

New Column  
**John M. Higgins**  
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**Toffler, Graden and the MTV Cultural Revolution 5**

# BROADCASTING & CABLE

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**EDITORIAL:**  
**The More They Punish Howard, The Richer He Gets 43**

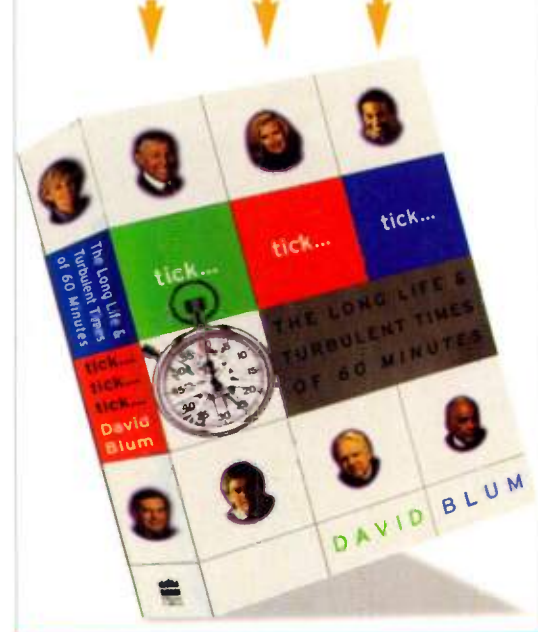


Stern gets Sirius.

In one audacious move, Howard Stern told the FCC and his misguided radio foes to shove it. His deal with Sirius Satellite Radio was genius—a flipping of the bird to sanctimonious regulators and wimpy radio execs who wanted to dethrone the King of All Media. They censored Stern—and drove him into a \$500 million payday. Now he's even talking about brokering a deal where his current bosses at Viacom buy Sirius.

**60 SECONDS**

**DON HEWITT:** Told Sally Quinn, if she wouldn't sleep with him, he'd sleep with Barbara Walters ...  
**DIANE SAWYER:** As new employee, not told where bathrooms are....  
**MIKE WALLACE:** "I'm tired. I can't keep up this pace much longer." The year: 1976



**B&C saves you time. Just read our Tick, Tick take PAGE 13**

**CAMPAIGN 2004**

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Marcy Carsey <b>\$1,000,000</b>	Haim Saban <b>\$350,000</b>	Aaron Sorkin <b>\$36,500</b>	Geraldine Laybourne <b>\$51,250</b>
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## Politics, Media and Money

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**GOP**

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World Radio History

# They Got More MTV

Toffler, Graden broaden their corporate kingdoms

**A**s top executives at MTV, Van Toffler and Brian Graden had two of the best jobs in television. Those jobs just got better.

Recently anointed MTV Networks (MTVN) Chairman Judy McGrath tapped Toffler to essentially fill her old slot, upping him from president of MTV and MTV2 to president of MTVN Group and adding VH1, CMT and startup gay channel Logo to his portfolio.

Programming wiz Graden, who will report to Toffler, goes from president of entertainment for MTV and VH1 to president of entertainment for MTVN Music Group and presi-

dent of Logo; Graden also gets some official responsibility for programming at MTV's myriad international networks.

There were no surprises here.

Toffler and Graden have shared credit for the remarkable string of successes at MTV over the past five years, transforming dinosaurs like Ozzy Osbourne and afterthoughts like Jessica Simpson into pop-culture icons that have electrified the channel.

The pair spoke to B&C's John M. Higgins about their new jobs, the state of their networks and the music they rock to these days.

## Van Toffler Deciphers Audience Signals

**What's the mission here? Big changes or little ones?**

MTV had its highest-rated year for the last five years. Business is at an all-time high domestically and internationally. CMT and VH1 are having their highest-rated years, too. We need to focus on how those brands expand with their audiences to the digital-media landscape. Logo is in pure launch mode. It's been a while since we've had a channel in distribution mode.

**What's the big change for you?**

I'm not sure there are big changes. I take more of a supervisory role and work with the channel leaders on strategy, focusing them on the future and brand extensions. But I don't want to be too removed from the content and creative processes. That's what jazzes me.

**MTV hits last around two years, then fade. Is that good or bad?**

It's inevitable with MTV's demographic. The shows burn bright and fast. *The Osbournes* is on the cover of every magazine, then fades. Unlike the broadcast business, you don't have *Friends* or *Survivor* for 10 years. We're accustomed to this turnover, developing and launching shows year-round. This is the way we live.

**It's a unique strategy even in cable. Can it last forever?**

MTV has been able to read and lead the signals of its audience. We've evolved from a pure-music-video channel to having game shows and genre music channels to having long-form shows and music events. We created *Total Request Live* because the audience wanted to have more

*Continued on page 12*

## Brian Graden Champions Cultural Restlessness



Brian Graden with Patti LaBelle

**What changes here? It's not as if you have a dramatically new job.**

Van, Judy and I have been in a playgroup together for eight years. It's more of the same, but I mean that in a good way.

**You've got a lot of turf. Are you stretched too thin?**

It's all about the quality of the people working for you, as cliché as that sounds. The team at MTV has been together for seven years. The VH1 team [has been there] for three, and the turnaround there is pretty complete.

**But you're hands-on now. You're not getting involved with *TRL Norway*?**

If I were trying to give specific development notes or pick every development idea, then I would be stretched too thin. I empower people to make the creative choices they want. I get involved at the strategy and green-light phase.

**What do you see for the channels?**

MTV's got more working franchises than ever. Fourteen of the last 15 series have been a hit. The challenge is to extend this creative machine to other platforms our audience is embracing, like wireless or online content.

*Continued on page 12*

## B&C Picks 10 for Hall of Fame

The 14th Annual Broadcasting & Cable Hall of Fame awards dinner on Monday Nov. 8 honors 10 of the brightest lights in the business—and salutes *SportsCenter*, the influential ESPN sportscast in its 25th anniversary year.

Says B&C Group Publisher Chuck Bolkcom, "We are honored and excited by this year's class." Editor in Chief J. Max Robins adds, "Our honorees exemplify the best in the business."

To be inducted into the Hall this year:

■ **WILLIAM F. BAKER**, chief executive, New York Public Television, which owns WNET and WLIW

■ **GEORGE BODENHEIMER**, president of sports giant ESPN and ABC Sports and co-chairman of Disney Media Networks

■ **STEPHEN B. BURKE**, chief operating officer of Comcast Corp. and president of Comcast Cable, the nation's largest cable operator

■ **CATHERINE L. HUGHES**, founder and chairperson of Radio One, the nation's largest black-owned radio station group

■ **MARIO "DON FRANCISCO" KREUTZBERGER**, legendary host of Univision's *Sabado Gigante*

■ **JERRY LEE**, president and partner of Philadelphia's WBEB(FM), and one of radio's visionaries

■ **JUDITH A. MCHALE**, president and CEO of Discovery Communications, which grew from one channel in 1985 to 14 today

■ **LESLIE MOONVES**, co-president and co-COO of Viacom and chairman of the resurgent CBS, which he turned around from the time he arrived in 1995

■ **DICK ROBERTSON**, president of Warner Bros. Domestic Television Distribution, whose powerful domain includes overseeing the syndication of *Friends* and *Extra*

■ **JEFF SMULYAN**, chairman of Emmis Communications, an industry innovator who operates 27 radio stations and 16 TV stations.

In addition, for only the second time ever, B&C will induct a television show—ESPN's *SportsCenter*—into the Hall of Fame. The sports-news program is no less an institution than *The Simpsons*, which was honored last year.

The awards dinner will be held Nov. 8, this year at New York's Waldorf-Astoria. For reservations and information, call Maggie Pritikin at 646-746-7068. ■

## BROADCASTING & CABLE

October 11, 2004

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ABC's *Desperate Housewives*

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## MONEY TALKS

## A Thirst for Synergy

Believe it or not, Viacom had no corporate game plan until now

**Les Moonves calls synergy an overused word. But he wishes Viacom had used it a little more.**

Moonves and his co-president and co-COO at Viacom, Tom Freston, took the new Les & Tom Show (or is it the Tom & Les Show?) to the Goldman Sachs Communicopia media investment conference the other day. It was part of their ongoing campaign to rally Wall Street to their company's cause. One enticement for investors: The execs said they are working on a new strategic plan to lay out the company's future for the next several years. Viacom's 15-20 key execs and division chiefs, Freston and Moonves said, need

JOHN M. HIGGINS

a blueprint to follow and to benchmark the company against later. After all, a strategic plan is like private jet or a crate of Blackberries: You can't run a media conglomerate without one, right?

Well, wrong, apparently.

In a moment of startling candor, Tom and Les acknowledged to Goldman's Anthony Noto that, er, the strategic plan isn't an update, it's a whole new thing. Viacom hasn't really had a corporation-wide game plan for years.

Wow. No formalization of how all the pieces of Viacom fit together. No overarching tactical thinking about which divisions the company should invest in more heavily and which should be milked. Or what new businesses to enter and which old ones to sell off.

After his presentation, Moonves had no time to chat with a crowd of investors, but one question stopped him in his tracks as hustled toward the exit: "Les, you guys didn't have any strategic plan?" He wheeled around: "What does it look like to you? These units weren't working together. No planning, no sharing."



Les Moonves

For years, many Viacom executives bragged that they weren't making the mistakes of other media giants by forcing synergy onto every division. Nothing like Disney's ruining ABC by foisting Touchstone productions on the network. Or AOL's forcing every Time Warner employee to switch to the online service's simple-minded e-mail system.

At Viacom, during the era when Mel Karmazin was playing CEO-in-waiting to Sumner Redstone (before the ex-

asperated Karmazin resigned last spring), division presidents were encouraged to make decisions that were best for their businesses, with-out much regard for their corporate siblings.

"Their strategic plan was whatever Mel and Sumner talked about," says one Wall Street executive.

Freston at MTV Networks and Moonves at CBS no doubt enjoyed their independence. But now they're thirsting for some synergy.

"We want the relationships between the various divisions of the companies to change and take advantage of the fact that we are all in it together," Freston told other investors a few days earlier. "There are a lot of ways we can extract value through stepped-up internal collaboration." Like getting MTV shows and bands promoted more heavily on Infinity radio stations. And making Paramount's TV studio cater more to the needs of CBS—potentially a big customer—rather than treating the network like an afterthought.

It's not a small issue. Moonves and Freston face the prospect of Viacom's revenues growing at a mere 6%-7% over the next few years. Cash flow needs to grow at a much faster rate to get Wall Street excited. So, in addition to reviving struggling units like Paramount Pictures, Moonves and Freston need to work the existing assets more efficiently. Look for more VH1 shows advertised on Viacom-owned billboards near you.

*We welcome the debut of Deputy Editor John Higgins' column on the workings of Wall Street and the television industry. Look for Money Talks every week in B&C. E-mail him at [jhiggins@reedbusiness.com](mailto:jhiggins@reedbusiness.com).*

## ABC Gets Big Rise Out of Fall

Risky new dramas help revive network

BY ALLISON ROMANO

**A**BC is taking back prime time—one night at a time. DOA last season, the network is battling CBS and NBC for the key 18-49 demo—and gaining momentum.

ABC ruled Sunday night last week with soapy smash *Desperate Housewives*. On Wednesdays, thriller *Lost*'s outstanding performance is overshadowing CBS's hot *CSI: N.Y.*, and reality series *Wife Swap* is strong. On Monday and Tuesday, ABC is solid, thanks to *Monday Night Football* and its sitcoms. Forget last fall's slams of "struggling" and "stagnant." This year, ABC is basking in accolades like "reinvigorated" and "inventive."

But with the season just three weeks old, ABC's freshman entertainment chief Steve McPherson remains cautious. "Our attitude is slow and steady," he says. "We know we have a ton to do."

Leading the network's resurgence is *Desperate Housewives*, which reigned as the most-watched show on television Sept. 27-Oct. 3 among total viewers, 18-49s and 25-54s. "ABC promised a steamy, sexy soap, and that's what you get," says media buyer John Rash, senior vice president at Campbell Mithun. *Lost*, meanwhile, was also a top-10 performer in each group. (The new shows enjoyed some unconventional promotional support. See page 12.)

"Everyone said ABC had good shows," adds Laura Caraccioli-Davis, senior vice president and director of Starcom Entertainment. "The question was, would viewers find them?" They did.

In its Oct. 3 debut, *Desperate Housewives* captured 21.6 million viewers and a stellar 8.9 rating in 18-49s. The sky-high marks wowed McPherson. "The interest was devastating, and it built from the half-hour," he notes. "There was an underserved audience on Sunday nights with women." Even Viacom Co-COO and Co-Presi-

dent Les Moonves called to congratulate him.

As for *Lost*, it's a hit after three episodes. On Oct. 6, the island thriller from *Alias* creator J.J. Abrams reeled in 16.6 million viewers and a 6.2 rating in 18-49s, about 10% less than it snagged on its premiere. New David E. Kelley drama *Boston Legal* started strong Oct. 3 with 13.1 million viewers and a 4.8 rating in the demo.

While ABC surges, NBC looks a bit winded.

The Peacock did not have a single show in the top five last week in any key category. The best performer was *The Apprentice* Sept. 29, turning in a sixth-place performance among 18-49s. Several NBC shows, such as *LAX*, *Hawaii* and *Father of the Pride*, are suffering. *Law & Order* looks weak against the *CSI* franchise.

Compounding NBC's woes is a surging CBS. After the first two weeks, CBS lead its rivals in 18-49s and its own core 25-54s. (The Sept. 30 presidential debate and Oct. 5 veep debate interrupted network programming.)

The sizzling *CSI* trio is leading CBS's charge. The Oct. 7 *CSI* arrested 27.8 million viewers; the night before, *CSI: N.Y.* captured 16.9 million viewers, and *CSI: Miami* grabbed 20.7 million on Oct. 4. All scored big with 18-49s. Even so, there's no victor yet in the war for the ad-rich 18-49 demo.

**N**BC traditionally leads, but its competitors are clawing for a larger slice. For now, CBS and ABC remain challengers, and Fox, holding its new lineup until after the World Series, is considered the wild card. "The baseball playoffs will alter the 18-49 race some," says Rash. "The real story will begin to solidify in the November sweeps."

Not resting on reviews, McPherson is already hunting for companion shows for *Lost* and *Desperate Housewives*. "What makes these shows pop is they are different," he says. "We're looking for the next big thing, not the next *Lost*." ■



Wife Swap is beeling up Wednesday for ABC

## In the Crosshairs

As audiences flee, *Law & Order* takes a hit

NBC sharpshooter *Law & Order* is misfiring. The revered crime drama is in a fall ratings slide, and spinoff *Law & Order: Criminal Intent* is wounded, too. The culprit: a mix of stiff competition and fickle viewers, who may have overdosed on *Law & Order* on NBC and cable reruns on TNT and USA.

Season-to-date, *Law & Order*'s viewership is off 26%, while delivery to the three key adult demographics (18-34, 18-49 and 25-54) has tumbled about 25% compared with a year ago, per Nielsen. *Law & Order: Criminal Intent* is off 22% in viewers and some 20% in both 18-49s and 25-54s.

Other shows have clicked with viewers—at *Law & Order*'s expense.

On Wednesday nights, CBS's sizzling freshman drama *CSI: N.Y.* is encroaching. "There is some curiosity with *CSI: N.Y.* It's a sexier show," says Starcom Entertainment Senior Vice President and Director Laura Caraccioli-Davis. Meanwhile, *Law & Order: CI* took a major hit Oct. 3, when ABC premiered new prime time



Law &amp; Order

soap *Desperate Housewives*—the night's most-watched TV show.

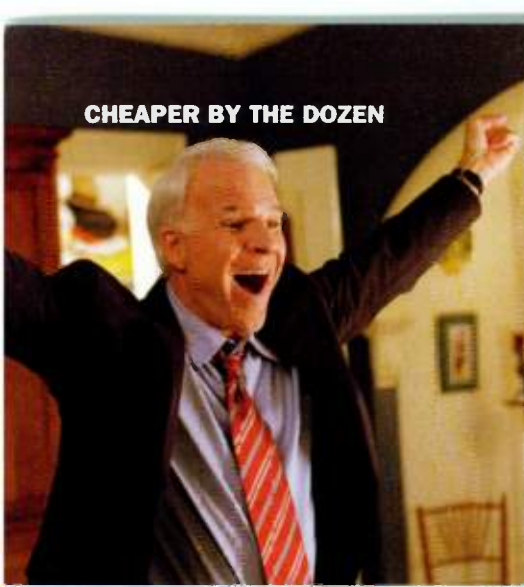
The only Dick Wolf creation still posting growth is *Law & Order: Special Victims Unit*. On Tuesday nights, it's up 11% in viewers and posting high single-digit gains in the key demos.

Of course, the jury is still out, as viewing patterns take time to settle down. "*CSI* is a hot franchise right now, but *Law & Order* remains one of the most dependable shows on TV," says a network rep, adding the ratings are "up to our internal expectations."

And just in case three *Law & Orders* isn't enough, one more is coming. The fourth incarnation, *Law & Order: Trial by Jury*, is slated for midseason.—A.R.

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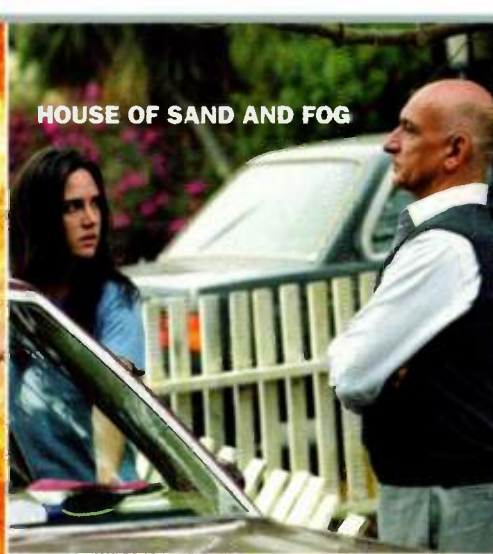
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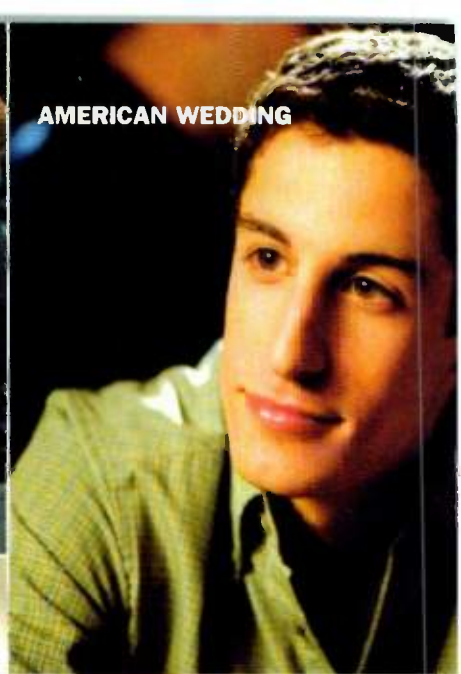
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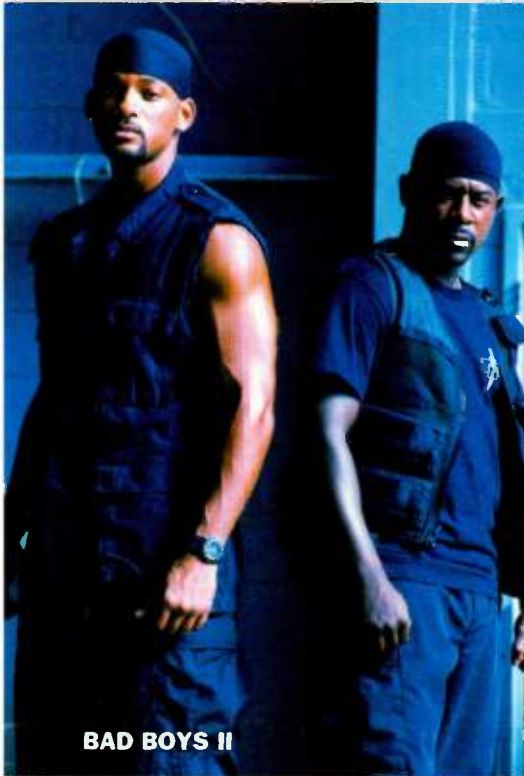
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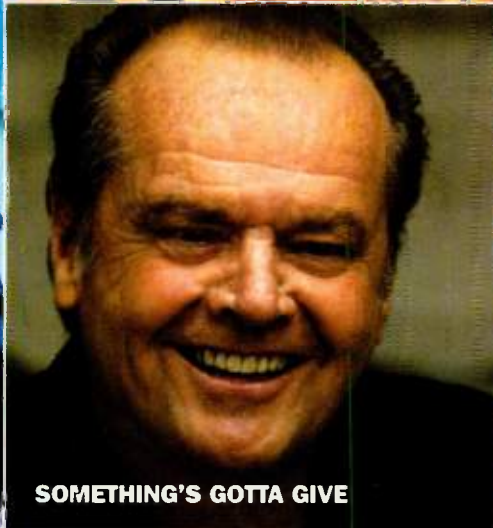
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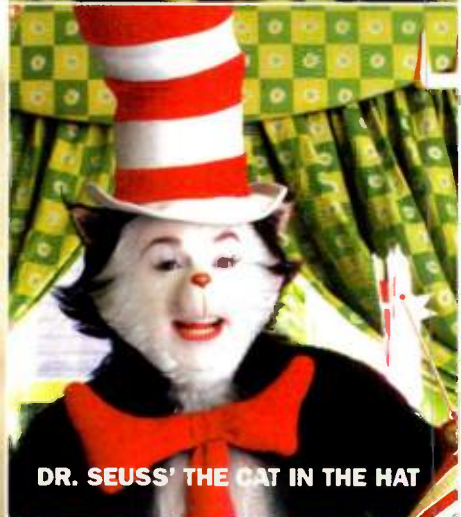
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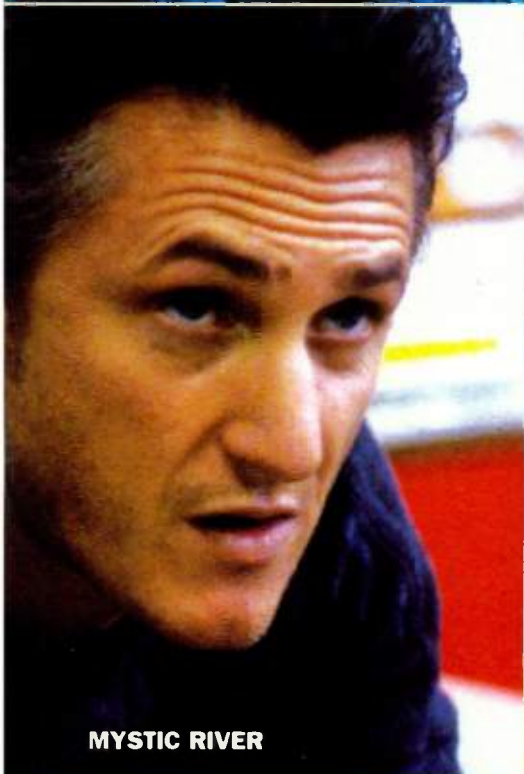
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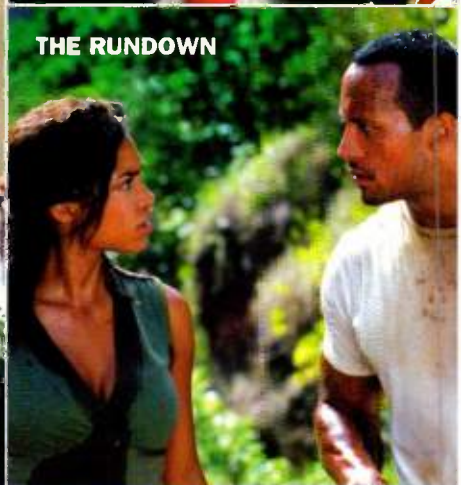
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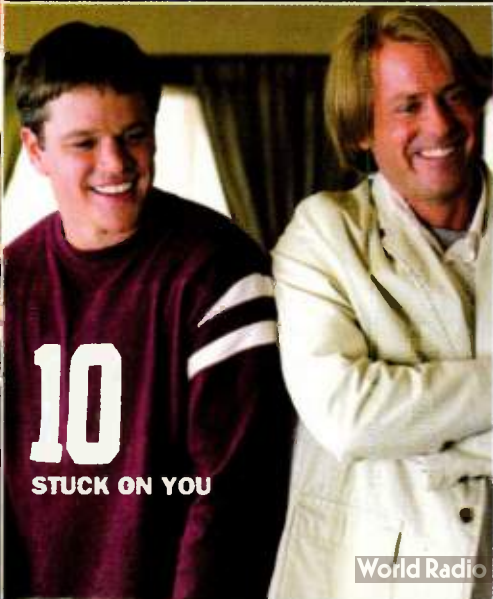
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# Desperate Measures

Cross-media campaign takes competition to the cleaners

BY ANNE BECKER

Unsuspecting patrons in New York and L.A. got a little something extra with

their dry cleaning this summer: four beautiful women.

Slyly gazing out from clear dry-cleaning bags were the four lead actresses from ABC's *Desperate Housewives*, bolstered by

the catchphrase: "Everybody has some dirty laundry."

Of the estimated \$15 million ABC earmarked to promote its fall season, \$8 million-\$9 million was lavished on *Housewives'* cross-



One million *Desperate Housewives'* dry-cleaning bags were distributed in New York and Los Angeles in August and September.

media marketing campaign.

The network, which has languished in the ratings for several years, pulled out all the stops to target a female audience; the dry-cleaning promo accompanied sassy ads in health clubs, women's magazines and Web sites, along with outdoor, TV and radio spots.

Steve McPherson, president of ABC Entertainment, cites the network's marketing as integral to the show's early success. "There is a lot of clutter out there, and people are savvy. It targeted the right audience, and it was fun," he says. "The intent was to generate buzz, and it delivered."

Unlike ABC's \$5 million campaign for its other fall smash, *Lost*, which aimed for an air of mystery, the *Housewives* effort gave the show a distinctly fun, sexy vibe. Mike Benson, senior vice president of marketing for ABC, says the idea was to get people thinking, "This would be a good time on a Sunday night."

That's why the marketing for *Housewives* didn't forget men. To lure them, a spot that ran on various sports shows was set to the song "Slow Ride" and used footage of Nicolette Sheridan's character squeezing a sponge over her shirt while washing her car.

The campaign paid off: *Desperate Housewives* scored 21.3 million viewers overall for its Oct. 3 premiere, making it ABC's highest-rated series premiere since *Spin City* in 1996. And 37% of the debut's 18-49 audience was male.

Jim Chabin, CEO of Promax, a trade group for broadcast design and marketing professionals, credits the large audience to ABC's broad marketing approach. "They could not have had the strong launch they did if they relied on their own airtime," he says. "They had to look beyond, to create a critical mass. It was an ingenious use of other media to launch a premiere."

ABC's next challenge is to keep the *Housewives* audience tuned in. By leveraging the show's ratings, it hopes to draw viewers to others on its roster, such as *Boston Legal* and *Wife Swap*.

"This is a marathon, not a sprint," says Benson. "And we're at mile one. The goal is to sustain efforts in marketing to keep bringing people back." ■



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Network/Industry Supplier Division

First Place

Get Schooled Games Tour

Dennis Wald and Douglas Dickstein,

GSN. The Network for Games

Second Place

Discovery Health Channel National Body Challenge

Victoria Lowell, Discovery Health Channel



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# FLASH

**CSI's New Toys... The Next South Park... Chris Matthews Meets Tanner**

## Saving Face

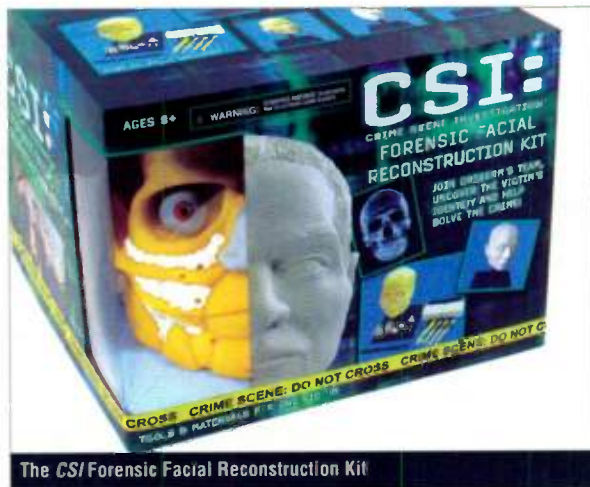
Unsure what to buy that special tween in your life? We're sold on the *CSI* Forensic Facial Reconstruction Kit, manufactured by Planet Toys through a licensing deal with CBS.

The kit's centerpiece is a skull on a stand. By following instructions, kids re-create the facial structure of an unidentifiable "victim," using molding clay, pins and other instruments. (Those youngsters in need of a visual aid can watch the Oct. 13 episode *CSI: N.Y.*, which involves facial reconstruction.)

"Obviously, it's an adult show, but we're looking for the younger scientists—the aspiring crime-scene investigators," says Planet Toys Director of Marketing John Tullock. While the manufacturer thinks the kit is appropriate for ages 8 and up, it's sophisticated enough for high school students.

Other *CSI* toy kits will appear on shelves later this month. A forensic kit includes experiments in fingerprinting, casting tire tracks, and synthetic blood analysis. Another kit simulates DNA-analysis experiments, employing a remarkably realistic centrifuge. All will be sold exclusively at Toys "R" Us.

"It is difficult and results will vary," says Tullock, who consulted extensively with scientists and biological companies while testing. He says the DNA and forensic kits are so realistic, they require adult supervision. Think of it as an opportunity for quality time with the kids.



The *CSI* Forensic Facial Reconstruction Kit

## Matthews on Tanner

MSNBC host Chris Matthews is one of many news cameos in the new Sundance Channel series *Tanner on Tanner*, a sequel to the political satire *Tanner '88*. The fake documentaries were written by *Doonesbury* cartoonist Garry Trudeau and directed by Robert Altman. *Sex and the City* star Cynthia Nixon returns as Alex, daughter of unsuccessful political candidate Jack Tanner (Michael Murphy). Alex is documenting her father's trip to this year's Democratic National Convention, where they encounter dozens of real-life politicians.

In the third installment, which debuts Oct. 19,



Chris Matthews with Cynthia Nixon

the *Hardball* host barges in on Jack Tanner as he interviews former presidential candidate Howard Dean. "This is more important,"

Matthews shouts across a fence at Alex, explaining that he needs Dean for a pretaping. "This is MSNBC!"

When Alex protests, Matthews appeals directly to Dean, yelling, "We gave you all that free airtime! Come on, you owe us!" Dean relents, and the Tanners' exclusive interview is cut short.

Matthews tells *B&C* his act was purely improvisational. "I can assure you it was spontaneous. It wasn't strategic," he says, adding that the former Vermont governor plays his own version of hardball. "Dean was always a pretty hard get for us." Matthews' take on *Tanner*? "I looked like a crazy guy, didn't I?" he says. "The people in the crowd thought it was for real."

Watch out, Chris. You know what happened to Howard Dean when he started screaming.



Comedy Central's *South Park*

## Special Delivery: South Park

The folks at Comedy Central are eagerly awaiting Oct. 27. That's when they get new episodes of *South Park*, the network's long-running hit. Let's just hope show creators Matt Stone and Trey Parker will deliver.

The boys have been consumed by their new puppet terrorism movie, *Team America: World Police*, dubbing

new dialogue as recently as last Thursday. And they'll be doing press for the movie until its Oct. 15 premiere.

It's not like they have extra *South Parks* in the can. Unlike most series, the cartoon rarely produces much ahead of its air date. Stone and Parker are famous for writing scripts just a week ahead and reworking up to the last minute. An episode slated to air at 10 p.m. ET Wednesday often ships by around 5:30 p.m. that day. "I wouldn't say we're nervous," says one network executive, "but it's a question mark." Obviously, an understatement.

And Comedy Central has a fair amount riding on the new installment. The new *South Park* episode leads into the debut of a new series, *Drawn Together*, an animated reality show that's *Real World*-meets-Cartoon Network.

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## FAST TRACK

## MTV Management Shuffle

The expected management shuffle at **MTV NETWORKS** included a surprise revival, the return of ex-**COMEDY CENTRAL** President **LARRY DIVNEY** to active duty. He supposedly "retired" last spring, but new MTV Networks Chairman **JUDY MCGRATH** has tapped him as COO of MTV Networks' advertising-sales unit. Divney replaces **BOB BAKISH**, who moved into a slot at MTVN parent **VIACOM** when ex-MTVN Chairman **TOM FRESTON** became co-president of the company.

## Powell Promotes HDTV

**FEDERAL COMMUNICATIONS COMMISSION** Chairman **MICHAEL POWELL** unveiled an online effort ([www.dtv.gov](http://www.dtv.gov)) to encourage viewers to upgrade to digital. He even appeared on **Monday Night Football** to plug the campaign. The site includes a shopper's guide, FAQs and link to another online HDTV education effort ([www.checkhd.com](http://www.checkhd.com)), the industry-backed portal created by Decisionmark. Not everyone was pleased. Activist group **COMMERCIAL ALERT** has asked Congress not to fund the FCC campaign, complaining the government shouldn't encourage the purchase of expensive new sets to create couch potatoes.

## Kill Bill

The amendment that would have increased **FCC** fines to \$500,000 was stripped in a House/Senate conference from a Department of Defense Authorization bill that legislators are trying to pass before the session closes Oct. 9. Sen. **SAM BROWNBACK** (R-Kan.) wanted to



## Kerry, Bush Split Ohio

In the syndicated-TV talk race between the First Couple and their Democratic challengers, John Kerry and Teresa Heinz Kerry, the results were as even as the political race. In Ohio (which no Republican has lost and still captured the White House), the two split the state's four metered markets. Each couple made an appearance on King World's *Dr. Phil* to talk about parenting. The Kerrys won Cleveland and Dayton; the Bushes took Cincinnati and Columbus. Overall, the Bushes scored the highest numbers in the 56 metered markets, with a 5.2 rating/13 share average, compared with a 5.0/13 for the Kerrys' appearance Oct. 6. But the Kerrys won in four of the top six markets: New York, L.A., San Francisco and Boston.

reintroduce a bare-bones version as a separate bill at press time and will probably do so in the next Congress. But boosting the FCC's indecency fines and applying them to performers seems dead for now.

## Race to Air

Expect **CBS** to unleash season six of Emmy-winner **The Amazing Race** soon to shore up a sagging time slot or ratchet up competition on hotly contested nights like Tuesday. The network had planned to air it on Saturday nights later this fall, but *Amazing* may be too good to waste on the weekend. The reality show's season five finale, Sept. 21, snagged a strong 12.2 million viewers and a 5.6 rating in 18-49s. Where CBS places it could sway the neck-and-neck 18-49 race.

## Murdoch To Expand TV Empire

Already the major player in regional sports nets, **NEWS CORP.** Chairman **RUPERT MURDOCH** wants to start a new national sports network to tackle **ESPN**. That's what he told investors at **GOLDMAN SACHS'** Communicopia conference in New York last week. Murdoch also acknowledged that **FOX NEWS** will start two networks in relatively short order: one business news network, one focused on entertainment news.

## Correction

The biggest employer in the Grand Rapids, Mich., area is Spectrum Health (Market Focus, 9/27, page 29).

## Brian Graden Champions Cultural Restlessness

*Continued from page 5*

For VH1, the turnaround crossed the line in the past quarter. *The Surreal Life* added super-fuel to our schedule. We need to cement the turnaround identity and find a couple more hits.

**The reality show to re-create *The Partridge Family* was not one of them.**

I wish it would have connected on a wider scale. The sitcom from that is still to come, and that's really the gamble. That's the long-term play.

**Do you worry you don't create programs with library value? It's crucial to other networks.**

We do many things that are "of the moment." That said, we've seen interesting things on VOD with classic episodes of *The Real World*.

**You're programming CMT. You aren't the least bit "country."**

There are great people there. It's a chance to stretch myself. Actually, country music was ever present in my house. My father was obsessed with George Strait and Charlie Rich. I would try and slip my Journey albums in, and it just wasn't happening.

**How do you get your arms around the international channels?**

I want to create a culture where every MTV feels it could be creating formats that could end up anywhere. Right now, many of our hits are creat-

ed here and exported. But in the industry, so much of hit television in America is being imported.

**What are you watching from the new fall season?**

I'm dying to watch *Desperate Housewives*. I like *Lost*. *Wife Swap* is great; I like it much better than the Fox version. I've been sampling A&E's *Dog the Bounty Hunter* and *Growing Up Gotti* because our audience is going there. Who would have thought A&E would be in our competitive set? Or Discovery, because of *Monster Garage*?

**What do you worry about?**

On MTV, it's never OK to miss a trend. Preserving a cultural restlessness is something I worry about constantly. And a cultural curiosity—where it's never OK to live today, you have to live tomorrow. For VH1, we seem to have tapped into a cultural Zeitgeist for retro culture. Our digital channels? Getting to them before tomorrow gets here.

**Competition?**

There's 40%-50% more dollars going into original programming aimed at 12-34s than three years ago. So there's 50% more creatives chasing an audience you had to yourself.

**What's on your iPod?**

I went on vacation in Europe and did a heavy mix of DJs, like Sasha and John Digweed. It's trance-like, which I need for this job.

## Van Toffler Deciphers Audience Signals

*Continued from page 5*

control over the content, and see themselves on TV. We'll continue to evolve.

**With so many reality and other shows, how much is MTV dependent on music trends?**

We're kind of hand-in-glove with music and the music culture. A few years ago, music stars dominated entertainment, from J.Lo to Britney. That waned, and now it's young movie stars who dominate. That makes our lives harder. How do we make stars out of musicians the audience isn't completely connecting to? Linkin Park is a great band and makes great music, but the audience can't name the members.

I would give one of my limbs for a compelling, irreverent rock star. We need the new Axl Rose, but it just does not happen. Eminem is someone everyone gravitates to, but you don't have the equivalent in rock.

**What about VH1? You're finally getting new series other than the nostalgia shows.**

The ratings are great, and they've found a niche in terms of capturing current culture and entertainment. They can play a larger role in adult music, which sells quite a bit. Their packaging is wonderful for things like the Hip Hop Honors. Not everything works, but that's the way television goes.

**Judy McGrath had Comedy Central, but you don't. Comedy Central President Doug Herzog fought to split it off,**

**and he still reports up to Judy. Did you want it?**

Not really. I was happy as I could be with my current job, so the notion of growing it is great. I'm a hands-on person and like to be close to the product. The brands I've got are great.

**You love doing MTV Films, and I heard you were thinking about jumping over to Paramount.**

I love my connection to movies now. We get to pick and choose when we want to make a movie, with no pressure to create a slate. That's what's great about being on the production end of movies, as opposed to managing a larger process.

**But you guys have been so critical of how Paramount handled MTV Films.**

The job I have enables me to do both. I'm a New York guy, a TV guy, and a music guy. I like being involved in all of those.

**What keeps you up at night? It's not small music network Fuse.**

MTV2's viewership quadruples Fuse's. I always fear the audience is going to a place these brands won't be quick enough to go to. If the audience gets content on their cellphones, for example, how do we get to that? It's not about the executives in the room. It's about making the audience's voice the loudest. I don't ever want to miss those signals.

**You just flew to L.A. What was in your iPod?**

Razorlight and Ringside. And there's a Stereophonics record that's a year old. I'm really grooving on those.



# 60 Minutes in 60 Seconds

An index to David Blum's *Tick...Tick...Tick... The Long Life & Turbulent Times of 60 Minutes*

As a service to readers who may be suffering from *60 Minutes*/Dan Rather overload lately, we've boiled down David Blum's history of the newsmagazine to its most savory bits. Apologies to the impressively tressed author, but we're waiting for the Mary Mapes memoir, "Did I Mention the 'Bush Strafed El Paso' Documents?"



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*The Comedy  
That Delivers the  
Key  
Demos  
(yada, yada, yada)...*



That '70s Show  
CYCLE II

The Show Of The Decade Is The



**...Beats *Seinfeld*  
in four out of five key demos!**

	W18-34	W18-49	M18-34	M18-49	P12-17
<b>'70s Show</b>	<b>4.8</b>	<b>3.9</b>	<b>4.4</b>	<b>3.8</b>	<b>4.9</b>
<b>Seinfeld</b>	<b>3.7</b>	<b>3.7</b>	<b>4.1</b>	<b>4.1</b>	<b>2.0</b>

Source: Nielsen ProFile Ranking Report, All Telecasts. Average of Nov. '03, Feb. '04, May '04 & July '04.

**Not that there's anything wrong with that.**

**Opportunity Of The Year.**

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World Radio History

Tony Vinciguerra (center) with *Nip/Tuck* stars Dylan Walsh (left) and Julian McMahon

# Fox's Programming Gamble

Will the late-fall debut, year-round launches and *North Shore* on Thursdays pay off?

Fox is watching its broadcast rivals slug it out in early fall. Betting on a different strategy, the network is holding its launches until November, after the World Series. The belated debut is part of Fox's new programming tactic, sprinkling shows over 52 weeks. One of its architects, Tony Vinciguerra, president and CEO of Fox Networks Group, isn't worried. He directs the business sides of Fox and Fox Cable's entertainment and sports networks, such as FX, National Geographic and Fox Sports Net. Growing the broadcast and cable numbers—and getting them to work together—is his mission. Vinciguerra talked to Allison Romano about the company's long-term plays, the network's relationship with the NFL and why a late-season launch makes sense.

**As part of Fox's year-round schedule, new shows debuted in June, but nothing hit big. Are viewers ready for this?**

We introduced four scripted shows this summer, and two, *North Shore* and *Quintuplets*, survived. That's a 50% batting average, and any network would be thrilled. *The O.C.* didn't do that well last summer. It started with a 7 or 8 share and built to about 10.

**But neither show has the buzz of *The O.C.***

Hopefully, we'll build them. We're going to put *North Shore* behind *The O.C.* on Thursday, and *Quintuplets* behind *That '70s Show*.

**Being quiet this fall shows in the ratings. Is the new Fox strategy hurting you?**

We knew the weeks before the World Series would be difficult. Everyone else is introducing new programming. The flip side: We think October is going to be terrific. All the teams we want are in the playoffs. That will help thwart the growth of some of the other networks' shows. And it's a great platform.

**What if November is too late?**

It's not too late. We'll have an opportunity to present in a less cluttered environment. Share of voice is very important. We'll be the only one with new programs. We zig where they zag. In September, if we were competing against NBC, ABC and CBS, we'd get lost in the mix.

**How do you capitalize on *Arrested Development's* Emmy?**

We're going to develop a comprehensive marketing campaign to entice viewers. When *Seinfeld* was in its growth stages, the media buyers all watched and wanted to buy it. We hope the same for *Arrested Development*.

**A major criticism of Fox's lineup last fall was shows like *Skin* and *Joe Millionaire 2*. They didn't mesh with the postseason-baseball audience. Have you corrected that?**

Several are more compatible. [Medical drama] *House* will target a little older audience, which is baseball, and reality

shows *The Partner* and *Branson's Big Adventure* will have stronger male appeal.

**When *The O.C.* returns in November, it's up against *Joey* at 8 p.m. How much of an opportunity is there for Fox?**

Thursday night is a place we need to be. It's the biggest advertising night of the week for movies, automotive and retail. *Joey* is an OK show, but it's not *Friends*. There are 10 or 11 rating points with 18-49s up for grabs. We don't need *The O.C.* at a 15 or 16 share; we'll be happy with 8 or 10. Hopefully, *North Shore* will do better in the time period.

**It's still early in the season, but how do you size up your competitors?**

CBS's three CSIs are terrific. Their biggest surprise is *Without a Trace*, which may break out. NBC has to be happy it didn't completely collapse. ABC did well with *Lost* and *Extreme Makeover*.

***Survivor* aside, a lot of reality shows are soft. Is the appetite for them waning?**

There is clearly an audience, but it's being spread over so many new shows on broadcast and cable. It's going to erode. Over time, we'll have less. The good shows will survive.

**Except for *The O.C.* and *24*, dramas have been a problem spot for Fox. How do you fix it?**

You have to get a show on at the right time and with the right promotional campaign. *House* is different; it's more character development. We hope *Athens*, from *O.C.* creator Josh Schwartz, will be equally successful. We think *North Shore* will develop into a good drama.

***American Idol* returns in January. When *Idol* is on, ratings soar. When it signs off, Fox suffers. Is Fox too reliant on its superstar?**

You can say that about any network. You need the promotional platform. We intentionally grouped some of our new shows in January because we can

promote them aggressively and help create year-round programming.

**What impact is Fox's year-round-programming strategy having on ad sales?**

We're five months in, so we don't have the answers yet. In a year, we'll know more. It helps that we can tell advertisers we'll introduce fresh programming in January and June. For NBC to tell people what will be on next spring is hard.

**Mitsubishi is pulling ad dollars out of broadcast prime time. Do you fear other big advertisers will defect?**

Mitsubishi may be making a huge mistake. There is only one place where you can get a significant number of eyeballs at one time, and that's broadcast television. There is only one place to get *American Idol*- or *Survivor*-type numbers.

**You also sell Fox's cable group to advertisers. How do you reconcile the competing agendas?**

They are complementary. There is a place for both broadcast and cable and a significant business. We can provide a broad audience to advertisers through broadcast and niche audiences through cable networks. Speed Channel, National Geographic—these networks target specific audiences. They all work for different advertisers.

**Fox's reality shows are heavy on product placement. How much is too much?**

It's common sense. If it looks like a show is being negatively impacted, we won't do it. But product placement is here to stay. We've been aggressive on our cable networks, like *Best Damn Sports Show Period* on FSN, and in our Fox Sports NFL pregame show. You try to maintain a balance of pleasing customers and viewers.

**Fox is finally broadcasting sports and prime time in high-def. Why the wait?**

Early on, we were implementing the HD structure and educating producers. We waited until people were seriously interested in HD sets. We have six NFL games a week, and CBS has up to three. We're equal to everyone else on prime time. By waiting, we did it for a lot less money and have better technology.

**Everyone is trying to handicap the next NFL TV deal. How far will Fox go to keep its pro-football package?**

The NFL is extremely important to Fox. They understand we don't do well financially with the NFL. CBS says it does by some magic accounting, but we know what the revenues are and what they pay. But the NFL also understands that, for the health of the game and the business, it can't come looking for huge increases.

**News Corp. chief Rupert Murdoch wants to launch new cable channels. When will Fox start a national sports channel?**

If the right opportunity arose, like *Sunday Night Football* and the NFL did not start a bidding war, we'd give it a shot. ■



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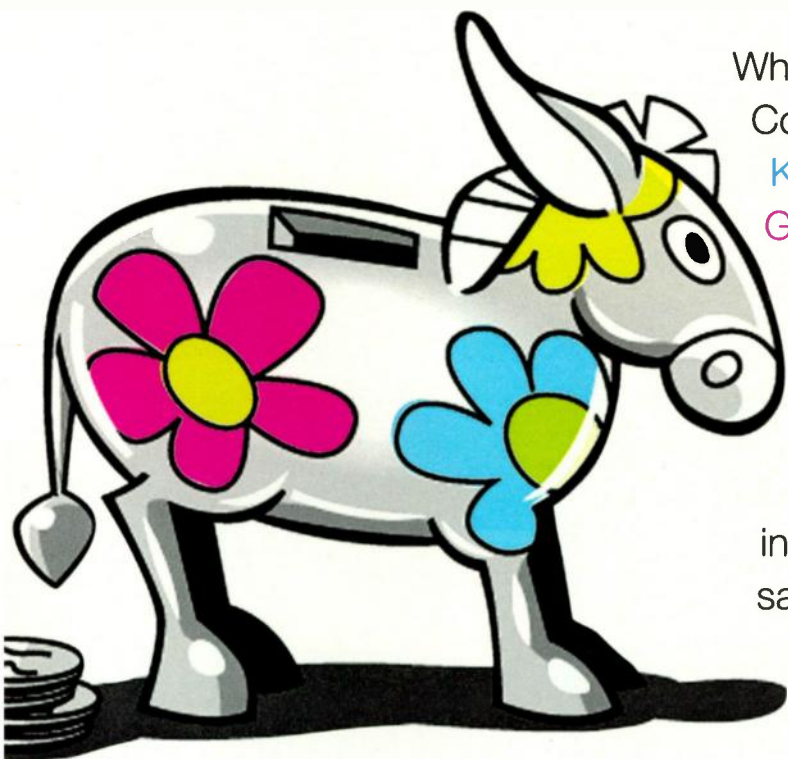
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World Radio History

# Politics, Media and Money



What do **Dennis Hopper**, Comcast executives, **Kirk Kerkorian** and **Geraldine Laybourne** have in common? They're all eagerly writing checks to their favorite candidates in the most money-saturated presidential campaign ever



BY DAVID HATCH

**A**s a partner and co-founder of the Carsey-Werner production company, Marcy Carsey has plenty to keep her busy. Fox's *That '70s Show* is from her company, one of the last major independent producers left in the TV business. The distribution arm of the company that created *The Cosby Show* ships programs in more than 50 languages to over 175 countries. She's busy, but Carsey has taken time out this year for a different sort of distribution effort: sending checks to support the presidential candidacy of Sen. John Kerry.

Carsey's donations in recent months range from a million-dollar gift to Victory Campaign 2004, the fundraising effort of two soft money "527" groups intent on ousting President Bush, to a \$2,000 check sent to the Kerry campaign in February. Carsey also shipped \$25,000 to the Democratic National Committee, and she may be thinking ahead to the 2008 presidential election: In the spring, Carsey gave a total of \$4,000 in support of Sen. Hillary Clinton, who's not running for anything right now.

Hollywood's interest in influencing the political debate is well-known, of course, but a *B&C* review of campaign contributions during this election season shows that the movers and shakers in media and entertainment industries are interested in donating more than just hot air to the process.

Although the contributions, unsurprisingly, tend heavily toward the Democrat side of the ledger, money is flowing into both campaigns—sometimes from the same, bet-hedging donors—and comes from a wide array of powerful players, including (for the Republicans) billionaire MGM mogul Kirk Kerkorian and Univision Chairman and CEO Jerry Perenchio and (for the Democrats) former YES Network CEO Leo Hindery and DreamWorks principal Jeffrey Katzenberg.

Tracking the money is easier than determining whether the motivation behind it tends more toward trying to buy influence or expressing ideological solidarity.

Carsey couldn't be reached for comment on her activity as a sort of one-woman political action committee (several others in this story were similarly unavailable), but Ann Cox Chambers, a director of the media giant Cox Enterprises, happily shares the thinking behind her efforts on behalf of Kerry.

"President Bush creates chaos in whatever theater he turns his attention to," she says. "I think four more years would be catastrophic for any of our companies, as well as every other company."

Cox, who emphasizes that she's speaking for herself, not the company, is designated a vice chair of the Kerry campaign for having raised more than \$100,000 for the Democratic ticket. She donated \$25,000 to the Democratic National Committee in the spring and gave \$2,000 directly to Kerry last year. She has also contributed to America Coming Together (ACT), MoveOn.org and other pro-Democrat 527 groups that operate outside the Federal Election Commission's purview and don't cap contributions. She plans to give more money to ACT before Election Day.

That sort of targeted largesse makes political watchdogs bristle. "Our view is, it's not fair that money from a select number of individuals should be able to have such a huge megaphone in the political process," says Frank Clemente, director of Public Citizen's Congress Watch. Of the 527 organizations, he says, "It's not right that a group can exist to collect these huge sums of money."

Until the election season heated up, Stephen Bing's major claim to fame was as the cad-dish father of actress Elizabeth Hurley's baby a couple of years ago. But now the

sponsive Politics.

Bing isn't the only player in the media-entertainment industrial complex to hit the seven-figure mark with political donations this year. Fred Eychaner, president of Newsweb Corp., has given \$1.15 million to pro-Democrat 527s; he got some of his fortune by selling a Chicago TV station, WPWR, for \$425 million to Rupert Murdoch's Fox. But other donors more commonly stay in six figures.

The Kerry campaign has enough vice chairs to fill a hotel ballroom, including \$100,000+ bundlers Hindery; actor Dennis Hopper and his wife, Victoria; Jeffrey and Marilyn Katzenberg; Chris McGurk, vice chairman and COO of MGM, and his wife, Jamie.

Other notable members of the Dems' money tree this year include Miramax Co-Chairman Harvey Weinstein; Oxygen Media Founder, Chairman and CEO Geraldine Laybourne (\$25,000 and \$51,250, respectively, to the DNC or its affiliates); and Barry Diller, chairman and CEO of InterActiveCorp., who gave \$10,000 to the Democratic Senatorial Campaign Committee.

**T**hey're harder to come by in this rarefied sector of the economy, but Republican sympathizers have broken open their checkbooks as well. Tom Hicks, chairman and CEO of Hicks, Tate, Muse and Furst, which owns sizable stakes in LIN Television and Clear Channel Communications (where Hicks was formerly vice chairman), is a Bush Pioneer, gathering at least \$100,000 in bundled donations, according to watchdog group Public Citizen. Kerkorian, who has a deal pending to sell MGM to a



**Children's-entertainment mogul Haim Saban gave \$57,000 to... But he's a bit of a mighty morphin power player: He also gave...**

movie producer and head of Shangri-La Entertainment is wowing Hollywood with his free-spending support for pro-Democrat 527 groups. Bing, the inheritor of a sizeable fortune, has sent more than \$6.9 million to Victory Campaign 2004 and nearly a million dollars to MoveOn.org, according to the watchdog Center for Re-

Sony-led consortium, gave \$25,000 to the Republican National Committee in March and \$5,000 that month to a PAC supporting the GOP leadership in Congress, along with \$2,000 to Bush last year.

Republican fundraisers are also happy to see Univision's Perenchio. As *B&C* reported previously,

## New Bucks in the Markey War Chest

The congressman and media gadfly gets funds because Kerry win could put him in Senate

Rep. Ed Markey from Massachusetts is considered a shoo-in for reelection to the seat that he has held since 1976. But television-industry heavyweights are sending serious cash to him anyway during this election season.

Why? As the ranking Democrat on the House Telecommunications subcommittee—and a frequent gadfly on media issues—Markey already had their attention.

But with the congressman gearing up to go after John Kerry's Senate seat if the Democrats take the White House, Markey is suddenly very popular with executives in the TV and movie industries.

"Relatively modest sums can get you access," says Frank Clemente, director of Public Citizen's Congress Watch, on why some executives give to lawmakers with whom they might have clashed over policy or who aren't in the majority party. "A \$2,000 contribution will get you a meeting with that senator."

In the second quarter of 2004 alone, Markey raised \$1.35 million—not all of it coming from constituents appreciative of Markey's service to the Bay State.

In May, Disney President and Chief Operating Officer Robert Iger contributed \$4,000, while Robert Sachs, the outgoing president and CEO of the National Cable and Telecommunications Association (NCTA), kicked in \$2,000. The following month, Aaron Sorkin, creator of *The West Wing*, donated \$2,000, and Comcast CEO Brian Roberts wrote a check for \$1,000. NBC Universal Chairman Robert Wright also joined Markey's army as did movie director Rob Reiner.

Political action committees operated by the National Association of Broadcasters (NAB) and NCTA have also gotten into the act, with each donating \$10,000—the maximum amount allowable—to Markey.

But Markey's not the only beneficiary of the industry's generosity. Among the others:

■ **TOM DASCHLE** (D-S.D.), the Senate minority leader and an opponent of FCC efforts to relax media-ownership rules, got \$10,000 from the NCTA in 2003-04, plus \$1,000 from Sachs this year. Daschle also received \$3,500 from the NAB's television and radio political action committee (TARPAC).

■ **JOE BARTON** (R-Texas), the House Energy and Commerce Committee chairman, who has a sometimes prickly relationship with the TV industry, plucked \$10,000 from the NCTA committee in 2003-04 (plus another \$1,000 from Sachs). The NAB also gave him \$1,000 in 2003.

■ **FRED UPTON** (R-Mich.), head of the House subcommittee on telecom and the Internet, hauled in \$10,000 from the NCTA in 2003-04 and \$6,000 from the NAB in the same period.

■ **JOHN MCCAIN** (R-Ariz.), the Senate Commerce Committee chairman and a frequent industry critic, received \$5,000 from the NCTA's PAC in 2003 and \$1,000 from TARPAC in 2003.

■ **BILLY TAUZIN III**, who is running to replace his father, Rep. Billy Tauzin (R-La.), cashed in \$5,000 from the NAB's TARPAC. A freshman congressman might not have much clout in Washington, but his father, who is retiring, was very tight with broadcasters.

—D.H.

he signed on early as a Bush Pioneer.

But now Perenchio is contributing in other ways: In June, he donated \$1 million to the Progress for America Voter Fund, a 527 running TV ads in support of Bush. And according to Public Citizen, he's a Bush Super Ranger, having gathered \$300,000 in bundled contributions for the GOP.

## ious Democratic organizations. 2,000 to the Bush campaign.

Then again, FEC records indicate that Perenchio isn't putting all of his eggs in one basket: Last year, he contributed \$25,000 to the Democratic Senatorial Campaign Committee.

Indeed, other bettors put their money on the red and, in the case of political fundraising roulette, the

## Democratic Celebrity Cash Flow

Democrats are still the party in favor in Hollywood. Here's a partial look at some stars and executives who give and give

### THE MILLION-DOLLAR (OR MORE) CLUB

These entertainment executives gave big to 527s

**MARCY CARSEY**, co-founder/partner, Carsey-Werner, \$1 million  
**STEVE BING**, film producer, Shangri-La Entertainment, \$8 million  
**FRED EYCHANER**, chief executive, Newsweb Corp., \$1.1 million

### SIX FIGURES IS JUST FINE

These actors and/or execs raised \$100,000 or more for Sen. John Kerry or the DNC

**HAIM SABAN\***, CEO, Saban Capital Group  
**JEFFREY KATZENBERG**, principal, DreamWorks  
**LEO HINDERY**, former CEO, YES Network  
**ANN COX CHAMBERS**, director, Cox Enterprises  
**DENNIS HOPPER**, actor, and his wife, Victoria  
**CHRIS MCGURK**, vice chairman/COO, MGM  
**SUSAN NESS**, former FCC commissioner  
**ROB FRIEDMAN**, vice chairman, Paramount Pictures  
**CHARLIE RIVKIN**, former CEO, Jim Henson Co.

\*Saban is raising \$250,000 for the DNC; with his wife, Cheryl, he's part of another group pledged to raise \$100,000.

### EVERY LITTLE BIT COUNTS

Executives raising \$50,000-\$100,000 for Kerry

**KEN NOVACK**, former vice chairman, Time Warner  
**JOHN SYKES**, chairman/CEO Viacom's Infinity Broadcasting  
**KATHERINE KENDRICK**, general counsel, DreamWorks  
**TOM WERNER**, co-founder/partner, Carsey-Werner

### CAPITAL FOR THE CAPITOL HILL GANG

These executives gave significant amounts to House or Senate Campaign Committees

**HAIM SABAN**, CEO, Saban Capital Group, \$57,000  
**AARON SORKIN**, creator, *The West Wing*, \$25,000 in 2004, \$11,500 in 2003  
**BARRY DILLER**, chairman/CEO, USA InterActive Corp., \$10,000  
**JEFFREY KATZENBERG**, principal, DreamWorks, \$10,000  
**LARRY DAVID**, creator, *Seinfeld*, star/executive producer, *Curb Your Enthusiasm*, \$10,000  
**ROBERT IGER**, president/COO, The Walt Disney Co., \$5,000  
**ROB REINER**, director, Castlerock Entertainment, \$20,000

### JOIN THE CLUB

This clout club gave big to the DNC or Kerry Victory 2004 Committee

**GERALDINE LAYBOURNE**, founder/chairman/CEO, Oxygen Media, \$50,000  
**HARVEY WEINSTEIN**, co-chairman, Miramax, \$25,000 in 2004, \$25,000 in 2003  
**LARRY DAVID**, creator, *Seinfeld*, star/executive producer, *Curb Your Enthusiasm*, \$25,000 in 2004, \$25,000 in 2003  
**PETER CHERNIN**, president/COO, News Corp., \$25,000  
**ROB REINER**, director, Castlerock Entertainment, \$20,000  
**SHERRY LANSING**, chairman, Paramount Pictures, \$48,000

### WALKING-AROUND MONEY FOR DEMS

Actors and executives who gave more-modest amounts to Kerry, the Democratic Party, Democratic candidates or PACs

**WILLIAM BALDWIN**, actor, \$2,000  
**TOM HANKS**, actor, \$2,000  
**JERRY SEINFELD**, actor, \$2,000 to Kerry and \$5,000 to Sen. Hillary Clinton's PAC  
**ROBERT REDFORD**, actor, \$2,000  
**TOM FRESTON**, co-president/co-COO, Viacom, \$2,000 to Kerry, \$5,000 to Victory Campaign 2004  
**GERALDINE LAYBOURNE**, founder/chairman/CEO, Oxygen Media, \$1,250 to Victory Campaign 2004

SOURCE: Federal Election Commission, Public Citizen, Center for Responsive Politics

## The Bush Bunch

Bulletin: Not many entertainment executives or Hollywood stars are big Republican donors. Here are some who are

### 'SUPER RANGER' RAISING AT LEAST \$300,000

**JERRY PERENCHIO**, chairman/CEO, Univision

### 'PIONEER' RAISING AT LEAST \$100,000

**TOM HICKS**, chairman, Hicks, Muse, Tate & Furst

### LONELY GOP CLUB

A few other GOP donors who gave to the RNC or Bush

**LOWRY MAYS**, chairman Clear Channel, \$22,500 to RNC, \$2,000 to Bush campaign  
**RUPERT MURDOCH**, chairman/CEO, News Corp., \$25,000  
**CHUCK DOLAN**, founder/chairman, Cablevision, \$25,000  
**KIRK KERKORIAN**, co-chairman/president, MGM's Tracinda Corp., \$25,000  
**JERRY BRUCKHEIMER**, producer, movies and *CSI* series, \$2,000 to Republican Senatorial committee  
**JOHN MALONE**, chairman, Liberty Media International Inc., \$2,000 (in 2003)  
**EDDIE FRITTS**, president, NAB, \$2,000 (in 2003)  
**ROBERT WRIGHT**, chairman, NBC Universal, \$2,500 (in 2003)  
**GARY SHAPIRO**, president, CEO, Consumer Electronics Association, \$1,000 (in 2003)

## We Wish They All Could Be Winners

Perhaps because cable is all about choice, a couple of cable execs have donated to both campaigns

**BRIAN ROBERTS**, CEO, Comcast, \$2,000 to Kerry (2004), \$2,000 to Bush (2003)  
**CHUCK DOLAN**, Cablevision, \$2,000 to Kerry (2004), \$2,000 to Bush (2003)

SOURCE: Federal Election Commission, Public Citizen, Center for Responsive Politics

blue. Brian Roberts, CEO of Comcast, the nation's largest cable operator, and Stephen Burke, Comcast's president, each donated \$2,500 this year to the Republican Party in Pennsylvania, an important swing state.

But Roberts, who gave \$2,000 to Bush last year, gave the same amount to Kerry in August, which follows on his \$2,000 donation to the Democratic Senatorial Campaign Committee in March.

Children's-entertainment mogul Haim Saban, who sold his programming partnership with Fox to Disney in 2001, is a prominent and longtime Democrat supporter. He and wife Cheryl are \$100,000-level bundlers for Kerry, and Saban is a DNC Trustee, gathering at least \$250,000 for the party, according to Public Citizen statistics.

In 2003, Saban gave \$57,000 to various Democratic organizations, plus \$1,000 to the Kerry campaign. But

FEC records indicate that Saban is a bit of mighty morphin power player: He also gave \$2,000 to the Bush campaign.

Saban might have shown a hint of trying to cover all the political bases, but another center of show-biz influence remains steadfastly in the Democrat camp: the *Seinfeld* bloc.

In August, Jerry Seinfeld kicked in \$5,000 for Hill PAC, Sen. Clinton's political action committee, which funnels money to Democratic candidates. Last year, he contributed \$2,000 to Kerry's campaign, according to FEC records.

His *Seinfeld* co-creator, Larry David, and David's wife, Laurie, have given a combined total of \$180,000 to support Kerry, various pro-Democratic 527 organizations and the DNC. Like many of their counterparts, the Davids aren't likely to curb their enthusiasm for bankrolling causes they believe in until after Nov. 2. ■



## PROGRAMMING



more common alternative for some shows, the typical after-market for a reality show rests in other countries, where companies buy either the series itself or a customized format. A French-Canadian version of Bunim-Murray's *The Simple Life* (*La Via Rurale*) being sold in syndication by Fox is ready to air in Quebec, while the Belgians are preparing *Ciao Bella!* If that trend continues, reality will have done an about-face: Instead of a format American producers bought from Europeans, it has become one that American producers export to Europe.

Reality TV, at least as viewers know it now, snuck onto the scene when *Survivor* showed up from Scandinavia and surprised everyone, including CBS, by becoming enormously popular in the summer of 2000. Over the past four years, cultivating a reality mega-hit—*Survivor* on CBS, *American Idol* on Fox, *The Apprentice* on NBC, *The Bachelor* on ABC and *America's Next Top Model* on UPN—has become essential. And reality TV not only brought networks quick ratings, it also was cheap and quick to produce.

**T**here's a new reality: It is not only getting more expensive, particularly if it comes from an established producer like Mark Burnett, but reality is also

American cable network TV One.

Still, what producers would really like to see is a way to wring more backend revenue out of serialized reality shows, such as *American Idol*, *Joe Millionaire* or *The Bachelor*. Repurposing these shows on a sister cable network or even same-week plays on broadcast networks haven't worked well in the past.

"The regularity of viewership in syndication tends to be very low," says David Goldberg, president of Endemol USA, the company that brought *Fear Factor* to the U.S. "Could you get somebody to commit to watching the show every day, and what happens if they miss a few episodes? Those types of shows burn out pretty quickly, and syndicators need to be able to repeat and repeat and repeat."

Reality shows are big business, but they are financed differently from scripted television shows.

In the scripted world, networks pay license fees to studios that don't even cover costs for the first few years. If the show is a hit, the fees go up, and the studios make their money back and much more in syndication. In the reality game, producers cover all their costs and make their profits in the network license fee. Any after-market sale is gravy.

Depending on a secondary market is bad strategy, experts say. "As you are planning out your business and how you are going to meet your overhead, you had better do it for what you are producing it for in the U.S.," says Bruce Nash, president of Nash Entertainment and producer of such shows as *Who Wants To Marry My Dad?* and *Meet My Folks*.

"If you are really good, it will sell internationally. If you are lucky, it will sell to a cable outlet, and you'll make even more money. But I wouldn't want to base my business on international or cable sales. That's just found money, but sometimes what you find is pretty darn good."

Fox's hit *The Simple Life* (below) spawned *La Via Rurale* (left), a French-Canadian version starring a singer known as Jacynthe (in overalls) and Anne-Marie Losique.



# Does Reality Have An Afterlife?

Syndication deals give producers hope for a secondary market

BY PAIGE ALBINIAK

**Every reality producer had a fear of syndication.** Except the makers of *Fear Factor*.

The success of the NBC gross-out hit *Fear Factor* on FX and its ability to get a toehold in broadcast syndication (albeit at bargain prices) are giving reality producers hope, even though *Fear Factor* is relatively unique to the genre: Its episodes are self-contained and repeat well, two

features most reality shows don't share. But some producers hope that *Fear Factor*'s success is a signal the reality business model is changing altogether.

"Industry-wide, everybody has noticed what's happened with *Fear Factor* and realized there might be something here," says Joey Carson, CEO of Bunim-Murray Productions. "Now they are asking if there is a way to further monetize these shows. It's changing, but slowly and on a case-by-case basis."

While domestic cable is becoming a

getting more lucrative. With *Fear Factor* succeeding on FX and Twentieth close to making a \$200,000-per-episode cable deal for *The Simple Life*, studios see opportunity where before they saw only reality hogging prime time shelf space.

"We look to find multiple revenue streams with our reality shows in much the same way we do on our scripted shows," says Arthur Hasson, an NBC executive vice president who pushes ancillary-market sales.

NBC Universal not only sold *Fear Factor* to FX and to broadcast stations but has also sold *Dog Eat Dog*, *Average Joe* and *The Weakest Link* to Game Show Network as well as syndicated dating show *Blind Date* to Spike. The company also is working on a cable run for its syndicated reality show, Bunim-Murray's *Starting Over*, on new African-

**A** new potential after-market is around the corner for reality producers, with both Fox Reality Channel and Reality Central preparing to launch. While there is the possibility that 24/7 cable reality channels could dampen the public's appetite for the genre—or draw all the real fans, much as Nickelodeon and The Disney Channel have assumed much of the children's market—most reality producers see the channel as a new opportunity to place both original and off-net reality shows.

"We are very excited about that," Hasson says. "We hope they develop into great customers of ours. Every company is making so much more reality; to have a new outlet for the backend is fantastic."

Even with more after-market opportunities available, reality producers say they aren't changing the way they produce their shows.

"I'm not thinking first with my business hat, I'm thinking first with my creative hat," Nash says. "If you do a good job of entertaining people, the money will follow." ■

# SYNDICATION WATCH

## RATINGS | Sept. 13-19

Nielsen Media Research

### Top 25 Shows Adult 18-49

RANK	PROGRAM	AA	GAA
1	ESPN/NFL	4.7	NA
2	Seinfeld (wknd)	3.6	4.5
3	Friends	3.5	4.0
3	Seinfeld	3.5	4.1
5	Everybody Loves Raymond	3.4	4.1
6	Oprah Winfrey Show	3.2	3.2
7	Jeopardy!	2.6	NA
8	CSI: Crime Scene Investigation	2.5	2.7
8	Wheel of Fortune	2.5	NA
10	Entertainment Tonight	2.1	2.2
11	Dr. Phil	2.0	2.0
11	Everybody Loves Raymond (wknd)	2.0	2.0
11	That '70s Show	2.0	2.4
11	Will & Grace	2.0	2.4
15	Malcolm in the Middle	1.8	2.0
16	Judge Judy	1.6	2.3
17	Cops	1.5	1.9
17	King of Queens	1.5	1.8
19	Home Improvement	1.4	1.7
19	King of Queens (wknd)	1.4	1.6
19	Maury	1.4	1.5
22	King of the Hill	1.3	1.5
22	Live With Regis and Kelly	1.3	NA
22	That '70s Show (wknd)	1.3	1.5
25	Access Hollywood	1.2	1.2
25	Entertainment Tonight (wknd)	1.2	1.2
25	Frasier	1.2	1.4
25	Friends (wknd)	1.2	1.2
25	Stargate SG-1	1.2	1.2

### Top Action Hours Households

RANK	PROGRAM	AA	GAA
1	Cops	1.5	1.9
2	Stargate SG-1	1.2	1.2
3	Mutant X	0.9	1.0
3	Twilight Zone	0.9	1.0
5	Andromeda	0.8	0.9
5	Maximum Exposure	0.8	0.8
5	The X-Files	0.8	0.8

According to Nielsen Media Research Syndication Service Ranking Report Sept. 13-19, 2004  
**AA** = Average Audience Rating  
**GAA** = Gross Average Audience  
**ONE NIELSEN RATING POINT** = 1,096,000 households, representing 1% of the 109.6 million U.S. TV households.  
**NA** = not available



Ken Jennings and Jeopardy!'s Alex Trebek

## A Winning Combo

Wheel, Jeopardy!  
stay hot with viewers  
and advertisers

By PAIGE ALBINIAK

King World has renewed veteran game shows *Wheel of Fortune* and *Jeopardy!* through 2010. Hearst-Argyle, Belo, Cox Broadcasting, LIN, Viacom Stations Group and Post-Newsweek, as well as the ABC O&Os, have all re-upped. So far, renewals cover nearly 50% of the country.

None of the talent—Alex Trebek, Vanna White or Pat Sajak—has re-signed through 2010, but that doesn't faze stations. "If a change dramatically affected the show's performance,

we'd probably have a conversation," says Dennis Williamson, senior corporate vice president and CFO of Belo Corp. "But *Wheel of Fortune* has changed hosts in the past, and no one even remembers."

Both shows are ad-friendly and widely distributed and have large audiences, says a King World rep. "They've been consistent, and consistency is the toughest thing to do."

Created by Merv Griffin Productions, *Wheel* and *Jeopardy!* are more than 20 years old and have been the No. 1- and No. 2-rated programs in syndication for 83 and 76 consecutive sweeps, respectively. *Wheel* averages 14 million viewers nightly; *Jeopardy!* grabs 11 million. Both are produced by Sony Pictures Television. *Wheel* averaged an 8.7 and *Jeopardy!* a 7.2 in households last season.

Yet with TV audiences becoming increasingly fragmented over the past five years, household ratings for the shows have dropped. In 1999-2000, *Wheel* earned a 10.5 while *Jeopardy!* averaged an 8.7. That's a 17% decline for *Wheel*, a 15% drop for *Jeopardy!*.

But the falloff doesn't bother Garnett Losak, vice president, director of programming, Petry Media Corp. "The truth is," she says, "there is no alternative."

For the duo, the demos improve with age, especially in women. Among females 18-34, *Wheel* scores a 2.2; in 18-49s, a 3.0; in 25-54s, a 3.7; and in women 50+, a 13.0. On *Jeopardy!*, the story is similar: Among women 18-34, it does a 1.9; among 18-49s, a 2.4; among 25-54s, a 3.0; and among 50+, a 10.4. *Wheel's* median age is 63.5; *Jeopardy!'s* is 62.5.

"It's not the skew that's important, it's the number that's important," Losak says. "If you have a show that does a 15 rating in adults 50+ and a 4 rating in women 25-54, you are still doing a 4 rating in women 25-54. You are consistently delivering." ■

## SYNDIE INSIDER

### Divorce Trumps Fear

NBC's pain is other syndicators' gain. After two weeks on air, the off-NBC syndicated version of *Fear Factor* has been downgraded in Charlotte, N.C. Cox-owned WAXN, an independent, is moving *Fear Factor* from 5 to 11 p.m., trading time periods with back-to-back episodes of Twentieth's *Divorce Court*. *Divorce Court* also got an upgrade in Jacksonville, Fla., at the expense of NBC Universal's beleaguered *Jane Pauley* (see below). Both Charlotte and Jacksonville are metered markets.

### See Jane Move

Starting Oct. 11, Gannett NBC affiliate WTLV Jacksonville, Fla., will move *Jane Pauley* to 3 p.m., putting back-to-back *Divorce Courts* in at 4 p.m. WTLV President and GM Ken Tonnig says the move will strengthen his news



Jane Pauley

lead-in and give *Pauley* a fighting chance. At 4 p.m., the show was competing with *Ellen* and *Oprah*.

WRGB Albany, N.Y., a CBS affiliate, also moved *Pauley* out of the news lead-in, giving that spot to Warner Bros.' *Ellen DeGeneres Show*. *Pauley* goes to *Ellen's* 3 p.m. slot. Albany is not a metered market and will not see local ratings until December.

Also on Oct. 11, *Pauley* trades places with Paramount's *Montel Williams* on LIN TV's WAVY Norfolk, Va. *Montel* will air at 4 p.m., and *Jane* moves to 3 p.m. "I wouldn't call it a downgrade," says GM Edward Munson. "We're getting *Jane* out from under the shadow of *Oprah* so we can grow the show more."

### Be Good

Twentieth Television's *Good Day Live* is scouring the Big Apple for a new local correspondent to join Steve Edwards, Debbie Matenopoulos and Arthel Neville. Anyone over the age of 18 who lives in New York is eligible to apply by sending a one-minute audition on VHS or digital video to *Good Day Live From New York*, c/o *Good Day Live*, P.O. Box 25337, Los Angeles, CA 90025.

# HOUSTON, WE HAVE LIFT OFF!

The #1 Sitcom In Its Time Period & Up +24% From Its Debut Week.



M-F 6pm

FRIENDS

3.3

KHWB/W

THAT '70s SHOW

3.1

KTXH/U

Malcolm  
in the Middle



Source: NSI, WRAP Overights. #1 - w/o 9/27/04, w/o 9/27/04 vs. w/o 8/13/04 % Growth, HH Rtg



MARKET | Hartford | FOCUS

AT A GLANCE

The Market

DMA rank	27
Population	2,575,000
TV homes	1,001,000
Income per capita	\$21,352
TV revenue rank	30
TV revenue	\$181,900,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WFSB	3	CBS Meredith
2	WVIT	30	NBC NBC
3	WTNH	8	ABC LIN
4	WTIC	61	Fox Tribune
5	WTTX	20	WB Tribune
6	WCTX	59	UPN LIN
7	WUVN	18	Uni. Univision
8	WHPX	26	Pax Paxson

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

Cable/DBS

Cable subscribers (HH)	888,000
Major Cable Operator	Comcast
Cable penetration	89%
ADS subscribers (HH)**	62,000
ADS penetration	6%
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***
Jeopardy! (WTNH)	8/15
Network Show	
ER (WVIT)	20/31
Evening Newscast	
WFSB	9/20
Late Newscast	
WVIT	8/16

\*\*\*May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

# The Upper Crust

Local news thrives in this affluent Connecticut area

Hartford-New Haven, Conn., the nation's 27th-largest TV market, houses some of the wealthiest, best-educated people in the U.S. More than 30 colleges are within an hour's drive of downtown Hartford, including Yale and Wesleyan. Still, the tech-heavy New England knowledge corridor was hard hit by the recession. TV ad revenue has yet to recover from 2001. BIA estimates stations will take in \$182 million this year, up about 6.5% over 2003 but well below the \$194 million it banked in 2000. And though political spending will bring in \$5 million-\$6.5 million, that's half of what was collected in the category in 2002.

The slow recovery has led broadcasters to ramp up their fight for local dollars, and several stations have expanded their sales staffs. "You have a lot of young people knocking on a lot of doors to recruit new business," says Mark Hoffman, general manager at NBC-owned WVIT. Despite its proximity to Boston and New York, the Hartford-New Haven market draws significant national ad revenue. About 50% of stations' total revenue comes from national accounts.

On the news front, there is a tough race for supremacy.

WFSB, a CBS affiliate owned by Meredith, just won the 6 p.m. news crown in May from WVIT. And WVIT barely seized the late-news crown from its rival in total households. Tribune's Fox affiliate, WTIC, runs an hourlong newscast at 10 p.m. that finished second to WVIT's 11 p.m. broadcast in late night's key 18-49 and 25-54 demos.

WFSB scored a major daytime coup in September, picking up *Dr. Phil*, which had been running on LIN Broadcasting's ABC affiliate WTNH.

Three duopolies exist. In addition to WTNH, LIN owns UPN affiliate WCTX. Tribune operates both WTIC and WB station WTTX. Entravision runs the Univision station, WUVN, as well as low-power Telefutera-affiliated WUTH. About 8% of the market's population is of Hispanic origin.

Nearly every TV household here subscribes to cable, one of the highest penetration levels among the top 75 markets. Comcast is the major provider, covering roughly 90% of the DMA. By contrast, satellite penetration is low, about 6%.

Although highly educated viewers sometimes watch less television, HUT (households using television) levels in Hartford are in line with the national average, suggesting a keen interest in politics and local news. WTNH General Manager Jon Hitchcock attributes audience numbers to the sound quality of the broadcasts: "There is a lot of good news product in this market, and it's drawing viewers in." ■

LOCAL FLAVOR



**1623** Dutch settlers establish House of Hope, a trading post later renamed Hartford

**32** Number of colleges in the Hartford-New Haven market

**167** People were killed in the Great Hartford Circus Fire of 1944.

**5.3%** Unemployment rate, July 2004

SOURCES: MetroHartford Alliance; New Haven Register archives

THE DEMOS

These New Englanders boast higher income and educational levels than the national urban average. Leisure pursuits include hiking and boating. Despite plenty of sports teams nearby, they are not avid fans of pro sports and are less likely than the norm to attend pro football, baseball or hockey events.

WHO	SHARE OF POPULATION	INDEX*
18-34	28%	88
18-49	59%	95
25-54	58%	98
35+	72%	105
Married	56%	102
Never married	24%	94
College grad	27%	118
White	88%	107
Black	8%	70
Hispanic	8%	58
Asian	NM	NM
\$100K+ HH	17%	114
\$50K+ HH	56%	115
Below \$50K HH	44%	85

BY THE NUMBERS\*\*



Went hiking	19%	144
Went boating	10%	124
Subscribes to digital cable	26%	112
Drives foreign vehicle	28%	127
Attended pro sports event	28%	81

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

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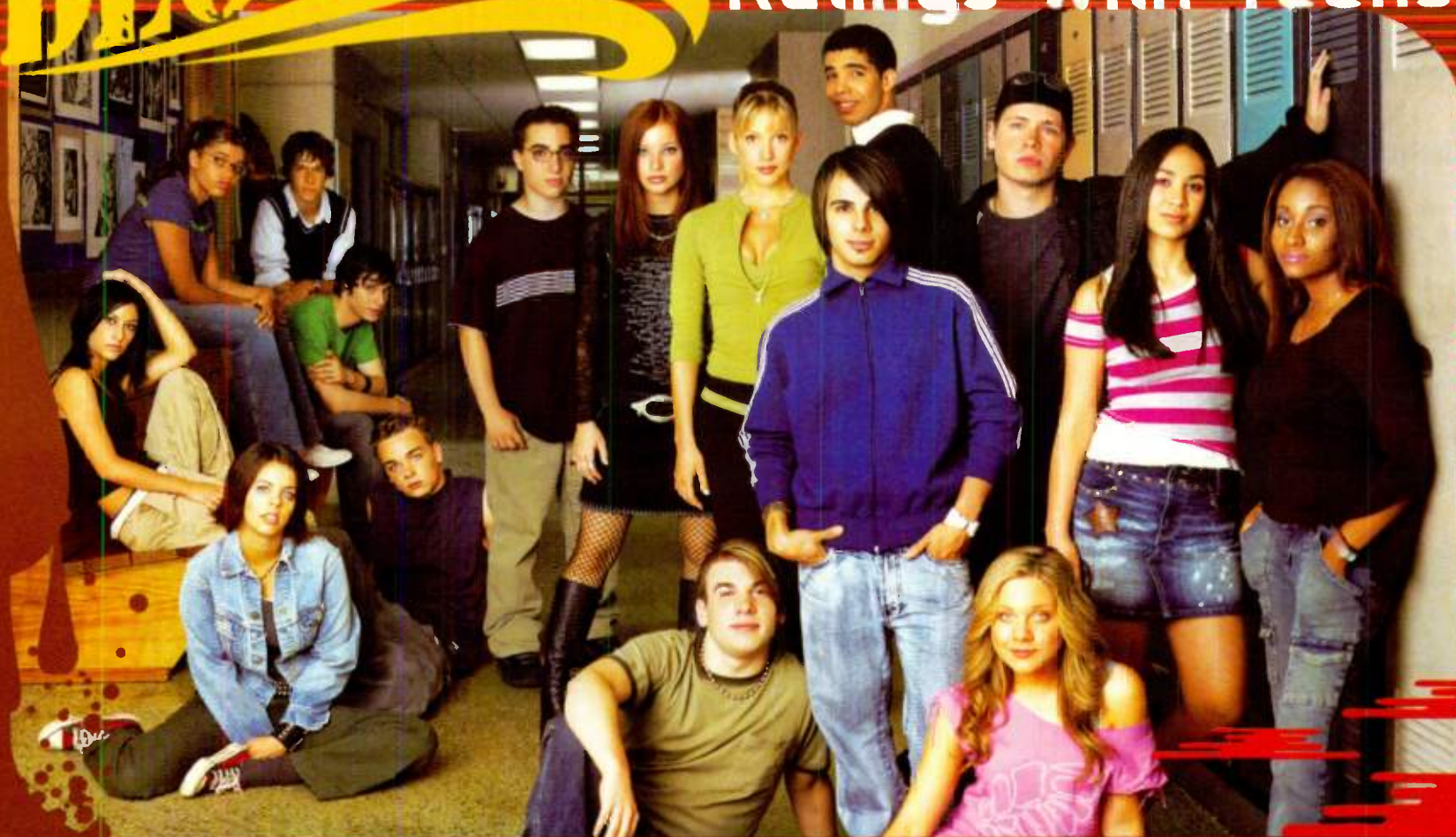




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# TECHNOLOGY

BY KEN KERSCHBAUMER

## CUTTING EDGE

### Avid Jackpot

*Casino* and *The Benefactor*, the two reality programs shot in HD, were completed using Avid's DS Nitris system for HD post-production. *Casino*, shot with Panasonic VariCam HD Cinema cameras and edited on 15 Avid Media Composer systems sharing 8TB of storage on an Avid Unity MediaNetwork system, was finished on a Nitris system. *The Benefactor* was shot on Sony's HDCam camera at 1080i and edited on Avid Media Composer systems. Matchframe Video, Los Angeles, used Avid DS Nitris operators to color-correct each episode.



*Casino* is edited in HD on Avid.

### Colossus in Connecticut

Connecticut Public Broadcasting is using the OmniBus Colossus playout-automation system in its new digital facility in Hartford, Conn. The automation system controls five channels of playout: one primary HD channel, CPTV2, CPTV Kids, a backup channel and a preview channel. In addition to automating playout to air from an Omneon Spectrum media server, the OmniBus system manages the process of ingesting material from tape to the servers. It will also eventually interface to PBS's NGIS (Next Generation Interconnect System) for program delivery.

### ESPN2 HD Is Coming

Launching one HD channel isn't enough for ESPN. The network says ESPN2 HD will roll out on Jan. 6, with a men's college basketball tripleheader. Sports fans can expect the two HD networks to deliver 85 HD telecasts in the first 85 days. By the end of 2005, 300 major events plus 2,000 programs, totaling 6,000 hours, will be seen in high-def.

### Siemens, BBC Work Together

The BBC has announced that it has completed the procurement for a 10-year Technology Framework Contract with Siemens Business Services worth almost \$ 3.75 billion. As part of the deal, Siemens Business Services has also acquired BBC Technology, the department responsible for the company's technology strategy and development. Siemens will work with its new acquisition to deliver the technology throughout the BBC for the next 10 years. By outsourcing the work, the BBC expects to save around \$55 million each year.



# Survival of the Fittest

Netflix and TiVo partner in the competitive—and risky—DVR universe

Forget Tiger Woods' nuptials. When it comes to hot marriages, the "joint entertainment offering" of Netflix and TiVo has couch potatoes salivating. Shernaz Daver, a Netflix rep, describes the service as an expansion of Netflix's current DVD service, which should launch by the end of 2005. "We've always talked about digital distribution of our assets," she says, "and we see TiVo as one step in that direction."

But what that step will be is anyone's guess. The early buzz is that Netflix will deliver movies straight to TiVo, eliminating the need to mail DVDs—in short, answering consumer need.

Consumers want to be able to surf the Net, order a movie, have it delivered via broadband to the digital video recorder (DVR), then watch it on TV. But the two companies are running into a snag: the quagmire of movie-distribution timelines and release windows for home video, video-on-demand (VOD) and subscription TV.

"Hollywood windowing is a black science that most people don't know exists," says Bob Greene, senior vice president, advanced services, Starz. "A lot of these hypothetical offerings are interesting, but you have to get down to actual implementation."

Industry opinion is that the Netflix-TiVo partnership can exist only within the VOD window, which follows the home-video window. During this period, which typically lasts five months, Netflix/TiVo will offer content alongside other VOD providers. The movie studios make too much money from home-video sales to shrink that window. Given the popularity of hit movies, subscription channels, like HBO and Starz,

pay millions to entice customers.

"We know we've secured exclusive rights to our movies, and that includes rights for Internet distribution," says Greene. Subscription-based cable networks hold onto subscription rights with an iron grip: "We don't see the ability for anyone else to come into this space." (Moreover, the control that Starz, HBO and others exert over cable and broadcast windows lasts seven or eight years. Unless those windows change, look for a subscription Netflix/TiVo service to be a non-starter. But if they do, everyone will be affected, including competitors MovieLink and CinemaNow, two Internet services.)

Because the theatrical-movie distribution timeline requires 45 days of home-video exclusivity to generate greater DVD sales, this first window could pose the biggest challenge to the successful launch of a Netflix-branded service. At present, Netflix subscribers pay \$23 a month to rent three DVDs at a

time, which are mailed to their homes. This business model is economically attractive to the movie studios. They make \$10-\$12 from each DVD sale, compared with only \$2 per VOD sale.

"The studios aren't against new services," says Ken Jacobus, manager of business development for copy-protection company Macro-

vision, "but their hands are tied long-term." Where does that leave the Netflix/TiVo partnership? Facing a VOD window. MovieLink and CinemaNow already allow users to visit their sites and download movies during that window.

*Continued on page 28*

**"Both parties are hoping to differentiate their movie services by adding the other."**

ADI KISHORE, The Yankee Group

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## Survival of the Fittest

Continued from page 26

According to Movielink CEO Jim Ramo, about 15% of Movielink users store movies on the PC, then connect the PC to the TV—an example of the convergence that was a big deal in 1998 but has since become an everyday reality. “As homes move to digital technology, they can handle either a digital cable or a digital broadband signal,” he says. Add home-networking technology, and content can be moved from the PC to the TV.

“We’re very interested [in getting on TV],” says Ramo, “and we continue to solidify deals and develop things with companies whose main job is to connect the Internet to the TV.” Movielink has signed deals with cable operators such as Time Warner and Charter to have a presence on broadband homepages in return for affiliate fees and promotions.

Beyond the deals and the competition, there is the technical issue of making a Netflix/TiVo service work.

Tony Wasilewski, chief scientist for Scientific-Atlanta, a manufacturer of DVR set-top boxes akin to the TiVo boxes, says that effort is going well. Boxes with dual tuners can use one of them to download content from the cable headend. A Scientific-Atlanta technology called Broadcast File System (BFS) enables a carousel of content to be played out to the set-top box.

A download service would have some lag time,” says Wasilewski, “but it’s definitely less than U.S. mail, which Netflix currently uses.”

He does see some potential in a download-based service, especially if it’s coupled to a new DVR set-top box that Scientific-Atlanta will roll out in the second half of next year. It has a recordable DVD drive, which means content can be bought as opposed to rented. He says that, while content owners don’t want cable subscribers to have a “DVD printing press,” with the proper digital-rights management (DRM) system, the new DVR set-top box could be a big hit.

The DRM issue does loom as a trouble spot: Digi-

tal-rights management on DVRs and other devices is a vexing problem for Hollywood. But Jacobus says Macrovision’s latest technology is ready for TiVo and other DVR devices.

DRM is also expected to be used in the new Netflix/TiVo service. “The rights owners will insist on protecting the content for distribution over analog outputs,” says Jacobus. That’s because, when a signal is converted to analog, it’s much more susceptible to being copied and distributed illegally.

One of the more interesting aspects of Macrovision’s latest technology is that it allows content to be stored on a DVR for a period of time (say, 30 days) before it is automatically deleted.



**“We continue to solidify deals and develop things with companies whose main job is to connect the Internet to the TV.”**

**JIM RAMO**, Movielink

“It’s more of a content-management system,” Jacobus says. “It also allows content to be moved around the home and viewed on different devices and hard drives.” It even permits transfer to portable video players.

That may explain the TiVo-Netflix nexus. “Both parties are hoping to differentiate their movie services by adding the other,” says Adi Kishore, media and entertainment analyst with The Yankee Group. “They each have fantastic ideas, but they need to stay a step ahead as their initial concepts become commoditized by bigger players.”

The more pressing problem facing the service is the future of TiVo itself. There are 2 million TiVo subscribers in the U.S., with 1.2 million getting the service through DirecTV. If DirecTV doesn’t allow the Netflix service to be delivered to its set-top boxes, that leaves the potential audience at 800,000. And future TiVo growth could be curtailed by cable DVR boxes and the entry of NDS technology as a DirecTV DVR option.

In the end, the Netflix/TiVo union may echo the dotcom boom. Video and audio content companies flooded the Internet, promising to compete with the traditional TV and cable networks. They quickly found a paucity of compelling content, and boom turned to bust.

The trick for Netflix/TiVo will be to create a unique service that carries content available elsewhere. ■

## The Net Gain

CSTV extends brand to Internet to reach devoted fans

*For College Sports Television, one linear TV channel isn't enough. With more than 75 million college sports fans nationwide, the network is using the Internet to provide clips and information about the athletic endeavors of viewers' alma maters. Brian Bedol, CSTV president, recently discussed the network's online effort, which includes a mix of free and subscription content.*

**What's motivating the online effort?**

When we began looking at the category of college sports, we came to a conclusion: If we were going to be a media company that served it, we needed more than a single linear television channel. One of the exciting things about college sports as a category is that there are over 100,000 games and events every year across a thousand schools, with 400,000 athletes and 75 million fans. The numbers are enormous, and we feel that delivering content across multiple platforms is the best way to go.

**Streaming video is still percolating, but it doesn't have the buzz it had back in the late '90s. What are the business opportunities?**

It depends on your connection. One of the nice things about our business is that the majority of our users are college graduates and tend to be alumni who follow their schools. They skew young, have above-average incomes and are more technologically advanced. More than 70% of our users are already broadband-enabled. The limitations of streaming media in the past was really limited by the connection the users had to the Internet.



**“Many advertisers realize traditional television is no longer the best way to reach certain passionate interest groups.”**

**BRIAN BEDOL**, CSTV

**What has been the reaction from advertisers?**

It's been terrific. We've discovered there are many advertisers that realize traditional television is no longer the best way to reach certain passionate interest groups. We've had a great response because we not only featured rich media advertising but we can segment the audience based on demographic and geographic data. Since we operate more than 170 different school and athletic sites, [we have range.] If you want to reach users in the Southwest or just Ivy League sites, we can do that.

**One of the early promises of Internet advertising was that you would only have to pay per click. Do advertisers still think that way?**

They've gotten much more sophisticated. We recognize that some advertisers are looking purely at transactions, others at branding, some at both. So it depends on what their goals are.

**Is the comprehensive approach you have to the Internet something other networks will need to do?**

The content has to accommodate it. If you think about the life cycle of new technologies, movies and sports are the primary drivers. The next-generation nonlinear technologies that allow interactivity and consumer choice benefit sports. You want to see highlights, scores, stats. It's rare that anyone just wants to sit on a couch and watch a game from beginning to end. Because there are so many colleges and events, these technologies benefit our content. ■

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# Bigger, Better, More Complicated



Encoda's automation system helps at Australia's Southern Cross Broadcasting.

New systems can help ease multichannel burdens

STORIES BY KEN KERSCHBAUMER

**Belt-tightening is a way of life for TV stations' technical and operational staffs**—even when they're preparing to throw the switch on multicast channels. That's why automation is essential.

"The broadcast operations of today are simply too complex to be run without automation," says Robert Johnson, president of automation vendor Sundance Digital. "Certainly, *efficiency* is a word with which we are well acquainted, but in many cases stations are adding more channels and want to operate with the same staffing levels."

Station automation is about making content-gathering easier, whether it's programming, commercials or interstitials. Today's station-wide systems are based on building a playlist of all the different content: The operator sits at a PC terminal, sets up the playlist and then manipulates it as needed.

But that's not all automation systems are expected to do. Topping a list of new demands are digital multicasting and centralized operations for a station group. Adding a multicast that includes a 24-hour loop of newscasts (with new commercials) and a 24-hour weather channel may sound simple, but both exemplify the growing complexity of broadcasting today. And centralized operations require a system that makes it easy for stations to contribute content to and pull content from a central facility. In short, getting simple takes hard work.

Adding secondary channels into the transmission streams actually isn't that complicated. A few channels of automation, more server capacity, production switchers and branding devices, and a station is in business.

Steve L'Heureux, president of Encoda Systems Automation Solutions Group, believes that, in a few years, the typical broadcaster will be broadcasting eight or nine channels: four or five digital channels plus its analog channels. Today's au-

tomation systems are well-equipped to address those needs. Stations that use one- to four-channel automation systems might have difficulty scaling, he says, "but with improvements in processing power and software, they should be okay."

However, if a station wants its multicast offspring to have the same quality of appearance as the "big" channel, the challenge is greater, says John Wadle, Omnibus vice president, technology. In terms of worker-hours, the secondary channels can actually require more effort. Plugging in squeeze-

backs—the graphic device that shrinks the on-screen image as one show ends to allow space for another image—becomes difficult. So do other transitional graphic conventions that give viewers the visual cues they've come to expect from technically sophisticated TV operators. Viewers don't want multicast channels to look low-rent.

The type of content carried on secondary channels also can make automation more complicated. Says Brian Lay, Harris director of product marketing, automation solutions, "Channels that are primarily based on prerecorded content require very little manual intervention. But channels that contain live sports or news may require an operator per channel."

Such staffing needs can put ambitious multicasting plans face to face with the reality of budget constraints. "A lot of people think it will be easy to add secondary channels," says Dave Polyard, Omnibus vice president of sales and marketing, "but they need to remember that the business model needs to be much more efficient." Simple fact: Adding more channels to a market through multicasting doesn't mean there are more advertisers.

"Those channels won't generate as much as the main channel. And that's why automation will be important," says Polyard, noting his company's TXPlay sys-

*Continued on page 32*

"The broadcast operations of today are simply **too complex** to be run without **automation**."

—ROBERT JOHNSON, SUNDANCE DIGITAL

## Encoda Is a Harris Need

\$340 million acquisition entwines two of automation's giants

**T**wo of the automation market's biggest players will come together in November when Harris Corp. completes its acquisition of Encoda Systems Inc. for \$340 million in cash. The move brings together two complementary automation systems.

"The Harris system is optimized for single stations with up to 10 or 20 channels," says Howard Lance, chairman, president and CEO of Harris. "But the Encoda system is optimized for very large and complex applications, literally extending to hundreds of channels."

Both companies are about more than automation. Harris is known primarily for its transmitter, networking and automation products, all of which have a strong presence in station facilities across the country. Encoda's core business is traffic, sales and billing software, and more than 600 broadcast and cable customers around the globe use the company's system. The value of its contracts, which stands at approximately \$200 million,

helped make Encoda an attractive acquisition.

"Encoda's model is to put in place multiple-year contracts that provide a solid revenue base," says Lance. Most of those contracts are for three to five years.

**Harris hopes to bring out the best of both automation architectures and create a system that customers can never outgrow.**

The purchase follows months of study by Harris, which was investigating new segments in the broadcast market. Jeremy Wensinger, president of Harris Broadcast Communications Division, says the research showed that, to grow, Harris would have to reach into stations' back offices.

Inheriting Encoda doesn't come without challenges. In recent years, the company's billing contracts have been vulnerable to new competitors offering fresher software.

(The core of its code was written in the early 1980s.) Wensinger says one of Harris' priorities will be to accelerate development of next-generation traffic and billing software. "You can have a very sticky product that works, but stickiness only lasts so long, especially when technology is all about doing it faster, cheaper, better," he says. "We're painfully aware that the barriers to entry of our competitors are probably in direct proportion to lack of investment at Encoda. So I think that's an opportunity for us to bring the new product to market in a quicker way and offer a future-proof platform."

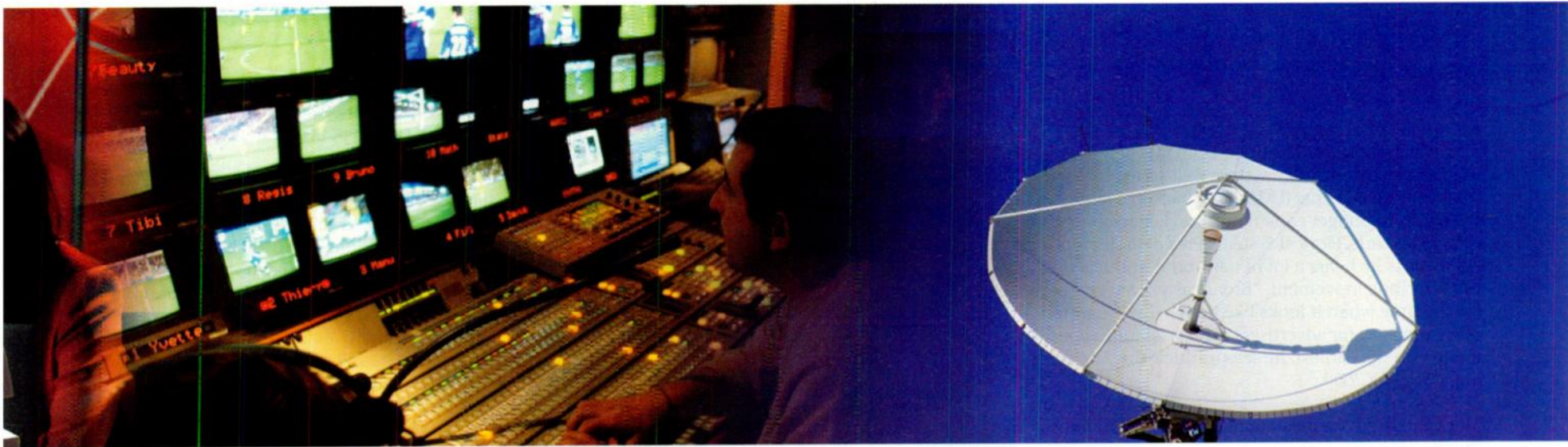
As for automation, Wensinger hopes to bring out the best of both architectures and create a system that customers can never outgrow.

Encoda's revenue for the 12 months ended June 30 totaled \$124 million from five lines of business: traffic and program scheduling for broadcasters (58%), traffic and program scheduling for cable operators (8%), automation (19%), Arkemedia digital asset management (1%) and ad-agency work (14%). Harris' revenue for the same period was \$287 million. ●



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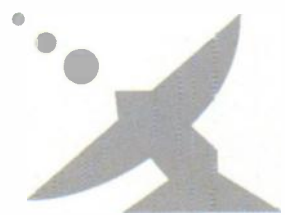
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## Bigger, Better, More Complicated

Continued from page 29

tem, which can automate up to 12 channels, as an example of a cost-effective system well suited for local marketing agreements (LMAs) and backup channels.

Thanks to budget constraints and a lack of incremental revenue, Florical Systems President Jim Moneyhun says he hears a lot of talk about multicasting but sees little movement. "Broadcasters are waiting for the time when it looks like there will be enough of an audience for advertisers to buy separate spots," he says. At the earliest, he sees multicasting becoming a trend in 2006.

Moneyhun's advice for stations today is to remember that an automation system isn't just about the commercials, and the buying decision should involve more than just the engineering team. The general manager, the traffic department and accounting should all be involved because all of them interact with an automation system. "It's the little details that can make the difference, like helping the billing department get more accurate bills," he says.

Lay concurs, adding that the automation system should also be able to control graphic logos as well as the overlay of bumpers and banners on sports and other programs. "There has to be a tracking system," he says, noting that the Harris Broadcast Presentation Manager (BPM) offers such functionality.

Communication between automation and traffic systems continues to be a challenge for all involved. One thing that could improve the situation is a protocol being developed by the Society of Motion Picture and Television Engineers' so-called S-22 Committee to enable the systems to communicate seamlessly. "We're very excited about the workflow implications of this



A Fox regional hub facility in Secaucus, N.J., uses Florical automation.

technology," says Sundance's Johnson.

Harris recently updated its BPM system and gave customers a first glimpse at the new system at last month's IBC show in Amsterdam. The system comprises three modules—Air Manager, Schedule Manager and Resource Management—along with a new device-control core.

"All the modules use Transmission Control Protocol/Internet Protocol [TCP/IP] connectivity to provide mission-critical, play-to-air—device control for both single- and multi-channel broadcasters," Lay says. The system's link to the traffic and scheduling system allows changes to be made in the current on-air schedule directly from the traffic system. And a graphic timeline display lets operators make last-second schedule changes.

Harris isn't the only vendor with a comprehensive approach. Sundance Digital's Titan system can support a nearly unlimited number of channels. That scalability can be used in hub-based broadcasting, in which one system controls multiple locations. Other Sundance products, notably SegmentShare and TimeLiner or FastBreak, are designed to meet specific needs.

"TimeLiner is more of a high-end event sequencer. We see it used commonly in corporate channels as well as some smaller broadcasters," says Lay. "FastBreak is designed for stations with one to four channels while Titan shines in larger or distributed automation scenarios."

SegmentShare reflects changes in the market. Increasingly, station groups want to gain efficiencies by receiving programming or commercials at one station and then sharing the material with others. Ideally, says Johnson, one station records the show, performs quality control, segments it, and ships the show and segment information to its sister stations. That's where SegmentShare comes in.

"Only one station has to time the show," says Johnson. "Those timings can then be sent to a central SegmentShare server, and the rest of the stations can download and apply the timings—for both the show and any secondary events."

SegmentShare capitalizes on the growing use of video servers in broadcast plants, replacing videotape decks and changing workflow and, in turn, automation systems.

"These are causing a profound shift in workflow since the commercials and programs are arriving digitally and can be transferred to the on-air server at faster than real time," Johnson explains. "The linear workflow of dubbing media into the server or recording from a satellite feed is going away and being replaced by a vastly improved workflow."

Florical recently completed a project for Media General that is similar to what SegmentShare accomplishes. The station group installed a system that controls the satellite feeds for 10 stations from a central site. The stations share a database, and only one station needs to time the program. After that, timing is available to all the stations via the database.

Databases continue to be one of the hot topics among vendors. Omni-

Bus recently rolled out Opus, a suite of tools based on the company's G3 architecture and designed to help improve content management across an entire organization. "The use of Opus in multichannel environments is enabled by the underlying design of the OmniBus database," says Wadle. "Specifically, the database maintains associ-

ated channel identification as part of content metadata while allowing shared/centralized ingest and content-management processes."

That allows multiple channels to share the Opus infrastructure in environments with either separate or common content-identification systems, he says. That can be important when individual stations within a group may take slightly different approaches to file names or spot IDs. The Opus system also allows for multiple, channel-specific identifications to be attached to content as it leaves a centralized facility. That means that a common identification can be used during ingest and other processes and then the unique ID is added just prior to the content's leaving the plant.

Encoda also has a new approach to databases, folding technology from Arkemedia, a company it acquired earlier this year, into its D-Series automation system by the end of the year.

The improvements will make the automation system more aware of content rather than focusing on device control, L'Heureux says, adding that that's important as broadcasters begin to consider new business models related to digital TV.

"They need an infrastructure in place that can support not only classic push business models but the forthcoming pull model, where consumers request content from a server," he says. That means having a system that has digital-rights information and other metadata attached to files.

Integrating the Arkemedia database with Encoda's automation system does that. Says L'Heureux, "Without it, broadcasters will face difficulties in the future."

The disparate places where automation tools can fit into a facility can lead to dizzying decision-making. To help stations make the decision, Sundance is offering "transition consulting" services.

"We have several staff members with operational experience to work with the stations and ease their transition to automation and multichannel operations," Johnson says. "We've been through this enough to know where the rough spots will be." ●

[Automation systems] are causing a profound shift in workflow since the commercials and programs can be transferred to the on-air server faster than real time."

—ROBERT JOHNSON, SUNDANCE DIGITAL

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### **The Annual Broadcasting & Cable Hall of Fame**

is recognized as the leading industry venue honoring the pioneers, the innovators and the stars of the electronic arts. This year's Hall of Fame Inductees will be honored on **November 8th**, at a formal dinner held at the Waldorf-Astoria, New York City.

In the November 8th issue, *Broadcasting & Cable* will produce a Special Supplement that will highlight the major contributions and achievements that the 14th Annual Hall of Fame Inductees have made to the industry. This special supplement will be seen by *Broadcasting & Cable's* readership of over 22,000 media executives, as well as, distributed at the Hall of Fame gala dinner on November 8th.

### **FOR RESERVATIONS FOR THE DINNER GALA PLEASE CONTACT:**

Maggie Pritikin at 646-746-7068  
maggie.pritikin@reedbusiness.com

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# GearWatch

Tools for leaner operations

## Crispin

Crispin's System 2000, the company's premier automation offering, is a suite of applications for master control and news-playback environments that gives the user control over multiple channels and devices. It uses a TCP/IP architecture to network computers together, each handling different tasks while offering access to other computers and equipment. Modules available include DubberAssist, AutoDubber, RapidPrep and Device Server.

## Encoda

Encoda's D-Series Version 4 automation system is one of the first systems based on the Linux 2.6 operating system. The company says Linux gives the system a more stable software architecture, an important feature in critical applications. A less expensive configuration is built around the database, video-server information system, archive interface and file-transfer manager on a single server platform.

## Florical

AirBoss is Florical's backbone to its automation offerings. It controls virtually every device used for on-air presentations and can also handle secondary functions and events, including squeezes, keys and voiceovers. It can serve as the support system of a single-channel facility or a multichannel operation based on Florical's ShareCasting. That device makes sure schedules run in their own time zones while time-based commands for servers and switchers are based on a common time. Other features include regional ingest stations, central traffic/billing, rescheduling of regional commercials and promos, and even targeted ads.



## Harris

The Broadcast Presentation Manager (BPM) includes a number of modules that, collectively, automate a facility from end to end. Air Manager monitors real-time channel play-out, gives a view of multiple on-air channels simultaneously and allows manual editing of metadata. The Schedule Manager provides distributed, secure, multi-user access to manage and update the schedule. It includes a running log that provides information about each event on the playlist, including access to all associated metadata and a brief description of what happened during transmission. And Resource Management enables priority-based sharing through distributed management and access to resources across the enterprise.

## Miranda

Miranda's latest is the Desktop Glass Cockpit, an ultra-compact master-control system for low-cost television payout. The new system uses multiple desktop LCD displays to create a tightly

integrated interface that presents all of Miranda's latest control technologies, spanning master-control switching, channel-branding graphics, video/audio monitoring, and remote-signal and infrastructure monitoring over IP.

## OmniBus

The main focus of OmniBus' automation efforts is its G3 system. Based on standard open IT protocols, it allows broadcasters to control and configure both OmniBus automation and equipment from different vendors in a way that the company believes is unparalleled in terms of workflow and flexibility.

The system doesn't treat automation in isolation from news-room systems or asset management and other workflows. Instead, it controls VTRs and servers over a wide-area network (WAN) without the need for serial communications, giving users multiple access points to different devices.

## Sundance

Titan is an example of the kind of flexibility the bigger automation systems give multichannel users. It's based on a distributed-processing architecture that separates the on-air interface from the playlist controller.

That gives the system additional processing speed so it can run up to 10 list processors on each server with guaranteed frame accuracy. In addition, because the system can have nearly unlimited list-processing servers, it can handle either a centralized or distributed centralcasting operation—and scale as channel demands grow.

Titan's Air Control Station gives master-control operators a graphical user interface designed for multichannel, server-based automation.—K.K.

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ISSUE DATE:  
**OCTOBER 25,**  
**2004**

# BUSINESS

## CHANGING HANDS

### TVs

#### WPHJ(CA) Vidalia, Ga.

**PRICE:** \$250,000

**BUYER:** April E. McKinney  
(April E. McKinney, owner)

**SELLER:** Barinowski Investment Co. LP (Clarence Barinowski, president)

**FACILITIES:** Ch. 46, 150 kW, ant. 445 ft.

**AFFILIATION:** Ind.

#### KFQX Grand Junction, Colo.

**PRICE:** Undisclosed

**BUYER:** Parker Broadcasting Inc. (Barry Parker, president)

**SELLER:** John Harvey Rees (John Rees, president)

**FACILITIES:** Ch. 4, 100 kW, ant. 1,404 ft.

**AFFILIATION:** Fox

#### WBXK(CA) Jackson, Miss.

**PRICE:** Undisclosed

**BUYER:** Community Television Network LLC (Mark C. Mayo, CEO)

**SELLER:** The Box Worldwide LLC (Amy Brown)

**FACILITIES:** Ch. 8, 0.91 kW, ant. 1,050 ft.

**AFFILIATION:** Ind.

#### K58GA Lafayette and KLAF(LP) Opelousas, La.

**PRICE:** Undisclosed

**BUYER:** Communications Corp. of America (Thomas R. Galloway Sr., chairman)

**SELLER:** Delta Management Corp. (Charles H. Chatelain, president/CEO)

**FACILITIES:** K58GA: Ch. 46, 7.41

kW; KLAF(LP): Ch. 62, 8.93 kW

**AFFILIATION:** KLAF(LP): UPN

#### WYBD(LP) Dothan, Ala.

**PRICE:** Undisclosed

**BUYER:** LKK Group Corp. (Keith Bass, managing member)

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

**FACILITIES:** Ch. 46, 20 kW

#### WARZ(LP) Smithfield/Selma, N.C.

**PRICE:** Undisclosed

**BUYER:** R K Parker Communications LLC (Robert K. Parker, president/manager)

**SELLER:** Waters and Brock Communications (Gerald Waters, owner)

**FACILITIES:** Ch. 34, 12 kW

### Combos

#### KMVP(AM), KTAR(AM) and KKL(TV) Phoenix

**PRICE:** \$70 million

**BUYER:** Bonneville International Corp. (Bruce T. Reese, president/CEO); owns 34 other stations, none in this market

**SELLER:** Emmis Communications (Jeffrey H. Smulyan, chairman/CEO)

**FACILITIES:** KMVP(AM): 860 kHz, 1 kW; KTAR(AM): 620 kHz, 5 kW; KKL(TV): 98.7 MHz, 100kW, ant. 1,788 ft.

**FORMAT:** KMVP(AM): Sports; KTAR(AM): News/Talk/Sports; KKL(TV): AC

#### KZNG(AM), KQUS(FM) and KYDL(FM) Hot Springs and

#### KLXQ(FM) Mountain Pine, Ark.

**PRICE:** \$4 million

**BUYER:** US Stations LLC (Charles Shinn, president); owns no other stations.

**SELLER:** Powell Broadcasting Co. Inc. (Nanette Kelley, president)

**FACILITIES:** KZNG(AM): 1340 kHz, 1 kW; KQUS(FM): 97.5 MHz, 100 kW, ant. 866 ft.; KYDL(FM): 96.7 MHz, 940 W, ant. 807 ft.; KLXQ(FM): 101.9 MHz, 3 kW, ant. 407 ft.

**FORMAT:** KZNG(AM): News/Talk; KQUS(FM): Country; KYDL(FM): Hot AC; KLXQ(FM): Classic Rock

**BROKER:** Greg Guy of Patrick Communications

**COMMENT:** The stations are in a local marketing agreement.

#### WERL(AM) and WRJO(FM) Eagle River, Wis.

**PRICE:** \$2.2 million

**BUYER:** Heartland Communications Group (Thomas L. Bookey, managing member); owns 11 other stations, none in this market

**SELLER:** Berner Broadcasting Inc. (Mary Jo Berner, president)

**FACILITIES:** WERL(AM): 950 kHz, 1 kW day/51 W night; WRJO(FM): 94.5 MHz, 50 kW, ant. 492 ft.

**FORMAT:** WERL(AM): Nostalgia; WRJO(FM): Oldies

**BROKER:** Jerry Johnson of Johnson Communication Properties

#### WERL(AM) and WRJO(FM) Eagle

#### River, Wis.

**PRICE:** \$2.2 million

**BUYER:** Heartland Communications Group LLC (Thomas L. Bookey, managing member); owns 11 other stations, none in

**FACILITIES:** KAMD(FM):

97.1 MHz, 50 kW, ant. 456 ft.; KMGC(FM): 104.5 MHz, 3 kW, ant. 328 ft.; KCXY(FM):

95.3 MHz, 100 kW, ant. 456 ft.

**FORMAT:** KAMD(FM): AC;

## STATION SALES SCORECARD

	2004 YTD*		2003 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
<b>TELEVISION</b>	63	\$393,288	70	\$500,601
<b>RADIO</b>	681	\$1,556,561	880	\$2,324,227

SOURCE: BIA Financial Networks

\*As of 10/6/04

this market

**SELLER:** Berner Broadcasting Inc. (Mary Jo Berner, president)

**FACILITIES:** WERL(AM): 950 kHz, 1 kW day/51 W night; WRJO(FM): 94.5 MHz, 50 kW, ant. 492 ft.

**FORMAT:** WERL(AM): Nostalgia; WRJO(FM): Oldies

**BROKER:** Jerry Johnson of Johnson Communication Properties

### FMs

#### KAMD(FM) and KMGC(FM) Camden, KCXY(FM) East Camden, Ark.

**PRICE:** \$1.45 million

**BUYER:** Jay Bunyard (Jay W. Bunyard, president/CEO); owns 10 other stations, none in this market

**SELLERS:** KAMD(FM): US Stations LLC (Charles Shinn, "president"); KMGC(FM): Jade Communications (Craig Dale, president); KCXY(FM): Y95 Radio (Gary Terrell, president)

KMGC(FM): Urban; KCXY(FM): Country

**BROKER:** Wally Tucker of MBT Enterprises Inc. and Greg Guy of Patrick Communications

**COMMENT:** The stations are currently in a local marketing agreement with Y95 Radio.

### AMs

#### WMLB(AM) East Point (Atlanta), Ga.

**PRICE:** Undisclosed

**BUYER:** JW Broadcasting Inc. (Joseph Weber, president); owns no other stations

**SELLER:** Atlanta Area Broadcasting Inc. (William E. Corey, president)

**FACILITIES:** 1160 kHz, 50 kW day/160 W night

**FORMAT:** Adult Standard/Oldies

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

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## PEOPLE

## THE FIFTH ESTATER

## The Spirit of Independence

Adelson turns real-life stories into award-winning TV

**T**V producer Orly Adelson is known for her firsts: She produced ESPN's first original dramatic series, *Playmakers*; Discovery Channel's first movie, *Twelve Days of Terror*; and Comedy Central's first original made-for-TV movie, *Porn and Chicken*. Since 1995, when she formed Orly Adelson Productions, she has added a host of acclaimed shows to her résumé. But unlike most Hollywood success stories, she credits her perseverance to the Israeli Army.

Adelson earned her lieutenant's stripes on the officer's track, a grueling regime that weeds out nearly 50% of female applicants. Training was so difficult, her father, a high-ranking army officer, had to force her to return to base after military leave. "If you can survive it," she admits, "you think you're the best thing."

That confidence sustained her through a tough academic career. Adelson simultaneously earned degrees from Hebrew University and Jerusalem's famed Academy of Music & Dance. But her move to the U.S. was kismet. At a party in 1981, she met Andrew Adelson, who was in Israel to promote the film *The Postman Always Rings Twice*. Eventually, she left one love, Israel, for another, her new husband, and moved to Los Angeles.

**T**hough she's currently in post-production on 3 for ESPN, a biopic on NASCAR's Dale Earnhardt, and just produced *Hustle*, about Pete Rose's downfall, she kicked off her TV career in commercials. In 1988, she joined ad agency Bozell, Jacobs, Kenton and Eckhardt. By 1990, she was ready to move from 30-second spots to two-hour movies, so she called friends at Brandman Productions. They gave her an office and told her to sell movies. Starting with NBC and *Shoot First*, she proved a valuable asset and was quickly elevated to vice president of development.

Soon, she was recruited to Carolco-Gimbel Productions by President Roger Gimbel. There she oversaw TNT's *Chernobyl: The Final Warning*, which won an Environmental Media

Award. By 1994, the company had become Gimbel-Adelson Productions. "You have to learn the development side," says Adelson of building production skills. "It was good schooling."

Then, after independently producing *Keeper of the Light*, a documentary about the state of Israel, she decided to fly solo. Since then, she has worked on an eclectic array of projects. From *Plain-song* for Hallmark to *D.C. Sniper: 23 Days of Fear*, which won the NAACP Image Award for best TV movie, Adelson has flourished. Ever versatile, her company is also producing reality series *Sorority Life* and *Fraternity Life* for MTV. What draws her "are stories that say something or explore a character."

**I**ronically, she has been a hit in sports dramas, although she claims no interest in sports. In 2001, she began working with ESPN Original Entertainment, where she produced *The Junction Boys*, the network's highest-rated original TV movie, followed by *Playmakers*, which earned the AFI award. "Orly's kept her focus on the task at hand and produced the highest quality possible," says Ron Semiao, senior vice president of ESPN Original Entertainment. "Several actors have said she's one of the best executive producers they have ever worked with ... and that's a tough bunch to please."

Adelson is especially adept at true stories.

Besides *Porn and Chicken*, which explored the secret porn society of an Ivy League college, she's developing *Hidden in the Heartland*, about Atlanta bomber Eric Rudolph for USA and *The J.K. Rowling Story* for NBC. With real-life accounts, she is a meticulous factual researcher. "We literally go through every scene," she says.

Bela Bajaria, CBS senior vice president of movies and miniseries, worked with Adelson on *To Love, Honor and Betray* and now on *Canal Street Brothel*. "She's a very good partner," says Bajaria crediting their ongoing relationship to Adelson's efficiency and cool demeanor. "We can have a straight, honest dialogue ... It's a refreshing approach to making movies."—Melanie Clarke

## Orly Adelson

President,  
Orly Adelson Productions

B. Aug. 22, 1956, Jerusalem

## EDUCATION

BA, sociology  
and musicology,  
Hebrew University;  
BA, music and dance,  
Jerusalem Academy  
of Music & Dance

## EMPLOYMENT

Producer, ad agency  
Bozell, Jacobs, Kenton  
and Eckhardt, 1988-90;  
VP, development,  
Brandman Productions,  
1990-91;  
Producer/executive producer,  
television division,  
Carolco-Gimbel (later  
Gimbel-Adelson Productions),  
1991-95;  
Current position since 1995

## PERSONAL

M. Andrew;  
two children

## FATES &amp; FORTUNES

## Broadcast TV

**JAMES HAMILTON**, lead Web producer, TechTV, San Francisco, becomes Web manager, KPIX/KBHK San Francisco.

## Cable TV

**ALI ZANJANI**, president, retail sales, Sprint Corp., Kansas City, Mo., named VP, sales and distribution, Cox Communications Inc., Atlanta.

## Programming

**JOHN WESTPHAL**, VP, development, Big Ticket Television, Los Angeles, named VP, development, Sony Pictures Television, Culver City, Calif.

At The Weather Channel, Atlanta: **CINDY JONES**, director, strategy and development, promoted to VP, consumer marketing; **EILEEN LICHTENFELD**, director, consumer marketing, named director, affiliate marketing.

**AMY MUESSNER**, director, acquisition marketing, DirecTV, Los Angeles, has joined Starz Encore Group LLC, Englewood, Colo., as senior director, program marketing.

**KEVIN MCMAHON**, manager, consumer and integrated marketing, Spike TV, New York, named senior manager, marketing and programming, Turner Sports, Atlanta.

**JOAN ROBBINS**, VP, Entertainment Studios, Los Angeles, promoted to senior VP, talent relations.

At VOY Pictures Television, New York: **JOSE PRETLOW**, independent producer, named chairman; Gloria Medel, independent producer, named president, production.

## Journalism

**MADISON MICHELE**, host, King of the Jungle, Animal Planet, Silver Spring, Md. joins TV Guide Channel, Los Angeles, as host and correspondent.

**BEEJAL PATEL**, Saturday morning anchor/reporter, KATV Little Rock, Ark., joins New England Cable News, Boston, as morning reporter.

**ROSEANNE TELLEZ**, morning news anchor, WGN Chicago, named co-anchor, morning and midday newscasts, WBBM Chicago.

**VICKIE NEWTON**, co-anchor, KMOV St. Louis, named anchor/reporter.

**KEVIN COARI**, reporter/fill-in anchor, KPTV Portland, Ore., promoted to weekend anchor.

**KRISTINE JOHNSON**, weeknight anchor/reporter, WPRI/WNAC Providence, R.I., joins MSNBC, Secaucus, N.J., as anchor/correspondent.

**VIVIANA HURTADO**, reporter, KRGV Weslaco, Texas, joins the weekday morning news team, WPRI Providence, R.I., this month.

**MARC WEINBERG**, weekend meteorologist, KTHV Little Rock,



**CINDY JONES**  
The Weather Channel



**JOAN ROBBINS**  
Entertainment Studios

Ark., joins WDRB Louisville, Ky., as morning meteorologist.

## Radio

**AMY CAPLAM**, regional director, The Captivate Network, Westford, Mass., named VP/general manager, WQXS Boston, and director, FM Sales, WAAF and WQXS Boston.

**PHIL CORRIVEAU**, deputy director, Wisconsin Educational Communications Board, Madison, Wis., named director, Wisconsin Public Radio, Madison.

## Advertising/Marketing/ PR

**ERIC KERN**, national sales manager, KTTV/KCOP Los Angeles, named national sales manager, Adlink, Los Angeles.

## Allied Fields

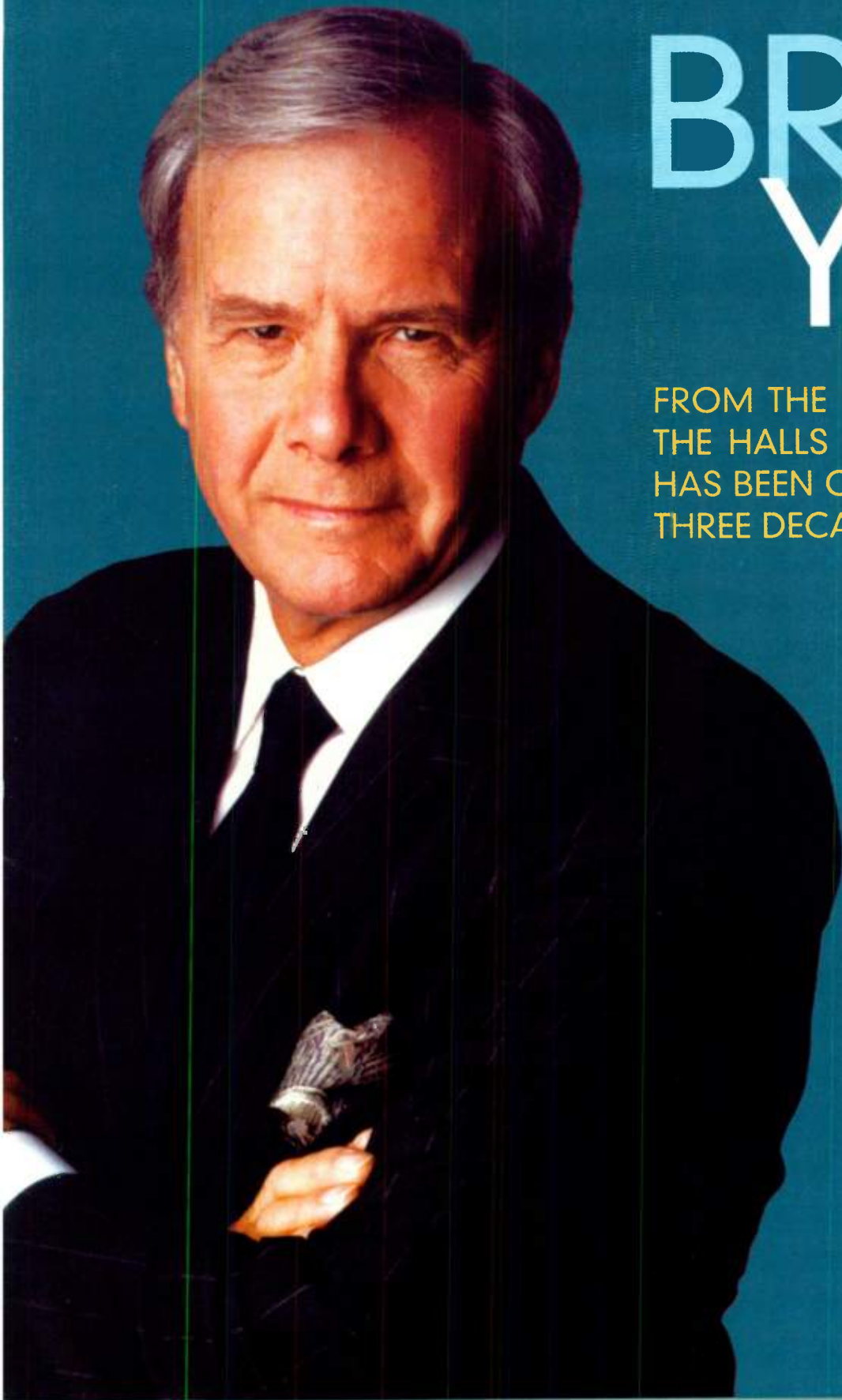
At Medialink: **DENNIS VAUGHAN**, world desk editor, BBC, London, named head of broadcast, London; **TOM MARTIN**, producer, ABC and CBS News, named director, media relations, New York.

**GORDY HALVERSON**, formerly CEO, Telewire Supply, Englewood, Colo., joins Cedar Point Communications, Derry, N.H., as an executive adviser.

**JANET ROBERTSON**, executive VP, business development, Healthscape, Tampa, Fla., joins Sesame Workshop, New York, as executive VP, international business development.

## WHAT'S YOUR FATE?

Send it to Melanie M. Clarke, editorial assistant, BROADCASTING & CABLE (e-mail: mclarke@reedbusiness.com, fax: 646-746-7028, mail: 360 Park Ave. South, New York, NY 10010).



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### News Careers

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#### CREATIVE SERVICES DIRECTOR

Meredith Corporation (WFSB-TV3 and WSHM-CBS3) has an immediate opening for a Creative Services Director. The ideal candidate will be responsible for overseeing the strategic development of our station's brands, overall marketing, community affairs and commercial production. The candidate will manage Promotion and Graphic teams. Must love promoting a strong news product, be creative, organized, thrive under tight deadline, a good motivator, possess solid writing skills and have high production values. Position will also work with other Dept. Heads to create and implement station strategic plans. College degree preferred with a minimum 3-5 years television marketing experience. Please send cover letters, resumes and non-returnable tapes to HR/Creative Services Director, WFSB-TV3, 3 Constitution Plaza, Hartford, CT 06103. EOE. No phone calls please.

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### 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.

### Producer Careers

#### PRODUCER

WYFF, Hearst-Argyle Television is looking for an aggressive high-energy newscast producer. College degree and one year of experience required. Tape/resume to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EEO

#### NEWS EXECUTIVE PRODUCER

WPVI-TV is looking for an experienced news manager with excellent editorial skills, and a strong background in news production and promotion. Send resume and recent non-returnable show tape (no calls/faxes) to Carla Carpenter, Vice President & News Director, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE



## TELEVISION

## Promotion Careers

PROMOTION WRITER/  
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ABC 7 Chicago, Chicago's #1 Station, is seeking a highly creative, energetic, self-motivated Writer/Producer/Editor to join our award-winning Creative Services Department. Successful candidates will have 3+ years of experience in television promotions; must possess strong writing, producing and non-linear avid editing skills. Be efficient, innovative, and a team player. Must be organized, work well under pressure and have the ability to meet tight deadlines. Responsibilities will include: Conceptualizing and producing high-end station image campaigns, news series promos, daily topical news promotion and local programming promotion. A strong knowledge of Film and HD Production a definite plus! Please send resume and non-returnable demo reel to: Keri Bartholomew, Promotion Manager, ABC 7 Chicago, 190 North State Street, Chicago, Illinois 60601. No phone calls, please. EOE

## PROMOTIONS PRODUCER

KFSN-TV, the ABC owned station in Fresno, California, has an immediate opening for a Writer/Producer in the market's hottest promotion department. If you are highly creative, have experience in non-linear editing and ready to cut spots for the #1 station in town, this job is for you! Additional duties will include website writing & production for ABC30.com. Send tape and resume to: KFSN-TV, Human Resources Dept BC 05-01, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply. (No phone calls please)

## PROMO WRITER/PRODUCER/EDITOR

The #1 ABC/Disney owned station in Houston is searching for a full-time Writer/Producer/Editor in our creative services department. If you have 2-3 years news topical experience, non-linear editing skills, and are ready to move up or just looking for the right place for you to thrive, we offer excellent tools (AVID), support staff and a competitive salary. Please rush your demo with topical samples and resume to: Scott Morrow, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

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## CABLE

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## CABLE

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EOE, M/F/D/V

## Programming Careers

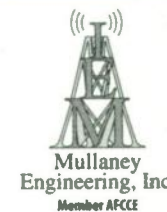
## PROGRAMMING MANAGER

Dallas-Fort Worth- ¡Sorpresá!, 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](mailto:jhaire@firestoneinc.com)

## Operations Careers

## STUDIO TECHNICIANS

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# the next wave

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On October 18th, Broadcasting & Cable's Special Report will take a look at a group of women who are all rising to the top in all phases of the rapidly changing media business. The Next Wave profiles woman who are something special in cable, broadcast, syndication, advertising, talent management, law/regulation and technology

*This year's Broadcasting & Cable's Next Wave of Women are:*

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Associate Director  
of National Broadcast

**ADELIN DELGADO**  
Vice President of  
Programming Sales  
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**LYNN ELANDER**  
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**DEDE LEA**  
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**LAURA BARBER-MILLER**  
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Worldwide Communications,  
Thomson Broadcast &  
Media Solutions

**AMY ROSENBLUM**  
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NBC Universal

**LINDA SIMENSKY**  
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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

## Long Live the King

In one audacious move, Howard Stern last week told the FCC and his misguided radio foes to shove it. His deal with Sirius Satellite Radio was genius—a flipping of the bird to sanctimonious regulators and wimpy radio execs who wanted to dethrone the King of All Media. They censored Stern—and drove him into a \$500 million payday. Now he's even talking about brokering a deal where his current bosses at Viacom buy Sirius.

Yes, it was about money and a massive ego, but it was also about a regulatory climate that said, "We don't want you."

We don't think it was any coincidence that Stern's announcement coincided with the National Association of Broadcasters Radio Show in San Diego. At that blabfest, NAB President Eddie Friets exclaimed, "There is a terrific buzz surrounding this convention." Sure, there was. It was the sound of thousands of radio execs wondering if their industry was dealt a severe blow by a howling FCC that badgered Stern on indecency and got nervous owners like Clear Channel to march to a new, timid drum.

If Stern brings only a fifth of his fans, Sirius will be making good money, and over-the-air broadcasting will become less relevant as a marketplace of ideas, particularly those that don't pass the government smell test.

From an FCC that talks about bridging the technological divide between the haves and have-nots, Stern's decision is weird irony. The consequence of the commission's stifling of edgy and extreme, or just mildly offensive, speech has been to create a divide between free and pay media.

With Opie & Anthony on XM, Stern headed for Sirius,

and—so we've heard—Bubba the Love Sponge talking with one or the other, there may soon come a day when the only way to hear authority tweaked and conventional taste offended is to pay for the privilege. The founding fathers that conservative politicians love to invoke fought and died for the privilege of offending authority. (Back then, it was the King of All Britons.)

The unintended consequence of driving offensive speech to pay channels will have been to create a competitive satellite-radio industry. Said one Wall Street analyst, "We think this deal will likely transform satellite radio into a much more competitive industry and provide tremendous momentum to Sirius' business." A little buzz about that at the NAB Show, too, we bet.

Satellite radios will eventually become standard equipment on millions of cars. We can see lots of commuters who pay 4 bucks for a latte paying \$12.95 a month to keep the Stern morning rush flowing as well.

As it turns out, Congressional attempts to boost FCC fines appear to be dead until at least next year. It hardly matters. Damage has been done, with broadcasters caving and the FCC cracking down after being hauled before Congress.

Washington's actions had a surprise ending. Stern's defection made a business out of fledgling one and weakened the old radio business censors were trying to "fix."

Free enterprise. Free speech. Sweet revenge. Kudos, Howard.



## AIRTIME

GUEST COMMENTARY

## Too Big To Be Too Good

Excerpted from recent testimony to the Senate Commerce Committee by Geneva Overholser, a University of Missouri professor and former editor of the Des Moines Register, opposing further media consolidation:

As longtime editor Harold Evans put it, media companies are not having trouble staying in business. They are having trouble staying in journalism. The FCC has it in its hands to make matters worse by enabling media owners to take their companies still further from the concerns and needs of local citizens.

I am here to speak about newspapers, whose decline in importance is greatly overstated. Newspapers continue to be important, first, in numbers of readers. On any given Super Bowl Sunday, more Americans read their Sunday paper than watch the game. I hear little talk of football's demise. A Consumers Union study this year found that Americans rely on newspapers much more than on other media for local news and information. Newspapers influence other media because of the size of their news-gathering resources.

Yet newspapers are undergoing great strains due to the pressure of maintaining high profit margins. As one observer has said, being a cash cow is a strategy. Not only do we see lower-quality news, but we see companies unwilling to serve customers in whom advertisers have no interest. The FCC is in a position to keep this situation from worsening. The companies that own newspapers (and often other media, of course) do not need our assistance to further increase the returns while

reducing the number of newsrooms and newsgatherers.

Yet this is precisely what happens with greater consolidation.

Let me say a word here about this gift of synergy that we will supposedly derive from so-called convergence of media. Convergence is likely to be good for media business, but it is almost sure to be bad for journalism.



GENEVA  
OVERHOLSER  
University of  
Missouri

Far from increasing the amount or quality of the newsgathering, convergence provides additional means of distribution. Consider Reporter A, who spends a given amount of time reporting and a given amount of time putting it together for his newspaper. Now he is asked to disseminate the same report on radio, TV and the Internet. How much time does each new method of delivery require from him? Even if it's only half an hour, that's an hour and a half less time each day spent on reporting. The report on the State of the News Media 2004 noted, "Much of the new investment in journalism today—much of the information revolution generally—is in disseminating the news, not in collecting it."

Every time [a newspaper] is combined with a local television station, there is at the least one less TV reporter who might actually spy a story the paper did not. And when the newspaper, broadcast outlets and Web all join into one report, what values are likely to prevail? As Robert Haiman of the Poynter Institute put it, "There is going to be a tremendous clash of values: the journalism values of newspapers, the entertainment values of television and the no-holds-barred, raw, unedited, anarchic values of the Internet." Let's guess how likely it is that the values of journalism will win.



## TWO CENTS

"I got into the medium to change things, to be different, to be funny. And increasingly what's happened is that material I want to do on the air I can't do. ... The rules are changing so rapidly and are so restrictive, especially for me."

Shock jock **HOWARD STERN**, to the *Los Angeles Times*, on his jump to Sirius Satellite Radio in 2006

"It don't mean shit right now. Daddy's won here 10 times."

**DALE EARNHARDT JR.**, cursing live on NBC after his Oct. 3 victory at Talladega Superspeedway. NASCAR fined him \$10,000 and docked him 25 points, dropping him to second place in the league. NBC instituted a 5-second delay on future NASCAR broadcasts.

"[NASCAR President Mike] Helton made it clear ... that we, as a family sport, were taking this very seriously and adhering to FCC guidelines."

NASCAR spokesman **MIKE ZIZZO**, pointing out that the racing league had warned drivers in February about using profanity

"The popularity of [NASCAR] is based on colorful personalities and the fact that everyone can relate to these drivers and their emotions. Now it seems like that's a detriment."

**RICHEL GILMORE**, director of competition for Dale Earnhardt Inc.

"Though few viewers noticed, a short shot of a New York City edifice called the Puck Building in last Thursday's [Sept. 30] telecast of *Will and Grace* on NBC makes it look as if the building is named for an unprintable four-letter word."

Eagle-eyed *Chicago Tribune* arts critic **SID SMITH**, digging up dirty words on broadcast television. NBC promised not to use that shot again.

"By the way, I am not going to succeed Sumner [Redstone] ... although he is on the short list for Disney."

Disney CEO **MICHAEL EISNER**, joking with investors in New York last week. He will leave his position in 2006; Viacom CEO Redstone plans to step down within two years.

"Roughly three in 10 committed Bush voters (29%) cite Fox News as their main source of debate news. That is three times the number of certain Kerry voters who cite Fox News as their main source of information about the debate. CNN is the top debate news source among Kerry voters (21%), followed by ABC News (16%)."

From "**DEBATE COVERAGE VIEWED FAVORABLY**," a Pew Research Center study released last week

"The series needed Don King to instruct these amateurs in the intricacies of Trickeration 101 and how best to carry \$200,000 in small bills around town in a duffel bag, as he did to lure Hasim Rahman from his rival, Cedric Kushner."

*New York Times* critic **RICHARD SANDOMIR**, on Fox's low-rated *The Next Great Champ*, which was unceremoniously moved to Fox Sports Net after only four episodes

## WE LIKE LETTERS

If you have comments on anything that appears on these pages and would like to share them with other readers, send them to us. We reserve the right to edit. E-mail: [bnletters@reedbusiness.com](mailto:bnletters@reedbusiness.com); fax 646-746-7028; or mail to BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010.



MATT ROUSH

## Lost & Found! An Original Idea

And to think that just a few weeks ago, we were worried too few people would bother to go in search of ABC's *Lost*.

This opulently produced adventure thriller, about the survivors of a terrifying plane crash onto a seemingly uncharted Pacific island, has emerged as one of the instant breakout hits from an encouragingly robust fall-season launch. (The initial ratings are even more sensational for ABC's other much anticipated and well reviewed new drama, the darkly satirical soap *Desperate Housewives*.)

Defying recent tradition, audiences actually appear willing this season to seek out new network shows that have been generating buzz. More than a few of them—including the addictive reality series *Wife Swap*, seemingly unfazed by Fox's cheesier rip-off *Trading Spouses*—are airing on perpetual underdog ABC, which a year ago was mired in a rut with lethargic hokum like *10-8* and *Threat Matrix*.

What makes the early success of *Lost* so sweet is that it defies the stalling conventional wisdom that tends to influence the way most broadcast networks go about developing and programming shows.

How do I love watching *Lost* break the rules? Let me count the ways.

■ **It's not part of a franchise.** ABC won't be able to clone *Lost*, nor should it want to.

It's refreshingly original, a rare feat in a year when the third *CSI* series is outpacing the original *Law & Order* in head-to-head competition while a fourth *Law & Order* show is in the pipeline, whether we desire it or not.

The sameness of these procedural dramas has gotten to the point where last month's premiere episodes of CBS's *Without a Trace* and *NCIS*, both involving the kidnapping of a blind girl, were originally titled "In the Dark." (*NCIS* eventually blinked and changed its name.)

■ **You could never accuse *Lost* of heaving to a formula.**

Its premise may be as old as *Lost Horizon*, as potentially hokey as *Gilligan's Island* and as familiar as *Survivor*, but its execution is fresh and startling, playing on primal fears of mortality, abandonment and things that go bump (or louder) in the night.

■ **There are no big stars.**

Generally speaking, TV is much better at creating personalities than at repackaging them.

Cases in point: *Seinfeld*'s Jason Alexander, who became a TV star as a second banana, once again is adrift and miscast as a leading man in a mediocre new comedy (CBS's *Listen Up*). And NBC seems to have hoped that we will watch Heather Locklear in just about anything—or, in the case of *LAX*, nothing.

*Lost* stars nobody. It is less about star power than about

story power. It's very much an ensemble piece, with few recognizable players. That will soon change as magazines and newspapers clamor to turn this appealing cast into household names. If there is a star, it's probably *Party of Five*'s likeably unassuming heartthrob Matthew Fox as a resourceful and sympathetic doctor. The most familiar face is probably *Lord of the Rings* ex-Hobbit Dominic Monaghan as a drug-addicted rock star. Leading lady Evangeline Lilly, as a heroine with a dark secret, is an authentic newcomer. She's a real find.

■ **There are too many characters.**

One of the first advance criticisms leveled at *Lost* was that, with 48 survivors, including 13 principal cast members, it would be too confusing, much like creator J.J. Abrams' previous ABC cult fave, *Alias*. Nonsense. So far, each of the castaways we've met has been clearly defined, with fascinating and surprising back-stories that provide the basis for compelling storytelling. The Oct. 13 episode, for example, focuses on the heretofore enigmatic Mr. Locke (played by character actor Terry O'Quinn), a militaristic take-charge figure whose reasons for being on the plane are the last thing you'd expect.

■ **It's on too early.**

With its scary flashback re-creations of the doomed flight and its grisly encounters with an unseen monster that lurks in the forest, *Lost* is an unconventional, and some may think un-

wise, choice to lead off Wednesdays at 8 p.m. But why save all the good stuff, however jolting it may be, for later in the night? Most of those time periods are already crowded with established hour-long hits—many of them, naturally, procedural crime dramas. Besides, the very notion of a "family hour" is a quaint fantasy. (These days, most kids think an after-school special is finding a new ultra-violent videogame to play before dinner. Or they're watching the Disney Channel or *SpongeBob*, not ABC.)

■ **It's more like a movie than a TV show.**

Even those dazzled by *Lost*'s movie-quality two-hour pilot wondered if the show's premise could possibly sustain the suspense and narrative drive over the long haul. It's still a fair question, but as of the fourth hour (which is almost as enthralling as the first), only four days have passed since the crash, indicating that, like Fox's equally riveting *24*, time will play a critical role on this show. If each episode represents roughly a day in their stranded lives, it may be a while before the show runs short on gripping incidents.

■ **Finally: It's not a reality show.**

For that, we can all be grateful. ■



If each episode represents roughly a day in the characters' stranded lives, it will be a while before *Lost* runs short on gripping material.

How do I love watching *Lost* break the rules? Let me count the ways.

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