2.5/4	68. Everwood 3.7/5
	9:30		11. Two/a Half Men 11.1/16				101. Sec Time Around* 2.0/3	
	10:00		2. CSI: Miami 14.9/24	48. LAX 5.5/9		121. Diagnosis Murder 0.4/1		
	10:30							
MONDAY								
		6.5/10	7.7/12	6.6/11	3.5/6	0.5/1	2.0/3	3.6/6
1	8:00	37. My Wife and Kids 6.2/10	32. Big Brother 6.8/11	60. Last Comic Standing 4.2/7	62. Trading Spouses 4.0/7	121. On the Cover 0.4/1	103. All of Us 1.8/3	65. Gilmore Girls 2.5/4
	8:30			40. Father of/Pride 6.1/9	80. The Next Great Champ 3.0/5	125. Balderdash 0.3/1	103. Eve 1.8/3	
	9:00	31. According to Jim 5.0/8	21. The Amazing Race 8.2/13	46. Scrubs 5.6/9		115. Early Edition 0.6/1	94. Amish in the City 2.1/3	74. One Tree Hill 3.3/5
	9:30	34. Rodney* 6.5/10		15. Law & Order: Special Victims Unit 9.8/16		115. Diagnosis Murder 0.6/1		
	10:00	34. NYPD Blue 6.5/10						
	10:30							
TUESDAY								
		7.9/13	10.1/16	9 5/15	3 3/5	0 5/1	2 2/4	3 2/5
1	8:00	9. Lost* 11.9/20	20. Dr. Phil Primetime Special 9.0/14	50. Hawaii 5.3/9	68. That '70s Show 3.7/6	125. On the Cover 0.3/1	85. America's Next Top Model 2.6/4	67. Smallville 3.8/6
	8:30			6. Law & Order 12.5/19	77. Quintuplets 3.2/5	125. Balderdash 0.3/1		
	9:00				77. Bernie Mac 3.2/5	115. Early Edition 0.6/1	103. Veronica Mars 1.8/3	85. Mountain* 2.6/4
	9:30	42. The Bachelor 5.9/9		12. Law & Order 10.5/17	72. Bernie Mac 3.4/5	115. Diagnosis Murder 0.6/1		
	10:00		7. CSI: New York* 12.4/20					
	10:30							
WEDNESDAY								
		4.7/7	14.6/23	10.9/17	2 0/3	0 4/1	3.2/5	1 5/2
1	8:00		10. Survivor: Vanuatu 11.7/19	17. Jeop 9.6/16	102. O.C.: A Day in the Life 1.9/3	133. On the Cover 0.2/1	77. WWE Smackdown! 3.2/5	94. Blue Collar TV 2.1/4
	8:30	55. Extreme Makeover 4.6/7		14. Will & Grace 9.9/16	94. Totally Outr Bhvr 2.1/3	133. Balderdash 0.2/1		94. Blue Collar TV 2.1/3
	9:00		1. CSI 18.5/28	13. The Apprentice 10.2/16	92. Wild's Craz Vid 2.2/3	121. Early Edition 0.4/1		112. Mountain 0.9/1
	9:30							
	10:00	53. Primetime Live 4.8/8	3. Without a Trace 13.6/22	4. ER 12.9/21		120. Diagnosis Murder 0.5/1		
	10:30							
THURSDAY								
		5.4/10	6.2/11	5.9/11	2 0/4	0.3/1	1.3/2	2.0/4
1	8:00	62. 8 Simple Rules 4.0/8	44. Joan of Arcadia 5.7/11	37. Dateline NBC 6.2/12	90. The Simpsons 2.4/5	133. On the Cover 0.2/1	110. America's Next Top Model 1.4/3	109. What I Like About 1.6/3
	8:30	62. Compl Savages* 4.0/7			94. That '70s Show 2.1/4	133. Balderdash 0.2/1		106. Grounded for Life 1.7/3
	9:00	54. Hope & Faith 4.7/8	33. JAG 6.7/12	42. Third Watch 5.9/11	106. Complex: Malibu 1.7/3	125. MGM Night at the Movies—Me and the Kid 0.3/1	111. Veronica Mars 1.2/2	83. Reba 2.7/5
	9:30	59. Less Thn Perfect 4.3/7		46. Medical Investigation 5.6/10				94. Blue Collar TV 2.1/4
	10:00	24. 20/20 7.8/14	37. Dr. Vegas* 6.2/11					
	10:30							
FRIDAY								
		4.5/8	4 3/8	3 3/6	3.9/7	0.6/1		
1	8:00		81. Survivor: Vanuatu 2.9/6	85. The Apprentice 2.6/5	70. Cops 3.6/7	115. Universal Family Movie—Dad 0.6/1		
	8:30	58. ABC Special Presentation—Cast Away 4.5/8	52. Crimetime Saturday 4.9/9	83. Law & Order 2.7/5	60. Cops 4.2/8			
	9:00		51. 48 Hours Mystery 5.0/9	55. Law & Order: Special Victims Unit 4.6/8	65. AMW: America Fights Back 3.9/7			
	9:30					125. Am Fun Home Vid 0.3/1		
	10:00							
	10:30							
SATURDAY								
		7 5/12	8 2/13	6 9/11	5 9/10	0 5/1		2 4/4
1	7:00	70. America's Funniest Home Videos 3.6/6	27. 80 Minutes 7.5/13	44. Dateline NBC 5.7/10	(nr) NFL Game 2 13.3/26	133. Purina Dog Chow Challenge 0.2/1		106. Steve Harvey Big Time 1.7/3
	7:30				29. NFL Sunday Post 7.2/13			
	8:00		41. Clubhouse 6.0/9	48. American Dreams 5.5/9	85. Fashion Rocks '04 2.6/4	113. Dec 0.8/1		74. Charmed 3.3/5
	8:30	16. Extreme Makeover: Home Edition 9.7/15	17. CBS Sunday Movie—Revenge of a Middle Aged Woman 9.6/15	21. Law & Order: Criminal Intent 8.2/12		113. Sue Thomas, F.B. Eye 0.8/1		94. Jack & Bobby 2.1/3
	9:00			21. Crossing Jordan 8.2/13				
	9:30							
	10:00	30. Wife Swap 7.0/11				125. It's a Miracle 0.3/1		
	10:30							
SUNDAY								
Averages								
Week		6.6/11	8.9/15	7.1/12	3.6/6	0.5/1	2.2/4	2.8/4
S-T-D		6.6/11	8.9/15	7.1/12	3.6/6	0.5/1	2.2/4	2.8/4

Tan tint indicates winner of time slot

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 108.4 million households; one ratings point is equal to 1,084,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

MARKET | Greenville-Spartanburg | FOCUS

AT A GLANCE

The Market

DMA rank	35
Population	2,014,000
TV homes	807,000
Income per capita	\$16,336
TV revenue rank	47
TV revenue	\$115,300,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WSPA	7 CBS	Media General
2	WYFF	4 NBC	Hearst-Argyle
3	WLOS	13 ABC	Sinclair
4	WHNS	21 Fox	Meredith
5	WBSC	40 WB	Sinclair
6	WASV	62 UPN	Media General

*May 2004, total households, sign-on to sign-off, Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	470,000
Major cable operator	Charter
Cable penetration	58%
ADS subscribers (HH)**	250,000
ADS penetration	31%
DBS carriage of local TV†	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WLOS)	8/15
Network Show	
CSI (WSPA)	16/22
Evening Newscast	
WYFF	9/16
Late Newscast	
WYFF	8/15

***May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Green and Growing

The Greenville-Spartanburg, S.C.-Asheville, N.C. market has morphed from a textile-based economy into a diverse business center. "Industry is moving here, so we're in a better position to grow," says Mike Hayes, general manager at Hearst-Argyle's NBC affiliate WYFF. The resurgence was sparked by two factors: BMW's arrival in the 1990s and its location along the Southeast tech corridor, running from Atlanta to Charlotte, N.C., which draws high-tech firms.

Still, the No. 35 Nielsen market has no dominant city in the tri-city area. Each claims its own hometown station: Greenville has WYFF; Spartanburg, Media General's CBS affiliate WSPA; and Asheville, Sinclair-owned ABC affiliate WLOS. Meredith owns Asheville-based Fox affiliate WHNS. "If you look up the term *hyphenated* in the dictionary, there's a picture of our market," says WYFF News Director Andy Still.

It's also a hot seat for general managers. In the past 18 months, the GM from WYFF retired, WSPA's was promoted, WLOS's took another job, and WHNS's was booted. Ad revenue, however, is more stable. BIA projects it will hit \$115 million this year, up 9.5% from 2003. Even though Democratic vice presidential candidate John Edwards has roots in the area, stations report only a modicum of presidential monies; a hotly contested U.S. Senate race takes up the political slack.

Viewers in each submarket show a preference for their local station. As a result, no station dominates news ratings. WYFF narrowly wins in households at both 6 and 11 p.m., but fewer than three share points separate the top three stations at 11. Two companies operate duopolies. In addition to WSPA, Media General owns WASV, a UPN affiliate in Asheville, and WNEG, a satellite CBS affiliate in Toccoa, Ga. Sinclair owns both WLOS and WB station WBSC in Anderson, S.C.

In cable, Charter dominates, covering about 90% of the DMA. Penetration is well below the national average, since the area's mountainous topography steers people toward satellite. Nearly one-third of households get their TV service from Dish Network or DirecTV; both carry local stations.

The tri-city market is expected to continue its economic metamorphosis in 2005. Clemson University is developing a \$115 million International Center for Automotive Research aimed at turning the northwest corner of South Carolina into a new Detroit. *Harvard Business Review* reports there is more international investment per capita here than any other U.S. market.

All this is a boon to long-term station revenue. "This is a vibrant, booming area," says WSPA General Manager Phil Lane, "and we expect the outlook for the next five to seven years to be rosy." ■

LOCAL FLAVOR



2,799 ft.

Height of WLOS tower. Above-average terrain makes it one of the tallest in the U.S.

8 Asheville's rank among 331 metro areas in 2004 Best Places To Live survey

92 Market's cost-of-living index, 8% below the national average

SOURCE: Asheville Metro Business Research Center; Upstate Alliance

NEXT | HARTFORD, CONN.

THE DEMOS

Slightly older and less affluent than the national urban average, residents of this Southern market take advantage of the nearby Blue Ridge mountains to hike, hunt and fish. Despite the presence of a big BMW plant, most drive domestic cars.

WHO	SHARE OF POPULATION	INDEX*
18-34	29%	93
18-49	57%	92
25-54	55%	94
35+	71%	103
Married	59%	107
Never married	20%	77
College grad	18%	77
White	84%	102
Black	13%	110
Hispanic	NM	NM
Asian	NM	NM
\$100K+ HH	8%	53
\$50K+ HH	37%	77
Below \$50K HH	63%	123

BY THE NUMBERS**

Home value below \$250k	8%	40
Went fishing	25%	122
Went hiking	11%	134
Went hunting	8%	134
NASCAR fan	35%	182
Own domestic car	80%	115



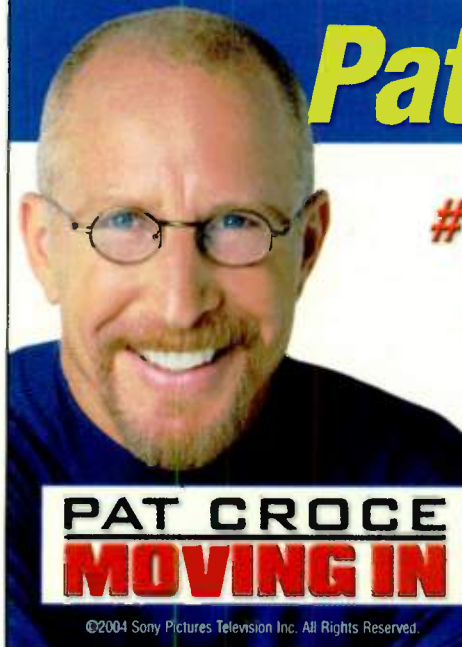
SOURCE: Scarborough Research 2003 Release 1 Multi-Market (Feb. '02-March '03)

*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

Pat Moves In with Phoenix!



#1 In The Time Period,
PAT GROCE Delivers
Strong Ratings on
KTVK at 1:00PM!

2.6

+53%

+117%


HH RATING!

WEEK-TO-WEEK

OVER YEAR AGO!

Source: NSI, WRAP Overnights, 9/20 - 9/24/04, M-F, 1PM, #1 includes tie with Days of Our Lives, week-to-week vs. 9/13-9/17/04, year ago = Sep '03 (John Walsh)

www.sonypicturestelevision.com



ADVERTISING

The Reality Match Game

For product-placement deals, ad execs want series where brands are a natural fit

BY DAVID KAPLAN

The trick to effective product placement on a reality series is to make it seem like the brand just *belongs* there. That is often easier said than done.

"When you walk into someone's house, brands are going to be present," says Laura Caraccioli-Davis, senior vice president and director, Starcom Entertainment, which put Polaroid together with Fox's *Love Cruise* last year.

The problem is that, too often, the marketer doesn't enter the process early enough. If an advertiser is on the front end of the creative process, she says, there are probably more opportunities for it to weave the brand into the story. Typically, though, the network sales force goes out to sell a show that has already gone through development.

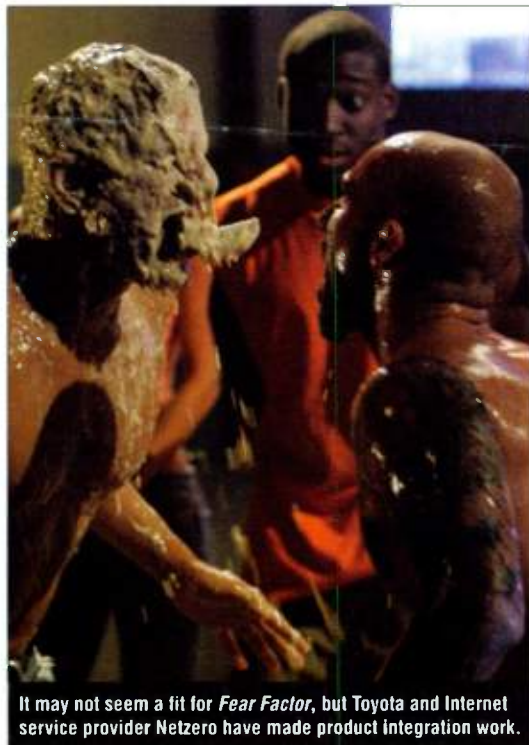
"We're still in an experimental phase," Caraccioli-Davis says. "There are still ways that we can blend our brands into the storyline of reality programming. I don't think we've reached that point yet. The placements that are currently being done, by and large, interrupt the story as opposed to moving it forward. That's not what we envisioned this form of branded entertainment as. It's rare when you see a brand seamlessly woven into the story."

CBS's *Survivor*, the show that practically started it all, may exemplify the right mix of marketing and narrative cohesion, but the shows that tend to get it right most often, say Caraccioli-Davis and other industry professionals, are in the home-improvement genre.

"With Sears as a sponsor and main character in *Extreme Makeover: Home Edition*, it was a no-brainer in the sense that they are in the business of home improvement. So it's easier to intrinsically weave them into a show that is about fixing up one's house," says David Goldberg, president of Endemol USA, the Los Angeles-

based production company that created *Extreme Makeover: Home Edition*, *Big Brother* and *Fear Factor*.

"*Extreme Makeover* was tailor-made for a company like Sears," he says. "The positive message, which dealt with home im-



It may not seem a fit for *Fear Factor*, but Toyota and Internet service provider Netzero have made product integration work.

provement, was very important to Sears."

If a reality show meets the advertisers' needs or the brand association is right, it's easier to get the marketer involved at the beginning. But sometimes, as with gross-out show *Fear Factor*, it takes critical mass, Goldberg says. What sponsor can you get? Pepto-Bismol?

"Clearly, at the start of *Fear Factor*, no one was falling over themselves to be a part of it," he says. "But there's no arguing with success, and so advertisers have really begun to respond to it." Now Toyota is aligned with the show, giving away cars to *Fear Factor* contestants, and Internet-

service provider Netzero has its brand stamped on the show's video stopwatch.

As for keeping advertisers interested—aside from simply having great ratings—Goldberg says network execs, producers and marketers have to be on the same page.

"I don't think there is one set model to define the relationship between producers and advertisers," he says. "You also have to add the network factor into that relationship. In some cases, the network will establish the relationship and bring the producer in. Sometimes, we will bring in an advertiser to the show. Sometimes, once the show is up and running, we'll talk to advertisers about product-placement opportunities."

Industry observers say that, in general, the process begins with the head of network sales and his or her team trying to entice advertisers with large budgets into participating in such a show. But it's not always a successful match.

"They'll find brands that plan to have money in the marketplace at the time that a show is being unveiled, but the brands might not have anything to do with what's relevant for the producer and the show," says Caraccioli-Davis. "And so the producer is saddled with this product that he somehow has to work into this show."

Everybody wants to be a producer, says Chris Simon, CBS executive vice president of network sales. "Advertisers often have great ideas, since it is their brand we're talking about," he says. "We—the network, the producers and the advertisers—sit around and brainstorm and learn about what's important: if it's a new product that's being launched, for instance. We learn about the product, we learn about the brand. We try to figure out where best to fit it."

After those issues are settled comes the tough part: scheduling. Advertisers accus-

tomed to an ad launch for a specific product at a certain time are sometimes surprised when their show is somehow preempted or switched abruptly, a feature of reality shows that are often plugged into schedules to fill in for failing shows.

"*Wife Swap*, for example, was in development for two years," says Starcom's Caraccioli-Davis, about the ABC show. "If you were a brand that planned to be on this summer and then it's moved to fall, it disrupts a lot of the marketing. That's the one disconnect in this whole Madison & Vine dynamic. Advertising companies are accustomed to carefully planned launches. Reality series sometimes have a flying-by-the-seat-of-your-pants quality." ■

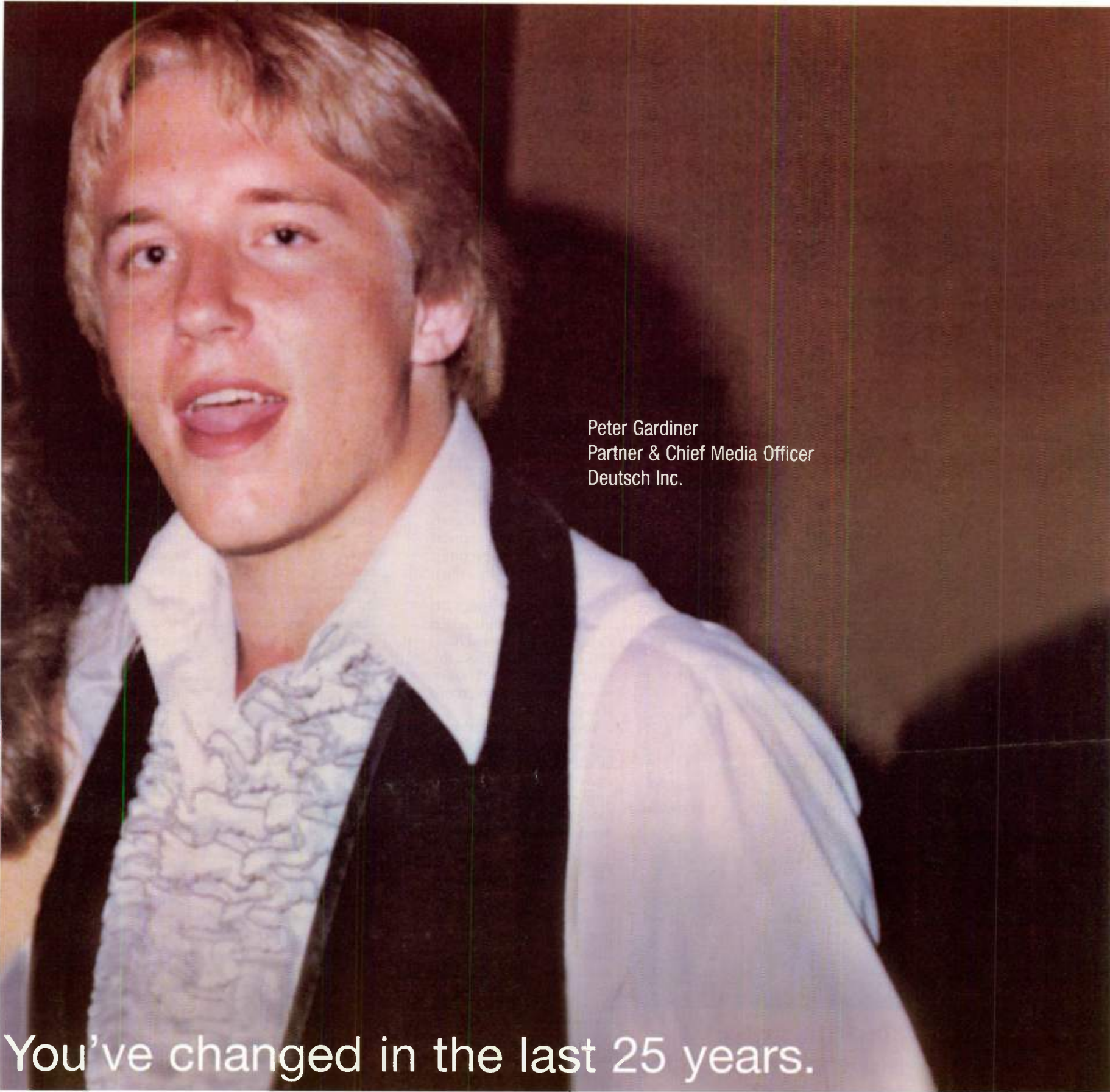
Ultimate Placement

Talk about product tie-ins. On Dec. 4, NBC will telecast the first ever *Ultimate Toy Awards Show*, a collaboration with sponsors including Toys "R" Us, Hasbro and Mattel. The show comes, of course, at the heart of the holiday toy-buying season, and, while none of the sponsors have product-placement deals, they're certainly putting their commercials where the market is.

The Toy Awards are the brainchild of kids-show maker DIC Entertainment and *Toy Wishes* magazine, which debuted in 1999 as the only publication aimed at helping consumers sort out all the stuffed animals, robots, games and fads out there. The special will feature adults recalling their favorite toys growing up (Mattel's Barbie, perhaps? Or Hasbro's G.I. Joe?) It will also name the Ultimate Toy of 2004 in various categories and one absolute ultimate got-to-have-it plaything.

Beginning Oct. 5, there will be a Web site where the public can preview and vote on the nominees. The industry's toy press (real journalists who just happen to cover the toy industry, not lifelike action figures) also get to vote.

The special will be produced by Dick Clark Productions and taped at the NBC Universal theme park, Universal Studios Hollywood.



Peter Gardiner
Partner & Chief Media Officer
Deutsch Inc.

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WASHINGTON

Static Over Bandwidth

Will allowing wireless devices on a market's unused channels interfere with stations' signals?

BY BILL MCCONNELL

For almost 50 years, TV stations have had a valuable slice of the airwaves almost entirely to themselves. Soon, however, their gated community could become considerably less exclusive.

To accommodate the explosion of wireless products and the resulting demand for spectrum, the FCC wants to squeeze a gaggle of new gizmos—including computer printers, Blackberries and high-speed Wi-Fi networks—into the handful of TV channels that lie vacant in every market.

Although the government's plan has gained little notice among network chiefs and station owners, TV engineers and others keeping tabs on TV-technology policy are worried. They warn that adding a host of new consumer devices into the TV channel band could wreak havoc with stations' signals. "The FCC is playing interference roulette with television sets," says David Donovan, president of the Association for Maximum Service Television (MSTV), a trade group focusing on digital TV and other technology issues.

By summer 2005, the FCC plans to issue rules permitting unlicensed use of vacant TV channels for connecting to high-speed networks, transmitting e-mails and linking up home offices. Although forbidden in the TV band, unlicensed consumer products are common in other portions of the communications spectrum. Examples include garage-door openers, TV remote controls and cordless phones.

Unlike licensed services such as TV, radio and satellite transmissions, for which permits are issued to a single user for a specific purpose, unlicensed devices can be sold or used for a wide range of uses without prior approval from the FCC. The main condition: Unlicensed devices may not interfere with licensed services.

Despite a promise from FCC staff not to allow interference with TV, Donovan warns, the fine print of the FCC's proposal poses some threats. For instance, computers connected to a Wi-Fi network would be allowed to interfere with TVs within a radius of 10 meters. That means an apartment dweller surfing the Web could knock out the TV signal for residents on the floor below.

Also, the Wi-Fi networks the agency envisions would not work effectively unless they operate at power levels high enough to conflict with TV transmissions. "It's easy to say this will work on paper," Donovan says, "but in the real world, it's a very different situation."

The threat of interference is particularly worrisome because of the switch to digital transmission, he explains. Traditional analog transmissions are reasonably tolerant of interference and often absorb signal conflicts with little more than some snow or ghosting on the viewers' screens. Digital pictures, however, can be completely obliterated by even a small amount of interference.

To mitigate broadcasters' worries somewhat, FCC Chairman Powell has pledged not to let unlicensed users have access to TV channels in crowded markets until 2006. By then, the government should know exactly how much room is available.

To keep a flurry of new products from wreaking havoc on TV signals, Donovan wants to delay the new rules until extensive lab and field tests prove that stations won't be hurt.

To broadcasters accustomed to operating with three or more vacant frequencies between channels, sharing prime spectrum with unlicensed consumer products is akin to building a strip mall along a stretch of prime country real estate.

But at a time when demand for communications services is burgeoning, channels can no longer lie fallow, says Alan Stillwell, associate chief of the FCC's office of engineering and technology. "That spectrum is going to be used one way or another," he told MSTV's Washington conference last week.

Broadcasters are not the only ones wary of the plan. Cellphone provider Qualcomm, which paid \$38 million for licenses auctioned by the FCC last summer, says competitors would gain an unfair advantage if they obtained access to free unlicensed spectrum.

Qualcomm lobbyist Dean Brenner also predicts that, if potential buyers have free access to unlicensed frequencies, the government will have difficulty raising the tens of billions of dollars it expects when TV stations' old analog channels are auctioned. "Why are they giving away beachfront spectrum?" ■



"The FCC is playing interference roulette with television sets."

DAVID DONOVAN,
Association for Maximum
Service Television

CAPITAL WATCH

FCC "KIDS' ZONE"
TOO VIOLENT?

Hangman
game on
FCC's Web site

Broadcasters may need to shuffle their prime time schedules if the FCC decides to restrict violent programming when children are likely to be watching. The commission might want to take a look in its own backyard before chastising big media players. The FCC's new "Kids' Zone" Web site features an online version of the classic Hangman game. Players are required to spell out the answers from clues. With each incorrect guess, a doomed man hanging from a gallows appears—first the head, then the torso, arms and legs. When an unlucky player runs out of guesses, dangling from a rope is a Freddy Krueger look-alike with skin grayer than a CSI corpse.

Five-Minute Warning
on Indecency

TV stations are on notice to begin delaying live programs long enough to edit out any possibly indecent footage, say communications lawyers. In the wake of the FCC's Sept. 22 proposed \$550,000 fine against CBS for airing Janet Jackson's breast flash, the commissioners appear to be requiring that stations prepare to cut out any unwanted surprises. In its decision, the FCC said CBS's five-second delay—long enough to expunge cursing or other inappropriate audio—wasn't enough of a precaution.

Although the FCC decided that affiliates not owned by CBS had no chance of predicting Jackson's antics and wouldn't be fined this time, they can't expect similar leniency in the future. "We urge each licensee to take reasonable precautions in the future, such as employing such delay technology to independently prescreen the network feed to prevent the broadcast of indecent programming over its licensed station," the FCC declared in its order.

"The FCC has clearly told stations they must use video delay as well as audio," says First Amendment lawyer Kathleen Kirby. Producers have told her that delays of five minutes are necessary to edit video.

Adelstein Gets a Few More
Weeks on the Job

Thanks to the crush of budget bills and other legislation, FCC Commissioner Jonathan Adelstein is assured of keeping his post at least a few weeks after the Nov. 2 election. Adelstein's term ended June 2003, but government rules allow him to

stay onboard through the end of this congressional term. Typically, Congress adjourns in mid October during election years, but congressional leaders say they plan to bring lawmakers back to Washington in November to wrap up unfinished business.

"I know I've got a job through Thanksgiving," says Adelstein media adviser Johanna Mikes Shelton.

The extension also improves chances that Adelstein can win a second term on the commission. Although there's little chance Congress will confirm any nominees before the election, chances rise for Congress and the White House to negotiate a slate of appointees for approval after it's clear who the next president will be.

FEC Chief's Ouster From Swift Boat Case Sought

Three campaign-finance advocacy groups are calling on the Federal Election Commission to disqualify agency Chairman Bradley Smith from participating in the commission's review of complaints about Swift Boat Veterans for Truth, the organization that funded ads attacking John Kerry's Vietnam service. Smith has prejudged his decision, complained the Campaign Legal Center, the Center for Responsive Politics, and Democracy 21.

Smith "has long demonstrated his hostility to the campaign-finance laws he is charged with enforcing," says Larry Noble, executive director of the Center for Responsive Politics. "Now he has gone even further and publicly embraced the activities of the Swift Boat Veterans for Truth."

Among the comments that have angered the campaign finance advocates was an August Bloomberg News interview in which Smith said, "I think it's great [that] 260 average guys can go out and put their point of view out there before the public and influence a major presidential race."

TECHNOLOGY

BY KEN KERSCHBAUMER

CUTTING EDGE

Gem of a Deal

Gemstar-TV Guide's interactive programming guide has been integrated into ICTV's HeadendWare, a broadband-based platform for content delivery. The new partnership follows successful testing on Motorola DCT2000 set-top boxes, according to Jonathan Symonds, vice president of marketing and business development for ICTV. It allows MSOs to deploy broadband interactive services without the delays of in-box, carousel-based systems.

New Path

IP video-over-satellite service provider Pathfire is lighting up news organizations with its Digital Media Gateway News Connect system. The first version of the software integrates Pathfire functionality with the Avid iNews newsroom computer system. Other newsroom systems will be integrated soon. Digital Media delivers scripts and metadata automatically into the newsroom so users don't have to change applications. Users can also view low-resolution video versions of content on newsroom computers.

Tracking TV Content

The ABC Television Network will electronically track the U.S. airings of its TV promotions, and Buena Vista will track its content with the help of a digital watermarking system from Teletrax. The technology provides a persistent digital identity for content. Other broadcast groups and networks—including Tribune, Universal Domestic Television, Reuters Television and NBC News Channel—are already using Teletrax technology.

Listen Up

CBS News has tapped Trilogy Broadcast to provide intercom/talkback and signal monitoring for its new European and Middle East base in London. Trilogy's Commander audio communications system will help link the facility and reporters with CBS New York and other CBS News facilities in Europe and the Middle East. The Commander digital audio intercom can range in size from 6x6 to 576x576 inputs and outputs. Delivery is expected in January.

A Better Look

The Weather Channel is looking to improve its on-air look by purchasing two Accom Dveous/MX universal-format digital video effects units (DVEs). The DVEs will be located in separate production-control rooms in Atlanta, replacing older Accom Dveous units. Michael Smereski, chief engineer at The Weather Channel, says the new units give the network an upgrade path to HD weather reports. For now, though, the network will take advantage of new features, such as stylizing the 3D map with the Orbital FX, blur and color corrector.



ABC's *Nightline*, with Ted Koppel, has already embraced Avid's iNews.

ABC News Takes Next Digital Step

Newsroom system increases reporting efficiency and accuracy

ABC News is in expansion mode. Avid's iNews newsroom system, which is used in the radio division and *Nightline*, has spread to the rest of network news. Approximately 820 iNews seats (or workstations) will be rolled out by early next year as ABC replaces its older AP NewsCenter system with a digital one.

ABC favors iNews because it offers tighter integration with other Avid gear. "We looked at them all, and they each have their ups and downs," says John Arrowsmith, ABC senior operations producer. "When you bring something into an organization the size of ABC, it won't fit like a glove. But in terms of editing and shared storage, Avid is the industry leader."

It's also a boon to reporters.

Production tools like simple editing functionality will be brought to desktops, allowing reporters to become more involved with their stories. "It's an invaluable way to marry the editorial process with the production process, creating both efficiency and accuracy," Arrowsmith says. "It took four or five people to write a simple voiceover in the old analog world."

David Schleifer, director of Avid Broadcast and Workgroups, says tighter integration means reporters can write their scripts and move stories easily. "They can move them from the assignment desk to the editing process, play-

back and, ultimately, on-air with fewer steps and [far] less opportunities to introduce error," he says.

Thus, ABC News's goal is to create a workflow in which the 800 iNews systems can pull proxy video content off a digital archive in a streamlined manner. Doing so will test the capabilities of storage devices, networking and asset management.

"There will still be Avid islands each with their own Unity server, but one of our challenges is to connect those islands," says Arrowsmith.

"In Washington, London and New York, where the main day-of-air material is being ingested, we need a system where we can move content files back and forth," he says. That will permit different editors to work on the same material at the same time.

In fact, a digital archive can enhance a story by supplying historical data. Today, accessing material in an archive involves pulling a tape out and having the producer describe the footage to the reporter over the phone—a process that invariably leads to scripts that don't match content. But the aim, says Arrowsmith, is to make it more efficient and easier for reporters to do their jobs.

That's why he is clear in his advice to any organization incorporating new digital technologies: Make sure it doesn't remain a technology decision.

"It's a *workflow* decision," he explains. "You need to know how content will be acquired, processed, edited and distributed. Once that's established, you can know what works best for you. Then the IT and engineering team won't work in a vacuum."

Such understanding is crucial, since competing technologies make today's buying decisions much more complex than previous ones. "There are excellent solutions in certain areas," says Arrowsmith, "but no one vendor has a final product that ties it all up with a bow."

Compounding the difficulty is that standards like MXF (material exchange format) can muddy the effort to make different equipment interoperable. "You reach a point where vendor X takes MXF and tries to improve it, then vendor Y says it'll work better another way," he says. "What you end up with are different versions of MXF."

For ABC News, iNews is phase two of a three-phase project; the next task will be to implement a digital archive. That project includes digital asset management, a topic Arrowsmith calls the biggest obstacle to turning the digital corner. Why? There is no uniform approach to asset management among the major media companies or within an organization. The goal, he says, is to "find information with ease." ■

"It's an invaluable way to marry the editorial process with the production process."

JOHN ARROWSMITH, ABC News

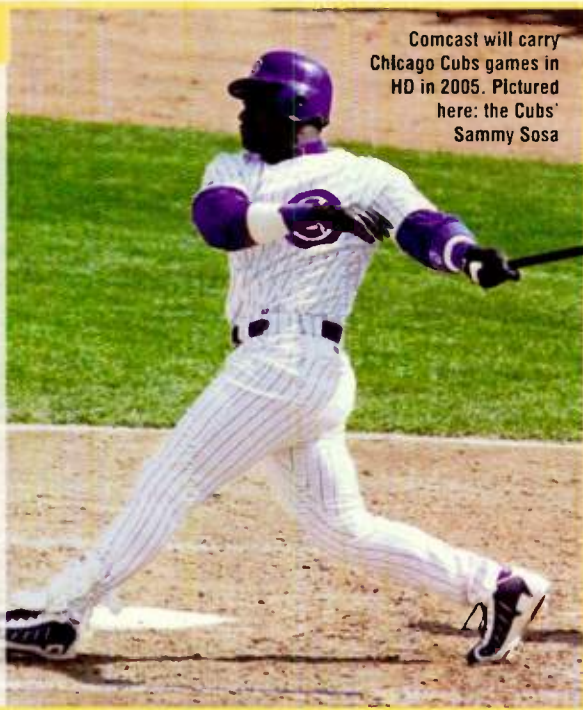
GOT SPORTS?

What networks carry in regional HD

NETWORK	TEAM
CSN* Chicago	Cubs, White Sox, Bulls
CSN* Mid-Atlantic	Orioles, Wizards
CSN* West	Kings
CSN* Philadelphia	Phillies, Sixers
Cox San Diego	Padres
Fox Sports Net Bay Area	Giants, Athletics
Fox Sports Net New York	Mets
Fox Sports Net Arizona	Diamondbacks, Suns
Fox Sports Net North	Twins, Brewers, Bucks, Timberwolves
Fox Sports Net Southwest	Rangers, Astros, Mavericks, Suns
Fox Sports Net West	Dodgers, Lakers
MSG Network	Knicks
New England Sports Network	Red Sox, Celtics
Turner Sports	Braves, Hawks

*Comcast SportsNet

NOTE: Most networks make only home games available in HD.



Comcast will carry Chicago Cubs games in HD in 2005. Pictured here: the Cubs' Sammy Sosa

Playing for Keeps

Comcast, Fox Sports Net answer the high-def call

Last week, Comcast unveiled two new regional HD sports networks: Comcast SportsNet Chicago HD and Comcast SportsNet West. In 2005, the regional Fox Sports Net stations will add some 250 HD events. The network also hopes to get DirecTV carriage by the start of the NBA season. While this gives viewers more reasons to purchase an HD set, networks will add broadcasts and invest in production value—without reaping new revenues.

"To date, there is no return on investment as it relates to high-def," says Randy Freer, Fox Sports Net COO. "Cable and satellite operators are looking to get it without cost, and it costs more to produce the games in HD."

Freer's words are echoed by everyone involved in HD sports—or any HD niche. But it won't slow down HD's expanding role. Comcast expects its two new networks to bring viewers pre-season NBA home games in HD. The theory is HD gives sports viewers a value-added service that builds loyalty.

The Chicago SportsNet will bring viewers Chicago Bulls home games, and next year it will air Cubs and White Sox Major League Baseball games. The SportsNet West network will broadcast Sacramento Kings games in HD.

Still, launching the new channels is less expensive than the debut of Comcast SportsNet HD services in Philadelphia or the Mid-Atlantic channel (serving Washington and Baltimore).

When those services went live, Comcast had to build its own production truck for \$8 million. Now Comcast can rent an HD truck for \$12,000 to \$15,000, which is 20%-30% more than an SD vehicle rents for.

"Game production is at the center of all our networks," says Chris Helein, vice president of communications at Comcast SportsNet. "It's the first thing we give our fans, and the production needs to be of the highest quality."

Freer concurs, which is why the regional networks have built a new production vehicle with mobile truck vendor National Mobile Television (NMT). With two HD outputs and two SD outputs, the truck makes it easier for HD viewers to see road games in high-def. Without the innovative approach, two HD trucks would be required in the parking lot, or, more likely, the HD viewers would watch an SD telecast.

"We'd rather put more money on the screen than more money in the parking lot," says Freer. Given the possibility of producing thousands of events each year among its 20 regional networks, Fox Sports Net is determined to keep money in content coffers.

"Game production is at the center of all our networks."

CHRIS HELEIN,
Comcast SportsNet

"Doing road games is hard because not all the other regional sports networks have evolved yet," Freer adds. "At some point, we'll let the consumer catch up. Doing all home games is enough of an investment for now."

In the end, the motivating factor for HD sports is keeping ahead of the competition.

The Comcast Chicago HD facility is still to be built, and the company hopes it will be completed by April. Currently, the network is operating out of Oakbrook, Ill., and will broadcast enhanced-definition 16:9 widescreen material when it isn't broadcasting HD games. "It's clearer and sharper than 4:3 and is better for an HD channel," Helein says.

In the end, however, it's the clearer, sharper HD images that will score with viewers. And despite the current lack of revenues, Freer believes HD will pay off—whether from existing revenue models, like advertising and subscriptions, or more innovative concepts.

"The impact is still coming," he says. "And as HD continues to grow, that impact will expand."

—K.K.

TECH Q&A

The HD/DTV Guide

New Web site aims to clear up consumers' confusion

Over the years, both consumer-electronics and broadcast industries have tried to educate the public about HDTV and DTV. Too often, their efforts only added to the confusion. That changes Oct. 4, when Web site www.checkhd.com goes live.

Launched by Decisionmark, the site is co-sponsored by the National Association of Broadcasters (NAB), the Consumer Electronics Association (CEA), the broadcast networks and Sinclair Broadcasting. Jack Perry, Decisionmark president and CEO, spoke with Ken Kerschbaumer about the Web site and its attempt to make buying DTV easy.

How did you get the NAB and CEA to come on board?

We're members of both organizations, and we initially went to CEA and pitched them the idea. They liked it and agreed to lend their support and HD expertise. About a month later, we met with NAB. They saw the site and saw that it could help broadcasters. So they signed on, as well. As for how we did it? We're just some nice guys from Iowa.

How does this site compare with previous similar efforts?

This site focuses on answering the basic question of what DTV is. Perhaps more importantly, it tells visitors what content and options are available for their household. We took the same technology behind our Titan TV program guide and built it in. It lets them know what they can get over the air and via cable and how they can receive those services.



"It tells visitors what content and options are available for their household."

JACK PERRY, Decisionmark

Will this help consumers see the differences between digital cable, digital television and HDTV?

Yes. It's broken down into three sections. The first is what is DTV, and it has definitions and information from CEA, including a frequently-asked-questions section. We already brought in a couple of focus groups and turned them loose on our site. We tracked how they went through the process of first hearing about digital and then how they used our site. We learned that, if we can give them the basics and a sandbox, they could peruse on their own. Ultimately, they'd get to step three, which is going to buy.

What is their biggest area of misunderstanding?

A number of people thought they were already watching DTV. That's because they saw the "Brought to you in HDTV" message on programming. They just assumed it meant them. Also, people that had HBO-HD thought boxing matches and non-HD content were in HD because they had the HD service.

Does that mean broadcasters shouldn't have those messages?

They should continue to do it. We brought this into existence to augment that message.

This site will obviously help visitors understand the reality of HD. But how should local stations and retailers work together for future education?

When we talk to the various stations, they want to make sure their local retailers are listed. Any retailer can sign up. Once we verify they're a legitimate retailer, their address and information will be made available to site visitors that live in their area. The big question is: How do we get the local retailers to put up a big antenna and show the content direct? I don't know how we get to that step. ■


0 to 10,000 in six months.

(Well, that explains all the neck braces around our office.)

Six months ago, broadcasters had no subscribers. Today, with USDTV, broadcasters have 10,000 subscribers in three mid-sized markets with many new markets ready to be launched - which should make the months ahead pretty interesting.

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BUSINESS

CHANGING HANDS

TVs

W48DD Blue Island, Ill.

PRICE: \$461,558

BUYER: ZGS Broadcast Holdings Inc. (Ronald Gordon, president)

SELLER: Tiger Eye Broadcasting Corp. (John N Kyle II, president/CEO)

FACILITIES: Ch. 44, 15 kW, ant. 395 ft.

W48DD Blue Island, Ill.

PRICE: \$300,000

BUYER: Weigel Broadcasting Co. (Howard Shapiro, chairman)

SELLER: Catholic Views Broadcasts Inc.

(Kenneth J. Baker, president)

FACILITIES: Ch. 48, 20 kW

K15FZ Juneau, Alaska

PRICE: \$5,100

BUYER: Contemporary Communications LLC (Larry G. Fuss, president)

SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)

FACILITIES: Ch. 15, 20 kW

AFFILIATION: TBN

K30HO Pago Pago, American Samoa

PRICE: \$5,100

BUYER: South Seas Broadcasting Inc. (Larry G. Fuss, president)

SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)

FACILITIES: Ch. 30, 2 kW

K30HV North Platte, Neb.

PRICE: \$5,100

BUYER: Brady Broadcasting (William G. Brady, owner)

SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)

FACILITIES: Ch. 30, 8 kW, ant. 226 ft.

Combos

KELO(AM), KWSN(AM), KELO(FM), KRRO(FM) and KTWB(FM) Sioux Falls, S.D.

PRICE: Undisclosed

BUYER: Backyard Broadcasting (Barry Drake, president/CEO); owns 22 other stations,

none in this market.

SELLER: Midcontinent Media Inc. (Nathan L. Bentson, chairman/CEO)

FACILITIES: KELO(AM): 1320 kHz, 5 kW; KWSN(AM): 1230 kHz, 440 W; KELO(FM):

SELLER: Broadcasting for the Challenged Inc. (George S. Flinn Jr., president)

FACILITIES: 89.3 MHz, 8 kW, ant. 52 ft.

FORMAT: CP—NOA

STATION SALES SCORECARD

	2004 YTD*		2003 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	63	\$393,488	70	\$500,601
RADIO	661	\$1,478,911	880	\$2,324,227

SOURCE: BIA Financial Networks

*As of 9/29/04

92.5 MHz, 100 kW, ant. 1,821 ft.; KRRO(FM): 103.7 MHz, 38 kW, ant. 394 ft.; KTWB(FM): 101.9 MHz, 34 kW, ant. 581 ft. **FORMAT:** KELO(AM): News/Talk; KWSN(AM): Sports; KELO(FM): Lite AC; KRRO(FM): AOR; KTWB(FM): Country **BROKER:** Kalil and Co. Inc.

WDHI(FM) Delhi; WIYN(FM) Deposit (Binghamton); WCHN(AM), WBKT(FM) and WKXZ(FM) Norwich; WZOZ(FM) Oneonta; and WDLA(AM) and WDLA(FM) Walton, N.Y.

PRICE: Undisclosed

BUYER: Pilot Group LP (Robert B. Sherman, senior VP); owns six other stations, none in this market

SELLER: Banjo Communications Group (James Johnson, general manager)

FACILITIES: WDHI(FM): 100.3 MHz, 770 W, ant. 643 ft.; WIYN(FM): 94.7 MHz, 770 W, ant. 643 ft.; WCHN(AM): 970 kHz, 1 kW; WBKT(FM): 95.3 MHz, 490 W, ant. 820 ft.; WKXZ(FM): 93.9 MHz, 26 kW, ant. 676 ft.; WZOZ(FM): 103.1 MHz, 2 kW, ant. 361 ft.; WDLA(AM): 1270 kHz, 5 kW day/89 W night; WDLA(FM): 92.1 MHz, 690 W, ant. 656 ft. **FORMAT:** WDHI(FM): Oldies; WIYN(FM): Oldies; WCHN(AM): Nostalgia; WBKT(FM): Country; WKXZ(FM): Hot AC; WZOZ(FM): '70s and '80s; WDLA(AM): Nostalgia; WDLA(FM): Country **BROKER:** Robert Mahlman of Mahlman Co.

FMs

KWLL(FM)(CP) Texarkana, Ark.

PRICE: \$125,000

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 109 other stations, including KLMZ(FM) Texarkana, Texas

KSRD(FM)(CP) St. Joseph, Mo.

PRICE: \$10,600

BUYER: Horizon Christian (Michael MacIntosh, president/director); owns one other station, not in this market

SELLER: Calvary Chapel of St Joseph Inc. (Pat Wood, pastor/president)

FACILITIES: 91.9 MHz, 10 kW, ant. 492 ft.

FORMAT: CP—NOA

WAPJ(FM) Torrington, Conn.

PRICE: Undisclosed

BUYER: The I.B. and Zena H. Temkin Foundation Inc. (Zena H. Temkin, president/director); owns no other stations

SELLER: Nutmeg Conservatory for the Arts Inc. (Sharon Dante, director)

FACILITIES: 89.9 MHz, 40 W, ant. 276 ft.

FORMAT: Informational/Educational

AMs

KXPL(AM) El Paso, Texas

PRICE: Undisclosed

BUYER: New Radio System Inc. (Paul Gregg, president/director); owns no other stations

SELLER: K-FINA Results Inc. (Roberto Corral, president)

FACILITIES: 1060 kHz, 10 kW

FORMAT: Mexican **COMMENT:** The four stockholders of K-FINA Results are returning their shares to the corporation for cancellation as a result of the losses of the station.

To pay off the accumulated debt of approximately \$140,000, two new shareholders and one old one have created and purchased shares in New Radio System Inc. to eliminate the existing debt.

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

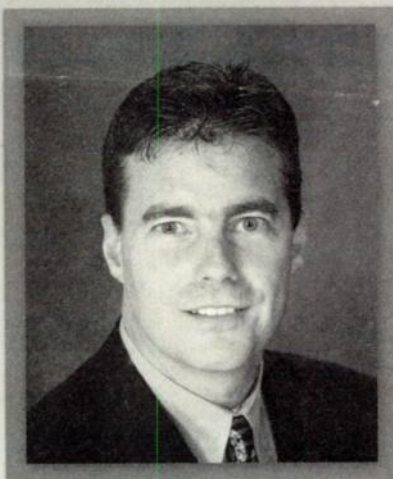
NAB Radio Show Attendees:

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Vice President
denisleclair@cobbcorp.tv



- and -

Joel B. Day
Associate
joelday@cobbcorp.tv



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PEOPLE

THE FIFTH ESTATER

Programmed To Win

Goodwyn spearheads Discovery's growth and technology

Bill Goodwyn wanted to buy a car after his junior year in college, so he hit the pavement in Lee County, Ark., selling condensed encyclopedias door to door. After a summer of seven-day weeks, he proudly drove his new Fiat home to North Carolina. That initial foray into sales proved prescient.

Some 23 years later, Goodwyn is president of affiliate sales and marketing for Discovery Networks U.S., overseeing those areas as well as promotion for the company's U.S. cable networks, VOD (video-on-demand), SVOD (subscription video-on-demand) and HD programming services.

Joining the company in 1987, he has been instrumental in growing its varied properties. In 1992, Goodwyn headed the drive to aid struggling TLC, broadening its reach from 15 million to more than 87 million U.S. homes. After Animal Planet debuted in 1996 with Goodwyn at the helm, it reached 50 million subscribers faster than any other network in cable history. Plus, he has kept Discovery at the forefront of new technology, shaping its digital networks and HD Theater channel.

"Meeting and engaging people and finding value in whatever product you're servicing has a lot of benefits," he says. In fact, he credits that book-selling summer with honing his pitch skills and teaching him to deal with rejection.

"You have to take the personal piece out of it, develop a thick skin and stick with it. If you have that tenacity," says Goodwyn, "you will become a success."

A journalism and speech-communications major at University of North Carolina at Chapel Hill, Goodwyn took a job selling copiers for Xerox after graduation.

An executive on the receiving end of his pitch turned out to be a recruiter for TV Watch, an electronic-guide company owned by Scripps Howard. He was so impressed with Goodwyn's sales abilities that he offered him a job selling the sys-

tem to local cable operators nationwide.

"I was 23 years old, and I thought, 'Wow, all this travel will be great,'" he says. "I just didn't realize I'd still be doing it 21 years later."

After four years with TV Watch, Goodwyn was tapped by Discovery to be Eastern regional director of affiliate sales and relations, charged with selling the flagship channel. As he ascended the affiliate corporate ladder, he has traversed the U.S., boosting Discovery's record-breaking growth in distribution for its domestic cable channels.

Still, Goodwyn, a man in perpetual motion, manages to take time out for a personal life. He says he owes his most important relationship to the cable industry: his marriage. He met his wife, Leigh, in 1989, when she was working at Turner and her boss set them up on a blind date. The two saw each other at trade functions but didn't date until she landed a job in international marketing at Discovery in 1996. They married the following year.

Goodwyn and his family now live in Charlotte, N.C., though he travels often to Discovery's headquarters in Maryland.

Since being promoted to his current position in June, Goodwyn aims to increase the value of local ad sales and push marketing opportunities, such as mobile marketing tours to drive awareness for digital channels. And he's committed to growing his digital networks from 37 million homes to 50 million. In addition, he continues to focus on Discovery's analog channels, such as Travel Channel and Discovery Health Channel, determined to grow their audience share.

But with cable operators strapped for space for linear channels and intent on selling ancillary products, such as broadband and VOD, getting anything added is a monumental challenge, Goodwyn admits, "no matter how good the product is." But the veteran sales exec isn't deterred: "If you reinforce the value of your service, over time you'll be successful." —Anne Becker

Bill Goodwyn

President, affiliate sales and marketing, Discovery Networks



B. Nov. 8, 1960, Rocky Mount, N.C.

EDUCATION

BA, journalism and speech communications, University of North Carolina at Chapel Hill

EMPLOYMENT

TV Watch (later named TV Decisions): director of sales, Eastern region, 1983-85; national sales manager, 1985-87. Discovery Networks U.S.: regional director, Eastern region, affiliate sales and relations, 1987-90; VP, Eastern region, affiliate sales and relations, 1990-92; VP of affiliate sales and marketing for TLC with national oversight, 1992-94; SVP, affiliate sales and marketing, 1994-99; EVP, affiliate sales and marketing, 1999-2004. Current position since June

PERSONAL

M. Leigh; two children

FATES & FORTUNES

Cable TV

ANDY DIX, local sales manager, Comcast Spotlight, Fort Wayne, Ind., promoted to director, sales, Fort Wayne/South Bend.

AMY COHN, director, public affairs, Cox Communications, Atlanta, promoted to executive director.

CHARLIE BARNES, general manager, Insight Interactive (formerly SourceSuite), Dallas, promoted to VP, product development, Insight Interactive, Insight Communications, Dallas.

At Comcast Cable, Philadelphia:

GREG PUCCI, VP, information services, promoted to senior VP;

BILL SMART, VP, purchasing, promoted to senior VP.

PATRICK IVERS, VP/general manager, Comcast Spotlight, Colorado/Wyoming, named president, Turner Ad Group, Denver.



JAN HATCHER
GSN



JOHN HOLDRIDGE
King World Productions

Programming

JAN HATCHER, senior VP, national distribution, Lifetime, Los Angeles, named senior VP, distribution, GSN, Santa Monica, Calif.

Promoted to senior VP/regional sales manager at King World Productions, Santa Monica, Calif.:

STEVE HACKETT, VP/regional sales manager; **JOHN HOLDRIDGE**, VP, southeast sales.

SCOTT MACPHERSON, senior VP, public and government affairs, Court TV, New York, promoted to executive VP.

GINA BROGI, director, worldwide pay television distribution, Twentieth Century Fox Television, Los Angeles, promoted to VP.

ROSS POLLACK, senior VP, business development, Asia, Sony Pictures Television International, Hong Kong, promoted to senior VP, distribution, Asia.

Journalism

BRETT HABER, host, *Brett Haber in the Morning*, WWZZ Braddock Heights, Md./WWVZ Waldorf, Md., named sports director, WUSA Washington.

KENT DANA, anchor, KPXM Mesa, Ariz., joins KPHO Phoenix in the same capacity.

INÉS FERRÉ, reporter, Telemundo, WNUJ Linden, N.J., named correspondent, CNN en Español, New York.

RICK SANCHEZ, host/managing editor, *The Rick Sanchez Show*, WTVJ Miami, joins CNN, Atlanta, as anchor.

CHRIS SCAGLIONE, 11 p.m. weekday sports producer, WNBC New York, named executive producer, sports, WCBS New York.

RON CORNING, anchor/host, *The Daily Buzz*, KREN Reno, Nev., named co-anchor, *World News Now*, ABC, New York.

MATT LORCH, weekend anchor, WPLG Miami, promoted to anchor, 5:30 p.m. broadcast.

MIKE WARREN, fill-in anchor/reporter, KNXV Phoenix, joins KTBC Austin, Texas, as reporter/anchor, main newscasts.

BOB GOOSMAN, chief meteorologist, KDVR Denver, returns to KDAF Dallas in the same capacity.

Advertising/Marketing/PR

RICK RAMAGE, VP, Ken Lindner & Associates Inc., Los Angeles, promoted to executive VP.

MATT SELER, executive VP, Omnicom Group Inc., New York, joins PHD USA, New York, as president.

RAFAEL ELI, VP, client services and operations/COO, Schramm Sports and Entertainment Inc., New York, named partner.

JONATHAN TAYLOR, editor, television, home entertainment and radio, *Los Angeles Times*, Los Angeles, joins The Lippin Group, Los Angeles, as senior VP.

At IAG Research: **ALFA O'NEILL**, executive VP/general manager, McCann-Erickson Entertainment, New York, named executive VP, entertainment research, New York; **LOIS MILLER**, VP, advertising and marketing, Hearst Magazines Corporate Division, Los Angeles, named corporate executive VP, Los Angeles.

WHAT'S YOUR FATE?

Send it to Melanie M. Clarke, editorial assistant, BROADCASTING & CABLE (e-mail: mclarke@reedbusiness.com; fax: 646-746-7C28; mail: 360 Park Ave. South, New York, NY 10010)

CLASSIFIEDS

TELEVISION

News Careers

WEATHERCASTER

KTRK-TV is looking for a Weathercaster. Applicants should be familiar with weather computer systems including WSI Weather Producer, Doppler Radar with Vipir, Baron Storm Tracker and other modern weather tools. Candidates must have a good knowledge of weather forecasting, weather patterns and storm coverage. Also, must be able to present comprehensive, easy to understand weather forecasts and storm coverage on the air in a professional manner. Prior weather experience is preferred. A college degree in meteorology or similar field and an AMS seal are preferred. KTRK prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

2 JOB OPENINGS

WZTV, FOX 17 News in Nashville seeks qualified applicants for Weekend Sports Anchor/Reporter and Weekend Weather Anchor/Reporter. 2 years + experience required. To apply please go to www.fox17.com and click on Jobs. Send VHS tape and references to: News Director, WZTV/FOX17, 631 Mainstream Drive, Nashville, TN, 37228. EOE, Drug Free.

Management Careers

STAGE MANAGER

Responsible for studio floor direction on fast paced news and public affairs programming. Position is primary liaison between control room, on-camera talent, and stage crew. Candidates must be able to decipher scripts/run-downs in relation to talent cues and camera assignments; be able to take charge and work in a fast-paced, breaking news environment; have shift flexibility; have 3-5 years prior stage manager/associate director experience. Live News background is a plus. This is a DGA represented position. Please send resume to: Kevin Fitzsimmons, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes, please. We are an Equal Opportunity Employer.

Sales Careers

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Sales Careers



General Sales Manager

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San Diego Local Leader KUSI-TV is looking for a high-powered GSM. We offer a family oriented environment with a great group of employees and an opportunity to join our team in a dynamic city. Qualified candidate must have minimum of five years successfully leading sales efforts with proven results in generating sales, strategic pricing, inventory management and staff management through motivating, training and leading.

Send or email resume and salary requirements to:

sluck@kusi.com

Or send resume to:

Sally Luck, Director of Human Resources,
KUSI, 4575 Viewridge Avenue,
San Diego, CA 92123

KUSI-TV is an equal opportunity employer.

SR. ACCOUNT EXECUTIVE

WHP CBS 21, a Clear Channel television station, has an outstanding opportunity for an experienced seller. College degree, three years media sales experience, computer literacy preferred. Email to sandy.leighton@clearchannel.com or mail to: HR, WHP-TV, 3300 N. 6th St., Harrisburg, PA 17110. EOE

GSM/LSM

Traditional #1 needs a leader as GSM/LSM to focus on training, developing new revenue streams, managing inventory, selling value and building share. Not interested in analytical systems and grids. Prove you are a hands-on, results-oriented coach who can grow sales talent. Successful applicant will lead by example and represent the station by being active in the community. Previous sales management experience and college degree preferred; excellent communication skills and computer literacy a must. Live and work in the beautiful southeastern U.S. EOE and drug-free work place. Send cover letter and resume to: Box #BC104 to yatsumi@reedbusiness.com

Creative Careers

CREATIVE SERVICES DIRECTOR

Are you a natural Problem solver? Do you like challenges and decision-making? Do you believe in doing things the right way? Are you seeking a position with greater responsibility? WAZE-TV WB19, the Tri-State's fastest growing TV station is searching for an experienced Creative Services Director. This key member of our management team will be responsible for all matters of promotion, production and operations of our new digital and HDTV facility. The position requires 3-5 years experience as a Promotion/and/or Production Manager in a top 100 market. Please send resumes and VHS tape or DVD to: Lyle Schulze, General Manager, WAZE-TV WB19, 1277 N. St. Joseph Ave., Evansville, IN 47720 (email: lschulze@wazetv.com) EOE

Technical Careers

TECHNICAL MAINTENANCE ENGINEER

WLS-TV, the number one station in Chicago, is seeking a Technical Maintenance Engineer. Candidate will have 5+ years in the Broadcast industry; with experience in station automation systems, core technical facilities, satellite and microwave transmission systems, bench repair to a component level, non-linear editing systems, computer networking/integration, and studio production systems and operations. SBE certification a plus. Candidate must be a self-starter and able to work in a challenging environment. Job hours may involve nights and weekends. Please send your resume to Kal Hassan, VP and Director of Engineering, WLS-TV, 190 North State Street, Chicago, IL 60601. No telephone calls, faxes, or e-mails please. EOE.

NEWS MAINTENANCE/ REMOTE ENGINEER

KTRK-TV has an immediate opening for a News Maintenance/Remote Engineer. This individual will be responsible for: *Maintaining KTRK-TV ENG receive sites, ENG transmitters, Satellite vehicles *Live ENG/SNG truck operation *News-room equipment maintenance. Previous component level maintenance experience with analog and digital ENG transmitters, two-way radios and receivers required. Candidates should have experience in the operation of an ENG Microwave truck. Must be able to obtain Texas DOT class B license. Hours and shifts will vary depending on the news events of the day, with weekend, night and holiday work part of the job. The successful candidate must be able to think on their feet, work well with others, be a self-starter and be a team player. Please send a cover letter, resume, and references to: Phil Grant, News Operation Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls, please. Equal Opportunity Employer M/F/D/V

NEWS ENGINEER

WPVI-TV seeks versatile broadcast maintenance tech w/blend of experience in digital/analog broadcast systems, and electronics. Responsibilities include troubleshooting broadcast electronic equipment to the component level in cameras, videotape machines, switchers, microwave transmitters and receivers. Several years experience in broadcast engineering environment required, and experience in TV news and technical degree preferred. Shift will encompass nights and weekends. Send resume and non-returnable VT (no calls/faxes) to Cathy Simonds, Newsroom Business Manager, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

DIRECTOR OF NEWS OPERATIONS

WPVI-TV seeks a manager to oversee our news photography, engineering and editing units. The ideal candidate is a seasoned television news manager with the ability to balance daily editorial and engineering needs in an aggressive, highly competitive newsroom. The job includes scheduling, procurement and making sure our equipment is always ready to roll. Send resume (no calls/faxes) to Cathy Simonds, Newsroom Business Manager, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE



ALLIED FIELDS

Faculty Careers

ASSISTANT PROFESSORS

The nationally recognized School of Journalism and Broadcasting at Western Kentucky University announces two full-time, tenure-track assistant professor positions in the Broadcasting and Mass Communication programs beginning August 2005. POSITION 1: The successful candidate will teach electronic media law and ethics, FCC policy, mass communications theory and process and effects. Additional teaching assignments may include broadcast history, promotion, research or subjects in his/her area of scholarly interest. Responsibilities also include student advising, scholarly research/creative activity, and service. Qualifications: Earned Ph.D. in relevant field. Professional media experience preferred. Previous law experience and/or instruction at a university level desired. Candidates must submit evidence of teaching excellence, service and their potential for continued scholarly progression. POSITION 2: Teaching assignments will include basic production courses. Additional courses may include media writing, new technologies and programming. Web development and/or management a plus. Qualifications: Masters plus a minimum of ten years experience in electronic media is required. The successful candidates will join a committed faculty to maintain a designated program of distinction that has consistently been recognized by the Hearst foundation as one of the top schools in the U.S. Accredited by the ACEJMC, the School is the largest media education program in the state with over one thousand undergraduates pursuing majors in advertising, broadcasting, mass communication, news editorial, photo journalism and public relations. Western Kentucky University is located in Bowling Green, a market of 95,000, located 97 miles south of Louisville and 60 miles north of Nashville, Tenn. Review of applications will begin Nov. 15, 2004 and will continue until positions are filled. Send letter of application, resume or vitae and three recent letters of recommendation to: Broadcast Search Committee, School of Journalism & Broadcasting, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101. All qualified individuals are encouraged to apply including women, minorities, persons with disabilities, and disabled veterans. Western Kentucky University is an Affirmative Action/Equal Opportunity Employer.

ALLIED FIELDS

Faculty Careers

JOURNALISM AND
ELECTRONIC MEDIA FACULTY

A director of the School at the professor level, twelve-month appointment, to begin July 1, 2005 or thereafter. Should have meaningful professional experience and a proven track record in scholarly publications. Ph.D. or equivalent in mass communication or related field required. Administrative experience required. Applicants should have a demonstrated commitment to and knowledge of equal employment opportunity and affirmative action. Should be able to: (1) lead an accredited school with areas of concentration in print and web journalism and electronic media, including an undergraduate major within the school and an M.S. and Ph.D. at the college level; (2) teach one course a semester; (3) conduct research; (4) maintain professional and alumni ties; (5) participate in fundraising activities. Send letter of application, names of three references, and vita to: Dr. Barbara Moore, School of Journalism and Electronic Media, 333 Communications, University of Tennessee, Knoxville, TN 37996-0333. Review of applications will begin January 12, 2005 and will continue until the position is filled. UT is an EEO/AA/Title VI/Section 504/ADA/ADEA institution in the provision of its education and employment programs and services.

THE UNIVERSITY OF GEORGIA

Grady College of Journalism and Mass Communication Faculty Openings. Anticipated start date is Fall 2005. BROADCAST NEWS - Rank: Assistant or Associate Professor. Teach undergraduate classes in broadcast news reporting writing and producing; serve as alternating executive producer for the production of a daily news show; teach graduate courses in area of scholarly interest; serve on graduate committee and conduct scholarly research and/or engage in creative activities. Ph.D. and professional experience required. TELECOMMUNICATIONS - Rank: Assistant or Associate Professor. Teach undergraduate courses including, but not limited to, studio and field production; teach graduate courses in area of scholarly interest; serve on graduate committees and conduct scholarly research and/or engage in creative activities. Professional experience desired. MFA or Ph.D. required. TO APPLY: Applicants should submit letter of application, a vita, and the names, addresses, and telephone numbers of three references to Search Chair, Grady College, University of Georgia, Athens, GA, 30602-3018. For full consideration, applications should be received by November 15. For more information about the Grady College, visit www.grady.uga.edu. The University of Georgia is an EEO/AA Institution

Public Notice

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Miramar Hotel, 101 Wilshire Boulevard, Santa Monica, California on October 17-19, 2004. Schedule for each meeting follows: COMPENSATION COMMITTEE, in executive session, 4:15 p.m., October 17. AUDIT COMMITTEE, in executive session, 8:30 a.m., October 18. MEMBER SERVICES COMMITTEE, 10:45 a.m., October 18. FINANCE AND BUDGET COMMITTEE, in executive session, 12:30 p.m., October 18. BOARD OF DIRECTORS, 8:00 a.m., October 19. The meetings of the Member Services Committee and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.

CABLE

Programming Careers

PROGRAMMING MANAGER

Dallas-Fort Worth- !Sorpresal, America's first Hispanic Children's Network, seeks Programming Manager. Candidates must be bilingual and have at least 3 years experience. Responsibilities include program acquisition, on-air promotions, and overseeing programming dept. Fax resumes to (817) 831-1848 or email to jhaire@firestoneinc.com

RADIO

Faculty Careers

TEXAS CHRISTIAN UNIVERSITY

Radio Station Manager/Instructional Staff. This is a 12-month position. An opportunity to develop and enhance the format of a non-religious, non-commercial radio station. Manages KTCU-FM and teaches radio related courses. Station mostly student staffed. To: Richard Allen, RTVF, TCU Box 298030, Fort Worth, TX 76129. TCU is an equal opportunity employer.

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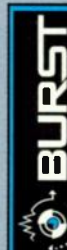
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BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

Hail to the Coverage

Despite the Bush and Kerry campaigns' best efforts, something approaching a debate broke out last week in the middle of what could simply have been scripted dual press conferences.

Props to Fox, which handled the pool feed, and the other networks for essentially ignoring the 32-page rulebook that handlers for President Bush and Sen. Kerry crafted, which included prohibiting reaction shots. Had networks not shown Bush's irritated and strained reaction to some of Kerry's remarks, an estimated 63 million viewers would have missed the biggest story of the night.

There had been no reason to expect much. The campaigns had done their best to produce a surprise-free, micromanaged appearance by both. In fact, prior to the event, CNN's Lou Dobbs dismissed the debates, pointedly, as "presentations," and CBS's Dan Rather termed them "joint appearances" by the candidates.

The campaigns' staffs tried to control every part of the debate, and will with the ones to come. They even stipulated what kind of pens the men could use to jot notes to themselves.

The campaigns have been trying their hardest to spin the "debates" ever since wresting them away from the League of Women Voters in 1984 because they had become too much like, well, debates.

It could have been a very different debate had the networks accepted the PR straightjacket the campaigns were fitting them for and not allowed us to see the whole picture. Fox showed the candidates in split screen, effectively a cut-away without cutting away. There were no crowd reaction shots, but then, the crowd wasn't reacting. It may have been the first time in modern memory that a crowd that was asked to be quiet actually complied.

It's also one of the few times throughout this campaign that

we've heard more than a sentence or two from the candidates about actual issues in this election. That is not so much a pat on the back to the debate organizers as it is a complaint about the penchant for news organizations to succumb to presenting a steady diet of meaningless one-sentence sound bites.

That didn't happen last week, and we should also offer kudos to moderator Jim Lehrer. He was criticized for not asking tough questions during 2000's debate between Al Gore and then-candidate George W. Bush. Last week, he did. Not only that, but he loosened the rules a bit to allow the sort of rebuttals that should be the currency of real debate. With the candidates prevented from asking each other any direct questions, the moderator has enormous power. Lehrer wielded it well.

The Kerry campaign had earlier complained about the warning lights on the podium that would be in clear camera range, fearing that the dreaded red light would be a "gotcha" for their candidate, who tends toward long answers. Instead, it had something of the opposite effect, with Kerry forced into a deft wrap-up that showed him in command of the lights, not at their mercy. The president was generally able to meet or beat the lights with answers that were short and oft repeated.

As a result, Lehrer was not forced to cut off the candidates. It may have made for less heat, but there was more light, with the differences between the two, except their heights, spotlighted effectively. By most accounts, including some critics—even including Fox News commentators—Kerry came across as presidential in a way not captured before.

The parties should be ashamed of themselves for trying to create a big photo op, but their goal will always be victory rather than enlightenment. That's why the media must never agree to cover 'em as the politicians see 'em.

Tonight Without a Fight

What a disappointment. After the carnival of clawing ambition, ham-fisted negotiations and bitter grudge-holding that erupted the last time the job of hosting *The Tonight Show* went up for grabs, we expected something more entertaining than this. An orderly transition from Jay Leno to Conan O'Brien in five years? That sounds more like a decorous transfer of power arranged by the Swiss parliament than the sort of blood-on-the-carpet saga immortalized a decade ago in Bill Carter's *Late Shift: Letterman, Leno and the Network Battle for the Night*.

Jeff Zucker is to blame. When O'Brien began making noises lately about wanting to work in an earlier timeslot, the situation looked ripe both for inter-network warfare over O'Brien's services and for a counterstrike by a threatened Leno. *The Tonight Show* host is, after all, the guy who, during the scramble for Johnny Carson's mantle in the early 1990s, was so desperate for the job that he hid in a closet to eavesdrop on negotiations. By some measures, including Nielsen's, NBC chose well. Leno is famously a workaholic, gladly socializing with small-market affiliates just to keep everything sweet at NBC or doing stand-up in Vegas when he's not hosting the show. It was fair to assume that, when the time came to move on, he would have to be carried off the Burbank set, his fingernails still attached to the desk.

And yet Zucker, president of the NBC Universal Television Group, managed to engineer a solution that satisfied O'Brien and Leno and the network, which report-

edly makes a \$150 million annual profit from the show.

Despite O'Brien's antsiness, the comedian agreed to hang out in his late-late slot for half a decade, awaiting a guaranteed two-year gig in the hallowed 11:35 spot on NBC. (It's amusing now to recall the cries of disbelief that greeted O'Brien when the unknown writer was picked to fill the *Late Night* chair in 1993 after David Letterman lost his bid for the *Tonight Show* job and decamped to CBS. Guess the kid worked out after all.)

Leno not only consented to passing the microphone to a younger generation in 2009 but also demonstrated enormous civility in the process. Last week on the show, he noted that, back when he was vying with Letterman for *Tonight*, "a lot of good friendships were permanently damaged. Quite frankly, I don't want to see anybody go through that again."

It was a classy moment in a shockingly bloodless, civil transaction. Hats off to Zucker, O'Brien and Leno for making it all happen. Of course, five months is an eternity in the television business, so it remains to be seen whether the agreement will still be standing so far down the road (let's see, will President Hillary Rodham Clinton make her first late-night appearance on *The Tonight Show* or sit down with Jon Stewart at CBS or Dave Chappelle at ABC?). For now, though, the *Tonight Show* deal represents a new kind of late shift, toward farsightedness and sensible management.



TWO CENTS

"There's a thing we have to worry about in television called headroom ... Because of Kerry's height within the frame, his picture was necessarily bigger ... And the result was you had more lectern and less Bush, and Kerry's shot, the other way around. And so he looked taller [and] the president looked smaller."

Fox News anchor **BRIT HUME**

"The bottom line is, we are not going to bow to outside pressure on restrictions."

Fox News spokesman **PAUL SCHUR**, on the agreement between the Bush and Kerry campaigns to ban reaction shots during the presidential debates

"Viacom is a gigantic organization. CBS is a gigantic organization. It's not like the presidency, where they do a line of succession. Like, if Dave goes down, then the president pro tem of comedy becomes Jon."

The Daily Show host **JON STEWART**, when asked if he is being groomed to succeed David Letterman

"For many of us, *The Daily Show* was our first engagement with politics. Because of your program, more young Americans than ever are aware of the sad state of the country. It is our belief that an endorsement from you would further legitimize political participation in the eyes of our generation and give us the confidence to stand up for our future."

From an online petition asking **JON STEWART** to endorse a candidate for president

"The president did not receive the questions in advance, nor were there any restrictions on what I could ask. Again, that's impressive."

Fox's **BILL O'REILLY** in a fawning "Talking Points Memo" after interviewing President Bush

"For all the talk of the diminishing authority and reach of broadcast-TV news, of its shrinking relevance and even its inevitable demise, the network-TV news anchor remains a significant public figure, an icon. In the Mount Rushmore of our cultural imagination, you'll still find the faces of Dan and Peter and Tom, just as an earlier generation would've found John and David and Walter."

Chicago Tribune critic **JULIA KELLER**

"The show was especially troubling because the child's behavior may have suggested symptoms of bipolar disorder, requiring treatment vastly different from a father being admonished to spend more time with his son to 'go fishing.'"

From a **NATIONAL ALLIANCE ON MENTAL ILLNESS** letter to Viacom Co-President Leslie Moonves, criticizing CBS's *A Dr. Phil Primetime Special: Family First*

"I'll answer that in obnoxious detail, because I think it's complicated. They're more entertaining, and I don't mean that pejoratively ... They are conservative talk radio on television, and they are very entertaining about it"

CNN's **AARON BROWN**, on why Fox News is beating his network in ratings, to the *Seattle Post-Intelligencer's* Melanie McFarland

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HOWARD ROSENBERG

The Restoration of Dan Rather

"Back to the wall, shirttails on fire."

That's how Dan Rather described Al Gore on Election Night 2000. These days, his words apply to the CBS News anchor himself as the hot, swirling sands of notoriety shift beneath his feet and conservative critics demand his ouster.

Don't count Rather out, though.

Others have come back from much worse, and his career, too, will endure in one form or another. Television is known for welcoming back bad actors into the fold of respectability like redeemed sinners. The culture is forgiving. If Vlad the Impaler were alive today, he'd wind up on TV with his own talk show.

It's true that CBS News and its star anchor have had a rotten month, kicked off by a Rather-fronted *60 Minutes* story on Sept. 8 that featured possible faux documents purportedly commenting on President Bush's Air National Guard service in the early 1970s. After initially vouching for the documents, Rather had to make a humbling public apology. And matters got worse when it was reported that Mary Mapes, a veteran field producer largely responsible for the story, had acted unethically by putting her primary source in touch with the John Kerry campaign.

The *60 Minutes* failure appears spun from sloppiness and poor judgment, not a dark cabal to undermine Bush's reelection.

More venal, in fact, was the *NBC Dateline* admission in 1992 of rigging a crash test of a Gen-

eral Motors truck that ultimately blew up in the network's face. *Dateline* survived, as did CNN after it retracted its 1998 exposé, done with *Time* magazine, alleging that the U.S. military used nerve gas on Vietnam War defectors during "Operation Tailwind" in Laos.

The present CBS fiasco pales against these missteps and the black eye *60 Minutes* suffered in 1994 when network higher-ups, for self-serving reasons, killed a tobacco-industry exposé the program planned to run.

CBS has commissioned an investigation that may shape the future of Mapes and others. Yet, though he often leads with his chin, Rather has shown he can take a punch.

One example came during his 1993 appearance with Bill Clinton via satellite at a New York meeting of CBS affiliate stations, when the president predicted that Rather and Connie Chung, then Rather's new co-anchor, "will be great together." Replied Rather: "If we could be one-hundredth as great as you and Hillary Rodham Clinton have been together in the White House, we'd take it right now and walk away winners."

A network news anchor publicly taking sides and drooling over the President and First Lady as if they were French pastry? Eight years later, Rather crossed that ethical line again, incredibly, when agreeing to speak at a Democratic fundraiser in Texas.

Those lapses should have cost him his job, or at least earned a fierce reprimand.

At such times, however, one recalls *The King of Comedy*, Martin Scorsese's 1983 film about an inept comedian wannabe played by Robert De Niro. After gaining fame and doing time for abducting a superstar talk-show host, Rupert Pupkin emerges from prison a widely celebrated folk hero. His reward: A \$1 million book deal and his own television talk show.

Real-life Rupert Pupkins abound.

One is Martha Stewart, already making a comeback by getting a new five-year contract with her own company prior to the scheduled Oct. 8 start of her brief prison term for lying to authorities about a stock trade. A book is also in Stewart's future, along with a proposed prime time series from TV reality guru Mark Burnett.

Another real-life Pupkin is Clinton himself, now a best-selling author who has recast himself glowingly after the Monica Lewinsky scandal and his humiliating impeachment. So has Lewinsky, parlaying her Oval Office escapades into TV gigs, a book and a career designing handbags. And former Clinton adviser Dick Morris rebounded from his own sex scandal to become an opportunist-for-hire, bashing Clinton relentlessly as a commentator on the Fox News Channel.

Let's also not forget history's human boomerang, Richard Nixon. After resigning the presidency in dis-

grace, he sold books galore and ultimately became a sought-after elder statesman. A famous line about Nixon—that the only way to get rid of him was to drive a stake through his heart—also applied to his loyal soldier, G. Gordon Liddy, who became a popular radio talk-show host after serving time for Watergate.

A comeback usually follows when others believe they can profit from your resurrection.

It happened to former NBA bad boy Dennis Rodman, whose notoriety led a Los Angeles-based fast-food chain to make him its TV pitchman. Having personality flaws like sinkholes also gained the late Billy Martin and his former New York Yankees boss, George Steinbrenner, joint appearances in Miller Lite commercials. Similarly, Bic blades hired John McEnroe to make commercials that played off his famed nastiness on the tennis court, and then CNBC hired him to be rude on the air.

Even more boggling, CBS is now exploring a possible sitcom drawn from the life of volcanic, raging college basketball coach Bobby Knight, arguably the least funny man on the planet.

If CBS puts Knight on the payroll, it surely won't take Rather off.

The message? You can't keep a bad man down. ■



Dan Rather is down, but don't count him out.

Martha Stewart already has a new five-year contract at her company and a book deal. Reality guru Mark Burnett wants to create a prime time series for her. And that's before she has even gone to prison.

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