

# Close-up: Lachlan Murdoch The Son Also Rises Over Fox Stations 34

# BROADCASTING & CABLE

New Column  
**B&C Week**  
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## FALL SEASON SHAKEUP: Five Sleeper Hits 5

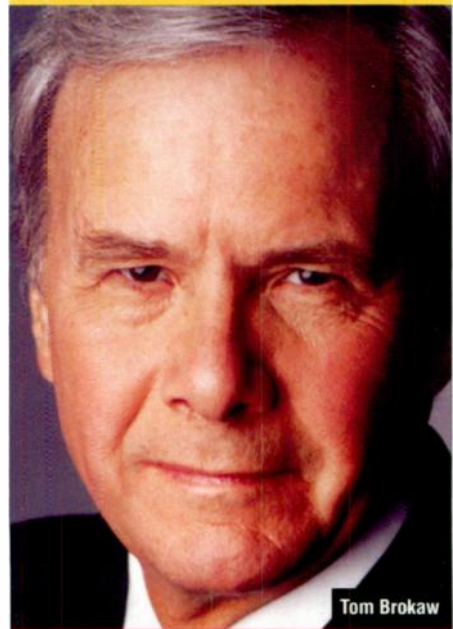


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**THE BROKAW YEARS**



Tom Brokaw

The NBC anchor on how he stayed on top and why it's time to go. Page 30

### B&C PROFILE

# SINCLAIR UNDER SIEGE

## Defiant station chief takes a stand and incites fight over Big Media

BY BILL MCCONNELL AND JOHN M. HIGGINS



DAVID SMITH, Sinclair CEO

David Smith makes no apologies. The CEO of Sinclair Broadcast Group sparked a firestorm with a plan to air a controversial documentary knocking presidential hopeful John Kerry in the 39 markets where the 11th-largest TV station owner operates. Investors howled. The stock dipped. Democratic lawmakers urged in-

quiries. Advertisers pulled spots. And activists promised to block Sinclair's future purchases of TV stations. Now, despite a partial retreat—Sinclair scheduled a news program about the documentary, rather than airing the film itself—Smith remains defiant. "Politics is nothing new in the news business," he said last week, sitting in the penthouse boardroom of Sinclair's suburban Baltimore headquarters. "In spite of what people might say to the contrary. It's a fact of life. It's reality. I have no objections to politics in news as long as it's disclosed. It's when news attempts to present itself as fair and balanced and in fact isn't."



JON LIEBERMAN: Sinclair Washington bureau chief fired by Smith tells his story, page 48



**BURGER KING:** Couldn't take the heat of controversy, pulled spots.

(See page 20.)

# 50% Sold!

**Belo, Cox,  
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*(The Oprah Winfrey Show National  
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World Radio History

# Fall Sleepers

From *Trace* to *Tree*, networks are racking up potential stealth hits

BY ALLISON ROMANO

In prime time hitsville, all is not *Lost*. High-profile shows like ABC's *Lost* and *Desperate Housewives* and CBS's *CSI* trio may grab the lion's share of headlines this fall, but a handful of others are gaining traction. Here's a look at five shows flying under the radar that are ready to break out.

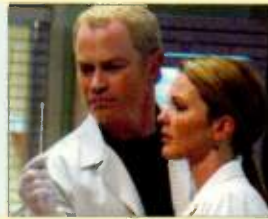


## BOSTON LEGAL, ABC

Despite losing half of its *Desperate Housewives* lead-in, *The Practice's* spinoff is rejuvenating the Sunday 10 p.m. slot. *Boston Legal* is generating an average 12.1 million viewers—a 15% increase over *The Practice's* audience last fall, and a 21% improvement in adults 18-49.

## MEDICAL INVESTIGATION, NBC

In the battle of Friday-night medical shows, *MI* trumps CBS's *Dr. Vegas*. Even better for NBC, *MI* is averaging 9.2 million viewers and a healthy 3.4 rating in 18-49s, solid marks on a light TV viewing night. Last week, NBC picked up a full-season order.



## KEVIN HILL, UPN

Sexy star Taye Diggs is attracting his own fan club. His new legal drama nabbed 4.1 million viewers last week, its best yet. And the show is reeling in triple-digit time period gains with key 18-34s and 18-49s. A preseason critical fave, it started slow and built up.



## ONE TREE HILL, THE WB

*Desperate Housewives* isn't the only soap steaming up fall. This sophomore teen drama is in bloom, with viewership up nearly 50% over last fall to 4.9 million viewers. In particular, more young viewers are discovering the show. Season-to-date, 18-34s and 18-49s deliveries are up more than 70%, to 1.7 million for 18-34s and 2.8 million in 18-49s.



## WITHOUT A TRACE, CBS

CBS repeated *Without a Trace* this summer, and the added exposure paid off. The crime drama is a top-five broadcast show with electric growth, impressive against *ER*, which scores higher in 18-49s. Its viewership is up 34% this season, to nearly 21 million over last fall, and the drama is making similar percentage strides in 18-49s and 25-54s.



## BREAKING . . .

### ABC Family, Nick Fined by FCC

WASHINGTON—Nickelodeon and ABC Family last week agreed to pay \$1 million and \$500,000, respectively, for carrying too many commercials during kids' programming. This is the first time any cable network has been punished for such violations, which were discovered during FCC field audits of TV stations and cable systems during 2003 and 2004. The FCC limits commercials during children's programming, as well as forbidding what it calls "program-length commercials" that feature characters otherwise associated with the program airing during a particular time slot.

Nickelodeon violated the ad minutes-per-hour limit 591 times and aired 145 program-length commercials—hawking a SpongeBob toy in one of the five daily airings of that show, for instance. ABC Family aired 31 program-length commercials. Both companies blamed the overages on flawed internal procedures, computer problems and human error.

### Fox Scores with Cards on Thursday

NEW YORK—Fox scored another good night with post-season baseball last Thursday night. The deciding Game 7 in the National League Championship Series between the victorious St. Louis Cardinals and Houston Astros reeled in an average 19.8 million viewers and earned a 6.7 rating and 18 share in the 18-49 demo.

Once again, CBS won the night with *Survivor* and *CSI* in total viewers and the 18-49 demo, two categories NBC dominated for years on Thursdays. CBS snagged 21.5 million viewers compared with NBC's 14 million. In 18-49s, CBS scored a 7.6/19 to NBC's 6.7/17. Significant by its insignificance, ABC is posting very low Thursday numbers: Last week, it had a 1.6/4 in 18-49s and 4.7 million total viewers, just slightly better than UPN (1.6/4, 4.6 million viewers.) The WB limped in at 1.0/2 with 2.4 million total viewers.

### Belo TV Posts Solid Quarter

DALLAS—Blessed with the Olympics and political advertising, Belo Corp.'s TV operations generated a 7% increase in ad revenue during the third quarter. The company said revenue increased to \$171.3 million, up from \$160 million last year. The division's cash flow increased 9% to \$72 million. The newspaper and TV company, however, charged \$7.5 million against earnings because of the shutdown of a regional cable news venture with Time Warner Cable.

## BROADCASTING & CABLE

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News Corp.'s rising son Lachlan Murdoch leads Fox TV stations.

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## MONEY TALKS

# Good for Cox...

...Bad for the industry and shareholders

**M**ost cable executives are deal junkies, so they're generally happy about the Cox family's move to take Cox Communications private. But operators shouldn't be cheering—they should be crying. That's because Cox's deal is bad for the cable industry.

The \$8.5 billion deal is bad for Cox shareholders, too. (More on that in a minute.) But the problem for the rest of the cable industry is that Cox is the star pupil, the one that makes the rest of the class look good. Cox has shown investors what's possible for other operators down the road.

But in a private company, Cox President Jim Robbins will curtail the amount of information that gets disclosed, so it will be harder for outsiders to see what other operators might achieve.

Cable operators have lagged Cox in all sorts of big and small areas. Cable execs talk a lot about getting very aggressive in the telephone business, for instance. Cablevision now offers it in 100% of its systems, and Time Warner is close behind. But Cox has been snatching customers away from Baby Bells for years, pioneering the way with an older, more expensive phone technology. With a million phone customers, Cox's total revenue and cash flow per subscriber are about 10% higher than they would be if they had waited as long as other operators.

Cox started aggressively upgrading systems with optical fiber in the mid-1990s, years ahead of some cable peers. Upgrades were absolutely necessary to offer new services such as high-speed Internet service and VOD. But Cox executives also knew fiber would make their systems more reliable and, hence, keep their customers happier.

The company also spent on customer service when other operators were too cheap to answer their phones. That was well before DBS was a major threat. Staffing telephone centers more heavily and paying up for marketing hurt operating margins for years. But it also means Cox's customers are harder for DirecTV and EchoStar to take away. Other cable operators have been bleeding customers to the competition, sending nationwide DBS penetration up to 20%. In Cox markets, DBS penetration is closer to 8%.

Wall Street sees that and recognizes that stronger operators like Time Warner, Comcast, Insight and Cablevision could catch up. (Unfortunately, the

problems at ailing Charter and Adelphia are too big to warrant them the same consideration.)

But in a couple of months, that performance won't be as easy to see. Within minutes of announcing its Cox Enterprises agreement, the cable division canceled an Oct. 27 conference call to discuss earnings with investors. Sure, the press release will come out, but the company won't take any questions. The cone of silence starts to descend.

Cox CFO Jimmy Hayes is absolutely gleeful about how much easier his life will be at a private company. As the guy in charge of working with Wall Street, his life is filled with panicky investors obsessing over every 2% or 3% dip in the stock price. (I typically don't call a company unless a stock moves up or down 10%).

But as a private company, Hayes' staff will no longer be flooded with calls when investors panic over some other cable operator's hiccups. And he won't have to flit around showing the same PowerPoint slides over and over at so many investor conferences.

Cox staffers have been deliberating for weeks over how much information to continue disclosing. Cox will still have public bonds outstanding, so the company still has to file lots of financial data with the SEC. But there are lots of operating statistics, such as growth in high-speed data or the average revenue per telephone customer, that it will no longer have to share.

Before Cox goes quietly into the night, the company is going to have to justify the sale price. A committee of independent Cox directors negotiated a deal last week to sell to the mother ship for \$34.75 per share. Cox Enterprises notes the price is a fat 26% premium over the price the day before the takeover offer was first disclosed, Aug. 2.

That premium isn't nearly as impressive when you consider the \$33 a share Cox traded for on April 30, just three months earlier. At the time, Bear Stearns' Ray Katz and Morgan Stanley's Richard Bilotti both pegged Cox's true value at \$41; UBS' Aryeh Bourkoff thought it was worth \$39.

I wonder if anyone at Cox—or Cox Enterprises—complained at the time that those targets were just way, way too high.

A takeover—especially by a company so closely related to the target—is supposed to be fair. I'm waiting for more details on why Cox seems to think that this one is. ■

JOHN M. HIGGINS



Cox President Jim Robbins

# Head to Head

How Bush and Kerry stack up on key media issues

By BILL MCCONNELL

**Big media issues hang in the balance in the battle for the White House. As President George W. Bush faces off against Sen. John Kerry, policy debates over the TV business will determine winners and losers in the market. Here's how the candidates stack up on the hottest issues:**

## MEDIA OWNERSHIP

A Bush FCC will continue to revive ownership deregulation, sparking another round of mega-deals. The trick for Bush will be to avoid pushing so far that skeptical Senate Republicans revolt and side with liberal activists opposing industry consolidation. Most likely scenario: A GOP FCC will establish relaxed ownership rules that will let regulators judge each merger on a case-by-case basis, rather than setting specific limits on how many stations can be owned or what share of viewers can be reached.

A Kerry administration will make noise about shrinking the largest companies, but the likelihood of bitter court fights with Viacom and News Corp. seems slim. Instead, the Democratic FCC will leave most rules as they are and tweak a few others. Most likely changes: It will be slightly easier to set up two-station duopolies in midsize markets, and the FCC will permit TV/newspaper cross-ownership in New York, Los Angeles and a handful of other huge cities.

## INDECENCY

Both candidates want the hysteria over sex and bathroom humor to quietly fade away. Why? Bush wants to ease up on his backers in big media. Kerry wants to lighten up on mostly liberal Hollywood.

For Bush, however, there's no way out. The Christian right, a critical constituency, backs media moralists like the Parents Television Council and will continue harassing regulators, programmers and advertisers who support the crackdown. Prediction: Under Bush, the FCC's stream of fines against TV and radio will continue, and Congress will revive legislation to dramatically increase the size of fines when

lawmakers come to town in early 2005.

The indecency uproar has the best chance of dying out if Kerry wins, but not if, as some observers predict, he appoints Michael Copps as chairman. Bypassing the senior FCC Democrat won't be easy. Besides leading the fight to clean up the airwaves, Copps has become immensely popular among liberal activists for his fight against media consolidation. Copps is also a masterful political tactician. If he wants the FCC helm, he'll wage a quiet but aggressive campaign for the job.

## VIOLENCE

An FCC inquiry examining the need for indecency-style restrictions on TV violence probably goes nowhere, no matter who wins. The agency's call for public input on the issue generated less than 180 suggestions from everyday citizens, and few activist groups weighed in. Still, if there is movement here, it will likely happen under Bush. He'd be under more pressure to humor Sen. Sam Brownback, a Kansas Republican who's made a cause of fighting TV violence. Kerry, on the other hand, won't have to contend with Sen. Ernest Hollings, the Democrats' anti-violence crusader—he's retiring in December. Of course, broadcasters can still ignite a Janet Jackson-like conflagration.

## DIGITAL TV

Both Bush and Kerry are content to let the FCC figure out how to keep the switch to DTV moving. Bush, though, would be forced to mediate fights between meddling lawmakers within his own party. House Commerce Committee Chairman Joe Barton thinks the FCC's 2009 target date is too late and is pushing the government to reclaim broadcasters' old analog channels and make stations go all-digital by 2006. But over in the Senate, former broadcaster Conrad Burns (R-Mont.) is doing all he can to let stations keep their analog channels until most viewers are equipped with DTV sets or subscribe to digital pay-TV tiers, which could be 2010 at the earliest.

## PUBLIC INTEREST

Even before Sinclair Broadcast Group made plans for an anti-Kerry documentary, FCC Democrats were pushing for public-interest rules

that would obligate stations to air specific amounts of political coverage, kids' programming and locally produced shows. Now, a newly sworn-in John Kerry would likely back old obligations once believed extinct. Topping that list:

requiring stations to offer airtime to individuals the stations have attacked on the airwaves. Democrats will also try to revive the Fairness Doctrine, which once required stations to air both sides of controversial issues. For a Bush FCC, there's little interest in public-interest obligations other than, perhaps, as bargaining chips to win Democratic commissioners' votes to pass a larger package of DTV rules. ■



Kerry/Bush

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## FLASH

The O'Reilly Factor... *Dallas* Revisited... Cheetah SheetFox's Bill O'Reilly appearing on Jon Stewart's *The Daily Show*

## O'Reilly Scandal Is Great for Ratings...

As Bill O'Reilly and his accuser began settlement talks Friday, it was clear that the dispute hasn't been bad for business. The embattled Fox News Channel star has been enjoying sky-high ratings since Oct. 14, when producer Andrea Mackris filed a \$60 million sexual harassment suit against the network and its star. But loyal O'Reilly viewers don't mind the mudslinging, and the scandal doesn't seem to have alienated his largely conservative audience. Since it broke, *The O'Reilly Factor* is averaging 3.04 million viewers, up 27% from the third quarter. The high point came Oct. 18, when 3.35 million viewers tuned in, clearly drawing curious gawkers. Face it, Bill. Sex sells. Fox typically draws between 1.5 million and 2 million viewers in prime.

## ...So Why Isn't Jon Stewart Talking?

Did you see *The Daily Show's* outrageous bit about Bill O'Reilly? We didn't, either. That's because Jon Stewart *didn't do one*. He hasn't uttered so much as a single falafel joke since moralizing talk show host O'Reilly and Fox News were smacked with a titillating suit. Leno and Letterman made up for the loss, feasting on the explicit allegations about O'Reilly engaging in phone sex. They even made nearly identical jokes Monday night about him calling Martha Stewart in prison. But not a peep from Stewart, who can usually be counted on to skewer media figures with glee. The silence is deafening. Is it because Stewart and O'Reilly have become pals after appearing on each other's shows? Or do *The Daily Show's* frat-house writing sessions make O'Reilly's problems too hot to handle? A Comedy Central rep dismisses such speculation, saying that with the election so close, *The Daily Show* is focusing on the campaign.

America Does *Dallas*

*Dallas* is the granddaddy of over-the-top, family-based prime time soaps. Now the Ewing family drama, which ran from 1978 to 1991 on CBS, is enjoying a sudsy revival. The show's first two seasons are out on DVD, and CBS will air *Dallas Reunion: Return to Southfork* on Nov. 7. Plus, a *Dallas* feature film is in the works for early 2006. "It's the *Dallas* story, retold and current," says show creator David Jacobs, who also launched the sex-in-the-suburbs saga *Knots Landing*. Unlike *Charlie's Angels* and *The Brady Bunch*, the *Dallas* movie will not be a parody of a classic show. And it's got buzz: A-listers Brad Pitt and Catherine

Zeta-Jones are said to have starring roles.

Modern hit soaps *Nip/Tuck* and *Desperate Housewives* push boundaries, just like *Dallas* did in its day, says Jacobs proudly. But he's struck by how fast some characters cut to the chase. "We never could have done that on *Knots Landing* or *Dallas*," he says, referring to sex scenes. "We had sort of the same implications, but not that fast!"

Cast of the long-running prime time soap *Dallas*

## Hey, Hey, It's the Cheetah Girls

There is talk that the Disney Channel is spinning off a girl band from its mega-hit movie *The Cheetah Girls*. The film, about a diverse group of musical teens striving to make it big, starred Disney TV talent Raven, along with the girls from Sony Epic Records' 3LW. *That's So Raven*, now in its third season, is the highest-rated series on the network, known for strategically cross-marketing its talent. In August, Raven, 18, signed a one-year, high-six-figure development deal with ABC to star in a series next fall. Her debut studio album *This is My Time* (Hollywood Records) came out Sept. 21. *The Cheetah Girls* scored a record 6.5 million viewers for Disney and was the No. 1 basic cable telecast when it premiered in August 2003. It also spawned the platinum-selling *The Cheetah Girls* soundtrack, the first ever from a Disney Channel original movie. No word yet if Raven is ready to answer the Cheetah call.

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## FAST TRACK

## Bush Won't Pay for Digital Boxes

**THE WHITE HOUSE** says it opposes using money raised by FCC analog spectrum auctions to purchase digital converter boxes for Americans who can't afford DTV sets. Instead of moving the DTV transition forward, the White House wants to light a fire under broadcasters. **PRESIDENT BUSH** proposes an analog-spectrum fee that would tax them every year they keep their old analog channels. The idea of adding a tax to broadcasters has surfaced in every presidential budget since Clinton. Industry lobbying has always killed the fee, but Bush is hoping lawmakers' desire to reclaim analog spectrum soon will change those odds. That message came in a letter to Capitol Hill leaders on a wide-ranging national security bill that includes provisions for speeding the return of analog chs. 62-69 for emergency communications use.

## New Kids' Digital Network

**COMCAST, PBS, SESAME WORKSHOP** and **HIT ENTERTAINMENT** will team up on an ad-supported digital cable network for preschoolers that will launch in fall 2005. A companion VOD service will kick off even earlier, providing 50 hours of on-demand programming per week starting in early 2005. Programming, which will be drawn from the combined 4,000-episode library of the companies, will include HIT shows **Bob the Builder**, **Barney** and **Thomas & Friends**. Sesame Workshop execs were not revealing which of its shows would be available, but **Sesame Street** is expected to be part of the mix. **VIACOM (NOGGIN)** currently has the rights to those shows through September 2005. Sesame Workshop's other titles include **Dragon Tales**, **Sagwa** and **3-2-1 Contact**. The channel is expected to be partially ad-supported (primarily funded by license fees), though the spots would not be in the body of the shows.

Earnhardt May Split  
GOP Support

Could an indecency complaint against NBC pit two key GOP constituencies against each other? NASCAR dads and the religious right could cause a minor split in the GOP, thanks to the Parents Television Council, which filed an FCC complaint over Dale Earnhardt Jr.'s S-word expletive following his win at the Oct. 3 EA Sports 500 in Alabama. The race and his comments aired on NBC stations; the PTC says they should be fined for failing to install a five-second delay of the live broadcast. "NBC knows that NASCAR has a huge family audience," says L. Brent Bozell, PTC president. The PTC campaign to clean the airwaves of sex and bathroom humor has many fans in the religious community, but the FCC says it won't play favorites among the GOP base.



NASCAR's Dale Earnhardt Jr.

## President Nixes BET Appearance

**PRESIDENT BUSH** declined an invitation to appear on **BET** to discuss issues relevant to the African-American community. Instead, he said he might make time after the election. Undeterred, founder and CEO **ROBERT JOHNSON** sent letters to key black Bush supporters and administration members, including Secretary of State **COLIN POWELL** and National Security Adviser **CONDOLEEZZA RICE**, asking them to persuade Bush to reconsider. Sen. **JOHN KERRY** was interviewed Oct. 7.

## Mindshare Tracks Product Plugs

**IAG RESEARCH** has signed the first agency client to its IPP product-placement tracking service for prime time TV. **MINDSHARE**, which ranks No. 3 on *B&C's* exclusive list of the top 10 media buyers, at \$3.3 billion in billings [*B&C*, Oct. 18], will track product placement for its clients, which include **KODAK**, **BRISTOL-MYERS**, **AMERICAN EXPRESS** and **MATTEL**. Among the data it collects are brand recall, fit (whether a placement was seamless or intrusive) and changes to brand opinions.

## Syndicated TV Scores With Holiday Shoppers

According to a **SYNDICATED NETWORK TELEVISION ASSOCIATION** study, syndicated TV is the best way for advertisers to reach 11th-hour gift givers come December. A **NATIONAL RETAIL FEDERATION** spending study concludes consumers shelled out \$220 billion in holiday spending last year, 70% of which was spent in December. Though pushing syndication is the association's stock in trade, it culled research from **NIELSEN** and consumer-spending studies to support its claim. SNTA found that last-minute consumers tend to be young adult males who buy closer to the holiday season, and syndication tends to skew younger and hold its ratings during December.

## Show Time

Fox sets up new fall season

BY ALLISON ROMANO

**F**ox is ready to take its first swing. After this week's MLB World Series between the Boston Red Sox and St. Louis Cardinals, the network will launch its new fall lineup. Post-season baseball has loaded the bases for the new slate—which includes reality shows *The Rebel Billionaire* and *My Big Fat Obnoxious Boss* and medical drama *House*—but it's up to the network to deliver the ratings grand slam. (Fox is saving its big gun, *American Idol*, for January.)

Last week's seven-game American League Championship Series between the Red Sox and New York Yankees averaged a strong 11.7 household rating, up 9% over last year's series, and 18.5 million viewers, a 13% increase over the 2003 games, per Nielsen. The pivotal Game 7 nabbed a stellar 19.4 rating and 31.5 million viewers, up 15% over the teams' equally dramatic 2003 finale.

The National League Championship Series between the Houston Astros and Cardinals also

went seven games, averaging a 7.1 rating and 10.4 million viewers through Game 6.

Baseball aside, Fox's audience is down this fall. Its non-sports schedule was a confusing tangle of reruns and reality that torpedoed ratings. For the first month of the season, Fox's household ratings are off 37% in prime, to a fourth-place 5.1 rating, and 18-49s are down 36% to a 3.0 rating, also a fourth-place performance. (The playoffs started a week earlier last fall, pulling up ratings.)

And baseball may not prove to be the best opening act. The post-season MLB audience traditionally skews older than Fox's 30-something viewership. "Even though you have the eyeballs for baseball, it might not translate to higher viewing for Fox shows," says Shari Anne Brill, vice president and director of programming for media buying firm Carat USA. That's exactly what happened last fall, when *Skin* and *Joe Millionaire 2* flopped.

Meantime, Fox's competition continues to fare better. ABC and CBS are enjoying growth in household ratings and 18-49s, while NBC is off slightly. Despite competition from baseball last week, hits like ABC's *Desperate Housewives* and *Lost* still pulled in big audiences, and NBC's season premiere of *The West Wing* recorded a respectable 12.2 million viewers and a 4.0 rating in 18-49s against the deciding ALCS Game 7. ■



Red Sox's Johnny Damon

Shuffle  
the Deck

Networks shift their lineups

BY ALLISON ROMANO

**F**ive weeks into the season, the broadcasters are moving their programming pawns. A few low-rated shows have been tossed, while others get a second chance. There's more changes to come, but here is an early look.

*Amazing Race*, CBS

**Destination:** Tuesdays at 9 p.m., Nov. 16  
**Why:** The Emmy-winning reality show is red-hot and belongs midweek rather than banished to Saturday night.

*The Benefactor*, ABC

**Destination:** Off the air  
**Why:** ABC struggles to find a good lead-in to *Monday Night Football*, but billionaire Mark Cuban's low-rated *Apprentice* clone wasn't the right call.

*Clubhouse*, CBS

**Destination:** Saturdays at 8 p.m., Nov. 6  
**Why:** One of CBS's few soft spots this fall, the sappy baseball drama isn't enough of a draw for a weeknight.

*Hawaii*, NBC

**Destination:** Off the schedule, at least through

## November sweeps

**Why:** The ratings-challenged cop drama didn't have fire power to compete with ABC's *Lost*. No death certificate just yet, though NBC says production will continue on new episodes.

*Jack & Bobby*, The WB

**Destination:** Wednesdays at 9 p.m.  
**Why:** Critics love the smart drama, but viewers have been tempted by other Sunday offerings. Wednesday night competition for young viewers is less ferocious, and *Smallville* is a solid lead-in.

*LAX*, NBC

**Destination:** Wednesdays at 8 p.m., *Hawaii's* old slot  
**Why:** After a strong start, the Heather Locklear and Blair Underwood airport drama faltered against mighty foes *CSI: Miami* on CBS and ABC's *Monday Night Football*. If *LAX* doesn't work here, expect it to be grounded.

*Life of Luxury*, ABC

**Destination:** Mondays at 8 p.m., Nov. 8  
**Why:** Replacing *The Benefactor*, this new four-part reality show is a hipper version of *Lifestyles of the Rich and Famous*.

*The Mountain*, The WB

**Destination:** Sundays at 9 p.m., Oct. 31  
**Why:** So far, the teen soap's ratings have been soft, but pairing it with popular drama *Charmed* could help. A small nod of confidence: The WB is ordering four more scripts.

*\$25 Million Dollar Hoax*, NBC

**Destination:** Mondays at 9 p.m., Nov. 8  
**Why:** NBC is tossing up reality on this competitive night. The twist here: A sweet girl has to convince her family that she has won the lottery and become a spoiled brat. ■

HANK AZARIA

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**"Superb"**

- San Francisco Chronicle

**"It's a winner"**

- Houston Chronicle

**"Must-see"**

- Toronto Star

**"A little bit *Six Feet Under*,  
a little bit *thirtysomething*"**

- New York Magazine

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World Radio History

## STATION BREAK

## WWOR stays put

SECAUCUS, N.J.—A lengthy turf war between New York and New Jersey over UPN affiliate WWOR is over. Owner News Corp. announced last week its intention to retain the station's Secaucus studios, rather than merge the operation with co-owned WNYW in Manhattan. "This was a business decision that made sense to us," says News Corp. spokesman Andrew Butcher. Having a functional New Jersey studio gives both WWOR and WNYW a backup venue in case of a terrorist attack on New York. WWOR can also produce potentially profitable local programs in Secaucus.

There has been political pressure as well. Sen. Frank Lautenberg (D-N.J.), a member of the Commerce Committee, spoke out against the planned move to Manhattan. Factions in the two states have fought over Channel 9 for nearly a quarter-century. Once based in New York, the station moved to New Jersey in 1982, becoming that state's first commercial VHF station.

## Football Over Fems

WASHINGTON—The folks in D.C. love their Redskins. Albritton Communications flagship WJLA demonstrated just how much last week when it bumped ABC's top-rated *Desperate Housewives* and two other shows from their Sunday night slots in order to carry the ESPN-produced NFL matchup between the Redskins and the Baltimore Ravens.

In retrospect, it looks like a smart move. The game earned a household rating of 18, about one point higher than *Housewives* drew in its debut a week earlier. WJLA wound up carrying the preempted shows in the wee hours Monday morning. A station spokesman said WJLA will likely repeat the trick on Dec. 12, when the Redskins play their next Sunday night contest.



Cryan back on the air.

## Cryan Time Again

Perennial laggard WLNE plans to drag retired anchor Walter Cryan back to its Providence, R.I., set later this month. Cryan, who is 72, stepped down in 2000 after 35 years at cross-town rival WPRI. He'll be paired with co-anchor April O'Dell at 6 p.m. starting Oct. 25. Cryan's return to the screen will displace current 6 p.m. co-anchors John DeLuca and Wendy Cicchetti, who will move to 11 p.m. The move is the brainchild of WLNE's acting news director Edwin Hart, who's made several changes since arriving last month in an effort to shake up the station—eliminating WLNE's

5 a.m. newscast, reassigning anchors and adding new features. WLNE runs a limited schedule of local news, although it produces content for Rhode Island News Channel, a joint project with Cox Communications. Ratings for its newscasts typically trail those of both WJAR and WPRI.

## Florida News Expansion

PALM BEACH, FLA.—Hearst's ABC affiliate, WPBF, joins the battle for early evening news viewers. The station has expanded its early show to 90 minutes (5:00 to 6:30 p.m.), and assigned its 11 p.m. female "tri-anchor" team of Lisa Hayward, Kristin Hoke and Tiffany Kenney to the task. "We will give viewers the smart alternative to fluff at 5:30," says news director Joseph Coscia.

WPBF adopted the slogan "Where You Come First" for the May book, and took a page from all-news radio by promising to deliver the local weather forecast first in every newscast. It has a long way to go to catch up to market leader WPTV. The Scripps-owned station scored a 13.2 rating at 6 p.m. in May, nearly doubling second-place WPEC, owned by Freedom Communications. WPBF limped into third place with a 2.8.

## WCVB Habla Español

BOSTON—Hearst-Argyle's ABC affiliate recently launched the first Spanish-subtitled local news programs in the No. 6 TV market, supported with a bilingual on-air promotional campaign and a new Spanish-language Web site. The station has secured a sponsorship commitment from General Motors' Hummer division to underwrite the campaign.

The Boston DMA encompasses about 170,000 Hispanic households—about 7% of the market's total, according to Nielsen. Three television stations deliver Spanish-language programming, but produce little local news content.

New Lease on *Life*

Struggling broadcast shows make leap to cable

BY ANNE BECKER

**P**int-sized rapper Flavor Flav and underemployed actress Brigitte Nielsen make such a deliciously captivating duo on VH1's *The Surreal Life*, the kooky reality show starring has-been celebs, that it's easy to forget that the series was once a castoff.

When the WB, which originally ran *The Surreal Life*, canceled it in April after two seasons, VH1 stepped up and commissioned a third

In the past, broadcast networks simply canceled poorly performing shows, or shelved them until summer months, when low ratings mattered less. Fox may have discovered the cable alternative with its on-the-fly decision this fall to transplant *The Next Great Champ* from broadcast, where its punchless early performance was dragging down the schedule, to Fox Sports Network. The first episode that had not appeared on Fox drew 271,000 viewers when it aired on FSN on Oct. 17—a 46% increase over the boxing FSN had been running in the time slot.

Comedy Central stepped in to air the final episode of NBC reality show *Last Comic Standing*

run. Six episodes into that run the show had boosted VH1's viewership numbers in its time slot to 1.4 million—a 138 percent over the prior year—prompting the cable channel to order up a fourth season and to design a spin-off for Flav and Nielsen, called *Strange Love*.

It's just another twist in the broadcast-to-cable migration of programming. Repurposing broadcast hit shows on cable is by now a venerable practice, but cable is also being used as a sort of hospice where ailing broadcast content can go either to die with dignity (see Fox's *The Next Great Champ*, which shifted to Fox Sports Net this fall) or to cheat death, as with *The Surreal Life*'s second life.

Cable can also be used by broadcasters strictly for promotional stunts—as with the *Arrested Development* marathon that Fox staged on FX last week.

**T**he motivation, in most cases, stems both from broadcasters' eagerness to recoup some of the daunting expense of producing television shows and from cable's thirst for programming it can't afford to produce. With production costs rising about 55 percent for comedies and 35 percent for dramas over the past 10 years, cable is becoming an increasingly interesting option for broadcasters intent on wringing a few dollars out of their programming.

By sending an ailing show to cable, broadcasters can free up room for a possibly stronger replacement while bringing in a few more dollars.

"It's great we can keep it in the family on FSN"—a network "better suited to serve the boxing fan," Fox Entertainment president Gail Berman said in a statement. Or as Laura Caraccioli-Davis, senior vice president and director of marketing giant Starcom Entertainment, puts it: "At some point you have to take a hit. *Next Great Champ* isn't going to set the world on fire on FSN, but it's not a total washout."

The proliferation of reality shows likely will boost the number of shifts to cable. New episodes of scripted series are generally ordered only after the first few perform in the ratings, but reality shows are often shot and produced long before the first episode airs. So when a reality show busts, the un-aired episodes are there for the plucking.

"It's almost like disposable television," says Caraccioli-Davis. "The shows are in the can."

Why would cable want the scraps? Because the shows are cheaper and of better quality than typical cable fare. Last year Bravo picked up all 13 episodes of the canceled Fox police drama *Keen Eddie*, paying producer Paramount just more than \$50,000 an episode

Continued on page 16

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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.

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## New Lease on Life

Continued from page 14

for content that originally cost around \$1.5 million an episode to produce. Fox's viewers weren't keen on *Eddie*, but the show has found a niche audience at Bravo.

"It's not dumpster diving," says one industry insider, scoffing at fears that advertisers will shun shows tainted by broadcast failure. "Somebody's trash is somebody else's treasure."

That's how Comedy Central felt about airing the finale of NBC reality contest *Last Comic Standing*. While an adequate performer during the summer, the show bombed on the fall schedule, so NBC canceled it without actually producing the final episode and naming a winner. But Comedy Central had already been repurposing the show, airing each episode within a week of its NBC debut. Under the licensing agreement, the broadcaster had already agreed to produce the Oct. 16 finale for Comedy Central's use.

Still, in effect, the finale became "a world premiere for us," says Susie Kricena, vice president of programming and acquisitions at Comedy Central.

It got even better for the cable channel: Possibly hedging its bet in case it decides to revive the series next summer, NBC promoted the finale, steering fans to Comedy Central. Some 731,000 ultimately ended up tuning in

**"It's not  
dumpster diving.  
Somebody's trash  
is somebody  
else's treasure."**

### INDUSTRY INSIDER

for the Oct. 16 show.

More traditional repurposing from broadcast to cable has centered on healthy shows, as broadcasters seek extra cash and exposure for new programs, and cable channels pursue popular shows that they don't have to underwrite themselves. The practice is not the red-hot trend it was three years ago, but it's still going on, especially when a show's network and producer are in the same corporate family.

In one of the first repurposing deals of this season, MTV picked up the rights to UPN's *Veronica Mars*. Paul DeBenedittis, MTV's senior vice president of programming and scheduling, says he pursued the show because its protagonist, an empowered fe-

male high school detective, resonated particularly well with the MTV audience.

"It's about the product first and the network second," he says. "No one's beating down our door to do this. We're proactive. We see something we really like and we say, 'Let's work with you.'"

And this fall, TNT began showing repurposed episodes of *Without a Trace*, which it ac-

quired from Warner Bros. Domestic Cable for \$1.35 million an episode—the biggest fee the cable network had ever paid for an off-network show. The deal includes more than 100 episodes; TNT will go to a five-times-a-week schedule for *Without a Trace* in the fall of 2006.

Then there's an altogether different broadcast-to-cable flow. Sometimes, it's just a case

of a broadcaster being glad to have a cable channel help pump up visibility.

This fall, Fox found itself sitting on the second season of critically acclaimed but little-seen comedy *Arrested Development*. With its fall schedule dominated by Major League Baseball post-season action, Fox reluctantly resolved to wait until Nov. 7 to launch the show's second

season. But the network figured out a way to try to keep the buzz alive: a 10-episode marathon on its cable sister, FX, on Oct. 16.

Chuck Saftler, vice president of programming and acquisitions for FX, says of the marathon: "This is an opportunity for FX to help give exposure to a show people have heard a lot about, but haven't had a chance to see." ■



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**B & C WEEK**

*AN OPINIONATED LOOK AT WHAT'S AHEAD*

BY MARK LASSWELL

**MONDAY, OCT. 25**

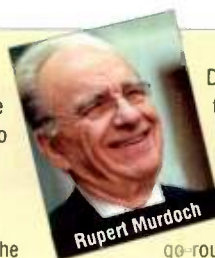
Today, **ABC** execs will get up as they have every Monday morning: Tie their shoes precisely the same way, take the same route to work and buy a danish from the same vendor—all in an effort to keep the magic alive as they wait to

see if the overnights will show **Desperate Housewives** pulled 20 million viewers for the fourth week in a row.

We, on the other hand, bolt out of bed stricken with remorse at having forgotten to TiVo or live-watch last night's episode of **The Surreal Life's** Hal-

loween special (though that's a bit redundant). We were so looking forward to **Charo, Brigitte Nielsen, Flavor Flav & Co.** in "Haunted Hospital"—haunted, presumably, by the ghosts of second chins, eye-pouches and cellulite past. Vow to make do with tonight's scary viewing: **Late Show** with David Letterman's musical guest, **Duran Duran**.

**TUESDAY, OCT. 26**



Rupert Murdoch

Do the bylaws require that it has to be just a short cab ride for **Rupert Murdoch**? The satellite industry descends on New York City today and tomorrow for **SatCon**, a merry-go-round of exhibitors hawking their wares and smarty-pants insiders making presentations on topics dear to dish owners (even if they don't know it), such as high-def TV, Internet Protocol and satellite newsgathering. Good thing the Javits Convention Center over by the

Hudson River has a good view of the southwestern sky.

**WEDNESDAY, OCT. 27**

Plenty of people watch **Comcast's** cable offerings, but today, lots of investors will eyeball the company itself when it posts third-quarter earnings. Last time around, CEO Brian Roberts promised they'd reduce subscriber churn. Well? **Cox Communications** also announces earnings today, and it will *not* conduct a conference call to discuss results. It doesn't have to—the Cox family is taking the company private. (See page 6.) From now on, you can just *wonder* how they're doing. Yet another financial performance unburdening that bears watching: **Sirius Satellite Radio**. Have they continued to lose sirius money? The bigger question: will they start a little "Countdown to **Howard Stern**" logo at the bottom of their reports? Here's a novelty: News about Jack Kennedy, Robert Kennedy and swapping—and it *doesn't* involve Marilyn Monroe. The **WB's** pre-Camelot, pseudo-Kennedy drama **Jack & Bobby** clearly wasn't going to find one brief, shining moment on Sunday nights, despite critical huzzahs. So it's moving to a nicer 9 p.m. slot on Wednesdays, starting tonight. And now **The Mountain** will be walking through the valley of darkness on Sundays. (See page 12.)

**THURSDAY, OCT. 28**

America's Funniest Video host **Tom Bergeron** is accustomed to working a room populated by people who've happily disgraced themselves on national TV and hope to make a little cash for their trouble. But today, he'll be hosting a crowd that could never be described that way: the **Hollywood Radio and Television Society** and its **Network Entertainment Presidents Newsmaker Luncheon** at the Beverly Hilton Hotel. The entertainment chiefs slated for the panel: **Gail Berman** (Fox Broadcasting Company); **David Janollari** (The WB); **Stephen McPherson** (ABC); **Dawn Ostroff** (UPN); **Kevin Reilly** (NBC); **Nina Tassler** (CBS). When they convene this afternoon to try to breathe a little life into the subject of **IMT-2000** and **2.5 GHz Sharing Issues**—they'll be dressed like Casual Friday losers. Besides, it's Thursday.

**FRIDAY, OCT. 29**

It's Day Two of the **Audio Engineering Society** convention in San Francisco, when attendees get a little itchy late in the afternoon, eager to do something other than jawbone with some of the 400 exhibitors at the Moscone Center. But they're here on business, dammit, and there's a field trip to **George Lucas' Sky-walker Sound** audio facility, so pipe down. And these guys have a device that can detect your muttering at a distance of 200 yards. To do list for weekend: catch Halloween repeat of that **Surreal Life** episode. Hey, **Charo**: Boo! And we mean that in a good way. ■



Howard Stern



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# ADVERTISING

## Safely Embedded

Despite complaints, FTC and FCC are unlikely to rule on product placement issue

BY MARK LASSWELL

**A scenario for some future episode of *Survivor*:** Contestants grunt their way through an immunity challenge, the camera lovingly dwells on their trusty Reeboks, and—ping!—a graphic pops up saying, “ADVERTISEMENT.” That’s the dream of Commercial Alert.

The ad-busting organization filed complaints a year ago with the Federal Communications Commission and the Federal Trade Commission demanding that programs clearly label the product placements and commercial embeds now flourishing on television. Given the glacial pace of the bureaucratic machinery in Washington, speculation has begun in earnest over how agencies might respond.

While some in the product-placement business worry about the possibility of new restrictions, hints from government agencies suggest that they can rest easy. The blink-and-you-missed-it disclosure of commercial tie-ins as the closing credits run may continue to be TV’s way of dealing with the issue.

Steve Rasnick, vice president of UPP Entertainment Marketing in Los Angeles, calls the Commercial Alert complaints “absurd,” but he doesn’t assume the government will share his skepticism. “They have the audacity to go after Howard Stern. If they’re that loony, they could do anything.” And Chicago marketer Kathryn Thomas, recently of Starcom Entertainment, is “quite concerned” about a possible clamp-down by the FTC or FCC on the Wild West atmosphere that has enveloped the product-placement business in recent years, particularly since the advent of advertiser-sticky reality shows, such as *Survivor* and *The Apprentice*.

Rasnick says the logistics of sorting out which product placements to flag for viewers would be mind-bending; there are countless ways a certain brand of bottled water might appear on a show. Choosing Evian over Poland Spring could be the whim of a prop master, a cost-free coup by a shrewd marketer, a bone thrown to an advertiser in reward for buying time, or an outright placement by one of the show’s underwriters. “What difference does it make to viewers?” he asks.

It might make a big difference if audiences realized what they were seeing, contends Commercial Alert. Product placement “is deceptive because it flies under the viewer’s skeptical radar,” the group’s FTC complaint charges. Product imagery and script write-ins can be so subtle, the complaint says, that viewers fail to identify them as a veiled commercial.

### PRODUCT PLACEMENT WATCH

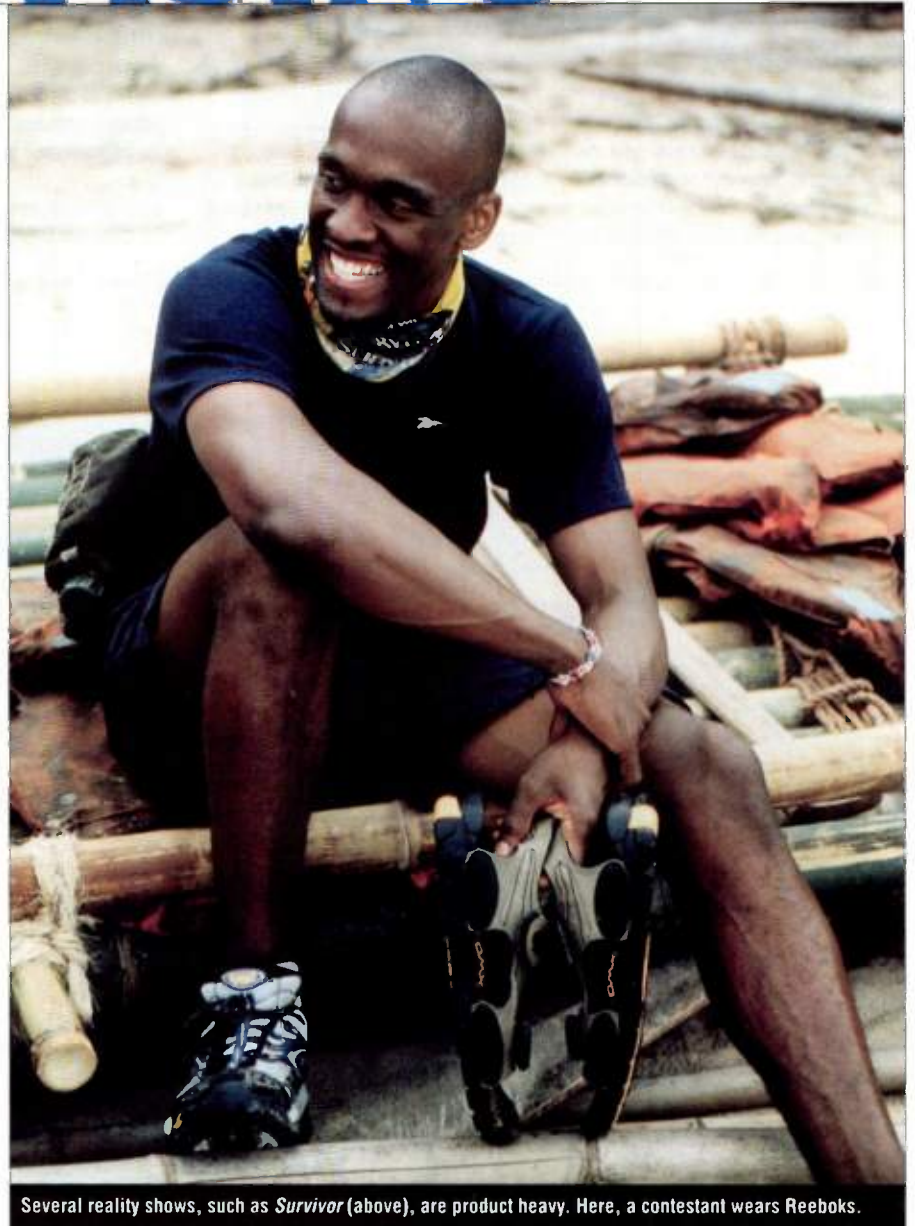
## Full Disclosure

*Commercial Alert, a public advocacy group, has petitioned the FTC to conduct an investigation and to set guidelines requiring advertisers to disclose product placements on television.*

*Here, in part, is what the group is asking for:*

“The Commission should acknowledge that the failure to prominently inform viewers of product placements is unfair and deceptive. It should require advertisers to insist that TV networks and stations prominently disclose to viewers that their product placements are ads. In addition, product placements should be identified when they occur, much as print advertisements must be identified on the ad when they might be confused with editorial content.

“This should be in addition to disclosure at the outset of a program. Such disclosure should be clear and conspicuous. It should be large enough, and kept on the screen long enough, so that it can be read and understood. Concurrent disclosure should read ‘Advertisement’ when the product placement is on the TV screen. Disclosure at the outset of the program should be in plain English, such as: ‘This program contains paid advertising for....’”



Several reality shows, such as *Survivor* (above), are product heavy. Here, a contestant wears Reeboks.

Although a ruling isn’t expected until year’s end, Gary Ruskin, who co-founded Commercial Alert with Ralph Nader in 1998, sounds confident about a favorable response from the government: “We think the law is on our side.” His hopes are buttressed by the group’s success two years ago in persuading the FTC to issue guidelines to prevent Internet search engines from presenting ads masked as legitimate search results.

But that ruling may not be the precedent used by the FTC when evaluating Commercial Alert’s claims now.

“When the commission has considered the issue of product placement in the past—in movies, for example—it hasn’t found that there’s consumer injury,” says Mary Koelbel Engle, associate director of the FTC’s Division of Advertising Practices. “We’re considering all of the information provided by Commercial Alert, but basically, we have the same law in effect, so it would be the same legal analysis.” (The complaint to the FTC addresses the injury issue by contending that “product placement is implicated in the epidemic of marketing-related diseases in children,” including obesity and Type-2 diabetes.)

The FCC doesn’t sound galvanized by Commercial Alert’s complaint, either.

“The issue is a real one, but I don’t know that we would act on the broader issue within the context of one complaint,” says Jon Cody, legal adviser to FCC chairman Michael Powell on media and broadband issues. “I don’t even know that we would have the authority to say, ‘Hey, you’ve got to put in either a bumper or something on the screen.’” With such mandates, Cody says, “you start getting into a very muddy First Amendment area.”

John Zamoiski, CEO of NMA Marketing in New York and chairman of the agency council of the Cable & Telecommunications Association for Marketing (CTAM), isn’t sweating the impending federal response: “I cannot imagine this is something that the government will find to be of any advantage to anyone involved—the consumer, the advertising community, the production community or the networks.”

While Zamoiski says he has “great respect” for Commercial Alert’s interest in the public’s welfare, he believes it’s a little late to worry about marketers’ weaving products into TV programs: “I guess Mr. Nader’s organization has not watched a game show in the last 50 years.” ■

TELEVISION  
ONLINE  
RESOURCE  
GUIDE  
FALL 2004

A Special Advertising Supplement to

**BROADCASTING & CABLE**<sup>®</sup>

**Multichannel**<sup>NEWS</sup><sup>®</sup>

# KNOWLEDGE IS POWER.

Welcome to the Fall 2004 Television Online Resource Guide which shows at a glance some of the valuable information and resources that are only a mouseclick away at select television-related websites.

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**NETWORK CONSUMER**



**CINEMAX**  
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Check out Cinemax.com and get closer to your favorite movies—with show times, fan communities and more:

- Background information on Cinemax's exclusive Reel Life documentary series
- Complete Cinemax programming schedule and a downloadable monthly guide
- Online Cinemax sign-up
- Discussion boards and chat rooms

**NETWORK CONSUMER**



**CNNfn**  
[CNNmoney.com](http://CNNmoney.com)

From CNN and Money magazine, CNN/Money combines business news and in-depth market analysis with practical advice and answers to personal finance questions. Breaking business news, stock quotes and market insight draw a strong at work business audience, complemented by personal finance tips, tools and exclusive columns from Money magazine writers.

**NETWORK CONSUMER**



**CNN**  
[cnn.com](http://cnn.com)

CNN.com is the top ranked news site on the World Wide Web delivering unmatched interactive news coverage, including video and audio. Staffed 24 hours a day, seven days a week with the resources of CNN's global team of almost 4,000 news professionals, CNN.com delivers up-to-the minute coverage of national and international news, politics, technology, entertainment and more.

**NETWORK CONSUMER**



**CNN INTERNATIONAL**  
[edition.cnn.com](http://edition.cnn.com)

Produced by a team of seasoned CNN journalists from every corner of the world, the international edition delivers immediate access to global news coverage around the clock. In addition to breaking international news and the latest regional business analysis, Edition.cnn.com offers users an array of eclectic lifestyle reports, including information on travel entertainment, design, science and technology.

# TELEVISION ONLINE RESOURCE GUIDE FALL 2004

## NETWORK CONSUMER



**C-SPAN**  
c-span.org

### PUBLIC AFFAIRS ON THE WEB

C-SPAN.org brings you everything you need to follow today's public affairs. Watch programs in our video archive and use our additional resources to dig deeper into politics and current events. Our list of bills to watch and a congress guide searchable by committees, parties, or profession, will help you follow the new Congress.

## NETWORK CONSUMER



**CSTV: COLLEGE SPORTS TELEVISION**  
collegesports.com

CSTV's collegesports.com, the most-trafficked college sports Web site, includes a network of 170 official athletic sites for top colleges and universities. It attracts more than 8 million unique users and more than 220 million page views per month. Collegesports.com is the #1 online source for college sports news, highlights, and scores.

## NETWORK CONSUMER



**DISCOVERY NETWORKS**  
Discovery.com

Discovery.com is your gateway to the world of Discovery Networks – one site with multiple doorways to the best brands in cable, enabling audiences to extend and enhance the network experience on their own terms. Discovery.com is committed to producing the highest quality, family-friendly, real-world storytelling and interactives with a mission to fulfill curiosity and inspire exploration. It delivers on its mission with unique in-depth content packages converged with compelling on-air programs, fan sites dedicated to popular series and personalities, conversations behind the scenes newsletters, interactives and games showcasing the best in broadband content and much more.

## NETWORK CONSUMER



**FOX NEWS CHANNEL**  
FOXnews.com

FOXNews.com, a leading provider of news on the Internet, is the online destination for FOX News, which is owned by News Corp. The Website presents up-to-the-minute national, international, political, business and entertainment news and feature stories, as well as free video packages, to more than 5.2 million unique users who log on monthly.

**NETWORK CONSUMER**



**GSN. THE NETWORK FOR GAMES**  
**GSN.com**

GSN, the network for games, is the leader in interactive television. Log on to GSN.com and play along with over 77 hours of synco-broadcast programming (GSNi). Find out about new GSN programs and sweepstakes, play multi-player and single-player games, chat with others and sign up for wireless games for your mobile phone. Enjoy one of the net's hottest playgrounds even more with broadband.

**NETWORK CONSUMER**



**HALLMARK CHANNEL**  
**hallmarkchannel.com**

Powerful original movies. Award-winning stars. Top-rated series. When you're in the mood for a good story, Hallmarkchannel.com is the place to go. Innovative and useful features include program schedules, a monthly newsletter, e-greetings from Hallmark, plus customizable show reminders. You can also find the stories behind-the-scenes. Sneak previews of upcoming original movies, exclusive behind-the-scenes, cast interviews, photo galleries and rewarding sweepstakes combine to deliver a valuable entertainment experience you can only get from Hallmark Channel.

**NETWORK CONSUMER**



**HBO**  
**hbo.com**

Check out HBO.com to get closer to your favorite HBO shows—featuring exclusive online entertainment and fan communities:

- Original web programming
- Discussion boards and chat rooms
- Games and polls
- Video clips from your favorite shows
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign-up
- HBO store

**NETWORK CONSUMER**



**Sí TV**  
**sitv.com**

Get the latest news about Sí TV at sitv.com, the network with a Latino vibe and multicultural appeal. Community forums connect Sí TV with its audience. Log on to find out what Sí TV's audience wants to watch, experience and speak out on, only on sitv.com.

# TELEVISION ONLINE RESOURCE GUIDE FALL 2004

## NETWORK CONSUMER



### SHOWTIME NETWORKS SHO.com

Now more than ever, your subs will find what they're looking for at SHO.com including:

- Programming schedules for Hollywood Hits, Showtime Original Pictures and more
- Full program listings for Showtime on Demand and Showtime HD
- Destination web sites for hit series including *The L Word*, *Fat Actress*, *Dead Like Me*, *HUFF*, and *Queer as Folk*
- Fight schedule on America's #1 Boxing Network
- Special consumer offers, sweepstakes and wireless registration

## NETWORK CONSUMER



### TBS TBS.com

TBS.com is the leading online destination for comedy lovers. Those in need of a laugh or diversion can find exclusive video, memorable show quotes, entertaining games and a thriving online community. The site also features detailed schedule information, free downloads, photo galleries, cutting edge synchronized content and fun personality quizzes.

## NETWORK CONSUMER



### TURNER CLASSIC MOVIES turnerclassicmovies.com

Turnerclassicmovies.com is your leading destination for everything about classic movies. We feature exclusive broadband content, in-depth feature articles, photo galleries, community features, daily polls, trivia challenges, games, eCards, wallpaper, MP3 player skins and much more. Visitors can enjoy extensive movie search capabilities, exciting interactive tools, and big discounts on classic movie DVDs and Gifts.

## NETWORK CONSUMER



### THE TENNIS CHANNEL TheTennisChannel.com

TheTennisChannel.com is the next best thing to watching The Tennis Channel on TV, and supplements the 24-hour network with the latest scores, schedules, headlines, highlights, player rankings and info. A perfect online forum for tennis fans, the site features round-the-clock tennis coverage and video clips of original-series scenes, top-level instruction, classic match points, and today's hottest stars. When you can't get to a television, keep up with the game on [www.thetennischannel.com](http://www.thetennischannel.com), the online home for everything tennis fans want.



**NETWORK CONSUMER**



**TNT**  
**TNT.tv**

TNT is the destination for dramatic original films and limited series, premiere movies, primetime dramas and sporting events that engage viewers. TNT.tv provides viewers with programming schedules, insightful stories and is the home for fans of all drama. The site also features polls, games, media clips and a real-time interactive fact and trivia component.

**NETWORK CONSUMER**



**WE: WOMEN'S ENTERTAINMENT**  
**www.we.tv**

WE: Women's Entertainment is the network women turn to for a fresh, upbeat look at all things fashion, beauty, home design, and relationships. For more information check out the WE website at [www.we.tv](http://www.we.tv).

- Enter the latest sweepstakes and check out our new originals including: Take My Kids Please, Savvy, and McLeod's Daughters

**NETWORK AFFILIATE**



**A&E TELEVISION NETWORKS**  
**AETNjustclick.com**

Just click to find the tools you need to grow your business with A&E Television Networks. Visit us today at [AETNjustclick.com](http://AETNjustclick.com):

- Marketing materials, logos, art and cross-channel spots
- Local Ad Sales and CSR training materials
- Quarterly, monthly and daily programming information
- Community Marketing information
- Research, PR, network contacts and more

**NETWORK AFFILIATE**



**DISNEY AND ESPN AFFILIATE ZONE**  
**affiliate.disney.espn.com**

Disney and ESPN Networks combine to bring you the latest in tools to help grow your business including:

- One click access to programming on all Disney and ESPN networks
- CSR, PPV, Research, Geographic and Technical Specific Sections
- Instant access to latest programming, marketing, ad sales information

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## NETWORK AFFILIATE



### DISCOVERY NETWORKS (iPAK) [discoveryaffiliates.com](http://discoveryaffiliates.com)

Discovery Networks invites you to visit iPAK at [www.discoveryaffiliate.com](http://www.discoveryaffiliate.com), our website dedicated to the marketing, local ad sales and public relations needs of our affiliates. Gain immediate and up-to-date access to our latest promotions, marketing tools, programming highlights, local ad sales resources, ancillary business support and CSR training tools. Whatever your needs are, iPAK is designed to help drive your business forward. Log on today!

## NETWORK AFFILIATE



### EWTN [www.ewtn.info](http://www.ewtn.info)

See EWTN's new state-of-the-art Affiliate Support website, designed to provide you with all the tools you need to keep you and your customers informed on all the latest at EWTN and EWTN Español! It's your complete marketing resource—on-line ordering of materials, contact & launch information, programming information, training materials & downloadable images, logos, & ad slicks.

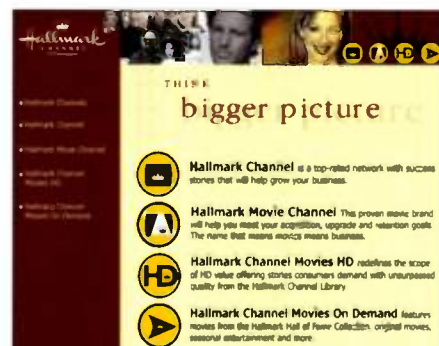
## NETWORK AFFILIATE



### FOX CABLE NETWORKS [foxcable.com](http://foxcable.com)

foxcable.com provides you instant access to marketing and affiliate ad sales tools, programming information, promotion and partnership opportunities, and technical information. Our affiliate site is designed to help you build successful marketing and affiliate ad sales programs that drive your business. Watch for new enhancements in the coming months!

## NETWORK AFFILIATE



### HALLMARK CHANNEL [insidehallmarkchannel.com](http://insidehallmarkchannel.com)

Think more than a network. Think array of opportunities. Think wealth of resources. Think about connecting to one of the most valued entertainment brands in the world. Insidehallmarkchannel.com is Hallmark Channel's online service providing valuable resources for our affiliate partners. Connect to unprecedented revenue-generating opportunities with exclusive Holiday promotions in Hallmark Gold Crown® Stores. Discover how to inspire long-term loyalty in your customers with Hallmark Loyalty. Follow Hallmark Channel's climb to rank among the highest-rated networks. You'll find our resource center offers information and tools to help you create powerful marketing and local ad sales programs, and contacting your representative will always be at your fingertips. Sign up and partner with Hallmark Channel to grow your business today.

NETWORK AFFILIATE



**MTV NETWORKS**  
[mtvn.com](http://mtvn.com)

Partner With Brands That Captivate The Audiences You And Your Advertisers Want To Reach.

Log on to mtvn.com and let us show you competitive ways to elevate your business to new heights. We have developed promotions that offer turn key marketing and ad sales solutions and provide you with maximum exposure to your consumers. Log on today to find out how you can co-brand your marketing efforts and accelerate sales with the strongest brands on television.

NETWORK AFFILIATE



**NBC UNIVERSAL ON DEMAND**  
[www.nbcunicable.com](http://www.nbcunicable.com)

The NBC Universal On Demand extranet features virtually everything you need to promote the Universal Studios titles and events distributed to the Pay-Per-View and On Demand marketplace. Access film specific marketing materials and availability information, or sign up for the latest campaign!

NETWORK AFFILIATE



**NBC UNIVERSAL CABLE**  
[www.nbcunicable.com](http://www.nbcunicable.com)

The online affiliate resource for Bravo, Bravo HD+, CNBC, CNBC World, MSNBC, mun2, NBC Universal On Demand, Sci Fi, ShopNBC, Telemundo, Trio and USA Network. The comprehensive site features materials and information to support your marketing and local ad sales initiatives including programming schedules, grids, logos, research, technical and contact information, and promotional spots.

NETWORK AFFILIATE



**THE OUTDOOR CHANNEL**  
[outdoorchannel.org](http://outdoorchannel.org)

Are you looking for an easy way to distribute marketing materials to your staff? Do you need a logo or the latest market research? Do you want to review our current promotions or find a sales contact for your area? Visit [www.outdoorchannel.org](http://www.outdoorchannel.org) for all of the resources that you need without all of the paperwork.

# TELEVISION ONLINE RESOURCE GUIDE **FALL 2004**

## NETWORK AFFILIATE



**AFFILIATE SALES & MARKETING, INC.**  
**A SUBSIDIARY OF QVC**  
[www.asm.qvc.com](http://www.asm.qvc.com)

The Affiliate Sales & Marketing, Inc. Web site is filled with valuable information for QVC affiliates. This easy to navigate Web site is designed to help you maximize your marketing efforts with QVC, including downloadable ads, cross-channel schedule, and marketing messages. View the latest affiliate programs including our Go Low Go Smart, Affiliate Discount and Cross-Channel programs. You will also find your ASM/QVC regional representative information, training materials, monthly program guides and downloadable update forms. Plus you have the ability to view our current cross-channel spot and newsletter directly from our site.

## NETWORK AFFILIATE

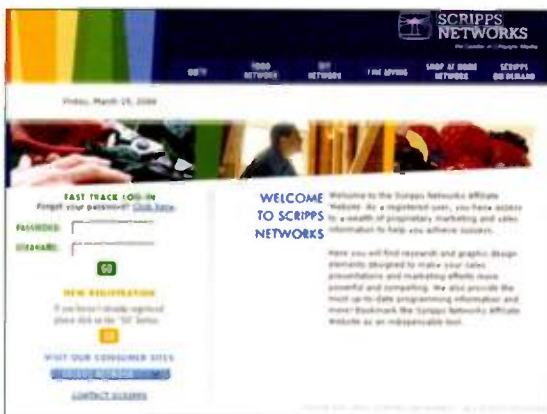


**SHOWTIME NETWORKS**  
**SHInfo.com**

Built to give you access to everything SHOWTIME:

- Marketing and Advertising materials: ad slicks, ad reels, logos, direct mail, campaign materials
- Call Center on-hold messages available for downloading
- Programming, trailers and schedules
- Call Center site provides online product and skills training
- Link to sister site Sundancechannelinfo.com and SHO.com

## NETWORK AFFILIATE



**SCRIPPS NETWORKS**  
[affiliate.scrippsnetworks.com](http://affiliate.scrippsnetworks.com)

The Scripps Networks Affiliate website is filled with invaluable information about HGTV, Food Network, DIY Network, Fine Living and Shop at Home. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales affiliates. With up-to-the-minute programming schedules, brand specific promotional materials, proprietary sales information, demographics, research and marketing studies, this site is designed to help you maximize marketing opportunities and local ad sales revenue.

## NETWORK AFFILIATE



**TURNER NETWORKS**  
[turnerresources.com](http://turnerresources.com)

Turner's affiliate website has a new look and many great new features! It's your online resource for the tools and materials you need to build successful marketing programs, and drive your ad sales revenue. Online resources include:

- Online Promotional Sign-up
- Up-to-the-minute Programming Grids
- Brand-Specific Marketing Materials
- Turner Basics Catalog Online
- Ad Sales Kits
- Customizable Presentations
- Customizable E-cards for Ad Sales
- Advanced Digital Services Information

NETWORK AFFILIATE



**THE WEATHER CHANNEL**  
**weatheraffiliate.com**

Weatheraffiliate.com delivers the resources you need to leverage The Weather Channel brand and grow your business. Build successful programs for Marketing, Local Ad Sales and Community Relations using online resources including:

- Valuable research
- Programming information
- Turnkey promotions
- CSR support
- Spot previews
- Material downloads
- and much more!

ASSOCIATION



**SCTE Online**  
**scte.org**

Discover a wealth of practical resources for cable telecommunications engineers, managers and technicians at SCTE Online. Society members gain access to bulletin boards, networking tools and valuable professional development resources, such as technical dictionaries, encyclopedias, lectures and more. You can also download free electronic copies of approved industry standards, purchase books, and explore career opportunities at SCTE's Career Center, powered by BroadbandCareers.com. Check out SCTE InfoScope™, the NEW qualified broadband search engine. This member benefit has valuable broadband engineering and cable technology information right at your fingertips with access to cable terminology, formulas, acronyms, articles, white papers, industry publications, presentations and other resources relevant to the cable telecommunications industry. Visit SCTE Online today at [www.scte.org](http://www.scte.org) or call 800-542-5040 for information about SCTE.

ASSOCIATION



**NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION (NCTA)**  
**ncta.com**

NCTA is the principal trade association of the cable television industry in the United States. It represents cable operators serving more than 90 percent of the nation's cable television households and more than 200 cable program networks, as well as equipment suppliers and providers of other services to the cable industry. In addition to offering multichannel video services, NCTA's members also provide broadband services such as high-speed Internet access, Voice over Internet Protocol service, and telecommunications services to customers across the United States.

Visit us at [www.ncta.com](http://www.ncta.com) for the latest information about the cable industry, including recent news releases, industry statistics, regulatory filings and policy positions, cable's commitment to quality programming, public affairs initiatives and much more.

ASSOCIATION



**CABLE PUTS YOU IN CONTROL**  
**ControlYourTV.org**

The cable industry takes seriously concerns about some of the content available on television today and about the impact of media, especially its effect on children. To that end, Cable Puts You in Control, the cable industry's multi-media consumer education campaign, includes [www.ControlYourTV.org](http://www.ControlYourTV.org).

Produced by Cable in the Classroom (CIC) and the National Cable & Telecommunications Association (NCTA), the site provides consumers comprehensive information about tools and resources that cable offers families to control programming that comes into their homes and make educated and responsible decisions about television viewing.

At [www.ControlYourTV.org](http://www.ControlYourTV.org), you can find specific instructions about how to program parental control technology, descriptions of the TV ratings system and V-chip, descriptions of a sampling of TV Shows appropriate for children and family viewing, and a variety of media literacy resources. CIC invites companies to link to the site.

# Who provides the industry's best marketing and ad sales support?

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With the all new [TurnerResources.com](http://TurnerResources.com), we've made it even easier to give your ad sales, marketing, and technical groups all the advantages they are looking for. The site features a complete catalog of logos, photos, and sales presentations available for download. Customizable programming grids are updated every day. Co-branded email marketing campaigns put the power of Turner networks into your hands. Best of all, you can sign up online for promotions.

[www.turnerresources.com](http://www.turnerresources.com) Providing the tools to build your business.



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# WASHINGTON

CSI

fighting TV violence a cornerstone of his political career. "It is not harmless entertainment," Lieberman complained earlier this year when he introduced legislation that would require the National Institutes of Health to study the impact of TV violence and other media exposure on children's development.

Lieberman's intent is clear. Data showing any link between exposure to violent shows and aggressive behavior in children will help him push anti-violence restrictions through Congress. One of the most likely proposals would create a "safe harbor" for kids that would relegate violent shows to late-night time slots, when children are less likely to be watching.

Joining his fight is an incongruous mix of conservatives and liberals, including Republican Sen. Sam Brownback of Kansas and Sen. Hillary Rodham Clinton, New York Democrat. The politicians are incensed by the proliferation of violent shows and increasingly graphic scenes, such as one from a *CSI* episode last season that depicted a man slitting a woman's throat in a snuff film.

According to the Parents Television Council, an advocacy group, the number of violent incidents depicted during the 8 p.m.-10 p.m. time slot increased 41% from the 1998 season to the 2002 season. Violence during the 9 p.m.-10 p.m. slot rose 134%, the group said.

A coalition of children's advocacy groups and mental health professionals has demanded better ratings for TV programs but has stopped far short of supporting new restrictions on prime time programming. Among activist groups, only Morality in Media has called for outright restrictions on violent shows.

Another big organized backer of restrictions, surprisingly, was a broadcaster. Pappas Telecasting, which operates 21 stations in 16 midsize and small markets, wants the FCC not only to create a violence-free safe harbor but is asking the FCC to empower affiliates with the right to preview and preempt network programming that local owners believe would offend their communities.

But Pappas is the industry oddball on this issue. The rest of the industry, represented by the National Association of Broadcasters, adamantly opposes any restrictions on violence, a big driver of TV ratings and profits. In fact the NAB twice told the FCC of its opposition to new restrictions—first in its own 50-page attack on the idea and again in an inter-industry filing prepared with cable and satellite operators, movie studios and the advertising agencies.

Any crackdown on violent programming would violate well-established court protections, the NAB and its allies say. Moreover, clear restrictions would be impossible to enforce, media companies argue, because every definition of violence is different. Would the definition extend to sports, animal violence on nature shows, or forensic scenes?

Proof of the harmful effects of violent programming on children is sketchy at best, says Media Coalition, an industry umbrella group, which points out that despite the existence of more than 250 studies on the topic, the majority fail to find connections between watching violent programs and aggressive behavior.

Wrote attorney Robert Corn-Revere on behalf of the group: "The justifications for regulation are greatly exaggerated." ■

## Battle over Violence

Critics rage, but FCC gets few complaints from citizens

By BILL MCCONNELL

Apparently TV violence isn't a killer issue after all.

Despite lawmakers' repeated calls to end prime time shootings, beatings and other make-believe mayhem, an FCC inquiry into the need for restrictions on TV violence is generating little enthusiasm from everyday citizens.

Through last week, the FCC had received fewer than 170 requests from parents to restrict TV violence. The agency had asked for public input by Oct. 15 to help it prepare a report that must be submitted to Congress by Jan. 1, and had been hoping to get some advice from parents, children's advocates and media lawyers on how to protect kids from the possibly harmful effects of onscreen bedlam. Instead, only a few adamant TV critics bothered to file comments in support of the idea.

The apparent public indifference to the FCC study doesn't mean broadcasters can rest easy. A nation of TV viewers can turn on their moral outrage in an instant, as they did after Janet Jackson's Super Bowl breast-flash.

"Broadcasters are safe until one of them airs a Quentin Tarantino movie uncut," says Blair Levin of Legg Mason.

But the silence may come as a shock to Sen. Joe Lieberman, the Connecticut Democrat who has made

**"It is not harmless entertainment."** SEN. JOE LIEBERMAN, D-Conn.

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MINISTRIES AND GOSPEL MUSIC

# SINCLAIR UNDER SIEGE

Station chief takes a stand, incites fight over Big Media

BY BILL MCCONNELL AND JOHN HIGGINS

**David Smith makes no apologies.** ■ The CEO of Sinclair Broadcast Group sparked a firestorm with a plan to air a controversial documentary knocking presidential hopeful John Kerry in the 39 markets where the 11th-largest TV station owner operates. ■ Investors howled. The stock dipped. Democratic lawmakers urged the FCC to investigate the “improper use of public airwaves.” Burger King pulled its ads. And activists promised to block its future purchases of TV stations. ■ Now, despite an apparent retreat—Sinclair scheduled a news program about the documentary, rather than simply airing it—Smith remains defiant. “Politics is nothing new in the news business,” he said last week, sitting in the penthouse boardroom of Sinclair’s suburban Baltimore headquarters. “In spite of what people might say to the contrary. It’s a fact of life. It’s reality. I have no objections to politics in news as long as it’s disclosed. It’s when news attempts to present itself as fair and balanced and in fact isn’t.” ■ More than anything, the debate raging over Sinclair’s rationale reflects a larger truth in broadcasting: The public believes

**"Don't you believe enough in your own business to stand up and fight for it?"**

SINCLAIR'S DAVID SMITH, TO BROADCASTERS

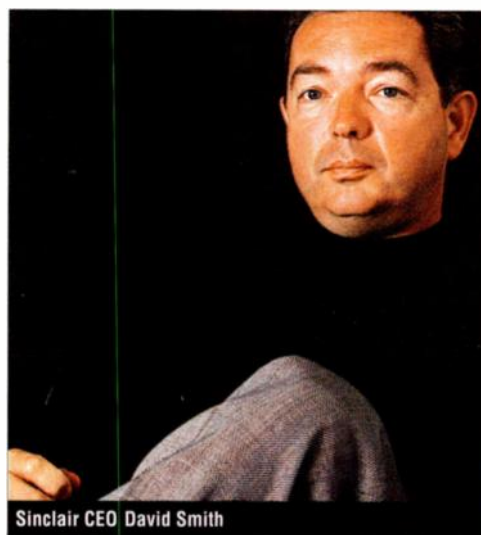
the airwaves are just that—public. The intensity of the outcry from investors, advertisers and Sinclair’s own viewers underscores the reality that no one owner truly “owns” its station. And for a company whose fortunes are so dependent on greater regulatory freedom, Sinclair has handed a fresh round of ammunition to critics of deregulation.

“It hardens the resolve of the foes more than it eases the conscience of the supporters,” says Harris Nesbitt broadcasting analyst Lee Westerfield.

Since assuming control of his family’s company in 1990, the 53-year-old Smith has earned a reputation as a take-no-prisoners leader with little patience for opposing views. He expanded the company at a breakneck pace from three TV stations to 29 in five years, eventually expanding to 62. He’s openly challenged federal ownership restrictions by controlling two stations in a single market. He has brawled with Hollywood studios selling syndicated shows to his stations. At one point, he even declared war on Rupert Murdoch, threatening to drop Fox from his station in Baltimore if the News Corp. chairman moved Fox from two of Sinclair’s UHF stations in Raleigh, N.C., and Norfolk, Va.

All the while, he has subtly tailored news coverage on his stations to his conservative views. Smith isn’t contrite that his political beliefs have sometimes slid into his stations’ reporting. In fact, he argues that too few reporters disclose their political leanings—which would help viewers to judge the veracity of any news report. “I have no issue with whether you’re on the right or the left; just tell me what side you’re on,” he says.

**S**mith expresses no regrets for the frequent battles with regulators over the years, and expresses contempt for fellow broadcasters who deign to disagree with him. Unlike most station group owners, who nearly reflexively sign up for the industry’s largest trade groups, he refuses to support either the National Association of Broadcasters or the digital television-focused Association for Maximum Service Television. (One Sinclair station is an NAB member, entitling



Sinclair CEO David Smith

Smith to lobbying and to the other information that the trade association distributes, but at a much lower cost than were he to sign up all 62 stations.)

“I have no interest in joining their club,” he says. “NAB and MSTV have no interest to me. If I need to lobby in Washington I’m not going to ask somebody else to fight my battles.”

Sinclair recently sparked an intra-industry fight by loudly criticizing the quality of digital TV reception. Though fellow broadcasters grumbled that Smith was needlessly scaring consumers away from digital set purchases, broadcast industry engineers were shamed into fixing many of the glitches plaguing DTV reception.

In particular, he believes that Washington regulators have made it harder to compete by allowing cable greater latitude in prime time programming. “Cable gets a free pass on anything they put on,” he says. “Fifty years from now, when WABC in New York has a 1.0 share of audience and HBO is putting on soft-core



pornography and has a 20 share, Washington will still be saying, 'Those damn broadcasters, there they go again trying to corrupt our society.' That's really the larger, long-term issue we as an industry must solve."

**T**he real question, Smith says, is why more broadcasters aren't speaking out to defend their rights—either to free speech or to larger, more efficient operations. Most broadcasters, in his view, are "a bunch of passive businessmen without any regard for their own industry."

Even though Sinclair's operations are in a slump, few are surprised that Smith would take such a political risk. TV executives who negotiate with Smith find him endlessly combative, taking to arbitration myriad deal disputes that might otherwise be resolved through negotiations. "He's a warrior," says the CEO of another TV station group. "If he doesn't have a fight, he'll find one."

Though he is frequently brusque, Smith doesn't carry the starched, self-important demeanor of many chief executives. His dress on many days is casual; last week, in Sinclair's Hunt Valley, Md., headquarters, he sported casual slacks, a denim shirt and scuffed black loafers.

He denies that he seeks out controversy, but this time he found a big one. Kerry supporters became alarmed when Sinclair scheduled the documentary *Stolen Honor: Wounds That Never Heal* to air in all its markets less than two weeks before the election. Preempting network shows like CBS' *Joan of Arcadia* and WB's *What I Like About You*, Sinclair would offer viewers former Vietnam War prisoners slamming Democratic presidential candidate John Kerry. The news program was slated to air Oct. 22.

Smith's critics point out that between 1996 and mid-2004, Sinclair and its executives have steered 89 percent of their \$2.3 million in political contributions to Republicans. Clear Channel, by comparison, has donated 65 percent of its \$10 million in contributions to Republicans, according to a Center for Public Integrity analysis. Smith and his brothers have donated more than \$50,000 to the Bush campaign. And Sinclair's own vice president and lobbyist, Mark Hyman, delivers conservative editorials on Sinclair stations.

The *Stolen Honor* scheduling followed a smaller politically charged dispute in April, when Sinclair ABC affiliates were ordered not to air a *Nightline* episode in which Ted Koppel read the names of soldiers killed in Iraq. Smith says Koppel was proffering propaganda masquerading as news. That, of course, is precisely the charge that critics make about *Stolen Honor*.

When Sinclair's Washington, D.C. bureau chief, Jon Lieberman, protested publicly about *Stolen Honor*, Smith fired him. (See page 48.) "There are good journalists inside of Sinclair," Lieberman says today. "They're being overridden by other powers."

Goaded by political bloggers, critics turned their ire not just on Sinclair, but on its advertisers. They deluged giant manufacturers and local car dealers alike with protests. Big advertiser Burger King, for one, pulled advertising for a day to avoid the controversy. And Adam Lee, president of of Portland, Maine's Lee Auto Mall, says he pulled his car dealership's ads from a Sinclair station because the one-sided approach "seemed an abuse of the public airwaves." He'll evaluate the substitute news special before deciding whether to return.

**L**egg Mason broadcasting analyst Sean Buston estimated last Wednesday that Sinclair would lose \$5 million in sales from the controversy. Some of that would come from Kerry and his 527 group allies; that loss might be partly offset by conservative businessmen starting to steer business Sinclair's way. "Regardless of the merits of the boycott, we believe it is having an impact on Sinclair's bottom line," Buston said.

That kind of fear, in turn, spooked investors, who initially cut Sinclair's stock price 19% from the day before the documentary news broke. (The stock had mostly rebounded by Friday.) Even before the Kerry controversy, the company was being battered by a weak economy and a heavy reliance on affiliates of The WB, whose national ratings have been lackluster all year. Analysts had expected Sinclair's revenues would grow just 4% for the year to \$770 million—low for a year when the TV ad market gets a kick from political and Olympic ad spending. Next year doesn't look better for many other broadcasters. The largest local TV advertisers—car makers and dealers—are sagging this fall, and Wall Street isn't seeing a big rebound for stations next year.

The Sinclair drama began with Smith's late father, Julian. In 1952, the Sinclair patriarch bought a radio school, Commercial Radio Institute, which owned what is now WPOC-FM in Baltimore. In 1971 Julian Smith moved into UHF television. He handed the reins over to his four sons in 1986, but it was David Smith who took charge. In 1991, Sinclair embarked on a massive shopping spree, believing that only national scale would give Sinclair enough clout to secure strong syndicated talk shows and sitcoms at good prices.

To increase his power, Smith helped aggressively pioneer "LMAs"—local market agreements. It was illegal to own two TV stations in the same market. But Sinclair skirted the rule by cutting an operating agreement with another station in the market: Sinclair would run the show, but not officially own it.

The arrangement enraged program suppliers, who loathed hardball negotiations with Smith. And the tactic has not always worked flawlessly. Only three years ago, Sinclair was fined \$40,000 for circumventing FCC rules restricting ownership of two TV

stations in a market. Sinclair is now waiting approval of a deal to create duopolies in five markets, buying stations it already runs under marketing agreements with Cunningham Broadcasting—a company owned, not coincidentally, by Smith's mother.

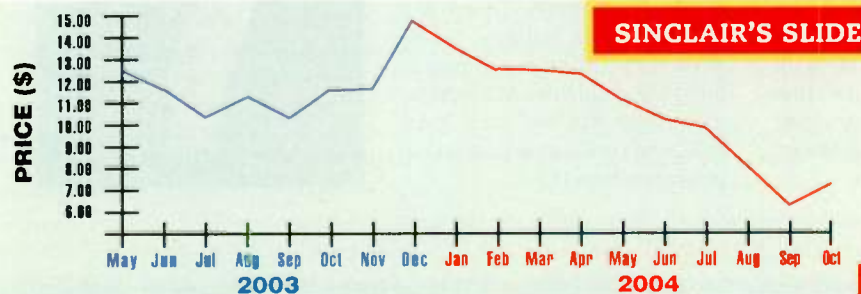
Three times the FCC has rejected Sinclair's bid to buy Cunningham, because Sinclair owns other stations in the five markets—Columbus and Dayton, Ohio, Baltimore, Charleston, S.C., and Charleston, W.Va.—and the communities are too small to permit duopolies. Media Access Project President Andrew Schwartzman says Sinclair has a reputation for slashing news staffs at its duopoly stations and supplying large chunks of local newscasts with reports prepared at its Baltimore headquarters, depriving viewers of hometown news. "Sinclair has adopted a business model of significantly squeezing costs and cutting service," Schwartzman says.

Undaunted, Smith plans to push ahead, taking the same advice he gives to broadcasters: "Don't you believe enough in your own business to stand up and fight for it?" ■

## Station Holdings

MARKET	RANK	STATION	STATUS	MARKET AFFILIATION	STATION RANK
Tampa, Fla.	13	WTTA	LMA	WB	6
Minneapolis/St. Paul	14	KMWB	O&O	WB	6
Sacramento, Calif.	19	KOVR	O&O	CBS	2
St. Louis	21	KDNL	O&O	ABC	4
Pittsburgh	22	WPGH	O&O	Fox	4
		WCWB	O&O	WB	5
Baltimore	23	WBFF	O&O	Fox	4
		WNUV	LMA	WB	5
Raleigh-Durham, N.C.	29	WLFL	O&O	WB	6
		WRDC	O&O	UPN	5
Nashville, Tenn.	30	WZTV	O&O	Fox	4
		WUXP	O&O	UPN	5
		WNAB	OSA	WB	6
Kansas City, Mo.	31	KSMO	O&O	WB	5
Cincinnati	32	WSTR	O&O	WB	5
Milwaukee	33	WCGV	O&O	UPN	5
		WVTV	O&O	WB	6
Columbus, Ohio	34	WSYX	O&O	ABC	2
		WTTE	LMA	Fox	4
Greenville/Spartanburg/Anderson, S.C.	35	WLOS	O&O	ABC	3
		WBSC	LMA	WB	5
San Antonio	37	KABB	O&O	Fox	4
		KRRT	O&O	WB	5
Birmingham, Ala.	40	WTO	O&O	WB	5
		WABM	O&O	UPN	6
		WDBB	LMA	WB	5
Norfolk, Va.	41	WTVZ	O&O	WB	5
Buffalo, N.Y.	44	WUTV	O&O	Fox	4
		WNYO	O&O	WB	5
Oklahoma City	45	KOCB	O&O	WB	5
		KOKH	O&O	Fox	4
Greensboro/Winston-Salem/Highpoint, N.C.	46	WXLV	O&O	ABC	4
		WUPN	O&O	UPN	6
Las Vegas	51	KVWB	O&O	WB	5
		KFBT	O&O	Ind.	7
Richmond, Va.	58	WRLH	O&O	Fox	4
Dayton, Ohio	59	WKEF	O&O	NBC	3
		WRGT	LMA	Fox	4
Mobile, Ala.-Pensacola, Fla.	62	WEAR	O&O	ABC	2
		WFGX	LMA	Ind.	8
Charleston and Huntington, W.Va.	63	WCHS	O&O	ABC	3
		WVAH	LMA	Fox	4
Flint/Saginaw/Bay City, Mich.	64	WSMH	O&O	Fox	4
Lexington, Ky.	65	WDKY	O&O	Fox	4
Des Moines, Iowa	73	KDSM	O&O	Fox	4
Portland, Maine	74	WGME	O&O	CBS	2
Rochester, N.Y.	75	WUHF	O&O	Fox	4
Cape Girardeau, Mo./Paducah, Ky.	76	KBSI	O&O	Fox	4
		WDKA	LMA	WB	5
Syracuse, N.Y.	79	WSYT	O&O	Fox	4
		WNYS	LMA	WB	5
Springfield/Champaign, Ill.	82	WICS	O&O	NBC	2
		WICD	O&O	NBC	2
Madison, Wis.	85	WMSN	O&O	Fox	4
Cedar Rapids, Iowa	88	KGAN	O&O	CBS	3
Tri-Cities, Tenn.	91	WENT	O&O	Fox	4
Charleston, S.C.	104	WMMP	O&O	UPN	5
		WTAT	LMA	Fox	4
Springfield, Mass.	106	WGGB	O&O	ABC	2
Tallahassee, Fla.	111	WTWC	O&O	NBC	3
		WTXL	OSA	ABC	2
Peoria/Bloomington, Ill.	117	WYZZ	O&O	Fox	4

SOURCE: Company reports



# Election-Night Showdown

Networks beef up coverage for 2004 battle

BY ALLISON ROMANO

**A**s votes are tallied next week for President George W. Bush and Democratic challenger Sen. John Kerry, NBC News anchor Tom Brokaw may tell viewers an "apparent winner" is emerging in Ohio. CBS News anchor Dan Rather might sound equally cautious, suggesting that Pennsylvania is simply "too close to estimate."

If the vocabulary seems measured, it's understandable, given the debacle in 2000. Brokaw calls this year's tight presidential race "a story of almost Shakespearean pro-

portions." And TV news media is taking extra pains to get it right. No one wants a replay of the Bush-Gore fiasco, when conflicting results poured in, and networks rushed to declare winners. Some were forced to retract earlier victory calls.

"If there is a clear win in a state, it will be reported. But if it is tight, we will be cautious," says Marcy McGinnis, CBS senior vice president of news coverage.

After the 2000 election, the major networks—ABC, CBS, NBC/MSNBC, Fox News and CNN—disbanded their Voter News Service, a vote-counting consortium with the Associated Press, and replaced it with the National Election Pool (NEP), a mix of election results gathered by AP and exit polls from Edison Media Research.

The new systems were tested in 2002 midterm elections and network staffers have gone through rigorous testing. Among the improvements: There will be 13 absentee ballot polls, compared with three in 2000.

"No one is ever going to be 100% confident again, but we have a high degree of comfort they've addressed the underlying mistakes," says CNN's Washington bureau chief David Bohrman.

Even with the NEP improvements, TV networks have lined up additional polling and more number-crunchers. Legal experts will be on hand to decipher intricate voting irregularities and election disputes. All the networks plan to broadcast live into at least the early-morning hours—or until a clear winner emerges.

"If there is one thing we all can agree on this election," says NBC News President Neal Shapiro, "it's that every vote ought to count."

Here is a preview of what to expect from the broadcast and cable news networks on election night:

## CNN

### WHAT'S NEW:

CNN will commandeer the NASDAQ's Times Square studio in New York on election night and display voting results, maps and polls on the marketplace's



Wolf Blitzer

96-screen video wall. "We can have a board for every state, a national map or display any race

or exit polling analysis," says CNN's David Bohrman. "It is the finest way to display data." Bohrman first dreamed up the idea in 1994, when he worked at NBC News. Ten years later, he says, the production is finally technologically possible. CNN will use its own New York control rooms to coordinate.

### ON THE SCENE:

Anchor Wolf Blitzer leads the coverage from New York. Veteran political correspondent Bill Schneider will analyze exit polling. Crews will be dispatched to key battleground states, such as Ohio, New Mexico, Pennsylvania and Florida, and will stake out Secretary of States' offices.

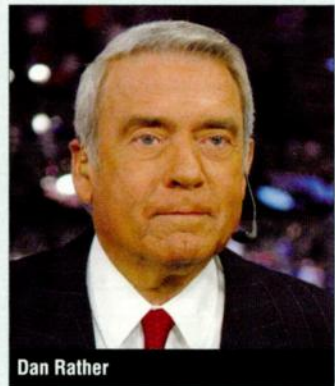
### WHAT TO WATCH FOR:

CNN's legal team, led by analyst Jeffrey Toobin, will help decipher voting controversies, irregularities and litigation.

## CBS

**WHAT'S NEW:** CBS's "Decision Desk," which tabulates and reports results, will be in the studio with anchor Dan Rather and network correspondents and analysts to improve reporting. "Decision Desk" correspondent Mika Brzezinski will explain how CBS is calling races and exit-poll data.

**ON THE SCENE:** Joining Rather in New York will be *Face the Nation* host Bob Schieffer and *60 Minutes* correspondents Ed Bradley

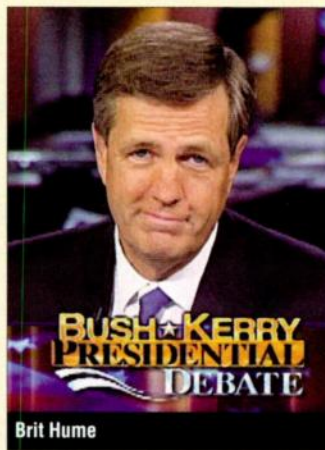


Dan Rather

and Lesley Stahl. Chief White House correspondent John Roberts will analyze exit polling and legal analyst Andrew Cohen will sort through the election challenges.

**WHAT TO WATCH FOR:** CBS is fine-tuning its election-night vocabulary, adding more qualifying phrases like "too close to estimate" and "not enough votes to estimate" for tight races. The network will not call a state's winner until its polls have closed.

## FOX NEWS



Brit Hume

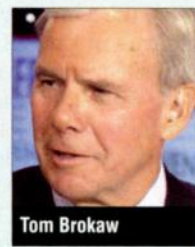
**WHAT'S NEW:** Fox will conduct its own voter polls to garner additional information, particularly in contested battlegrounds like Ohio and Pennsylvania. "It gives us other sources we can use with key states," says executive producer Marty Ryan. Fox first tested its own polling in the 2002 midterm elections.

**ON THE SCENE:** Fox News anchor Brit Hume leads coverage, with analysts Fred Barnes, Mort Kondracke, Juan Williams and Bill Kristol. Chris Wallace will report on exit polls, and correspondent Michael Barone will man the decision desk.

**WHAT TO WATCH FOR:** Fox will deploy 20 crews around the country, five more teams than it used in 2000. They've staffed up in hot-button locales, like Ohio and Florida, and will position some crews at Secretary of States' offices.

## NBC/MSNBC

**WHAT'S NEW:** NBC is transforming Rockefeller Plaza outside its New York headquarters into Democracy Plaza, a combination of TV studios and public exhibits on the history of American democracy. NBC News, as well as MSNBC, CNBC and Telemundo, will broadcast live on election night from the plaza. The famed Rockefeller Center ice rink will be replaced with a 65-foot map showing states won by Kerry and Bush, and a giant bar graph of the candidates' electoral votes will be displayed on a nearby building.



Tom Brokaw

**ON THE SCENE:** Tom Brokaw, anchoring his final election before stepping aside in December, leads coverage with *Meet the Press* host Tim Russert. *Nightly News* heir Brian Williams will cover exit-poll results. *Hardball* host Chris Matthews anchors MSNBC's coverage from an outdoor set.

**WHAT TO WATCH FOR:** NBC News' Chip Reid will report on voting irregularities and demonstrate voting technology, from paper ballots to computer terminals, being used across the country. Voters can call a toll-free hotline—1-800-MYVOTE1—to lodge complaints on voting problems and irregularities, which NBC will investigate. NBC won't call a state until all the polls there have closed.

## ABC NEWS

### WHAT'S NEW:

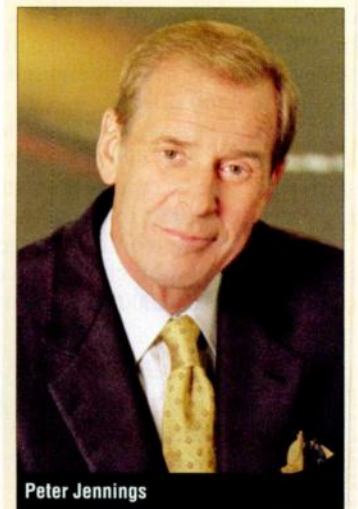
ABC has stepped up training for its "Decision Desk" staffers and added three statistical experts to help crunch the voting data. ABC News Now, the broadcaster's 24-7 digital and broadband network, will provide round-the-clock coverage.

### ON THE SCENE:

Peter Jennings anchors coverage, joined by George Stephanopoulos, Cokie Roberts, political director Mark Halperin and presidential historian Michael Beschloss.

### WHAT TO WATCH FOR:

Correspondent Jake Tapper focuses on voting irregularities, and *GMA Weekend* anchor Kate Snow reports on congressional and gubernatorial elections. ABC will unveil additional coverage details this week.



Peter Jennings

# SYNDICATION WATCH

## RATINGS | Oct. 4-10

Nielsen Media Research

### Top 25 Shows Households

RANK	PROGRAM	AA	GAA
1	Wheel of Fortune	8.5	NA
2	Jeopardy!	7.9	NA
3	Oprah Winfrey Show	7.5	7.6
4	Everybody Loves Raymond	6.2	7.4
5	ESPN/NFL	5.9	NA
6	CSI: Crime Scene Investigation	5.2	5.9
7	Friends	5.0	6.2
7	Seinfeld	5.0	5.9
9	Dr. Phil	4.8	4.9
10	Entertainment Tonight	4.6	4.7
11	Judge Judy	4.2	6.3
12	Seinfeld (wknd)	4.1	5.2
13	Inside Edition	3.1	3.2
13	Live With Regis and Kelly	3.1	NA
13	Who Wants To Be a Millionaire	3.1	3.3
16	Judge Joe Brown	3.0	4.2
16	Will & Grace	3.0	3.7
18	Malcolm in the Middle	2.9	3.4
18	Wheel of Fortune (wknd)	2.9	NA
20	Entertainment Tonight (wknd)	2.8	2.9
20	Everybody Loves Raymond (wknd)	2.8	2.9
20	That '70s Show	2.8	3.4
23	King of the Hill	2.7	3.3
23	Maury	2.7	2.9
25	Cops	2.6	3.3
25	Home Improvement	2.6	3.3
25	King of Queens	2.6	3.1

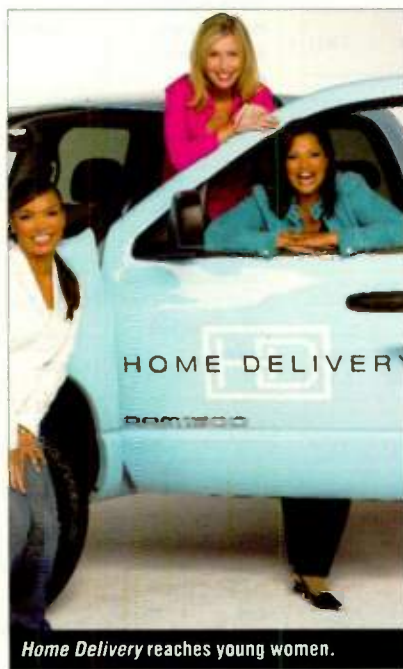
### Top Talk Shows Households

RANK	PROGRAM	AA	GAA
1	Oprah Winfrey Show	7.5	7.6
2	Dr. Phil	4.8	4.9
3	Live With Regis and Kelly	3.1	NA
4	Maury	2.7	2.9
5	Chris Matthews Show	2.1	2.1
5	Montel Williams Show	2.1	2.1

According to Nielsen Media Research Syndication Service Ranking Report Oct. 4-10, 2004  
**AA** = Average Audience Rating  
**GAA** = Gross Average Audience  
**ONE NIELSEN RATING POINT** = 1,096,000 households, which represents 1% of the 109.6 million U.S. TV Households  
**NA** = not available

# Where the Girls Are

Starting, Home deliver lucrative demos



Home Delivery reaches young women.

BY PAIGE ALBINIAK

In a highly fragmented TV universe, daytime ratings are declining. Syndicators used to can a show that earned 2.0; today it's a hit. The reason is narrowcasting: Stations focus more on how shows do among key demos than on how they perform nationally.

That's why NBC Universal's *Starting Over* and *Home Delivery*—two shows that average around 1.0 in Nielsen's national household ratings—look good to TV stations and local media buyers. Both deliver young women, the group stations most want to reach in daytime.

But there is a downside for national advertisers. To make it worth their

while to advertise, they set the bar above a 1.0 rating.

In year two, Bunim-Murray-produced *Starting Over* is up 22% in households this year compared with 2003: from 0.9 to 1.1. It's also up 11%, 13% and 29%, respectively, among women 18-34, 18-49 and 25-54, averaging a 1.0 among women 18-34 and a 0.9 among females 18-49 and 25-54. Comparatively, Warner Bros.' *The Ellen DeGeneres Show*—last year's top rookie that averages a 1.8 nationally—does a 1.1, 1.2 and a 1.3, respectively, among the same groups.

Those numbers are enough for NBC Universal to give the show a full second-order season, and last month, it cut a cable deal for season one on African-American channel TV One. "The economics on *Starting Over* are getting better," says Barry Wallach, president of NBC Universal Domestic Television. "The plan clearly is to bring it back and see a profit by year three."

Though only four weeks old, *Home Delivery* is also showing steady growth.

It started out at 0.9 nationally and has inched up to 1.1. But its female audience is relatively high: 0.8 or 0.9 in the key demos. Designed to tell the same kinds of stories as NBC Universal's *Maury* and *Jerry Springer*, *Home Delivery* fits well into Tribune's daytime lineup. The catch? By being reality-based, it distinguishes itself in a crowded talk field. Amy Rosenblum, *Maury*'s executive producer, and her team also produce *Home Delivery*.

Says Marc Schacher, Tribune's vice president of programming: "At this point, which is still early, we're more encouraged about this show than we've been about a new show in a long time." ■

## SYNDIE INSIDER

### Fly American

Pat O'Brien, host of Paramount's new entertainment magazine, *The Insider*, will host the November edition of *CBS Eye on American*. The program is a 90-minute video magazine created exclusively for the 4.5 million passengers per month who fly American Airlines.

The show will feature entertainment content from CBS's *The Late Show With David Letterman*, a preview of Nickelodeon's *The SpongeBob SquarePants Movie*, parenting advice from Dr. Phil, and features from VH1, CMT and TV Land, all Viacom properties. *Eye* will also include segments from CBS News and CBS Sports. O'Brien, whom Paramount dubs "the ultimate insider," became host of *The Insider* in September. The show is the highest-rated new syndie strip this year. CBS, owned by Viacom, has a deal to provide content to American Airlines.

### Makeover Madness

Twentieth's *Ambush Makeover* hopes to zip through November sweeps with two theme weeks: "Ambush My Spouse, Please!" and "Dud to Stud." Starting Nov. 15, husbands and wives get to see their wishes fulfilled when their spouses get a whole new look. The next week, average guys clean up their act. A messy restaurant owner gets restyled so he can ask his girlfriend to marry him,



Ambush Makeover

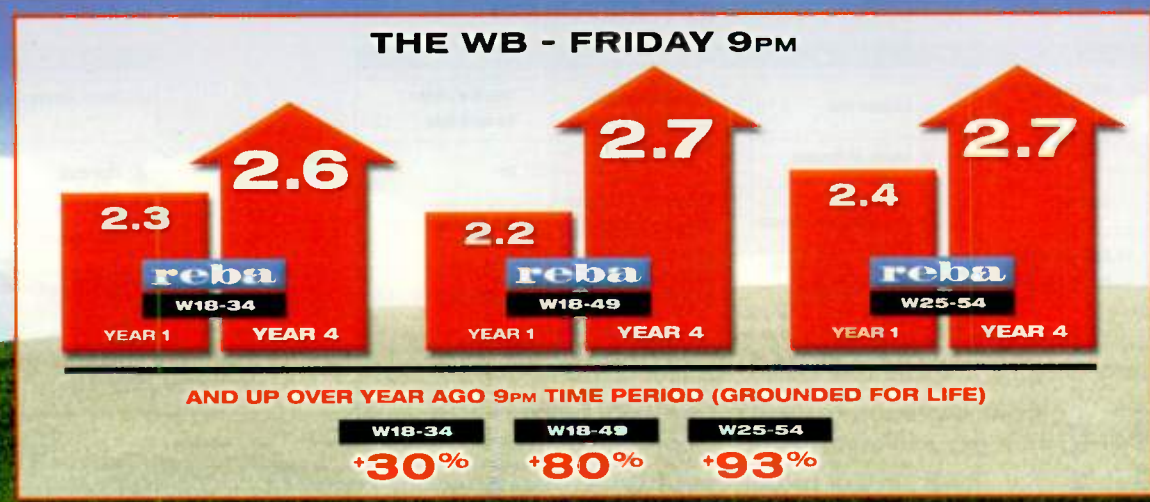
and an astrologer surprises his wife and son with his refined new look. In addition to the theme weeks, *Ambush Makeover* is taking on minor celebrities in November, including a Fox anchorman in Greensboro, N.C., the No. 1 driver on the Monster Truck tour, and the No. 1 female bull rider in Dallas.

### Buena Vista's Millionaire Up

In week five of the syndicated TV season, ended Oct. 17, Buena Vista's *Who Wants To Be a Millionaire* hit its highest weekly ratings thus far, delivering a 2.8 rating/8 share in the metered markets. That's up 8% from the previous week and a 17% improvement over the show's time period a year ago. Season-to-date, the third-year *Millionaire* is averaging 2.6/6.

# STILL THE WB'S SWEETHEART

THE WB - FRIDAY 9PM



AND UP OVER YEAR AGO 9PM TIME PERIOD (GROUNDED FOR LIFE)

# reba

AVAILABLE  
FALL  
2006



Source: NTL, Galaxy Explorer, Reba, Year 1 = 9/25-10/19/01 PA & Year 4 = 9/17-10/19/04 PA, Grounded For Life = 9/19-1/17/03 PA, 9/17-10/19/04 vs. 9/19-10/17/03 % increase, 101 Ptg subject to qualifications upon request

# NIELSEN | Oct. 11-17 | RATINGS

## THE PRIME TIME RACE

### Top 10 Basic Cable Shows

Oct. 11-17

#### Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Vikings/Saints	10/17	ESPN	5.5
2. Presidential Debate	10/13	FOXN	4.5
3. Pres Debate Analysis	10/13	FOXN	4.2
4. SpongeBob Sqr Pnts 8p	10/11	NICK	3.5
5. SpongeBob Sqr 9:30a	10/17	NICK	3.2
6. Fairly OddParents 10a	10/17	NICK	3.1
7. WWE Raw 8p	10/11	SPIK	3.0
7. WWE Raw 8:30p	10/11	NICK	3.0
7. WWE Raw 10p	10/11	SPIK	3.0
10. SpongeBob Sqr 7:30p	10/11	NICK	2.9
10. SpongeBob Sqr 9:30a	10/16	NICK	2.9
10. Fairly OddParents 10a	10/16	NICK	2.9

#### Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Vikings/Saints	10/17	ESPN	4.5
2. Presidential Debate	10/13	FOXN	2.5
3. Pres Debate Analysis	10/13	FOXN	2.4
4. Rescue Me	10/13	F/X	2.2
5. NFL Prime Time	10/17	ESPN	2.1
6. WWE Raw 10p	10/11	SPIK	2.0
7. WWE Raw 8p	10/11	SPIK	1.9
8. SR: Post Pres Debate	10/13	CNN	1.8
8. American Chopper	10/11	NICK	1.8
8. WW/RR Battle of Sexes	10/11	MTV	1.8
8. Real World XV	10/12	MTV	1.8
8. SR: Presidential Debate	10/13	CNN	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

## Broadcast Networks

Oct. 11-17

#### Total Households (in millions)

	WEEK	STD
1. CBS	9.3	9.5
2. FOX	8.4	5.6
3. NBC	7.3	7.4
4. ABC	7.1	7.3
5. WB	2.8	2.9
5. UPN	2.8	2.6
7. PAX	0.4	0.5

#### Adults 18-49 (in millions)

	WEEK	STD
1. FOX	5.5	3.9
2. NBC	5.1	5.0
2. CBS	5.1	5.3
4. ABC	5.0	5.1
5. WB	2.1	2.2
5. UPN	2.1	1.9
7. PAX	0.2	0.2

## Top 10 Broadcast Shows

### Total Households (in millions)

	WEEK	
1. CSI	CBS	19.8
2. CSI: Miami	CBS	15.5
3. Desperate Housewives	ABC	14.3
4. Without a Trace	CBS	13.9
5. Survivor: Vanuatu	CBS	12.8
5. Everybody Loves Raymond	CBS	12.8
7. ER	CBS	12.3
8. Two and a Half Men	CBS	12.2
8. 60 Minutes	CBS	12.1
10. Lost	ABC	12.0

#### Adults 18-49 (in millions)

	WEEK	
1. CSI	CBS	13.5
2. Desperate Housewives	ABC	12.3
3. ER	NBC	10.7
4. CSI: Miami	CBS	10.4
5. The Apprentice	NBC	10.0
6. Survivor: Vanuatu	CBS	9.1
7. Lost	ABC	8.8
8. NFL Monday Night Football	ABC	8.6
8. Extreme Makeover: Home Ed	ABC	8.6
10. Without a Trace	CBS	8.3

SOURCE: Nielsen Media Research

Week	8.7/14	10.7/16	6.9/10	MONDAY 5 5/8	0.2/1	2.5/4	3.7/5
8:00	61. 20/20 4.7/8	33. Still Standing 6.9/11	28. Fear Factor 7.3/11	53. MLB NL Divisional Playoffs Game 5—Houston Astros vs. Atlanta Braves 5.3/8	114. Model Citizens 0.2/1	90. One on One 2.3/4	69. 7th Heaven 4.0/6
8:30		35. Listen Up 6.4/10				86. Half and Half 2.7/4	
9:00	13. NFL Monday Night Football—Tennessee Titans vs. Green Bay Packers 10.1/17	5. Ev Lvs Raymnd 11.6/17	25. Las Vegas 7.9/11		121. World Cup of Comedy 0.1/1	83. Girlfriends 2.8/4	78. Everwood 3.4/5
9:30		8. Two/a Half Men 11.1/16				92. Sec Time Around 2.2/3	
10:00		2. CSI: Miami 14.2/22	51. LAX 5.5/9		114. Sue Thomas, F.B. Eye 0.2/1		
10:30							
TUESDAY							
6.1/10	7.7/12	5 8/9	9 8/16	0 2/1	2 1/3	3 5/5	
8:00	47. My Wife and Kids 5.7/9	16. NCIS 9.8/15	70. Father of/Pride 3.9/6	15. MLB American League Championship Series Game 1—Boston Red Sox vs. New York Yankees 10.0/16	114. Second Verdict 0.2/1	90. All of Us 2.3/4	70. Gilmore Girls 3.9/6
8:30	49. George Lopez 5.6/9		74. Father of/Pride 3.7/6			89. Eve 2.4/4	
9:00	28. According/Jim 7.3/11	42. Clubhouse 5.9/9	55. Father of/Pride 5.2/8		110. Cold Turkey 0.3/1	95. Veronica Mars 1.9/3	79. One Tree Hill 3.2/5
9:30	42. Rodney 5.9/9		56. Scrubs 5.1/8				
10:00	40. NYPD Blue 6.0/10	27. Judging Amy 7.4/12	22. Law & Order: Special Victims Unit 8.4/14		114. Doc 0.2/1		
10:30							
WEDNESDAY							
9.7/15	5 8/9	6.4/10	9 9/15	0 3/1	3 1/5	2 9/4	
8:00	10. Lost 11.0/17	42. 60 Minutes Wednesday 5.9/9	39. Law & Order 6.1/10	13. MLB American League Championship Series Game 2—Boston Red Sox vs. New York Yankees 10.1/16	114. World Cup of Comedy 0.2/1	76. America's Next Top Model 3.5/5	73. Smallville 3.8/6
8:30					114. Second Verdict 0.2/1	86. Kevin Hill 2.7/4	94. Mountain 2.0/3
9:00	Presidential Debate						
9:30							
10:00					109. Early Edition 0.4/1		
10:30	31. Analysis: Debate 7.2/11	51. Campaign '04 5.5/9	32. Decision '04 7.1/11				
THURSDAY							
4 1/6	14.2/22	10.1/16	5 8/9	0.4/1	3.5/5	1 5/2	
8:00	59. Extreme Makeover 4.8/8	5. Survivor: Vanuatu 11.6/18	19. Joey 8.7/14	42. MLB National League Championship Series Game 2—Houston Astros vs. St. Louis Cardinals 5.9/10	114. Cold Turkey 0.2/1	76. WWE Smackdown! 3.5/5	92. Blue Collar TV 2.2/4
8:30			20. Will & Grace 8.5/13				96. Carey Green Scr 1.8/3
9:00	80. Life As We Know It 3.1/5	1. CSI 18.1/27	12. The Apprentice 10.4/15		107. Diagnosis Murder 0.5/1		103. Charmed 1.0/1
9:30							
10:00	65. Primetime Live 4.3/7	4. Without a Trace 12.7/20	7. ER 11.2/18				
10:30							
FRIDAY							
4 8/9	6.2/11	6.2/11	3 1/5	0.4/1	1.5/3	2.2/4	
8:00	68. 8 Simple Rules 4.2/8	40. Joan of Arcadia 6.0/11	35. Dateline NBC 6.4/12	80. Fox Movie Special—See Spot Run 3.1/5	106. America's Most Talented Kids 0.6/1	96. Enterprise 1.8/3	98. What I Like About 1.7/3
8:30	74. Compl Savages 3.7/7						98. Grounded for Life 1.7/3
9:00	65. Hope & Faith 4.3/7	34. JAG 6.8/12	42. Third Watch 5.9/10		110. MGM Night at the Movies—Nobody's Fool 0.3/1	102. America's Next Top Model 1.3/2	83. Reba 2.8/5
9:30	70. Less Than Perfect 3.9/7						88. Reba 2.5/4
10:00	35. 20/20 6.4/11	47. Dr. Vegas 5.7/10	35. Medical Investigation 6.4/11				
10:30							
SATURDAY							
4 7/8	4 3/8	4 9/9	8 3/16	0 2/1			
8:00	62. Wonderful World of Disney—Growing Pains: Return of the Seavers 4.6/8	83. Survivor: Vanuatu 2.8/5	58. NASCAR Nextel Cup—Lowe's 500 4.9/9	26. MLB American League Championship Series Game 3—New York Yankees vs. Boston Red Sox 7.8/15	110. Universal Family Movie—Brighton Beach Memoirs 0.3/1		
8:30		62. Crimetime Saturday 4.6/8					
9:00							
9:30	59. Desperate Housewives 4.8/9	49. 48 Hours Mystery 5.6/10			121. Faith Under Fire 0.1/1		
10:00							
10:30							
SUNDAY							
8 5/13	8 9/14	6.5/10	9 3/15	0 7/1		2 0/3	
7:00	62. America's Funniest Home Videos 4.6/8	(nr) NFL Game 2 12.3/25	56. Dateline NBC 5.1/9	(nr) MLB NLCS Game 4—St. Louis Cardinals vs. Houston Astros 6.7/13	107. America's Most Talented Kids 0.5/1		100. Steve Harvey Big Time 1.5/3
7:30		8. 60 Minutes 11.1/18	65. American Dreams 4.3/7		103. Doc 1.0/1		82. Charmed 3.0/5
8:00	18. Extreme Makeover: Home Edition 8.8/13	11. Cold Case 10.5/15	23. Law & Order: Criminal Intent 8.2/12	17. MLB American League Championship Series Game 4—New York Yankees vs. Boston Red Sox 9.5/17	102. Sue Thomas, F.B. Eye 0.9/1		101. Jack & Bobby 1.4/2
8:30							
9:00	3. Desperate Housewives 13.1/19	53. CBS Sunday Movie—Perfect Strangers 5.3/8	20. Crossing Jordan 8.5/13		110. Cold Turkey 0.3/1		
9:30							
10:00	28. Boston Legal 7.3/12						
10:30							
Averages							
Week	6.5/11	8.5/14	6.7/11	7.7/12	0.3/1	2.5/4	2.6/4
S-T-D	6.6/11	8.6/14	6.7/11	5.1/8	0.4/1	2.4/4	2.7/4

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

MARKET | Milwaukee | FOCUS

AT A GLANCE

The Market

DMA rank	33
Population	2,232,000,000
TV homes	871,000
Income per capita	\$18,790
TV revenue rank	34
TV revenue	\$170,200,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WTMJ	4 NBC	Journal Comm.
2	WITI	6 Fox	Fox
3	WISN	12 ABC	Hearst-Argyle
4	WDJT	58 CBS	Weigel Bcstg.
5	WCFJ	24 UPN	Sinclair
6	WVTV	18 WB	Sinclair

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

Cable/DBS

Cable subscribers (MM)	556,000
Major cable operator	Time Warner
Cable penetration	64%
ADS subscribers (HH)**	104,000
ADS penetration	12%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (WTMJ)	11/20
Network Show	
Friends (WTMJ)	38/52
Evening Newscast	
WTMJ	10/19
Late Newscast	
WTMJ	13/22

\*\*\*May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

# Not Just Beer

Milwaukee's economy diversifies, stations score election bucks

A new economy is brewing in Milwaukee. Once known primarily for beer and polka music, the No. 33 TV market has a diversified business center. Manufacturing still plays a prominent role, but Milwaukee is also home to Northwestern Mutual Life Insurance Co. and several large mutual-fund firms.

This year, TV stations are reaping the benefits of a record-setting political race. As a swing state, Wisconsin hosts presidential candidates or their surrogates almost daily. Stations expect to record \$20 million in political revenue, nearly three times the level of 2000. "With the presidential campaign, a hotly contested mayoral race and a competitive Senate race, it makes for a very interesting year," says Frank Biancuzzo, general manager at Hearst-Argyle's ABC affiliate, WISN. BIA Financial Network estimates total market revenue for 2004 at \$170 million.

WTMJ, locally owned by Journal Communications, is the longtime news ratings leader, but its numbers have slipped recently. The NBC affiliate fell into a tie with WISN at 5 p.m. in May (total households). WTMJ won both the 6 and 10 p.m. slots, but its late-news numbers were off about 20% from 2003.



LOCAL FLAVOR

**38%** Proportion of residents reporting German ancestry

**22min.** One-way commute time, the lowest for a major metro area

**53 in.** Annual snowfall

SOURCES: Metro Milwaukee Association of Commerce, Greater Milwaukee Convention & Visitors Bureau

WISN is Milwaukee's up-and-coming station. It ranks among the top ABC affiliates in the delivery of 25-54s during prime time and has recently added 5½ hours a week of local news. In addition, WISN's late news features one of the nation's few female anchor teams.

Saddled with a weak UHF signal, CBS affiliate WDJT is a ratings laggard. Its 10 p.m. news finished in fourth place in May. However, WDJT will pick up Jeopardy! and Wheel of Fortune next year, after winning a bidding battle with WTMJ.

Sinclair operates the only duopoly. Its WB affiliate WVTV recently launched a one-hour 9 p.m. newscast using its "News Central" format, in which part of the program originates from the company's Maryland headquarters. Sinclair's UPN station WCGV does no local news but is affected by the broadcaster's recent woes over the Stolen Honor documentary.

Both cable and satellite penetration is slightly below the national average. Time Warner, the major cable operator, had considered launching a local cable news channel but scrapped the plan over the summer in favor of beefing up its video-on-demand service.

HUT levels (households using television) are relatively high compared with other markets, a sign that people prefer TV over other forms of entertainment. Says Biancuzzo: "It's a big city with a decent cost of living where people watch a lot of television." ■

NEXT | ORLANDO, FLA

THE DEMOS

The demographics don't seem all that different from the typical big city. However, Milwaukee is home to dozens of ethnic enclaves, including large German, Polish, Irish and Hispanic communities. Preferred leisure pursuits include boating, golfing and cycling. Winter weekends are often spent in front of the television watching the beloved Green Bay Packers.

WHO	SHARE OF POPULATION	INDEX*
18-34	30%	96
18-49	63%	101
25-54	58%	99
35+	70%	102
Married	56%	101
Never married	25%	97
College grad	23%	93
White	88%	106
Black	11%	88
Hispanic	6%	46
Asian	NM	NM
\$100K+ HH	13%	80
\$50K+ HH	50%	103
Below \$50K HH	50%	97



BY THE NUMBERS\*\*

Took continuing-ed course	20%	134
Rode a bicycle	30%	128
Played golf	19%	134
Went boating	11%	144
NFL fan	63%	144

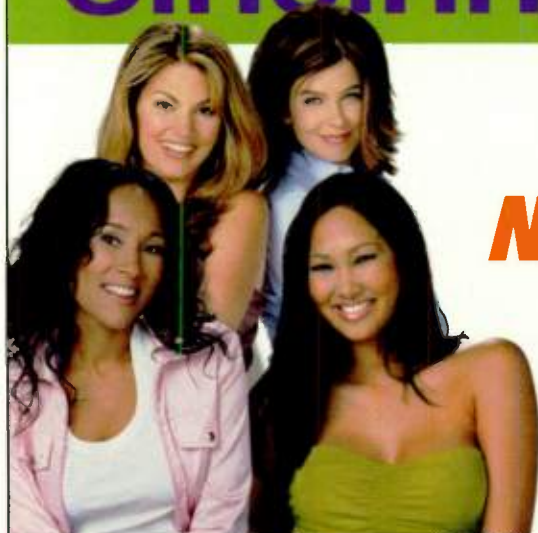
SOURCE: Scarborough Research 2003 Release 1 Multi-Market (Feb. '02-March '03)

\*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

# Cincinnati's Got Life & Style



**WXIX Has A Brand New Point of You with Life & Style at 3pm!**

**1.9**  
HH RATING!  
**+36%**  
WEEK-TO-WEEK!



Source: NSI, WRAP Overnights; M-F, 3PM; 10/11 - 10/15/04; week-to-week vs. 10/4 - 10/8/04

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# TELEVISION'S NEW

# #1



# POWER HOUR!

# #2

the  
**Insider**

**After only 20 days,**

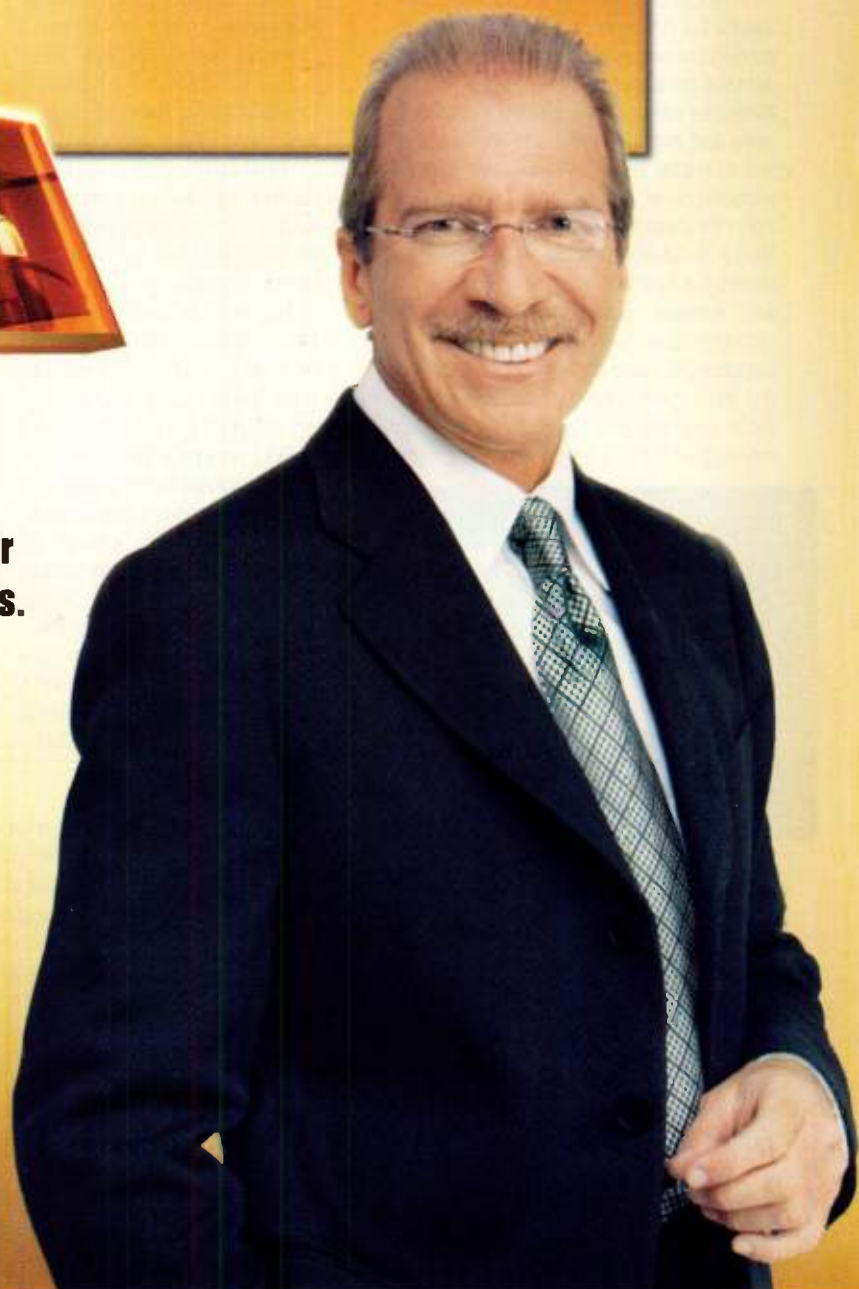
**THE INSIDER** is already tied with one show that has been on the air for 2100 days and is beating another that has aired for 2620 days.

**ET** **4.6**

**Insider** **2.4**

**Access Hollywood** **2.4**

**Extra** **2.1**



Source: NBC Galaxy Explorer, 10/4-10/10/04, #1, AA%, Power Hour = programs listed.  
Days = 32 weeks per season x 5 shows per week.

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# TECHNOLOGY

BY KEN KERSCHBAUMER

## CUTTING EDGE

### Mighty Isis

ISIS Group, based in Grass Valley, Calif., has acquired digital-audio-equipment manufacturer Graham-Patten Systems from Klotz Digital America. The deal calls for ISIS to assume all assets and Graham-Patten's seven employees. They will be co-located with ISIS Group and work on next-generation audio mixing, conversion and distribution products. Before ISIS stepped in, Klotz was going to fold Graham-Patten this month. "They have a very good name in the industry for audio equipment," says Len Dole, president of ISIS Group, "and that's a field we want to strengthen ourselves in."

### Granite Picks VCI

Granite Broadcasting has tapped Video Communications Inc. (VCI) to serve as its sales and traffic software vendor. Granite will use VCI's Stars II+ as its key business-operations system. Granite Vice President of Operational Finance Marcy Trimpone cites VCI's flexibility and continuing development of new features and capabilities as reasons for its selection. The eight Granite TV stations will be converted to the new system in 2005.

### The Xport Factor

A&E Television Networks will use N2 Broadband's Xport Producer to help its in-house production unit ready content for video-on-demand applications. David Zagin, A&E TV Networks senior vice president for affiliate sales and marketing, expects the new system to enable speedier, more cost-effective production of on-demand content. The Xport Producer is part of the Xport Digital Media Solutions product line, which includes the Xport Combiner (for placing ads and promos into video files), Xport recorder/slicer (automates encoding and packaging of linear content), Xport Streamer (for delivery of broadcast streams to local cable services) and Xport Ad Module (for enabling advertising for on-demand assets).



Emeril Lagasse jazzes up The Food Network.

### Sights and Sounds

Nothing beats the sound of sizzling bacon. And The Food Network, with the help of a new audio console from Solid State Logic, will let viewers hear all the sizzle coming out of its new production facility in New York. The C100 digital broadcast console has 32 faders on its control surface, giving users plenty of space for handling multiple programs and multiple audio needs.

Blu-ray and HD-DVD fight for format supremacy in DVD players

## Seize the Day

In the high-stakes war of high-def DVD formats, there are two major combatants: HD-DVD and Blu-ray Disc. While neither is expected to make a splash until 2006, the battle heats up next year. That's when Hollywood studios need to get ready to manufacture DVDs for the new formats, for players costing roughly \$900. The problem is, the studios and retailers aren't interested in selling two new formats. "Retailers don't want to stock multiple versions of movies," says one major studio executive. "The hope is there's some way to come together."

Whichever triumphs in the marketplace, industry executives believe a high-definition DVD format will help drive HDTV set sales. With broadcasters and cable networks making the move to HDTV, an HD-based home video format completes the HD content circle. For consumer electronics retailers, it becomes another sales weapon to drive the HDTV conversion. Also, as more prime time series are being produced and broadcast in HD, giving HDTV set owners access to HD versions of their favorite shows increases revenues.

The need for a new technology format arose as soon as HD sets hit the market.

The current DVD format has a resolution of 480 progressive lines. HDTV sets display 720 progressive lines or 1080 interlace lines. That leaves set owners with a resolution gap and consumer electronics makers with a product opportunity. So in 2002, the tech giants went to work.

Toshiba is backing HD-DVD; Blue-ray Disc is backed by Sony. And both companies have been drumming up support for their formats.

JVC recently became the 14th manufacturer to sign on with the Blu-ray Disc Association, giving the group an edge in terms of industry support. JVC joins Sony, Thomson, Panasonic, Pioneer and nine other companies. By contrast, HD-DVD has four companies behind it: Toshiba, Memory-Tech, NEC and Sanyo.

Dominic Ainscough, senior analyst with the Yankee Group, believes the backing Blu-ray has is key. "It has pure scale of support, and that is critical for the consumer electronics industry," he says. Having big guns in the Blu-ray camp, he adds, gives the company leverage power.

But those big guns are missing one thing: content. For now, HD-DVD is more attractive to studios because the technology employs current DVD manufacturing techniques. "Until you know how you make the razor blades, it doesn't matter how many people want to make the handles," says a studio executive.

Still, both formats use "blue laser" technology. A blue laser has a shorter wavelength than the current DVD's red laser and, cou-

pled with a light-gathering lens, can focus on a smaller spot than a red laser. A smaller spot means more data can be stored on the disk, because it can fit the data in less space. It's like using a fine-point pen versus a magic marker.

Here's where Blu-ray pulls ahead: Of the two formats, Blu-ray can store more content because the protective substrate coating on the disk is only .1 mm thick (HD-DVD, like current DVDs, has a substrate of .6 mm). A thinner substrate means the laser can get even closer to the data. The closer the laser, the smaller the focus spot. As a result, a dual-layer Blu-ray disc has room for 50GB of data (25 GB on each layer), while the HD-DVD format can only hold 30 GB (15 GB on each layer).

Storing a film that runs 135 minutes—98% of movies are less—needs 17 GB of data using MPEG-2 compression, giving the Blu-ray format plenty of room for additional features. "We shouldn't accept anything less than the very best in terms of capacity," says Andy Parsons, senior vice president of advanced product development for Pioneer Electronics (USA). "This is a format we expect to be around for 10 to 15 years," he says.

Junko Furuta, with Toshiba's corporate communications office in Japan, doesn't agree. Japan's Toshiba Corp. says it would

introduce notebook computers with HD-DVD technology in the last quarter of 2005. The move is designed to pressure rivals in the battle over formats for next-generation DVDs. Furuta says new technology, like MPEG-4 and Microsoft's VC9 format, will allow eight hours of HD content to be stored on the disks. "We don't believe in a 'bigger is better' kind of competition," he says. "We believe in adopting an overall perspective, considering all related industries and consumers."

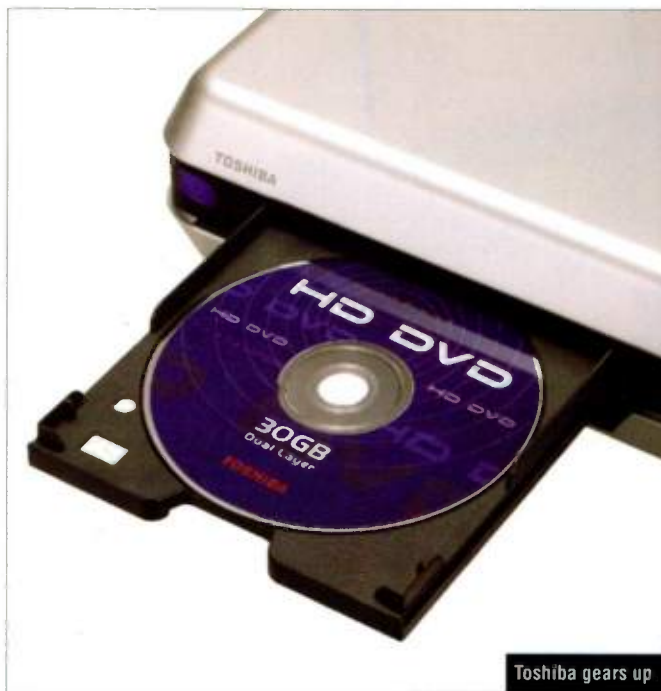
The studio executive concurs. He says the 50-GB capacity of Blu-ray has yet to be seen outside of a laboratory and would require exacting manufacturing and handling standards. If Blu-ray can only operate in a single-layer mode, it will only hold 25 GB of data—less than a dual-layer HD-DVD. Without the capacity advantage, Blu-ray is a nonstarter.

Furuta also points to HD-

DVD's advantage in manufacturing costs and maximum compatibility with existing technologies. Yankee's Ainscough agrees, noting, "The primary selling point of HD-DVD is that it requires less manufacturing investment because it doesn't require re-tooling of the manufacturing plant."

Parsons, however, says being attracted to HD-DVD simply because of manufacturing costs is a trap. "There's a tendency to go with a technology that is understandable and has relatively low risks," he explains. "But I've been warning people not to stumble over short-term issues."

In Hollywood, content is king. So expect the studios to knight the format heirs to next-generation DVD technology. ■



Toshiba gears up

**"We shouldn't accept anything less than the very best in terms of capacity."**

ANDY PARSONS, Pioneer



# Power to the People

Transformers facilitate broadband delivery.

## Utility companies enter the broadband marketplace

**S**ince last week's FCC ruling allowing power companies to deliver broadband services, several utilities and their partners have entered the race. "We view the FCC's decision as a new starting gun," says Bill Moroney, president of the United Power Line Council. "In the next three to five years, you'll see incredible growth in broadband over power lines [BPL]."

One big reason is that utility companies can offer the service without laying any new infrastructure. Plus, they have three ways to deliver it: deploy the service themselves, grant access to multiple Internet service providers, or make the wires available to a company that handles operations.

For consumers, the entry of another triple-play provider (voice, video, data) is welcome news.

Historically, a third-service provider introduces pricing pressures into the marketplace that are more substantial than when only two providers compete. In Manassas, Md., for example, residents can now receive 500 kbps of Internet access for \$29 a month from Comtek, the company that was awarded a 10-year franchise by the city. (Cable or DSL costs run about \$40 per month.) Comtek handles the technical and business aspects of the ser-

vice, while the utility company's work crews handle installations. The city gets 10.5% of the revenues, with a sliding scale lowering that rate as penetration increases.

"We'll be able to offer the same services as Comcast, the incumbent cable operator," says Walt Adams, Comtek vice president, commercial services. That is, once the technology allows Comtek to deliver 100-200 Mbps of bandwidth—a rate Adams expects will be reached within 18 months.

Comtek isn't alone in overlaying BPL service.

Current Communications, considered the leader in the field, is deploying a similarly priced service in Cincinnati with utility company Cinergy.

"We see more and more utilities realizing they're better off not trying to learn the business," says Jay Birnbaum, Cinergy vice president and general counsel. "They use us to handle the back-office issues." Current is also working with Potomac Electric Co. in Washington, D.C., and Hawaiian Electric Service to roll out broadband services by early 2005.

Delivering BPL is fairly simple and cheap, according to Moroney, with installation costs for the power company typically running \$50-\$70 per home. (Cable operators typically pay \$300 per home.) The easiest place to install the equipment is in a neighborhood's transformers, which transport the broadband signals via radio frequencies.

Another plus for utility companies: Their crews are the only ones authorized to work on the transformers on top of utility poles. "I've watched a crew go up in the bucket and make the install in 15 minutes without racing," says Moroney. "Picture how much geography three bucket trucks could cover in a day compared to a cable truck."

Such speed, coupled with easy access, has cable operators interested in BPL. Moroney says his group is talking with one cable operator that wants to use BPL to bring digital-cable services to neighborhoods that haven't been upgraded, less than 10% of the U.S., according to Morgan Stanley. Says Moroney: "That should be a wake-up call for the cable industry and DSL providers to improve their services." —K.K.

## TECH Q&A

### The Right Vibe

Video e-mail gives Comcast subscribers added service

*Videophones may be a mainstay at consumer-technology shows, but they haven't penetrated consumers' homes. Vibe hopes to change that. The company has a video communications platform, complete with video e-mail, video greeting cards and two-way videophone service. Last month, it rolled out a new service with Comcast: More than 100,000 Comcast broadband subscribers will be able to use a Webcam to record video e-mail with VCR-like functionality. Brad Herrick, Vibe senior vice president of product marketing communications, discussed the new platform with B&C's Ken Kerschbaumer.*

#### How does your Vibe e-mail system work?

It's a simple record-and-send application that can record up to 45 seconds per message. It's recorded to the hard drive and then encoded for transmission so users can do other things with the computer. Once it's encoded, the user types in the address and clicks "send." The recipient then gets any text message along with a link to the video. They click on that link, and a Web page appears and plays the Windows Media file.

#### Do you think this is attractive more to younger users than to older?

We've designed this to appeal to the mainstream. Broadband is increasingly expanding to grandparents who are less tech-savvy. So we've developed an interface that walks customers through the process and gives them a well-documented guide to create video mail. Secondly, the application is a springboard for other things, like two-way video calling.



**"We've designed this to appeal to the mainstream."**

**BRAD HERRICK, Vibe**

#### Are the cable operators looking at two-way video service?

Definitely. We're in discussion with providers. They believe it's an early market and we need to first get customers used to video products. Video mail is the first step to video calling. And more importantly, [we need] to create the networking effect among subscribers that will grow the service. ■

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# "This Has Been a Great Career"

Tom Brokaw reflects on 42 years in front of the camera

*When Tom Brokaw announced in 2002 to that he would relinquish the NBC Nightly News anchor chair in two years' time, his exit from the daily news competition seemed a long way off.*

*But on Dec. 1 Brokaw leaves a post he has held since 1983, exiting after one of the most tumultuous presidential races in history. What a perfect time to catch up with the veteran newsmen and ask about his plans for the future and his thoughts about a television news career that began 42 years ago at KMTV in Omaha. Brokaw spoke with B&C's Mark Lasswell:*

**Voluntarily surrendering the anchor chair when you're on top in the ratings is almost unheard of. How did you arrive at the decision to move on?**

It was a combination of things, and the ratings, I suppose, that gave me a wider margin than I might have had if I had been third or second in the ratings. It provided a comfort zone. It was mostly about my own life and wanting to live the back third in a new way, rather than being in the same place every night at 6:30 or being on the air from someplace in the world at 6:30 every night. It doesn't mean I'm going to retire from NBC. I'm still going to do long-form programming and help out when I can when there are big stories.

Mostly I wanted to change my life. I'm conscious of the fact that I'm in my mid-60s now. I have an active outdoor life, and as long as I still have my legs and my heart's in good condition and I'm able to go places, I want to be able to do that on my terms. The other piece of it, which was just as large, was that I had my turn in the captain's chair here for a long good run. People stepped aside to make room for me—John Chancellor did, as David Brinkley did before him, and encouraged me along the way—and I wanted a new generation to have its opportunity to step up at NBC News. So it was a combination of those two things.

And finally, the overarching issue, I suppose, for me professionally, was that I wanted to spend more time on fewer subjects and get uncoupled from the day-to-day gathering of news. Think a little more, do a little more writing, be a little more reflective and pursue some interests that I've had for a long time.

**Network news organizations are notoriously shark-infested waters, and NBC News had some bumpy patches. Yet you've managed to survive and thrive for three decades. To what do you attribute your longevity?**

The ability to hide at the right moment.

I think there were a couple of times when my career was probably in some peril, but before they could get around to moving me or dismissing me, they were losing *their* jobs. NBC News and the NBC organization went through some pretty tumultuous periods, but I always had great loyalty to it. There were a number of very, very tempting offers to leave here, but when push came to shove, I began my career here, I had a lot of colleagues who stayed here through very stormy times and I felt an obligation to them—and to the organization, and to myself, really—to see it through. I suppose that may have resonated with some people, the fact that when there were times when I could have left the ship, I didn't. I stayed with it, and I think that might have engendered some feeling of comradeship among a number of my colleagues.

**One well-known episode was when Roone Arledge tried to hire you away for ABC.**

Yeah, right. That was a time of great transition here and I was greatly flattered. At one point, I mentally made up my mind to do it, and then after a long evening at home

just by myself, I woke up the next day and thought, "I can't. This is where I belong. These are my friends. See this through." I knew who this organization belonged to, and it was not a time to be walking out.

**What was the tumult going on at that time?**

At that time, Fred Silverman had been brought in at the top of the organization. And Jane Cahill Pfeiffer was an associate of his who was brought in here to bring in management techniques; Richard Salant was brought in to be a news consultant. Roger Mudd and the Kalb brothers were brought over from CBS as well, and there was an honest effort to kind of merge the two cultures. But it was, I think it's fair to say, a difficult one at best.

**Looking back, is there one story that pops out as making the biggest difference in people's lives? Sometimes people point to the coverage of the famine in Ethiopia in the mid-1980s.**

That was a huge story. But all the credit for that goes to Mohammed Amin, the cameraman who later died over there, and Michael Buerk, who was the BBC correspondent. When it came in that night, I remember vividly the newsroom was just stunned into silence. We had a very full broadcast that we'd been working hard on, and I looked up and said, "If we don't put that on the air, we don't deserve to be in this business."

I suppose the biggest story, and it was more than just a single story, that had an impact on lives was the collapse of the Soviet Union. But the biggest story for me personally was 9/11. Those two stories will really be stories that mark my professional career. And the consequences of 9/11 we're still working our way through.

**Of all the newsmakers you've interviewed, was there anyone who you were surprised to find yourself liking more than you expected?**

One of the gratifying parts of my last 30 years is that I had the first interview with Mikhail Gorbachev. We were kind of introducing him to the American audience. I went over and had an hour interview with him. Out of that grew a very warm personal relationship. I saw him just a couple of weeks ago, and we still have a real kinship, in a matter of speaking, I suppose.

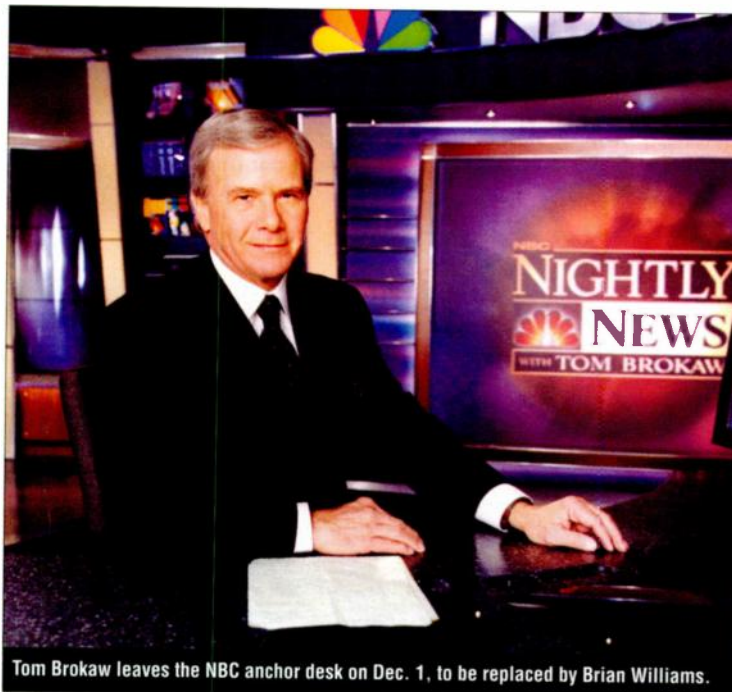
I caught him at the peak of his power and did an interview with him then, and a number of times subsequently. It was important to him, and it was important to me journalistically, and I like to think it was important to this country, to take the measure of this man, who represented not just the new face of the Soviet Union, but an entirely new attitude about what they were going to be doing internally in that country and [who] was much more open to having a relationship with this country.

For almost a year after, since I was the only person who had interviewed him up to that point, whenever there would be a big gathering, he would come right over to me, because I think he thought I was the only American journalist who really counted—and I tried to encourage that, much to the consternation of my colleagues [laughs]. He's quite remarkable in his memory. I saw him again recently, and he said, "The last time I saw you, you were going bird hunting out in South Dakota. Are you going to do that again?" I said, "Actually, as a matter of fact I am, in two weeks."

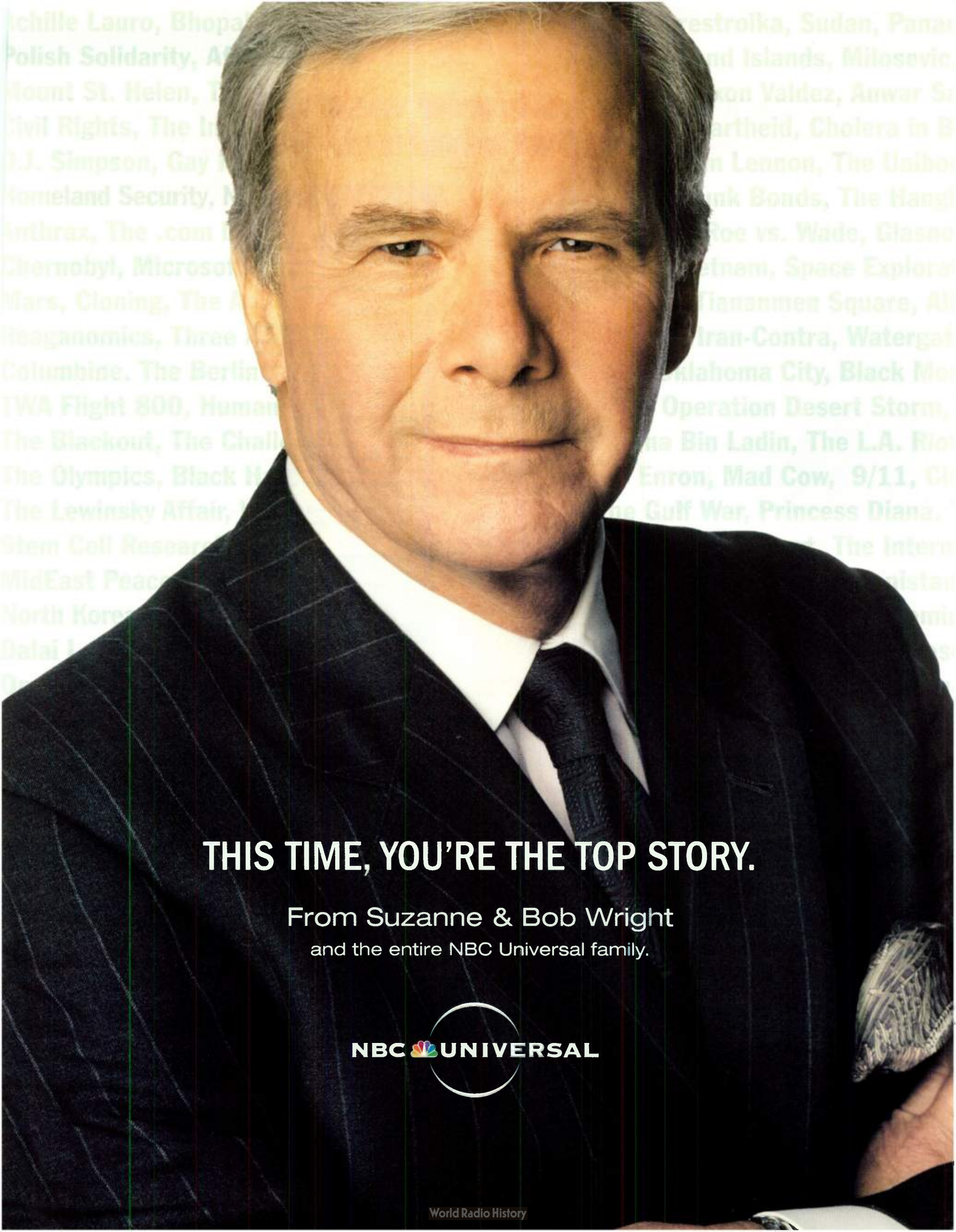
**Are there any stories that at 3 o'clock in the morning make you wince at the memory and think, "Ugh, I wish we hadn't done that one"?**

I think there are two stories. One, in terms of proportionality, I think we all feel that we underreported the threat of terrorism. And I think that we all feel that to some degree we overreported the Monica Lewinsky scandal. It got to a kind of frenzy. You could say the same thing about the O.J. trial, I suppose.

That's not to say that the Monica Lewinsky-Bill Clinton scandal was not important; I think it was very important politically and culturally for this country. But at the same time, the context is important in journalism. I think that there were days when, across



Tom Brokaw leaves the NBC anchor desk on Dec. 1, to be replaced by Brian Williams.



chille Lauro, Bhopal, Yeltsin, Castroika, Sudan, Panama, and Islands, Milosevic, Nixon Valdez, Anwar S. artheid, Cholera in B. J.J. Simpson, Gay R. n Lennon, The Unibor. Homeland Security, M. ank Bonds, The Hans. Anthrax, The .com i. Roe vs. Wade, Glas. Chernobyl, Microso. Vietnam, Space Explor. Stars, Cloning, The A. Tiananmen Square, All. Reaganomics, Three. Iran-Contra, Watergat. Columbine. The Berlin. Oklahoma City, Black I. TWA Flight 800, Human. Operation Desert Storm, The Blackout, The Chall. na Bin Ladin, The L.A. Riot. The Olympics, Black M. Enron, Mad Cow, 9/11, Cl. The Lewinsky Affair, the Gulf War, Princess Diana. Stem Cell Research, The Intern. MidEast Peace. nistar. North Korea. um. Dalai J. s.

**THIS TIME, YOU'RE THE TOP STORY.**

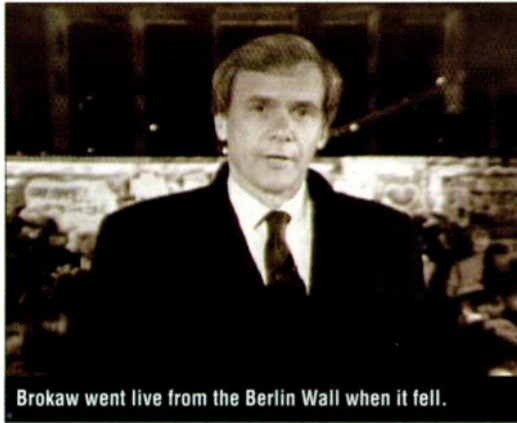
From Suzanne & Bob Wright  
and the entire NBC Universal family.



# "There were times when my career was probably in some peril, but before they could get around to me, they lost *their* jobs."

the spectrum, we kind of lost the context. I feel that about the O.J. trial as well: Great story. You can't be above the news.

But what was left out? What if we had spent some of those resources digging into the roots of terrorism? The signs were there, with the attack on the [U.S.S.] Cole, and the attacks on the embassies in Tanzania and Kenya. When we go back, we can see that we did a number of stories on terrorism. We did a number of stories on Osama bin Laden. But we never really raised the flag in the appropriate way and said, "Look, this is important and there's more to it than what we're seeing in these episodic attacks."



Brokaw went live from the Berlin Wall when it fell.

## Weren't you at the Berlin Wall when it went down?

I was the only one there that night. I had gone two days earlier because things were quiet here and there seemed to be a fair degree of turmoil going on over there. I thought I could go into East Berlin and do some reporting, which I was able to do the day before the announcement. I'd like to tell you that I was so prescient when I left here that I knew the wall was going to come down on my watch, but I was sitting in the news conference and was as stunned as everyone else when the

propaganda chief from East Germany made the announcement from the Politburo that citizens of the GDR would be able to leave and return through any of the portals in the Berlin Wall.

I later went back and interviewed him, and he said they had no idea of the consequences of that decision. So there I was that night, midnight Berlin time, preparing to go on the air, looking around and knowing that I'm the only one with live capability. People were pouring across the top of the wall, going from the east to the west and back again, and already the hammers and chisels were out as they began to chip away at it. And I thought to myself, "Just do not screw this one up. This is a big deal."

## What kind of effect did writing the *Greatest Generation* books, and their reception, have on you personally? They weren't like any other books written by another network anchor—they weren't about yourself or the business.

That part of it had not occurred to me until Walter Cronkite, who was a member of that generation, came up to me and was very generous in his praise, and then lowered his voice and said, "And the most important thing is that it was not about you. It was about something else that was very important. You should be proud of that." I must say that my chest swelled at that point.

Look, I can't entirely compartmentalize these things. This has been a great career. I have so many powerful memories of all the work that I've done at NBC, but I suppose that the most lasting thing that I have done professionally is between the covers of those books.

## What are the biggest changes you've seen in newsgathering over the past 30 years, for good or for ill?

I like all of the new choices that people have. As I say to folks who are complaining about now and then, when I was a kid growing up in Yankton, I had the *Today* show in the morning, a not-very-good daily newspaper, 15 minutes of network news at night, and that was pretty much it. If I'm out there now, I've got all these choices—all-news cable in the morning, including the BBC on most cable systems in heartland America. You go off to school and in a wired classroom keep track of what's going on and do research online, get home at the end of the day, watch a half an hour of evening news on the networks and political commentary on any number of the cable outlets. See Jim Lehrer for an hour, at a more stately pace. He's my friend and I like to tease him. You've got a lot of choice out there now.

I sometimes worry that we're much too much in a hurry to get stuff on the air. We're better served sometimes by taking a breath and widening the lens, as it were, and showing more context.

## What do you think the challenges are for Brian Williams and the next generation of anchors?

I think that for the next generation, at the network level, it's to maintain the place of network news—a slightly calmer tone, a little longer treatment of stories—in a universe where there's a lot of fireworks going off all the time, a high decibel count, people clamoring for attention, and more and more people drawn to outlets that reinforce their ideological or spiritual or cultural beliefs.

The real challenge for the network now is to continue to adapt to this new universe in which we now live, and to be responsive to younger viewers who are coming along and what they need, and what they should know and want to know as well. I think that's the real challenge.

## WHAT THEY SAY . . .

### CONNIE CHUNG

*Veteran news anchor/reporter*

I always found him to be the most level-headed and normal of those types. Most of them, you can't fit their heads inside Madison Square Garden. Tom was different. I would see him at Knicks games, and it was fine: You could fit his head inside Madison Square Garden along with a few thousand other people.

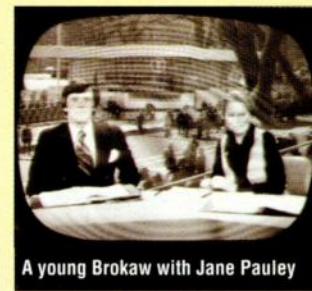
### JONATHAN WALD

*Former NBC Nightly News executive producer*

I had been working at NBC as a desk assistant and I wanted to come to work at NBC when I graduated college. I ran into Tom in the copy room right off the newsroom—I was in my interview suit, senior in college—I bump into him here, and he said, "What are you doing here?" I said, "I'm looking for work." "Where?" "Here!" And he said, "No, no, you've gotta get the hell out of town. His exact line was "Don't be seduced by the bright lights and big city. You've got to go cut your teeth in local news. Go to St. Louis or Louisville, someplace like that." So I went and got a job in Boston and instantly wrote him a letter telling him I got a job in Boston. And he said, "I said St. Louis or Louisville, not *Boston*..."

These are jobs that you either get carried out of or booted out of and there's only one other who walked away, and that's Chet Huntley. It's a public mark of the integrity that everybody around him knew he possessed. It's an amazing thing to do that. In that sense, he's like the America he writes about in his groundbreaking books, he's a true American original. An utter class act...

He would never use the word "brand." That's the beauty of a guy like Tom. He would never say, "We have to be true to our brand."



A young Brokaw with Jane Pauley

### JANE PAULEY

*Former Today show anchor and now host of The Jane Pauley Show*

[Coming to *Today*] I was 25 years old, had three years in the business and had seen very little of the world. Tom was one of the most worldly people I had ever met. He was just comfortable in the world. He could have been completely intimidating, if he hadn't been such a good person. He and his wife, Meredith, took an interest in me—how could they not, I needed so much help. They helped me find an apartment, they

helped me furnish it a bit and ultimately found a husband for me.

### STEVE FRIEDMAN

*Former executive producer of the Today show and The NBC Nightly News*

Here's the thing about Tom that you have to understand: Certainly for the past 25 years he has been the spiritual force of NBC News. Forget about what he did on the air, the impact of the stories. He was there for the highs, the lows and the mediums—he survived it all, and he did it in a way where most people who worked with him actually like him...

I think the *Greatest Generation* books had a big effect on Tom's view of himself. The success of that, what it meant to him and the people around him and to America—I think it really changed his view of what he wanted to do. I think it said to him that there's more than reading live on television. I think he wanted to get out and do things and enjoy himself...

As good as Tom is on the air, he's even better off the air—in managing people, keeping the organization together, working the politics, working the hallways, working the corridors of power. It's almost like there are two Tom Brokaws, the one you see and the one who navigates through it all behind the scenes. It's a very interesting balance that he's played over the years. And he's managed to do it without getting most people pissed off at him.

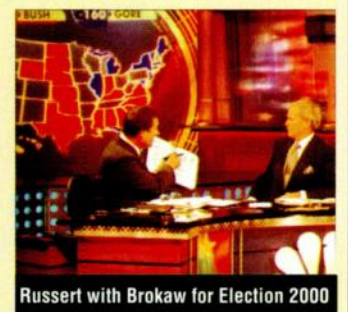
### TIM RUSSERT

*Moderator, Meet the Press*

On election night 2000, we sat by each other from seven at night until six in the morning. At three, four in the morning, you're sort of punchy, and the election in Florida was down to three or four hundred votes. He was eating crackers on the air. It was very funny. We were sort of giggling about it: "Tom, please, could you swallow your crackers?"

But then at 6 a.m. we stood up, took our microphones off, and he gave me a big hug and he said, "Well, next time you're on your own, buddy." Because he was ready to retire. And he was dead serious about it. That was going to be his last election night.

Then came Sept. 11 and all that changed. I remember talking to him about it at great length. He said, "I was ready to go. But this is so serious." So here he is, 2004. But I know that when it's all over, he's going to hug me and say, "You're on your own, buddy," and this time it's real. He's going. This is it.



Russert with Brokaw for Election 2000

# Tom Tells It Like It Is

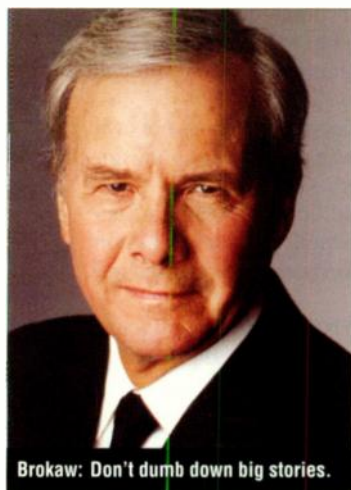
Respect the public's intelligence, let the facts be your "firewall," and check your hubris at the door

**E**arlier this month, Tom Brokaw received an Edward R. Murrow Award from the Radio-Television News Directors Association. In a speech that night, he neatly laid out the precepts that have guided his long career in television news.

Here is some of what I have learned in 42 years as a journalist.

Viewers and readers take us seriously and they deserve to be taken seriously in turn. Yes, they'll always stop to watch the car wreck, low behavior by people in high places, volcanoes erupting or hurricanes coming ashore. But they'll also stop to watch the complicated story about governance, foreign policy, science and the economy if you explain that it's important, why it's important and present it in a way that engages the viewer.

Too often the big, complicated issues are covered as if you have to be part of a secret society to truly understand them.



Brokaw: Don't dumb down big stories.

Public policy is the oxygen of journalism. It is the foundation of journalism, reporting on what the public has a right to know what is being done in its name. Consultants may tell you the public doesn't care and neither should you. Consultants are mercenaries. They're in business for themselves. You're in business for the public.

**F**ollow the money. Money, as a powerful California politician once said, is the mother's milk of politics. Private money spent to buy access to public money is a front-page, lead-of-the-show story without end. Spend more time going through the books than you do worrying about the sweeps book, and one will take care of the other.

The best stories come from the bottom up, not the top down, especially stories about what's going on at the top. Get to know the clerks, the staffers, the cops on the beat, the EMTs. The foot soldiers.

Remember, however, they too can carry grudges, distort what they see and expect you to do their dirty work, so treat what they tell you with care and skepticism. And when they meet your test, protect them with your life and they will take care of you. Exploit, abuse or violate their confidence and you, not they, should resign.

**T**he best stories are also about the people from the ground up, not the top down. Who hasn't been bedazzled by a Ronald Reagan, Bobby Kennedy, Dr. Martin Luther King, Margaret Thatcher, Sally Ride, Mikhail Gorbachev, Nelson Mandela—to name just a few big-name, historic figures I've had the privilege to report on and interview over the years. Those were memorable, rich moments in my life and career.

Equally rich and in many ways more meaningful were the anonymous people who gave meaning to their ideas and presence in the public arena. The white doctor from a prominent Johannesburg family who was the only physician in a large squatter camp on the outskirts of Cape Town; the young woman who pursued with greater passion her interest in physics and space flight because of a chance meeting with Sally Ride; the young conservative who went into politics instead of Wall Street because of Gov. Reagan.

Bias, like beauty, is often in the eye of the beholder. Facts are your firewall against bias: facts fairly presented in a coherent arrangement that represents the whole story, not just the parts that titillate.

It's OK to have personal interests, even passions, about news-worthy topics. Those interests make you a better journalist. Advancing those interests or passions for personal gain or satisfaction makes you an un-

worthy journalist. Know when to say "No" to yourself.

Mistakes will happen. When they do, correct them, quickly and apologetically. Factual mistakes are obvious. However, there are also mistakes of perception and exaggeration, myopia and hubris. They're more difficult to acknowledge but no less important to your personal credibility and that of your organization. When you say, "We stand by our story," make damn sure your viewers have a clear, unambiguous idea of why you're standing by your story.

At whatever level you work in this craft or whatever role you may play in your organization, be brave. The 19th-century

**"At whatever level you work in this craft or whatever role you may play in your organization, be brave."**

**TOM BROKAW,**  
NBC News

mantras of journalism still apply: "Report the news and raise hell," and "Without fear or favor."

Each of you and all of you are stewards of free speech and robust debate. In times of cultural and political emotion, have the courage to give voice to the contrary point of view, the dissident expression.

Edward R. Murrow, one of the founding fathers of this craft, characteristically said it best, "We cannot defend freedom abroad by deserting it at home." ■

The New York Times  
Company

BROADCAST GROUP

**Salutes Tom Brokaw  
for a distinguished career  
in broadcast journalism.**

# The Son Also Rises

Fox stations prosper under the helm of a new generation **STORIES BY LOUIS CHUNOVIC**



Lachlan Murdoch

When Rupert Murdoch put his son in charge of News Corp.'s most crucial corporate division, Wall Street could have gotten nervous. But compiling record profits has a way of reassuring investors, and Lachlan, Rupert's eldest son, who has headed the Fox Television Stations group since 2002, is doing that.

It must be something in the genes.

News Corp. stations are the "single biggest profit generator for News Corp.," says 33-year-old Lachlan Murdoch, who also has a brother and two sisters from his father's second marriage, to Anna Murdoch. "In the past year, we have provided over a billion dollars worth of EBITDA [earnings before interest, income taxes, depreciation and amortization] to News Corp.," the parent corporation.

Wall Street isn't complaining. "I don't think anybody can argue with the numbers," says analyst Jessica Reif Cohen, vice president at Merrill Lynch. "If you judge on performance, he is doing great."

The Fox group reaches nearly 45% of U.S. TV homes (37.92% by FCC calculations, which discounts for UHF channels). That gives it the biggest reach of any single station group. Fox's 35 stations are in 26 markets, and that includes duopolies in New York, Los Angeles, Chicago, Dallas and Washington—all top-10 markets—as well as in Houston, Minneapolis, Phoenix and Orlando, Fla.

Total net revenue for the group in the most recent fiscal year is around \$2 billion. The station group has been generating margins "in the mid 40s," Murdoch says. For UPN-affiliated second stations in the group's nine duopoly markets, where total integration savings now are in excess of \$100 million, those margins soar into the mid- and high-50% range.

Those duopoly savings have been achieved by integrating sales forces and, in many cases, combining news operations and physical plants. Perhaps the biggest single component of the savings has been in people costs: The combined stations are run by fewer employees.

But the cost savings from buying the duopoly stations are "pretty much done," Murdoch says. Now it's time for a new phase.

Still to come is the "programming piece, when you start to program these duopolies so that they keep very distinct voices in the market," Murdoch explains.

The addition of *Fear Factor* and *Malcolm in the Middle* to the UPN stations' lineups is part of that new focus on "building our duopolies with second-station programming throughout the day," he says. "We've invested very heavily in [programming for] our UPN stations."

The group also has renewed *Seinfeld*, which airs on the Fox stations, and bought *Everybody Loves Raymond*, which will join the lineup in 2008.

The Fox group is "very smart in the way they buy programming," says analyst Reif Cohen. "They cross-promote, and [their Fox and UPN stations] have complementary schedules." News Corp./Fox is almost unique in the way it runs its companies. "You don't have the problems between divisions that some of the other companies have."

While the other major station groups can be "reasonably positive" about their TV stations, "Fox has definitely had the best run with their syndicated programming to generate growth," says Fahnstock & Co. media analyst Peter Mirsky, singling out the *Seinfeld* deal as particularly valuable to the group.

Those record station-group profits provide an important part of the war chest that finances News Corp.'s aggressive worldwide expansion plans, whether it's DirecTV in North America or SkyItalia in Europe.

But even if the TV-station business seems old in a world of exploding media choices, well run stations still print money. The station group is News Corp.'s single "most important television asset." Peter Chernin, the parent conglomerate's president and chief operating officer, told Wall Street analysts earlier this year. "The stations are going to continue to be the explosive growth driver that fuels our television business."

The reason is as obvious as the dollar signs on the News Corp. bottom line. Consider New York City, the country's No. 1 TV market:

No, Fox isn't on top, exactly. The Big Apple's single-station revenue leader by far in 2003 was WNBC, the NBC flagship, which took in an estimated \$335.8 million, followed by ABC's WABC (\$286.3 million), with Fox's flagship, WNYW, in third with \$223.2 million, according to the most recent data available from BIA Financial Network.

WCBS was in fourth place in the No. 1 market, where Viacom's CBS does not own a second broadcast station. But Fox does, and in this new age of the duopoly, single-station numbers may no longer tell an entire market's story.

WWOR, Fox's UPN affiliate in the Apple, took in an additional \$130 million, according to BIA. Since both WWOR and WNYW are Fox owned, Murdoch's division was in fact the overall English-language broadcast-station revenue leader in New York in 2003.

(The computation changes back to NBC's favor when NBC's Spanish-language Telemundo station, which had \$40 million in 2003 revenues, is added to WNBC's \$335.8 million.)

The Fox money is even more complex in Los Angeles, the sprawling No. 2 market (see page 38).

Only News Corp. and Viacom, among the media giants, have built their station-group strategies around English-language duopolies.

In fact, combining station groups and creating duopolies was one of the "key strategies" behind merging Viacom and CBS, says Viacom Television Stations Group CEO Fred Reynolds. Currently, Viacom has eight duopolies.

Although Fox has no intention of buying more stations, Murdoch says he would "swap" with another owner if that could create another duopoly. Many observers

**The Fox group reaches nearly 45% of U.S. TV homes. That gives it the biggest reach of any single station group.**

think a station swap with Viacom is the likeliest scenario, but Murdoch says, at the moment, "we're not talking to anyone." But neither Viacom nor Fox has much room to maneuver under the new 39% ownership cap.

In Viacom's case, combining the CBS owned-and-operated stations with UPN stations in 2000 made immediate and apparent sense because it gave the conglomerate two distinct brands in the biggest U.S. TV markets, adding the younger-demographic, urban-appeal UPN stations to older-skewing CBS.

"We believe each brand is separate," Viacom's Reynolds says. In Philadelphia, for example, he adds, the CBS and UPN stations have "separate and competing sales forces. They have a separate creative-services resource." Because his own background is in packaged goods, "I believe in brands," he says. The Viacom stations in the market do share facilities, engineering staff and other "back-room resources."

By contrast, Reynolds notes, in Fox's largest markets, one sales force sells both

*Continued on page 35*

## Fox's TV World

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**LACHLAN MURDOCH**, chairman, Fox TV Stations  
**THOMAS HERWITZ**, president, station operations



Offnet *Seinfeld* helps Fox stations.

Station	Market (affiliate; ch.)	DMA	Coverage %	
			Total	FCC
WNYW	New York (Fox; 5)	1	6.804	6.804
WWOR	New York (UPN; 9)	1		
KTTV	Los Angeles (Fox; 11)	2	4.983	4.983
KCOP	Los Angeles (UPN; 13)	2		
WFLD	Chicago (Fox; 32)	3	3.136	1.568
WPWR	Chicago (UPN 50)	3		
WTFX	Philadelphia (Fox; 29)	4	2.651	1.326
WFXT	Boston (Fox; 25)	6	2.206	1.103
KDFW	Dallas-Ft. Worth (Fox; 4)	7	2.081	2.081
KDFI	Dallas-Ft. Worth (Ind.; 27)	7		
WTTG	Washington (Fox; 5)	8	2.052	2.052
WDCA	Washington (UPN; 20)	8		
WAGA	Atlanta (Fox; 5)	9	1.877	1.877
WJBK	Detroit (Fox; 2)	10	1.774	1.774
KRIV	Houston (Fox; 26)	11	1.705	0.853
KTXH	Houston (UPN; 20)	11		
WTVT	Tampa-St. Petersburg, Fla. (Fox; 13)	13	1.517	1.517
KSMP	Minneapolis-St. Paul, Minn. (Fox; 9)	14	1.509	1.509
WFTC	Minneapolis-St. Paul, Minn. (UPN; 29)	14		
KSAZ	Phoenix (Fox; 10)	15	1.441	1.441
KUTP	Phoenix (UPN; 45)	15		
WJW	Cleveland (Fox; 8)	16	1.423	1.423
KDVR	Denver (Fox; 31)	18	1.291	0.645
WRBW	Orlando, Fla. (UPN; 65)	20	1.166	0.583
WOFL	Orlando, Fla. (Fox; 35)	20		
KTVI	St. Louis (Fox; 2)	21	1.109	1.109
WUTB	Baltimore (UPN; 24)	23	0.999	0.500
WDAF	Kansas City, Mo. (Fox; 4)	31	0.807	0.807
WITI	Milwaukee (Fox; 6)	33	0.804	0.804
KSTU	Salt Lake City (Fox; 13)	36	0.725	0.725
WBRC	Birmingham-Tuscaloosa, Ala. (Fox; 6)	40	0.644	0.644
WHBQ	Memphis, Tenn. (Fox; 13)	43	0.611	0.611
WGHP	Greensboro, N.C. (Fox; 8)	46	0.595	0.595
KTBC	Austin, Texas (Fox; 7)	54	0.533	0.533
WOGX	Gainesville, Fla. (Fox; 51)	162	0.108	0.054

**OTHER MEDIA INTERESTS:** 2 satellite TV stations. Fox only: Fox Television Network; Fox Television Entertainment Group (Fox Entertainment, Fox Television Studios, 20th Century Fox Television, Twentieth Television); cable channels Fox News Channel, Fuel, Fox Movie Channel, FX, 50% of National Geographic Channel, 34% of Outdoor Life, 33% of Golf Channel; Fox-Liberty (sports). Networks: Fox Sports Net. Online interests: Fox.com. News Corp. is a partner in In Flight Network (airline audio, video and information service)

# Fox Versus Nielsen

The people-meter war goes on, but not in headlines

**N**etworks and advertisers have complained about Nielsen ratings for years, but News Corp. Deputy COO and Fox TV Stations Chairman Lachlan Murdoch is trying to do something about it. Earlier this year, Murdoch led a small revolt in big markets, including New York and Los Angeles, when Nielsen Media Research launched its local people meters (LPMs). He claimed the new system undercounted minority viewers, and in time, he got support from prominent black and Hispanic leaders who became convinced of the same thing.

Generally, broadcasters believe, LPMs indicate more cable viewing than the old diary system did. The diaries, some researchers believe, are unreliable because viewers don't fill them out as they go along. Consequently, critics say, minorities might be prone to fill in UPN or Univision just out of habit rather than reality.

Nielsen claims the people meter more accurately shows how the total audience, including blacks and Hispanics, is spread around on various channels.

But with big Fox and UPN outlets in New York that depend on large minority audiences, News Corp. President and COO Peter Chernin and Murdoch met with Nielsen CEO Susan Whiting in an attempt to persuade the ratings company to delay the LPM.

Nielsen went ahead anyway, though it delayed the rollout in New York for approximately a month. For a while, it will continue to provide stations and advertisers the old diary ratings along with the LPM numbers. In addition to Boston, where the LPM was first tested, the technology has now been rolled out in New York, Los Angeles, Chicago and San Francisco. Nielsen wants to get the LPM in the top 10 markets within two years.

**N**ews Corp. provided financial support and other backing to Don't Count Us Out, a minority-advocacy coalition, in its efforts to stop the new ratings-measurement technology. The battle between Don't Count Us Out and Nielsen grew heated for a while, but since the LPM demos were tweaked, the uproar has largely gone away. Nielsen has also received high-profile minority support from the NAACP's CEO, Kweisi Mfume.

"All we want is an accurate system," Murdoch says. "When we started to see the overlay of the diaries and the local-people-meter coverage, it showed huge swings within specifically ethnic and young audiences. We started asking a lot of questions, and they were difficult questions, I think, for Nielsen to answer."

**"When we started to see the overlay of the diaries and the Local People Meter coverage ... it showed huge swings within specifically ethnic and young audiences."**

Murdoch favors the "personal people meter" (PPM) that Arbitron, mostly known as a radio-ratings company, has been testing in Philadelphia with Nielsen's financial cooperation. He's not alone. Earlier this month, Ted Woerhle, vice president of marketing for Procter & Gamble, North America, told the Association of National Advertisers Conference that the Arbitron unit was "one very big step" in audience measurement. Nary a word from him about Nielsen.

**T**he pager-size PPM records code from any nearby TV's audio signal and requires a viewer to simply carry it around throughout a day and put it back in its port at night. The PPM "looks like it can solve a lot of the problems we're talking about," Murdoch says.

Nielsen won't comment on Murdoch's complaints. However, the ratings company is going forward with Arbitron to extend the PPM test to Houston, where the potential Hispanic audience is larger, an Arbitron spokesman says. If that test is successful, it would be up to Nielsen to partner with Arbitron for a second phase, which would take the PPM to markets 10-60. If Nielsen says "no go," though, Arbitron has indicated it can't sustain the service by itself. ■

## The Son Also Rises

Continued from page 34

duopoly brands, and that's a significant difference in both mega-giants' duopoly strategies.

News Corp.'s acquisition of Chris-Craft in 2002 made the Murdoch empire's nine new UPN-affiliated stations the single largest component of UPN's station roster. Those youthful-skewing stations seemed, at least partially, to overlap the core Fox brand audience, adults 18-49, rather than adding an entirely new demo to the group. Murdoch concedes that point, rather readily. "There is an overlap," he allows, but reaching the younger demos is "what we're good at and what our advertisers want."

Says Patrick McNew, executive vice president and director of operations, PHD Media, "Fox has done a good job of branding themselves as the 18-49 network."

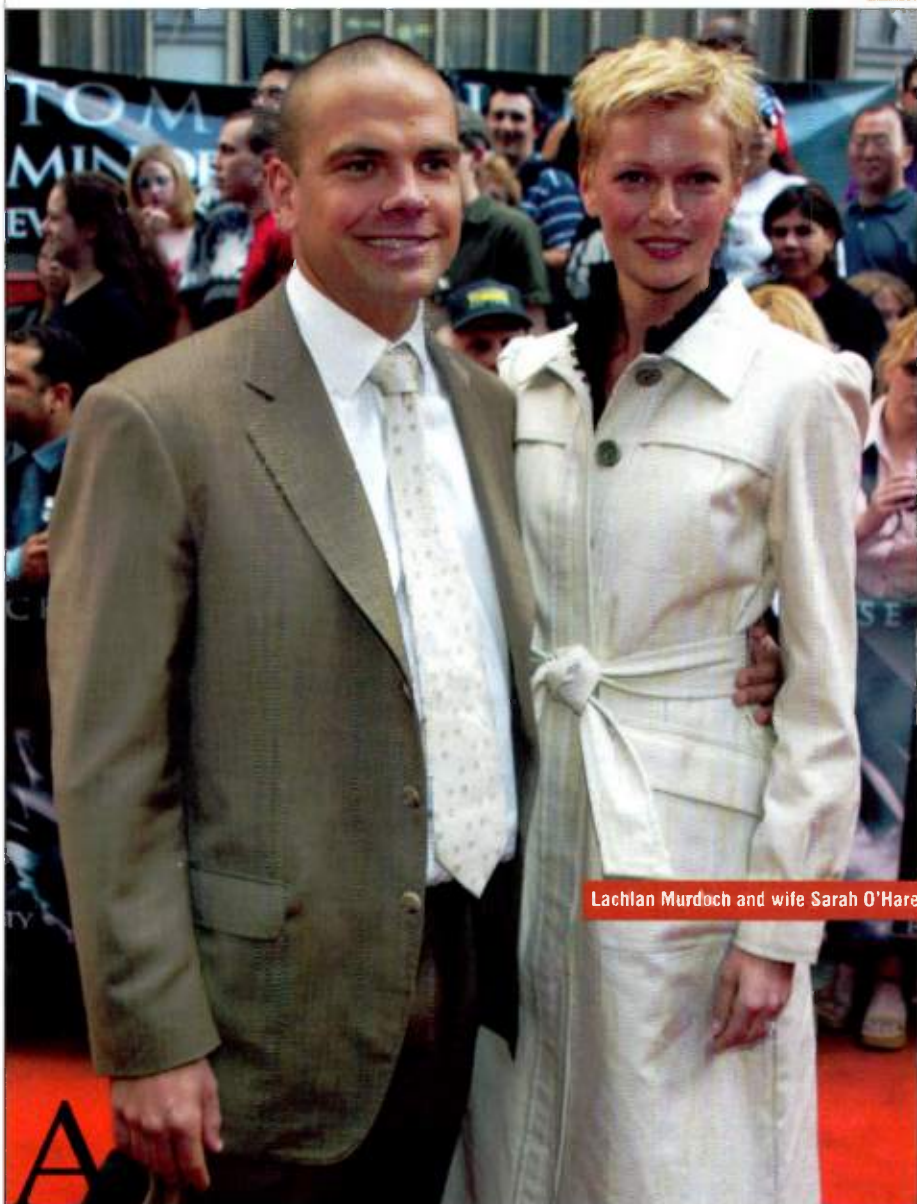
The UPN/News Corp. connection is strange. News Corp. owns the UPN-affiliated stations in New York, Los Angeles and Chicago, among other major markets crucial for ad-

vertisers. That gives News Corp. clout with Viacom, but Murdoch dismisses the argument that Fox could kill off UPN when the present affiliation contract expires. (Fox signed a three-year renewal last year.) In any event, he doesn't want to.

That doesn't make sense, he says, because when UPN has "success invigorating their prime," Fox makes "more money on the non-prime dayparts." Maintaining the Fox-owned stations' UPN affiliation also is another element in giving them their own identity in the market—just as maintaining their own newscasts is—and that's part of the company's duopoly strategy, too.

In Los Angeles, for example, "we would have made more money had we closed the UPN news," Murdoch says. Instead, the newscast was retooled from one hour to a half-hour and moved back from 10 p.m. to 11, out of direct competition with KTTV, the Fox station in the market.

"There's no playbook," Murdoch says. But based on the results, he adds, "we think we're doing a very good job." ■



Lachlan Murdoch and wife Sarah O'Hare

# "Fierce Warrior" Learns the Ropes

A psychological detective might make much of the fact that "Lachlan," the Scottish given name of international media magnate Rupert Murdoch's eldest son, means "fierce warrior" in English.

After all, the 33-year-old scion looks the part: He's a fit and muscular runner, who on a recent morning started his day with a seven-mile-plus run along the footpath that edges Manhattan's West Side. He also pumps iron at the gym—though not often, he says, because he works long days and his responsibilities cross time zones and continents. But when he finds free time, he likes to sail and go spear fishing, too.

He could pass for Colin Farrell's brother. His once famously spiky hair is now cut back to a fashionably close-cropped buzz cut. And he's probably the only senior-level TV executive to sport a blue-ink Maori-design tattoo, a design derived from New Zealand natives. His encircles his left forearm.

He sounds the part of a powerful businessman, though. He's intense and knowledgeable about the many tentacles that make up the News Corp. empire, speaking quickly but softly and quietly, adopting the manner of many powerful men who know you will strain to hear what they have to say.

He was named for Colonel Lachlan Macquarie, the Scot who early in the nineteenth century became the colonial governor of Australia, transforming it from a hardscrabble penal colony into a thriving mercantile outpost of the British Empire. Macquarie is widely regarded as the Father of Australia and its largest city, Sydney.

**Lachlan Murdoch, in point of fact, is a full decade older than his father was when he first stepped into the leadership position at the company that became News Corp., approximately a half century ago.**

Around the time of his birth, Murdoch says, "my mother was reading a book about the history of Sydney and Sir Lachlan Macquarie coming in." He's not impressed with that background: "You want to view yourself as your own guy," he says of his freighted first name, "and posit yourself on the name, not have the name posit itself on you."

Still, like his father, Lachlan Murdoch does have a reputation for being something of a rebel and for toughness at the negotiating table, even though sometimes he is 20 years younger than many of the high-powered executives he negotiates with.

"Lachlan is a very, very smart guy, a competitive guy, who loves to win," says Steve Mosko, president of Sony Pictures Television. "That's apparent. I've seen him in the newsroom at the newspaper [the *New York Post*, which Murdoch also heads]. He grew up in this business, with his dad, so I think he brings a maturity and a sensibility that other people may not have."

Fred Reynolds, the Viacom station group's CEO, doesn't know Lachlan Murdoch well yet, but from "everything I've seen, he's a very smart person and certainly knows the business."

Informed that some Wall Street analysts wonder about his youth, Murdoch seems to understand. "The truth is that my brother and I ... have huge responsibilities." His younger brother James heads British Sky Broadcasting, News Corp.'s direct-broadcast-satellite (DBS) operations in the United Kingdom, and is "doing a fantastic job," Lachlan says. "We're focused on the task ahead of us. We only ask that people judge us by the results."

Lachlan Murdoch, in point of fact, is a full decade older than his father was when he first stepped into the leadership position at the company that became News Corp., approximately a half century ago.

Still, Lachlan Murdoch is more than simply the youngest among any of his executive-suite peers charged with managing a major media company's owned-and-operated stations.

He has other corporate responsibilities, too. In addition to heading the station group and the gritty, controversial *Post*, he is deputy chief operating officer of parent News Corp., at which he is both a director and a member of the Executive Management Committee; a director of Fox Entertainment Group; the deputy chairman of STAR Group, News Corp.'s Asian DBS operations; and a director of Gemstar-TV Guide International, among other executive posts.

"I run, I think, roughly about two-thirds of the company's revenue," he says, "and we've had a record year."

Rupert Murdoch, says one Wall Street analyst, is "aware that the Street might be very leery of him putting one of his sons in charge of the company," so he's following a "pretty smart strategy: It's sort of a grooming process in public." The investing powers can get to know him over time.

While there may be no such thing as a typical day for Lachlan Murdoch, "on average, 40% of my time will be spent on television, 30% of my time probably on our print businesses and 30% on corporate responsibilities," he says.

His responsibilities make him not only bicoastal but transcontinental, and a work week can include trips to Australia, Italy and other spots around the globe. Murdoch is based in Manhattan, currently ensconced in fashionable Tribeca. Sarah O'Hare, his supermodel-actress wife, is expecting their first child next month.

He has spent much of his time recently in Australia, where he and his father were in the midst of a crucial campaign to persuade Australian institutional investors to sign off on the corporation's plan to move its headquarters from Down Under to Delaware.

When it comes to reaching American capital markets and increasing the company's share price, the proposed move, which is expected to be voted on in Adelaide this week, should put News Corp. on a more equal footing with Wall Street vis-à-vis its biggest rivals, particularly Viacom and Time Warner, according to analysts.

The change in domicile is "very important for the company," Murdoch says, but "it's not a surety that we'll get this through."

The reason? Big Australian investors who've stayed with News Corp. through good times and bad see a rosy future ahead for its stock, he says, but if corporate headquarters move to America, they may be forced to sell. "We will have institutions vote against it," he predicts.

Regardless of where the headquarters are, News Corp.'s culture will remain Australian in important ways, according to Murdoch. The media giant "came ultimately out of a small newspaper in Adelaide," he says, referring to father Rupert's first daily. "We grew by being the underdog and by making fast decisions, which you have to do in the newspaper business.

"That's always been the culture of the company: being the underdog and being devoid

as much as possible of bureaucracy," he adds. "There's an Australian aspect about the company which is hard to describe."

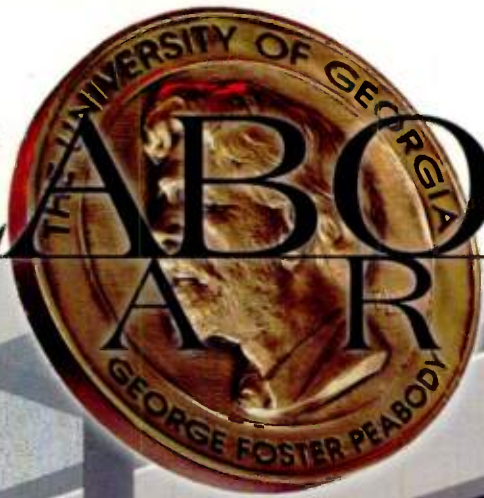
He tries nonetheless: "There's a 'fair dinkum-ness' about the company," he says, using the Aussie slang that means, roughly, truthfulness or genuineness, with a suggestion of honest, hard work. "There's an egalitarianism about the company. We don't see ourselves as a media elite."

And as for that former trademark, the spiky hair, Murdoch says, "It comes and goes. I hate haircuts. ... I don't understand people that get their hair trimmed every three or four weeks. To me, it's just such a waste of time, so I usually let my hair grow, then I take it off every six months."—L.C.



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# In L.A. Two Is Much Better Than One

Duopoly helps make its stations market leaders



KTTV anchors

Cutthroat. That's the only word to describe the competition in the sprawling Los Angeles TV market, where covering freeway chases was invented and perfected.

Aside from New York, L.A. is the most lucrative TV market in the U.S. And when it comes to dollars, Fox leads the pack.

The single-station revenue leader in Los Angeles in 2003 was Fox's KTTV, with an estimated \$251 million. That gave it \$1 million more than NBC's KNBC, according to BIA Financial Network. KABC was a close third with an estimated \$247 million, followed distantly by CBS's KCBS, which took in an estimated \$150 million, according to BIA. But that's not nearly the entire story.

Fox's second station, KCOP, a UPN affiliate, took in an additional estimated \$103 million. Viacom's second station, KCAL, an independent, took in an estimated \$110 million. NBC's two Telemundo stations in the market jointly added another estimated \$92 million.

So, in terms of aggregate, the News Corp.-Fox duopoly had market-leading estimated total revenue of \$354 million in Los Angeles in 2003. The NBC-Telemundo combination took in estimated total revenue of \$342 million. And the Viacom-CBS duopoly had estimated total revenue of \$260 million in the market. That may change with the recent arrival of Nielsen's local people meters in Los Angeles, which may be one reason Fox has been so critical of the new research tool.

Last April, Fox brought Kevin Hale, a native Angelino, over from one duopoly in Phoenix to another in Los Angeles. Hale was named vice president and general manager of both KTTV and KCOP, as well as head of Fox's Regional Sports Net West sales. He inherited an already integrated duopoly operation where the tough culling and combining had been done by his predecessor.

The one-hour 10 p.m. newscast at KTTV and the half-hour 11 p.m. newscast at KCOP, once staffed individually, are located in the same studio facility. The two newscasts might have their own show-specific managers and directors, but they often use the same lighting, camera people and other technicians, who often scramble from show to show and set to set.



**"On a big local story, we really try, and prefer, to have two separate [news] crews."**

— Kevin Hale, KTTV and KCOP

On-camera people, too, now have more than one function and turn up on more than one station's newscast. KTTV's veteran sportscaster, Rick Garcia, also co-anchors the news on KCOP, while his KCOP co-anchor, Lauren Sanchez, also turns up to do entertainment news on KTTV.

From time to time, on-air reporters doing live shots in the field for both stations simply turn the "flag" on their microphones around to showcase the appropriate station logo.

Contrary to the conventional wisdom behind the scenes, Hale maintains that one mike holder/two newscasts is something he tries to avoid. The stations try to keep the two newscasts as separate as possible. "Most stories we go out on, there's two crews [for KTTV and one for KCOP.] There are some instances where we will share video," he says. "But for the most part on a local story, especially if it's a big local story, we'll send two specific crews. We really try, and prefer, to have two separate crews."

KTTV's one-hour newscast affords more time for investigative and enterprise stories—and consideration is being given to "stepping up" the station's investigative unit, Hale says. On the other hand, KCOP's half-hour—up against the Big Three 11 p.m. newscasts—takes a "different tack. We try to do a news that has a younger appeal, with more video, more graphics, a faster pace."

The two newscasts target different audiences as well, he says. "KTTV targets 18-49 adults and adults 25-54, whereas KCOP will target adults 18-49 but also will go for the younger 18-34. So it's a nice complement, I think."

Hale, who's now preparing for his third L.A. sweeps, came up the ranks through sales, working at various local stations and rep firms. He regards one of his managerial strengths as his understanding of sales: "being able to work with the sales department on inventory issues and programming issues and rates and whatnot." Another is his programming instinct, he says, "again just from all my years in television," particularly from his 1993-1996 stint managing The Nashville Network, as the network that has morphed into Spike was then called. That was when he "got deeper into programming and deeper into the production of programming," he says. "I have a pretty good feeling for looking at ratings and analyzing audience flow and trying to translate that into product and what shows might do better in what time periods."

Hale proved that he knew where to find additional advertising dollars and ratings points in Phoenix, a former competitor in the Arizona market says. "That's why [Fox] brought him up" to L.A.

Replaying the KTTV evening news in late fringe—seven nights a week at 1 a.m.—is one innovation that Hale brought with him from Arizona. "It gives our newscast, and our news talent, more exposure in the mar-

ket," he says. The news repeat is "saleable" to advertisers who previously cut off their buys at midnight, he adds, and the fractional rating point it represents has become particularly valuable since July, when the local people meter was introduced in the market and "rating points became very dear."

Another Phoenix import is KTTV's new promo tagline—"Just You Watch"—that Hale describes as a "call to action to viewers. Depending on how you read it, it has kind of an interesting edge to it," he says. The comparable promo line at KCOP, a holdover from the previous administration, is "Get It On."

When it comes to demo-minded advertisers, those messages seem to be resonating.—L.C.

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# BUSINESS

## CHANGING HANDS

### Compos

**WINA(AM), WQMZ(FM) and WWWV(FM) Charlottesville, Va.**

**PRICE:** \$22 million

**BUYER:** Saga Communications Inc. (Edward K. Christian, president/CEO) owns 83 other stations, none in this market

**SELLER:** Eure Communications (W. Bradford Eure, president/director)

**FACILITIES:** WINA(AM): 1070 kHz, 5 kW; WQMZ(FM): 95.1 MHz, 6 kW, ant. 325 ft.; WWWV(FM): 97.5 MHz, 9 kW, ant. 1,132 ft.

**FORMAT:** WINA(AM): News/Talk/Sports; WQMZ(FM): AC; WWWV(FM): Classic Rock

**KGIM(AM) Aberdeen and KQKD(AM), KGIM(FM) and KNBZ(FM) Redfield, S.D.**

**PRICE:** Undisclosed

**BUYER:** Aberdeen Radio Ranch Inc. (Robert J. Ingstad, co-president); owns no other stations

**SELLER:** Robert E. Ingstad (Robert E. Ingstad, president/director)

**FACILITIES:** KGIM(AM): 1420 kHz, 1 kW day/232 W night; KQKD(AM): 1380 kHz, 500 W day/142 W night; KGIM(FM): 103.7 MHz, 100 kW, ant. 554 ft.; KNBZ(FM): 97.7 MHz, 100 kW, ant. 561 ft.

**FORMAT:** KGIM(AM): Country; KQKD(AM): Country/Talk; KGIM(FM): Country; KNBZ(FM): Hot AC

**COMMENT:** Part of a reorganization by the Ingstad family.

### FMs

**KASt(FM) Astoria, Ore.**

**PRICE:** \$8 million

**BUYER:** Salem Communications Corp. (Edward G. Atsinger III, president/CEO) owns 101 other stations, none in this market

**SELLER:** New Northwest Broadcasters LLC (Pete Benedetti, president/CEO)

**FACILITIES:** 92.9 MHz, 99 kW, ant. 571 ft.

**FORMAT:** Soft Rock

**KTPK(FM) Topeka, Kan.**

**PRICE:** \$5.7 million

**BUYER:** JMJ Broadcasting Co. (Herbert M. McCord, president); owns one other station, not in this market

**SELLER:** Kansas Capital Broadcasting (Berl Brechner, president)

**FACILITIES:** 106.9 MHz, 100 kW,

ant. 1,211 ft.

**FORMAT:** Country

**BROKER:** Media Venture Partners

**KREB(FM) Huntsville (Fayetteville), Ark.**

**PRICE:** \$3.9 million

**BUYER:** Davidson Media Group (Peter Davidson, president); owns 10 other stations, none in this market

**SELLER:** Butler Broadcasting Co. LLC (Stephen Butler, president)

**FACILITIES:** 99.5 MHz, 14 kW, ant. 443 ft.

**FORMAT:** Spanish/Variety Hits

### AMs

**WKAT(AM) North Miami (Miami-Ft.**

**FACILITIES:** 1480 kHz, 1 kW day/500 W night

**FORMAT:** Spanish/Variety

**WRTP(AM) Chapel Hill, WRTG(AM) Garner (Raleigh-Durham) and WGSB(AM) Mebane (Greensboro-Winston Salem-High Point), N.C.**

**PRICE:** \$1.1 million

**BUYER:** Rodriguez, Estuardo (Estuardo Valdemar Rodriguez, joint tenant); owns four other stations, none in this market

**SELLER:** Radio Training Network Inc. (James L. Campbell, president/CEO)

**FACILITIES:** WRTP(AM): 1530 kHz, 10kW; WRTG(AM): 1000 kHz, 1 kW; WGSB(AM):

## STATION SALES SCORECARD

	2004 YTD*		2003 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	65	\$415,738	70	\$500,601
RADIO	701	\$1,613,836	880	\$2,324,227

SOURCE: BIA Financial Network

\*As of 10/20/04

**Lauderdale-Hollywood, Fla.**

**PRICE:** \$10 million

**BUYER:** Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 101 other stations, none in this market

**SELLER:** Classical 1360 LLC (Christopher Korge, managing director)

**FACILITIES:** 1360 kHz, 5 kW day/1 kW night

**FORMAT:** Classical

**WPLC(AM) Silver Spring (Washington), Md.**

**PRICE:** \$4 million

**BUYER:** Bonneville International Corp. (Bruce T. Reese, president/CEO); owns 37 other stations, including WTOP(AM) and FM, WGMS(FM), WWVZ(FM) and WWZZ(FM) Washington

**SELLER:** Metro Radio Inc. (Bruce A. Houston, president)

**FACILITIES:** 1050 kHz, 1 kW day/44 W night

**FORMAT:** Business News/Talk

**KCZZ(AM) Mission (Kansas City), Kan.**

**PRICE:** \$3.9 million

**BUYER:** Davidson Media Group (Peter Davidson, president); owns 10 other stations, none in this market

**SELLER:** HMEB Communications LLC (Dave Mackay, operations director)

1060 kHz, 1 kW

**FORMAT:** WRTP(AM): Christian Contemporary; WRTG(AM): Christian Contemporary; WGSB(AM): Christian Contemporary

**KRRR(AM) Roseburg, Ore.**

**PRICE:** \$900,000

**BUYER:** Brooke Communications Inc. (Patrick Markham, president); owns four other stations, including KQEN(AM) and KRSB(FM) Roseburg

**SELLER:** Douglas County Tricasters (Faye Johnson, president)

**FACILITIES:** 1490 kHz, 1 kW

**FORMAT:** Country

**KWKC(AM) and KZQQ(AM) Abilene, Texas**

**PRICE:** \$550,000

**BUYER:** Abilene Radio Corp. (David Boyll, president); owns no other stations

**SELLER:** Dynamic Broadcasting Co. (Adrian L. Mynatt Jr., president);

**FACILITIES:** KWKC(AM): 1340 kHz, 1 kW; KZQQ(AM): 1560 kHz, 500 W day/45 W night

**FORMAT:** KWKC(AM): News/Talk; KZQQ(AM): Adult Standards

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## PEOPLE

## THE FIFTH ESTATER

## An Affair To Remember

Povich has helped redefine news and talk

**M**aury Povich is usually seen on stage cuddling obese babies or soothing the hurt feelings of single mothers. But there's more to him than crazy daytime TV. The newsman-turned-talk-show host is also the producer of *Twin Towers*, an Oscar-winning short documentary film, a 20-year pal of President George W. Bush and practically a scratch golfer.

And he has news in his blood. He's the son of acclaimed *Washington Post* sportswriter Shirley Povich; his sister is a senior editor at *Newsweek*; and his brother-in-law is the editor-in-chief of *Business Week*.

Povich kicked off his 42-year career as a sports and general-assignment reporter on WWDC(FM) Washington, spending his days covering the Kennedy White House and his nights giving sports scores.

Ever ambitious, he jumped to Metromedia's WTTG(TV) as a sportscaster, anchor and later host of *Panorama*. Povich was at the D.C. station seven days a week, says Bob Bennett, the station owner who gave Povich his first break. "He never had a day off," Bennett remembers. "That's probably what made him successful," he muses. "He really enjoyed what he did, and it came easy for him."

**B**ennett, an innovator, was the first to put a 10 p.m. newscast on the air when the Big Three were running news only at 11 p.m. Locally produced *Panorama* was a precursor to CNN, airing news three hours a day and grabbing the attention of the capital's politicians and bureaucrats.

But after working at WTTG for 11 years, Povich wanted to stretch his wings.

Thus began a seven-year journey, during which he anchored newscasts in Chicago, Los Angeles, San Francisco and Philadelphia. The best part of the odyssey was meeting his wife of 20 years, Connie Chung, while in Los Angeles. But he didn't click in other markets the way he had in Washington,

where he had driven the station's newscasts to No. 1.

In 1983, Povich was working in Philadelphia when Bennett, by then head of Metromedia, wooed him back to WTTG. Povich's return immediately raised the station's profile, but it wasn't long before Rupert Murdoch bought Metromedia and turned all its properties into Fox affiliates.

Three years later, Povich got a fateful call from Murdoch. "He had this idea for *A Current Affair*," Povich says, "and suggested I get together with these Australian newspaper people he'd hired to work out what the show would be. Those crazy Aussies and me got along so well. I didn't have this stuffy view of news like the networks did," he adds. "The networks always dumped on our show—and they ended up parroting it."

**F**ive years into *A Current Affair*, Lucy Salhany, then president of Paramount syndication, offered Povich his own talk show. "She was very smart," he recalls. "We were doing great against *Entertainment Tonight*. I don't think she gave a damn whether I could do a talk show. She just wanted me off of *A Current Affair*."

Still, Povich took the bait, and Paramount began producing *The Maury Povich Show*, facing *The Oprah Winfrey Show*, *Donahue*, *Geraldo*, *Jerry Springer* and *Montel Williams*. "It was a highly competitive world, and we did very well for seven years," he says.

Once the show's contract ended with Paramount, Universal acquired it, renamed it *Maury* and brought executive producer Amy Rosenblum on board. "There's no topic he feels uncomfortable with," Rosenblum says. "He's proud of what we do, and he's taught me to be like that."

And Povich, who has re-upped to do three more years, refuses to slow down. "In 40 years of being on television, I've been on the air every day," he says. "Every day is a fresh chapter." —Paige Albinak

## Maury Povich

Host, *Maury*B. Jan. 17, 1939,  
Washington, D.C.

## EDUCATION

BA, English literature,  
University of Pennsylvania,  
1962

## EMPLOYMENT

News reporter/sportscaster,  
WWDC(FM)  
Washington, 1962-66;  
sportscaster/anchor/host  
of *Panorama*, WTTG(TV)  
Washington, 1966-77;  
anchor, WMAQ  
Chicago, 1977;  
anchor, KNXT (now KCBS)  
Los Angeles, 1977;  
anchor, KGO  
San Francisco, 1977-80;  
anchor, KYW  
Philadelphia, 1980-83;  
anchor/host of *Panorama*,  
WTTG, 1983-86;  
host, *A Current Affair*,  
New York, 1986-91;  
host, *The Maury Povich  
Show*, 1991-98;  
host, *Maury*, 1998-present;  
co-founder, MoPo  
Entertainment, 1996-present;  
co-founder, Stun Creative,  
2000-present

## PERSONAL

M. Connie Chung;  
three children

## FATES &amp; FORTUNES

## Broadcast TV

**JANET MANTEL**, director, ad sales and business development, Scripps Networks Web sites, named VP, interactive sales, eastern division, Scripps Networks, Knoxville, Tenn.

**EMAD ASGHAR**, senior producer, 5 p.m. news/weekend manager, WCBS New York, named managing editor.

**TIM REYNOLDS**, director, marketing and development, TV Evolution LLC, Farmington, Conn., named director, interactive media, Meredith Broadcasting Group, Des Moines, Iowa.

**MARK BERRYHILL**, VP, news and marketing, Meredith Broadcasting Group, Des Moines, Iowa, also named interim general manager, WGCL Atlanta.

## Cable TV

At Comcast Cable: **FARRELL MOSELEY**, regional VP, technical operations, Bay Area, Calif., promoted to area VP/general manager, Stockton, Calif.; **DONALD GOULD**, VP, engineering, Western division, Philadelphia, named regional VP, field engineering and technical operations, Pennsylvania and Delaware systems.

**MARY VIC DANTIN**, operations manager, call center, North America, Delta Air Lines, Atlanta, to VP, customer care, Cox Communications, New Orleans.

**STEVE ELIASOF**, senior marketing manager, Konica Minolta Photo Imaging USA Inc., Mahwah, N.J., appointed manager, consumer marketing, Insight Communications, New York.

**MICHAEL COLLERAN**, VP/general manager, South Florida, Viacom station group, Miami, promoted to president/general manager.

**JOSEPH VARELLO**, executive director, business development, Con Edison Communications, New York, named VP, digital voice product management, Cablevision, Bethpage, N.Y.

## Programming

**NOELIA RODRIGUEZ**, president/CEO, L.A. Convention 2000, Los Angeles, appointed VP, corporate communications, Univision Communications Inc., Los Angeles.

**STEVE KENT**, executive VP, international production, Sony Pictures Television International, Culver City, Calif., promoted to senior executive VP.

**DEBORAH BARAK**, senior VP, business affairs, CBS Entertainment, Los Angeles, promoted to executive VP, business affairs, CBS Paramount Network Television Entertainment Group, Los Angeles.

FARRELL MOSELEY  
ComcastKERI PUTNAM  
HBOBOB COLE  
King WorldKIMBERLY KELLY  
TV One

**KERI PUTNAM**, senior VP, HBO Films, Los Angeles, promoted to executive VP.

**BRIDGET BAKER**, senior VP, cable distribution, NBC Universal Cable, New York, upped to executive VP.

**MICHAEL HEALY**, VP, original movies, Disney Channel, Burbank, Calif., promoted to senior VP.

**ZIG I. GAUTHIER**, VP, development, Fox Sports Net, Los Angeles, named VP, original programming, GSN, Santa Monica, Calif.

At UPN, Los Angeles: **PAMELA MILLER**, consultant, business affairs,



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Warner Bros. Television, Burbank, Calif., named VP, business and legal affairs; **DANA THEODORATOS**, manager, casting, promoted to director; **ANGELA SOMERVILLE**, director, current programming, ABC, Burbank, Calif., joins as director, drama development.

**JENNIFER PELPHEY**, director, production, Cartoon Network, Burbank, Calif., promoted to VP, "production, Cartoon Network Studios, Burbank, Calif.

At Discovery Networks U.S., Silver Spring, Md.: **EILEEN O'NEILL**, VP, programming, Discovery Health Channel, Silver Spring, named senior VP/general manager; **JEFF PELLEGRINI**, account executive, advertising sales, Discovery Channel and Travel Channel, named VP/national sales manager, advertising sales division, Discovery Channel; **ELISE MCVEIGH**, vice president of Lifetime Partnerships, Lifetime Television, named VP/national sales manager, advertising sales division, TLC.

At TV One, Silver Spring, Md.: **KIMBERLY KELLY**, associate general counsel, affiliate and government relations, Black Entertainment Television, Washington, named VP, legal and business affairs; **HENRY WATKINS**, publisher, *Savoy* magazine,

New York, named VP, business development.

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

**VICTORIA QUOSS**, director, programming, acquisitions and development, YES Network, New York, joins Outdoor Life Network, Stamford, Conn., as VP, acquisitions and scheduling.

**CHRIS JACKSON**, founder, Beatscape, Los Angeles, named director, music, E! Networks, Los Angeles.

**KEVIN MCMAHON**, marketing manager, Atlanta Motor Speedway, Atlanta, named senior manager, marketing and programming, Turner Sports, Atlanta.

**DAN MERRIFIELD**, account executive, Turner Entertainment Sales, New York, promoted to sales manager.

At Discovery Networks, Northern region, Silver Spring, Md.: **GUYER SHORROCK**, manager, business relations, distribution, ad sales and marketing for Comcast at The Weather Channel, Norfolk, Va., named account director, U.S. affiliate sales and marketing division; **EDWARD BONANNO**, senior

account executive, Thomson Financial Nelson Information, New York, named account director, U.S. affiliate sales and marketing division.

At Gospel Music Channel: **SONYA DEROSE**, E! Entertainment/Style Network, Los Angeles, director, affiliate relations, Southwest region, appointed director, affiliate sales, Western region, Los Angeles; **DAVID G. BAKER**, managing director, business development and sales, Media Options Inc., New York, appointed VP, national advertising sales, New York.

**BILLY HALL**, VP, programming and production, Fox Movie Channel, Los Angeles, named VP, programming, Turner Network Television, Atlanta.

**PETER GOLDEN**, senior VP, talent and casting, CBS Entertainment, Los Angeles, promoted to executive VP, talent and casting, CBS, Los Angeles.

At ABC Family Channel, Burbank, Calif.: **KATE JUERGENS**, consultant, appointed senior VP, original series, programming and development; **BROOKE BOWMAN**, executive director, development, Buena Vista Productions, Burbank, Calif., named executive director, programming and development; **MINA LEFEVRE**, manager, programming and development, named executive director.

#### Journalism

**DERIK LATTIG**, assignment editor, KTVT Dallas, named associate producer, CBS Newspath, Fort Worth, Texas.

**RICARDO RIVERO**, account manager, real estate advertising, *Hoy* newspaper, Chicago, named account executive, WBBM Chicago.

At WPLG Miami-Ft. Lauderdale, Fla.: **MEGAN GLAROS**, meteorologist, News Central, Sinclair Broadcasting, Hunt Valley, Md., named meteorologist; **LAURIE JENNINGS**,

anchor, MSNBC, New York, named anchor.

**ANNE-MARIE GREEN**, reporter, CITY-TV Toronto, joins KYW as a reporter.

**JENNIFER LONDON**, freelance reporter, MSNBC, Secaucus, N.J., promoted to staff correspondent.

**MIA ZUCKERKANDEL**, associate producer, 11 p.m. news, KPIX San Francisco, to producer, 6:30 p.m. Eyewitness News.

#### Radio

**JOHN GALLAGHER**, director, sales, WJR(AM) Detroit, named president/general manager, WLS(AM)/Radio Disney WRDZ(AM) Chicago.

**CHRISTIE KLAR**, director, sports marketing, University of Maryland athletic department, College Park, Md., named manager, marketing and promotions, WMAL(AM) Washington.

**TED ROBBINS**, local reporter, *Arizona Illustrated*, KUAT(FM) Tucson, Ariz., named Southwest correspondent, National Public Radio, KUAZ (AM/FM), Tucson.

#### Advertising/Marketing/ PR

**BRUCE FENIGER**, regional sales executive, Interep, New York, upped to executive VP, network operations.

**ROBIN MESGER**, VP, The Lippin Group, Los Angeles, promoted to senior VP.

**RICK OSTER**, VP/general sales manager, Adlink, promoted to executive VP/general sales manager.

**BOB COLE**, account executive, King World media sales, New York, promoted to VP, Eastern sales.

**MARC C. MCCARTHY**, executive director, communications and entertainment publicity, Starz Encore Group LLC, Denver, appointed VP, corporate communications, OpenTV Corp., San Francisco.

**BROCK PALMER**, account execu-

tive, Infinity Radio, Los Angeles, to join SportsLink L.A., Los Angeles, as account executive.

**HAYLEY SUMNER**, president, The Hayley Sumner Co., Los Angeles, named senior VP, Fleishman-Hillard, Los Angeles.

#### Technology

**FRED BALL**, CFO/executive VP, corporate development and mergers and acquisitions, Borland Software, Scotts Valley, Calif., appointed chief financial officer, BigBand Networks, Redwood City, Calif.

#### Allied Fields

**SUZANNE MARIE GUTIERREZ**, director, corporate relations, The Academy of Television Arts & Sciences, Los Angeles, named executive VP, corporate relations worldwide, Promax&BDA, Los Angeles.

**ELISE LINDSEY**, chief staff officer, Association Management Group, McLean, Va., appointed executive VP, Women in Cable & Telecommunications, Chantilly, Va.

At The Society of Cable Telecommunications Engineers, Exton (Philadelphia), Pa.: **HEATHER TOMKO**, graphic design and production manager, marketing and communications, upped to director, creative services; **SUSAN PARNO**, training coordinator, professional development, promoted to operations manager; **DEREK DIGIACOMO**, information technology coordinator, finance and administration, upped to information technology and network operations manager.

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## OBITUARY



Billy Davis

"ROQUEL" **BILLY DAVIS**, 72, record producer, advertising executive, and co-writer of songs for timeless Coca-Cola ads, died Sept. 20 in New York.

Davis' career began when a friend sold his first songs to a California record company for \$356.

The Detroit-born songwriter was hustling for his cousin's group, the Four Tops, when he began dating Gwen Gordy, sister of legendary music producer Berry Gordy Jr. He soon began writing for R&B singer Jackie Wilson, a relative on his father's side, under the nom de plume Tyran Carlo. With the Gordys, Davis penned four singles and, in 1958, set up Anna Records in partnership with Gwen and her sister Anna (Marvin Gaye's first wife). Davis also worked on songs for The Miracles.

In 1968, he was wooed by advertising agency Mc-

Cann Erickson, which named him music director. Agency Creative Director Bill Backer came to him and his colleagues with the idea for a song about good friends and Coca-Cola. The group reworked it into "I'd Like To Buy the World a Coke."

Davis produced a London session of the song, which was broadcast by U.S. radio stations. In January 1972, "I'd Like To Teach the World To Sing (In Perfect Harmony)" reached No. 1 in the UK and went on to sell 6 million copies worldwide. The television ad, featuring hundreds of singers, added further momentum, and Davis hastily assembled a New York group to record the song. It sold a million and a half copies. The song was adapted in foreign languages, and \$80,000 from the royalties were donated to UNICEF.

Davis eventually rose to senior vice president at McCann Erickson, writing "Have a Coke and a Smile", "Coke Is It," and jingles for Nescafé, Miller beers, Sony and Nabisco food products. He had recently completed production on *19 Days in New York*, a forthcoming album by Australian singer Kate Ceberano.



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## EDITORIALS

BROADCASTING &amp; CABLE COMMITTED TO THE FIRST AMENDMENT

# Value Judgment

Conventional wisdom says that you can bank on Republican administrations being more friendly to the media business. In this presidential election, it's harder to come to that conclusion.

Successful media, beyond the balance sheet, depend on an obligation to use and defend the First Amendment.

But under this administration, "indecent" enforcement has become a frightening crusade. Broadcasters have been cowed into submission by overzealous regulators.

The Hobson's choice, of course, is that John Kerry could create a commission that would even more aggressively pursue this wrong-headed assault on content.

Still, there are justifiable fears that if President Bush is re-elected, he would fill looming Supreme Court vacancies with justices who would uphold the ridiculous fine over the Janet Jackson "wardrobe malfunction"—if that appeal ever reached them. A Bush-stacked court is likely to increase the FCC's control over content, not limit it.

Then there is this administration's onerous control over information. President Bush has had only 15 formal press conferences during his presidency, fewer than any commander in chief in 50 years.

Our business is communication, and a White House intent on restricting it deserves all the scrutiny it can get. But a Freedom of Information filing under this administration is too often an exercise in futility. Access to government records can become a moot request at the mere invocation of "national security," and there's no relief in sight. Americans are paying with their lives for what the press didn't

know or didn't try hard enough to find out about Iraq.

According to the Reporters Committee for Freedom of the Press, the threat to press access to terrorism and immigration proceedings under the current administration is "severe." Had that not been the case, could the abuses at Abu Ghraib or Guantanamo have come to light sooner? We think so.

We are troubled by the slow economy, as are media owners who recognize what that means to their advertising base. When the president pushed for a tax cut, he said it would help generate 306,000 new jobs a month, starting in July 2003. That would have meant 4.59 million new jobs by now. In fact, since the tax cut, there are nearly 3 million fewer jobs.

Our industry needs a healthier economic outlook. Kerry's economic plan promises better—yet, as with other issues, we haven't seen a comprehensive blueprint.

The big audience for the TV debates proves Americans want more than the sound bites they've gotten about the Bush and Kerry agendas. But the election process has been hijacked and trivialized by the 24-hour news cycle. We received doctored documents and dubious documentaries. What we needed was a serious look at the issues.

Over the next week, the media have the power to convert every gaffe, every out-of-context statement, into a national story. What a waste. The media also still have the opportunity to really give their audience the hard facts and the fairest analysis. They should use their power. Americans deserve that.



## AIRTIME

GUEST COMMENTARY

# Why I Stood Up to Sinclair

People used to describe me as Sinclair Broadcast Group's "golden child." I was hired as a reporter at the company's Baltimore flagship station, WBFF. Later I started the station's investigative unit. When centralized newscasts began, Sinclair promoted me again, to jump-start its Washington bureau.

That's when things got tricky.

Slowly, almost imperceptibly at first, the traditional way of fairly and objectively covering news began to disintegrate at Sinclair.

It started with the politically charged commentaries of Mark Hyman, in nearly every newscast. Then newsroom leaders (at the encouragement of Hyman) started suggesting pro-administration story ideas. They made sure that every political story had a comment from the Bush administration, and went out of their way to get it. But they didn't always balance the stories with the Democratic response.

This built on itself. Once the Sinclair news department started coming across as Republican, it became impossible for me to do my job properly. No Democrats would talk to me. They would schedule interviews and then cancel them—fast—as soon as they did their homework.

Who could blame them?

Weeks ago, when the company began discussing plans to run the documentary *Stolen Honor*, I wasn't happy about it, but my view was to let them run it as commentary, or opinion. I didn't think it was the most appropriate decision to make a week and a half before the presidential election, but

I could live with it.

But it went too far when Sinclair officially claimed the documentary as "news" [a classification that would preclude Sinclair from having to offer the Kerry campaign equal time to respond].

Looking back, I shouldn't have been surprised. But at the time, I didn't know how the company could, in good faith, call this documentary "news." It didn't serve the public trust to label it news. After a lot of introspection, I told the news department that I couldn't take part in the project.

At Sinclair headquarters, nobody was happy with the project, as far as I could tell. But there was no room for dissension. Everyone was afraid for their jobs. My former colleagues are excellent journalists, but need to feed their families, and can't afford to take the hit of being fired. And at Sinclair, everyone is expendable. That's why nobody else did what I did and took a stand against Sinclair's decision.

When I told them I couldn't do it, and that it wasn't news, and that it would hurt everyone's reputation, nobody else stood up with me. But though I was the only one in that

room speaking up, I looked around me and I didn't feel alone.

*Sinclair Broadcast Group fired Washington bureau chief Lieberman last week for talking about company business to the press. He questioned the company's decision to air portions of a documentary critical of John Kerry's role in Vietnam.*



JON LIEBERMAN

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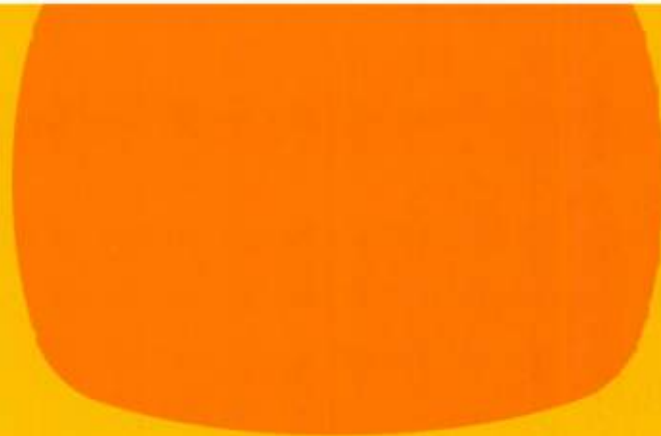
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