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ELECTION 2004



John Kerry George W. Bush

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Bob Greenblatt

SQUEEZE PLAY

As pro teams launch their own sports networks, some hit it big, but many strike out. One loser: fans.

Around the country, owners of pro basketball, baseball and hockey teams are shutting out their onetime partners—regional sports channels—and starting up networks of their own. With sports rights more valuable than ever, owners are taking on new financial risks and striking alliances with cable operators to keep the TV profits for themselves. Blame George Steinbrenner's

BY JOHN M. HIGGINS & ANNE BECKER

hard-won success with his New York Yankees and the YES network. Now, with other owners chasing similar riches, big regional players Fox Sports and Cablevision Systems are taking a hit. If a new channel is added, viewers can end up paying more. And if cable and satellite systems don't agree to carry the channel, fans are often left in the dark. *Turn to page 14*



PHOTO: LESLIE JEAN BART

st-Rated New Hour



Source: NSS, Galaxy Explorer, 1997-2004, GAA HH Rating, Premiere weeks for all hour programs.
*NSS, Galaxy Explorer, Season to Date Ranking through 10/17/04, GAA HH Rating for hour dramas, West Wing - 2.2.

The Evidence
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5.5 HH Rtg.

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Closest Competitor!*

CSI:
WEEKENDS

The Franchise Begins...

NEW SEASON WATCH

BREAKING . . .

Six Shows on the Ropes

Fall season shakes the hits from the misses

BY ALLISON ROMANO

It is one of TV's annual rites of fall: A handful of new broadcast shows fly high, the rest hold steady or hope for life support. As November sweeps unfold, here are six high-profile shows struggling to find their way.

COMPLETE SAVAGES, ABC



The pilot earned rave reviews, but this Mel Gibson-produced comedy about a single dad and his brood of five boys isn't clicking. *Complete Savages* is pacing with a 2.0 rating in 18-49s and 5.6 million viewers, off from last fall's time-period occupants *Married to the Kellys* and *George Lopez*, which averaged a 3.0 rating in the demo and 8.2 million viewers.

DR. VEGAS, CBS



This Sin City medical show needs a remedy. On Friday nights, the drama, starring Rob Lowe and former *Sopranos* mobster Joe Pantoliano, is averaging a weak 2.2 rating in 18-49 and 8.4 million viewers, off about 15% from last fall's performance by *The Handler*, a show that got canned.

FATHER OF THE PRIDE, NBC



After a solid start, *Pride* is losing its roar. Since late September, the animated comedy is averaging a 3.5 rating in 18-49s and 8.2 million viewers, well below *Frasier's* average 4.6 rating in 18-49s and 12 million viewers in the same slot last fall. Last week, *Pride* fell to its lowest marks, a 2.8 rating in the demo and 6.6 million viewers. (Many shows suffered some damage last week against the World Series.)

LAX, NBC



Heather Locklear's airport drama is experiencing turbulence. NBC just moved *LAX* to Wednesdays at 8 p.m. to get it out of a tough Monday 9 p.m. slot, where it averaged a soft 2.9 rating in 18-49s and 7.6 mil-

lion viewers. But the show was roughed up in its first Wednesday outing Oct. 27 against ABC's hit *Lost*, dipping to a 1.9 rating in 18-49s and 6.6 million viewers.

LISTEN UP, CBS



The *Seinfeld* curse lives on. This Jason Alexander comedy is underwhelming in the ratings, with an average 3.4 rating in 18-49s and 10.6 million viewers, down 15% from what *Still Standing*, now *Listen Up's* lead-in, posted at the same time last fall.

THE MOUNTAIN, THE WB



This teen soap is a slow starter. In its original Wednesday slot, *The Mountain* averaged a modest 1.5 rating in people 12-34 and 2.7 million viewers, making it one of broadcast's least-watched dramas. To revive it, The WB is plugging *The Mountain* into *Jack & Bobby's* former Sunday-night slot. The network is usually patient with its freshman shows. *One Tree Hill* is a prime example: A quiet show in its first season last year, the drama is now a hot sophomore hit.

Prime Time Ratings Race

Adults 18-49			
NETWORK	'04-'05	'03-'04	CHNG.
ABC	3.8/10	3.6/10	+0.2%
CBS	4.0/11	3.6/10	+0.4%
NBC	3.8/10	4.3/12	-0.5%
Fox	4.2/12	4.7/13	-0.5%
UPN	1.5/4	1.5/4	0%
WB	1.7/5	1.7/4	0%

Adults 25-54			
NETWORK	'04-'05	'03-'04	CHNG.
ABC	4.3/11	4.2/10	+0.1%
CBS	5.0/12	4.8/12	+0.2%
NBC	4.4/11	4.9/12	-0.5%
Fox	4.6/11	5.2/13	-0.6%
UPN	1.4/3	1.5/4	-0.1%
WB	1.6/4	1.7/4	-0.1%

SOURCE: Nielsen Media Research, 9/20/04-10/24/04, 09/22/03-10/26/03

Meredith Fires Broadcast Chief

DES MOINES, IOWA—Meredith Corp. canned its broadcast group President Kevin O'Brien for unspecified violations of company Equal Employment Opportunity policies. Meredith would not elaborate but said the dismissal "did not involve financial matters." Company President/COO Stephen Lacy will oversee the broadcast group until O'Brien's replacement is found. Meredith owns 13 stations. In his three-year tenure, O'Brien dismissed several general managers and news directors, including seven GMs in his first year. Before taking over the Meredith group, he ran Cox Television's KTVU(TV) Oakland, Calif.

CBS Takes Thursday—Again

New York—CBS' forceful Thursday-night lineup powered the broadcaster to a Thursday-night win in the key demos and total viewers. *Survivor* started things off, with a 7.2 rating/20 share in 18-49s and 18.9 million viewers, easily winning the 8 p.m. hour, according to preliminary Nielsen data. Repeats of NBC's comedy duo of *Joey* and *Will & Grace* delivered a combined 4.1/12 and 10 million viewers for the hour. *Survivor* lead-out *CSI* clobbered the 9 p.m. competition, grabbing a 10.0/25 in 18-49s and 28.9 million viewers, handily beating *The Apprentice* on NBC, which tallied a 7.7/19 in 18-49s and 15.5 million viewers.

For the night, CBS posted an average 8.3/22 in 18-49s and 23.3 million viewers. NBC was second with a 5.9/16 in the demo and 12.8 million viewers. ABC was a distant third with a 1.9/5 and 5.7 million viewers. UPN's WWE *Smackdown* telecast delivered a 1.7/4 and 4.8 million viewers, besting baseball-less Fox, which had a 1.5/4 and 3.5 million viewers. The WB was last with a 1.1/3 and 2.3 million viewers.

Pappas Draws Fire for Free Time

Visalia, Calif.—At press time, Pappas Telecasting was under fire for its in-kind contribution of airtime on its TV and radio stations to state and local candidates. The group offered \$325,000 worth to Republicans and \$125,000 to Democrats. The move drew complaints from local and national legislators after opposing candidates asked for equal free time and were told they qualified only for the same amount of time at the lowest unit rate.

Chairman/CEO Harry Pappas says, "The central truth is that Pappas Telecasting is exercising its free-speech rights and our right to make contributions." House Commerce Committee ranking member John Dingell (D-Mich.) asked the FCC to investigate and get back to him by Nov. 1.

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MONEY TALKS

Why CNNfn Failed

The network's problems lie as much in management as in a falling NASDAQ

Last Wednesday was a hot news day in the media business. Michael Ovitz testified about his corporate backstabbing at Disney. DreamWorks' animation unit went public. And Howard Stern had called into nemesis FCC Chairman Michael Powell's AM radio talk show.

Good material for a show like *The Biz*,

the half-hour show on the media business airing daily on CNNfn.

So who were CNNfn's guests that Wednesday? Jean Smart, a comedic actress on CBS's *Center of the Universe*, and the Canadian punk-pop group Simple Plan. Exciting.

That makes it easier to understand why CNN is shutting its financial network down. The network is so directionless, so unlikely to attract more viewers it's not worth keeping alive.

That's a harsh assessment, particularly since it comes from *inside* parent Time Warner.

It's easy to blame CNNfn's fall on the bursting of the tech stock-bubble. When the market was hot and buzzing with day traders, the absolute latest stock-market news was more urgent to more people. Look at the plunge in CNBC's ratings. According to Nielsen Media, CNBC's average viewership has dropped 51% from the market's height to an average of 148,000 viewers.

But CNNfn's problems lie as much in management as on the NASDAQ. Its executives simply made the network less interesting. CNNfn, a digital channel, decided to stake out the blandest part of the financial-news game, the personal-finance, "news you can use" end. It was a move to counterprogram against the larger CNBC, with 90 million subscribers. CNNfn zigged over to another market segment, the one targeted by Time Warner's *Money* magazine.

The problem is, there's not a lot of urgency in the mutual-fund/financial-planning crowd. Those folks don't need as much quick information as stock traders and executives. News networks thrive on urgency.

In the offices of the hungriest consumers of business news—Wall Street and corporate executives—CNBC and CNN are common fixtures on office TV sets. Fox News is becoming more prevalent, not CNNfn.

There are ways to produce compelling financial news other than the daily-stats horse race. CNN's own Lou Dobbs is pret-

ty much at the top of his game editorially, partly because he has found a groove. Right now, he's crusading against outsourcing. And Fox News' Neil Cavuto is drawing around 1 million viewers on his 4 p.m. ET show—nine times CNBC's best news show.

Of course, CNBC's Nielsen ratings understate much of its

viewership. As with TV sports, tons of CNBC's viewing occurs "out of home," in offices littered with Blackberries and Bloomberg machines—every piece of technology known to man except a Nielsen meter.

Still, CNBC's well-heeled sliver of the Niensens wows advertisers enough to generate an estimated \$320 million in operating cash flow this year.

CNN Group President Jim Walton contends that CNNfn is actually making money, turning a profit for the first time in its nine-year life. So why close now?

There's just too little upside. CNN's top executives felt that making CNNfn worth the effort would require boosting its daytime ratings to an average of 300,000-400,000 viewers. With market leader CNBC averaging half that, how could CNNfn ever hope to get there?

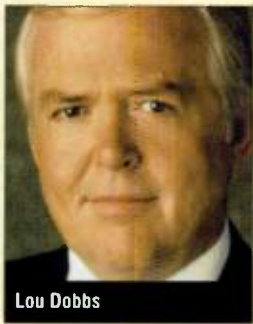
It's virtually unheard of these days for a company to shutter a network, especially one with 30 million subscribers and generates an average license fee of 12¢ per subscriber monthly. Nevertheless, CNN has now done it twice. In May 2000, the company pulled the plug on its sports news network, CNN/SI, aimed at exploiting supposed synergies between CNN and magazine *Sports Illustrated*.

Walton says Time Warner will try to convince operators to put other Turner Broadcasting product, such as CNN International, into those slots. Good luck.

It's one thing to talk about the declining audience for financial-news networks, but that ignores the magic of cable economics. Despite its ratings collapse, CNBC will probably bring in \$320 million in operating cash flow this year, says Kagan Research. That's more than CBS will generate with 20-40 times that viewership. Why? CNBC gets about half of its \$523 million in revenue from license fees in cable and DBS systems.

CNNfn was never big enough to make that magic elixir work. Now Fox News is openly talking about launching its own business-news network. There will be red faces at CNN if it's a hit. ■

JOHN M. HIGGINS



Lou Dobbs

Talk about the declining audience for financial-news networks ignores the magic of cable economics.

TVB Fights Drunk Driving

More than 100 stations nationwide band together to air holiday PSA

BY ALLISON ROMANO

This holiday season, local broadcasters will do something they've never done before: join forces nationwide to fight drunk driving.

Between Christmas and New Year's, more than 100 stations will air public-service announcements (PSAs) produced by the Television Advertising Bureau, a trade group for local broadcast sales, and the Ad Council, a non-profit advertising organization. Dubbed "Project Roadblock," the initiative is distinct.

It illustrates an unusual show of cooperation between rival station groups and market competitors. The effort will culminate on New Year's

particular market have collaborated on a PSA, such as after a natural disaster. "But there has not been anything with this impact on a national level," he says.

Project Roadblock came to fruition last fall, when Rohrs was searching for ways to weave together a national PSA campaign with member stations. Rohrs serves on the Ad Council's board and secured the group's creative cooperation.

The campaign uses a series of seven spots from Ad Council's "Innocent Victims" series, which poignantly identifies victims of drunk-driving accidents. "The Ad Council's spots are always well-done," says Sook. "By giving them additional reach and frequency, we can enhance the message."

This is the Ad Council's first coordinated campaign with local stations. It



"Project Roadblock" PSAs are designed to show the human costs of drunk driving.

Eve, when the spots will get additional emphasis.

So far, Clear Channel Communications' 36 stations and Nexstar Broadcasting Group's 46 stations have enlisted. Individual stations from Belo Corp., Cox Broadcasting, Hearst-Argyle, Hubbard Broadcasting, Liberty, Tribune Broadcasting and Viacom also are participating. TVB President Chris

Rohrs hopes to have several hundred stations by the time the campaign is launched.

If the campaign reaches that level, the value of the ad time could exceed \$100 million. (Some stations will opt to run the PSAs from their ad inventory, while others will use time allocated for promotions.)

Of course, local broadcasters often create their own PSAs that speak to national and local concerns. But the collaboration is a first. Nexstar Broadcasting CEO Perry Sook can recall a few instances when broadcasters in a

has done one campaign across TV properties before, a PSA on youth-violence prevention that ran on broadcast and cable networks on the one-year anniversary of the Columbine

High School tragedy. "Project Roadblock has the power to be even bigger," says Ad Council President and CEO Peggy Conlon, because it features numerous spots and will air on

stations nationwide. The effort also involves the National Highway Safety Traffic Administration.

Each 25-second spot will carry the message "Friends Don't Let Friends Drive Drunk" and ends with a five-second tagline that includes the TVB logo and the message "Project Roadblock: Local TV Puts the Brakes on Drunk Driving." Local stations can customize the ads by adding their logo and Web-site address.

"This is a chance to ramp up the power of spot TV," says Rohrs. "We can get more reach this way." ■

"This is a chance to ramp up the power of spot TV."

CHRIS ROHRS,
Television Advertising Bureau

IT'S TIME...

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5



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World Radio History

FLASH

The Fate of *60 Minutes II*... Michael Powell's Future... *Jeopardy!* Jubilee

Dan Rather

60 Minutes' Troubles II

Deep inside CBS, there have been discussions about canceling the Wednesday edition of *60 Minutes*, the newsmagazine where Dan Rather got into big trouble for using dubious documents in a report on George W. Bush's National Guard service. That certainly damaged it at the network, but it's not the main reason some CBS folks are turning against the show once dubbed "*60 Minutes Junior*." Anemic ratings have been

even more damaging to its long-term prospects. While the show's audience is relatively flat since last year, its ratings are down by a third in the key 18-49 demo since 2001. Indeed, as far back as last fall, some brass were lobbying to dump it in favor of younger-skewing reality fare, though a CBS rep says, "We don't comment on rumor and speculation." The buzz inside the network is that Wednesday's edition got a reprieve last spring with its exclusive report on the abuse of Iraqi prisoners by U.S. soldiers at the Abu Ghraib prison. That piece was produced by one Mary Mapes—the prime mover behind the notorious Bush/National Guard story. Now it could turn out that the same producer who saved "*60 Junior*" from the executioner's axe helped put the show back on the chopping block.

Powell May Say FCCee Ya

FCC Chairman Michael Powell is likely to be looking for a job next year, regardless of who wins the presidential election. He'd probably bail out in January if Kerry wins and names a Democrat to run the agency, but he's not expected to stay far into a second Bush term, either. The Beltway chattering class is already speculating about Powell's next stop, and most gossip centers on the soon-to-be-vacated

presidency of William & Mary. The college in Williamsburg, Va., is Powell's alma mater, and he already serves on the school's powerful board of visitors. If he recuses himself from the board amid its candidate search, consider that move a job application. It could prompt some awkward moments at Powell family gatherings: After the college's president, Timothy Sullivan, announced that he would resign next June, speculation started that Powell's father, Secretary of State Colin Powell—also presumed to be bolting not long after the election—might find the job a nice change from White House infighting



Michael Powell

Jeopardy! Sweeping Up

The category is "Ken Jennings." Clue: The best thing to happen when a game show has a brainiac contestant on the greatest winning streak in the show's history. Answer: Alex, what is, November sweeps? That apparently is the game show's good fortune. Several weeks ago, it was widely rumored



Ken Jennings

that Jennings had been vanquished, but the taping of that fateful episode hadn't aired at B&C's press time. For every day in November that stations get a Jennings-related sweeps bump, they'll know whom to thank: the kids who competed during a special week of children's *Jeopardy!* that began on Oct. 18, putting the software engineer from Salt Lake City on hiatus. King World, which distributes the show, says the kiddie interlude was not a stalling tactic to carry the streak over into November. "Traditionally, we have a kids week in the fall," says a rep, who wouldn't comment on when the streak ends. Either way, stations

are thrilled to have Jennings on-board for sweeps. He has been a ratings boon for the venerable syndicated show. Season-to-date, *Jeopardy!* is averaging a 7.9 rating, up 20% over last fall's ratings, according to Nielsen Media Research. Since the streak started June 2, Jennings has won more than \$2 million

The B&C Hall of Fame

The tuxedos and little black dresses will be out in force Nov. 8 for the 14th annual Broadcasting & Cable Hall of Fame Awards Dinner at the Waldorf-Astoria in New York. Our estimable inductees will include Viacom's co-everything Les Moonves, Discovery's Judith McHale and ESPN's *SportsCenter*. To attend, call Maggie Pritikin at 646-746-7068.



Judith McHale, CEO, Discovery Communications



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CELEBRITY JUSTICE

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2.7

2.6

2.4

1.0

W25-54

1.8

1.6

1.5

0.6

Source: Nielsen Galaxy Explorer, week of 10/11/04. GAA Ratings.

B&C WEEK

WHERE TO BE AND WHAT TO WATCH

BY MARK LASSWELL

Profiting From Politics

Regional news nets establish themselves with comprehensive coverage

BY BILL MCCONNELL

Regional cable news networks are counting on this year's election suspense to fuel breakout ratings. Regionals, such as Time Warner's NY1 in New York City and Comcast's East Coast CN8, are establishing themselves as the comprehensive source for presidential, state and local races this year.

"We're doing everything and ceding nothing," says Elliott Wiser, general manager at Advance Newhouse-owned Bay News 9, which is carried to 1 million viewers on the Tampa-St. Petersburg, Fla., cable system.

Beyond their niche as 24-hour local news sources, nearly all are trying to cast themselves as news headquarters for viewers who want smarter coverage of national politics as well. Another reason for regionals' success is that many local stations have pulled back on political coverage.

After years of duking it out in big TV markets, regional cable news networks are showing market-leading weekly cumulative ratings in New York City; Tampa, Fla.; Charlotte, N.C.; Albany, N.Y.; and Austin, Texas, according to The Media Audit, a marketing consultant in Houston. In other several major markets, they closing in on second- and third-place stations.

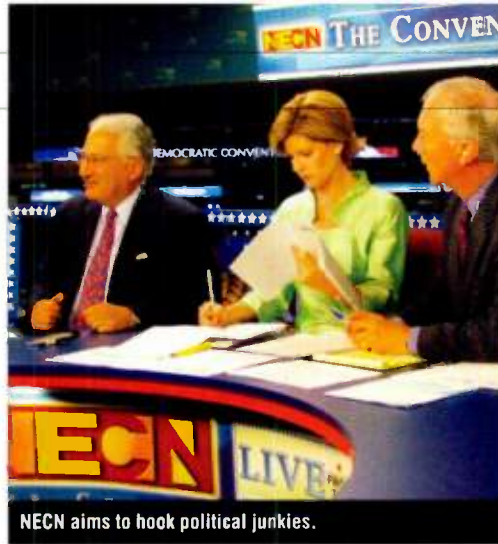
"We've always been a ratings leader during breaking news, and then a second front became morning news," Wiser says. "Now the third front is political coverage."

Already, the politicians are looking to the channels as their platform for political discussion. Former Republican New Jersey Governor and Chairman of the 9/11 Commission Thomas Kean three weeks ago picked CN8 to host a debate with Brendan Byrne, a Democrat and also a former New Jersey governor, over the White House race.

On Tuesday night, the regional networks are counting on historically high ratings to snag an even bigger crop of viewers and grab advertisers' attention.

"Election Night ratings are usually triple, maybe four times what we normally do," says Brian Benschoter, general manager of News 8 Austin, which is tracking the fallout set in motion by the state's controversial redistricting by the GOP-dominated legislature. "We'll focus most heavily on local and regional races," he says.

In Tampa, Bay News 9 is ready to offer wall-to-wall coverage if there's a rerun of the state's



ballot-counting controversies that plagued 2000's presidential race. If there no battle over the ballot, News 9 has plenty of backup coverage to drive Tuesday's viewership.

Regional operations aim to hook political junkies with updates on nearly every state and local race—results that TV stations miss because the bulk of their Election Night results come from national network feeds. "We'll provide numbers for every single race in New England from dogcatcher on up," says Iris Adler, executive editor of New England Cable News, which serves Boston and 890 other cities in Massachusetts, Connecticut, Maine, Vermont and New Hampshire. The torrent of data will crawl all night long on NECN's "L-graphic," which runs on the left side and bottom of the screen.

NECN, which is owned by Comcast and Hearst, will post reporters at the headquarters for tight major state races, such as the dead-even race for New Hampshire governor between GOP incumbent Craig Benson and Democrat John Lynch.

The regional channels aren't banking on a simple one-night bump in the ratings, however. Throughout the 2004 campaign season, they've rolled out a slew of segments intended to differentiate themselves from local broadcasters and the national cable nets. "The contentiousness of this election has accentuated in our viewers' minds how much more measured and tempered our coverage is compared with the more boisterous and over-the-top coverage we've seen from the national cable nets," says News 8 Austin's Benschoter.

Comcast's CN8, because of a huge footprint stretching from Maryland to Maine, will focus more on the presidential race than most other regional nets but is trying to differentiate itself with a strong lineup of regional politicians and analysts, including Pennsylvania Gov. Ed Rendell, Boston Mayor Thomas Menino and Sen. Jon Corzine (D-N.J.).

The cable giants operating the regional nets don't break out profitability figures for channels, but the ratings seem to be bumping up ad revenue. The election-year boost hasn't been strong enough to save some regional channels in

markets suffering a general ad slump. Belo Corp. pulled out of its Houston, San Antonio and Charlotte partnerships with Time Warner, forcing the two Texas channels to shut down.

Media Audit Co-Chairman Bob Jordan says that, in all markets, the success of the regional network depends on corporate backing from the home office: "The parent companies' support is a big factor in the success of regional channels." ■

ELECTION 2004

"The contentiousness of this election has accentuated in our viewers' minds how much more measured and tempered our coverage is."

BRIAN BENSCHOTER,
News 8 Austin, Texas

MONDAY, NOV. 1

Let us pause to consider the soap opera. Passion, fevered conversation, panic attacks, temporary amnesia, obsessive love, cruel indifference—that's just the lives of the network execs behind the soap operas. Daytime dramas cruise along year after year, pulling in revenue, causing no trouble and entertaining millions. Today, *The Young and the Restless* airs its 8,000th episode. Hats off to the citizens of Genoa City and their 31 years of tempestuous tenacity on CBS. Now get back to work—you're not a real giant in this biz until you've put a five-figure total up on the board.



Judy McGrath

WEDNESDAY, NOV. 3

With everyone else in Washington lying in bed suffering from post-traumatic election stress disorder, holding cold compresses on their foreheads and wondering how Antigua is this time of year, *Women in Cable & Telecommunications* has the place to itself for the organization's 20th annual benefit gala, at the Hilton Washington. WICT's Woman of the Year honoree: **Judy McGrath**, chairman and CEO of MTV Networks.

Bonus storyline to keep attendees alert during what tends to be a looong night: Monitoring co-host **Samantha Bee**, possibly cranky after doing yeowoman's duty last night as a *Daily Show* correspondent, to see if she avoids committing any firing offenses while talking about her boss.

Jumbo media earnings reports are flying this week. Yesterday, DirecTV. Today, Time Warner and News Corp.

Tomorrow it's Charter Communications, Sinclair Broadcasting and Univision. It's the next Sinclair earnings report that folks on both sides of the Kerry-in-Vietnam doc controversy will be tracking closely.



Jon Stewart

TUESDAY, NOV. 2

"Every four years, tens of dozens of Americans line up in front of antique, steam-powered voting booths to elect a new emperor. And every four years, **Comedy Central** heroically covers this mutant cross between a really boring circus, a national popularity contest and a post-apocalyptic *Thunderdome*." We liked this so much, we it lifted it from the Comedy Central Web-site announcement of *The Daily Show's* Election Night coverage (starts 8 p.m. ET). Of course, half the country is so uninterested in politics it can't even be bothered to vote, much less follow the election news. But when they go looking for TV entertainment tonight, even the non-political fare may seem weirdly tied to the 2004 campaign. Let your own political orientation be your guide to the significance of these listings:

On **ESPN**, there's the reality show *I'd Do Anything* (10 p.m. ET); **Showtime's** *Women* channel is playing an homage to the reluctant **Kerry** supporter, *What's Love Got To Do With It* (9 p.m.), **TCM** presents *Dark Victory* at 8 p.m. (is this **Ted Turner's** gloomy prediction of a **Bush** win?), while **AMC** is going with *The Godfather* (we forget, does that refer to **Dick Cheney** or **Karl Rove**?). As for us, we're gung-ho for Election Night reporting, but when we can't take the electoral-vote dissections anymore, we might pop over to **Boom** for some *Looney Tunes* or the **Science** channel's *Destination Mars* (both at 10 p.m.). At the end of the night (assuming this election doesn't repeat the 2000 debacle), we'll be glued to **NBC**, monitoring exactly how weepy **Tim Russert** and **Tom Brokaw** get as the latter finishes his last Election Night vigil.



George W. Bush



Matt LeBlanc

THURSDAY, NOV. 4

That colossal wince you hear at 8 p.m. tonight will be **NBC** reacting to the premiere of **Fox's** *The O.C.* As if *Joey* wasn't already struggling to make friends with viewers and NBC's vaunted Thursday-night monolith wasn't looking tattier than ever, now comes the return of Fox's popular seaside soap. It'll likely score with teens—make that "do well in the ratings with teens"—as it did last season, but now *The O.C.'s* facing off with **Survivor** on **CBS**. **NBC** honcho **Jeff Zucker** must be wondering why he never gets a shot at an immunity challenge.

FRIDAY, NOV. 5

Even more than usual, this week-end **Nashville** will be crawling with starry-eyed dreamers, hoping to make it big in front of a microphone. Aspiring radio jocks and TV types descend on the home of the Grand Ole Opry for the Fall 2004 National Student Media Convention, hosted by **Collegiate Broadcasters, Inc.** The four-day event (Nov. 4-7), with more than 100 events and sessions, takes place at the Renaissance Nashville Hotel and Nashville Convention Center (or "Renaissance," as **CBI** has it. Hey, they're into electronic media, not print). Tonight on **CBS's** *Late Show With David Letterman*: actor **Tom Hanks**, musical guest **Nelly**. Do we smell a duet?



John Kerry



David Letterman



Tim Russert

FAST TRACK

O'Reilly Suit Settled

BILL O'REILLY and **FOX NEWS** have settled the caustic sexual-harassment suit filed by **ANDREA MACKRIS**, former associate producer on *The O'Reilly Factor*. Terms of the deal were not revealed, but O'Reilly says the settlement states there was no wrongdoing on either side. He did not discuss how much, if any, money changed hands but did say he will "never speak of it again."

Mets Say Cablevision Is Off Base

CABLEVISION filed a temporary injunction last week against the planned 2006 move of the New York Mets games to a new regional sports network backed by **TIME WARNER** and **COMCAST**, arguing that it violated Cablevision's existing agreement. A judge denied the request. Saying Cablevision had not informed it of the planned move, the Mets countered in a statement that, under that agreement with Cablevision's MSG Network, either party could buy out of the deal for \$54 million, which the Mets did in May. (See cover story.)



NFL's Patriots vs. Jets

NFL, TiVo Team Up

The NFL has settled its differences with **TiVo** over a feature that allows users to remotely access recorded shows. Both sides called the deal "an important milestone" in efforts to ensure that broadband content is protected and preserve consumers' rights to copy and store programming for personal use. The NFL had complained that TiVo's copy-protection technology, though approved by the FCC, would allow illegal, real-time transmission of live NFL games to remote locations. TiVo agreed to

work with the NFL to protect against transmission outside of a subscriber's local TV market. The NFL also said it will develop unique content for TiVo subscribers.

Fox Affiliates Fined by FCC

FOX affiliates think they have grounds to escape their share of a \$1.18 million fine the **FCC** proposed against stations that aired *Married by America*. The fine came as a shock to Fox's 140 affiliates, which each face a \$7,000 levy for airing an episode that featured raunchy bachelor and bachelorette parties. The stations were floored by the decision because **CBS** affiliates, unlike the network's O&Os, were not penalized for **JANET JACKSON**'s Super Bowl fiasco. This time, the FCC said, affiliates should be fined because the Fox program was taped and stations could preview and preempt it. Stations vehemently disagreed. "It's simply a feed that comes over the satellite when the show airs," says **KURT WIMMER**, a Washington attorney for TV-station groups. Fox affiliates have until Nov. 12 to file a formal appeal.

Gore Chooses Running Mates

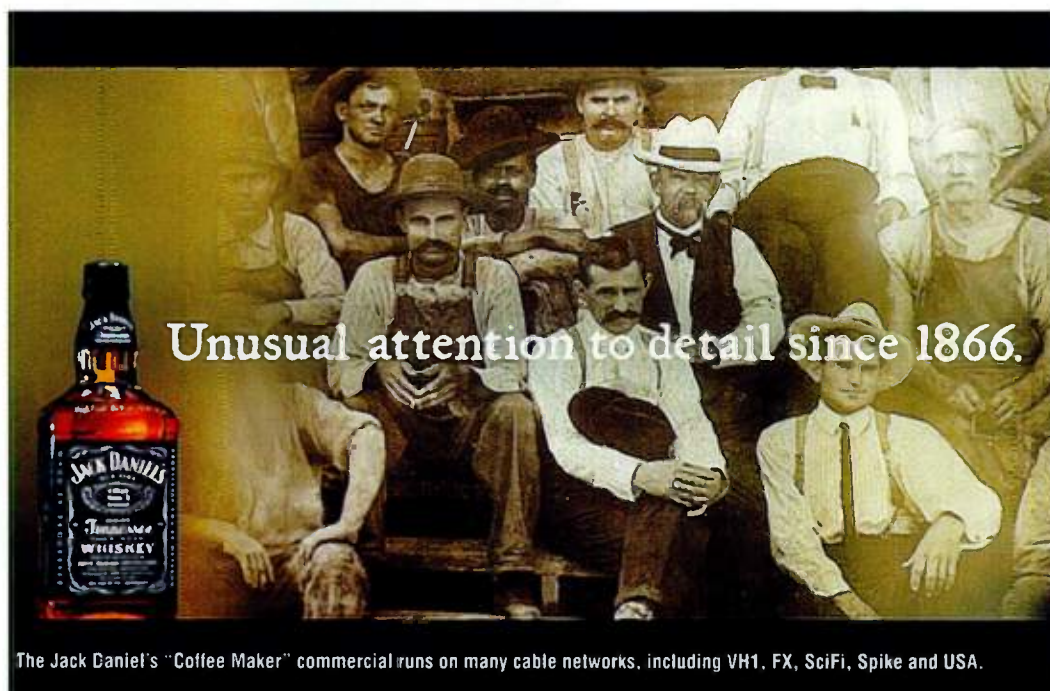
DAVID NEUMAN, most recently chief programming officer for **CNN** and former head of programming for **CHANNEL ONE**, will serve as president of programming for the unnamed youth-oriented cable network backed by former Vice President **AL GORE** and legal-services entrepreneur **JOEL HYATT**. **ANNE ZEHREN**, the founding publisher of *Teen People*, will be president of sales and marketing. Details on the network are sketchy, but at last spring's **NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION** gathering, Gore and Hyatt revealed they had acquired **VIVENDI UNIVERSAL ENTERTAINMENT**'s digital news network **NEWS WORLD INTERNATIONAL** and planned to convert it to a network for younger viewers.

NAB Fights for TV Joint Sales Deals

Small-market and lower-rated TV stations could be forced to cut news or go out of business if the **FCC** makes it harder for them to hire outside ad brokers, says the **NAB**. The warning was included in comments on an FCC proposal to consider two stations in the same market as commonly owned if they enter a joint sales agreement.

Correction

Lynne Elander is general manager for marketing for Microsoft. Also, Microsoft has a deal with Comcast to deploy its Foundation Edition 1.7 onscreen user interface. (The Next Wave, 10/18, page 24.)



Unusual attention to detail since 1866.

The Jack Daniel's "Coffee Maker" commercial runs on many cable networks, including VH1, FX, SciFi, Spike and USA.

In High Spirits

Cable is strategically positioned to top broadcast in hard-liquor profits

BY JOE MANDESE

Here's a sobering fact: The amount of broadcast ad dollars devoted to spirits is dwindling, but the amount spent on cable is rising. Ever since the liquor industry's self-regulated moratorium on TV ads began eroding, cable has become the gin to their tonic.

Most telling, the uptick comes at a time when overall ad spending in the liquor industry is flat. To evade the wrath of advocacy groups and government regulators who worry about reaching

underage consumers, sellers have reined in their broadcast purchases—on both TV and radio. But since TV remains the dominant media strategy for distilled brands, major media buyers prefer to buy drinks for cable viewers—and a handful of cable networks in particular. Financial considerations are one reason; reaching a targeted *adult* audience is another.

"There are budget issues," says MediaCom Chairman Jon Mandel, noting that the shift to cable has less to do with public policy and more to do with the economics of distilled-spirits marketers. Broadcasters make it difficult to buy time for hard liquor; cable networks make it easy, particularly E!, FX and Bravo, which reach viewers in their 30s and 40s. "Not only does cable target better from an age point of view," notes Tom Winner, director of global media buying at Wieden + Kennedy, "but from demographic and program-environment points of view, it's easier to find suitable places for liquor ads."

Through July of this year, cable networks accounted for 44% of all ad spend-

Strictly Legal

From a media-planning viewpoint, network cable TV is a logical choice for brands trying to avoid certain demos or target others. But when it comes to avoiding viewers under the legal drinking age (LDA) of 21, cable networks are not created equal. MTV Networks' Comedy Central skews uncomfortably young.

The median age of Comedy Central's prime time audience during the 2003-04 season was 29.5, according to a Magna Global USA analysis of Nielsen data. While the study does not break down the composition of viewers under 21, it does note that among the major cable networks selling liquor ads, Comedy Central has the highest percentage of viewers under 18 (22%), followed by sister MTV Networks unit Spike (18%).

For the most part, cable networks dominating the liquor category fall well below the FTC's recommendation of 30% viewers under 21. That explains why youth-oriented networks like MTV didn't sell any liquor ads during 2004, but it doesn't explain why older-skewing networks like CNN, Fox News Channel and CNBC are dry.

The big beneficiaries are E! and FX with a median age of 39. Median ages aside, media buyers and network sales execs say they go to great pains to ensure that the specific programs they buy and sell skew older. Says MediaCom's Chairman Jon Mandel, "Our criteria is 85% LDA."—J.M.



Disaronno plays on E!, Oxygen, TLC, among others.

ing by liquor-company brands, more than \$19 million. That's up from 27% in 2003 and a paltry 20% in 2002, when broadcast netted \$113 million.

Since then, groups that fret about the impact of TV spots on underage drinkers have pressured lawmakers to stop the practice, even though other forms of alcohol advertising—especially beer marketing—have flowed with impunity. Un-

Continued on page 13

High Spirits

Continued from page 12

like spirits makers, beer has no NAB codes, no laws and no alcohol self-regulatory guidelines to follow.

The hard-liquor issue came to a head in 2002, when NBC pulled its Smirnoff vodka spots after three months. The commercials came with a laundry list of strict guidelines, part of an agreement NBC struck with the distiller. The so-called sobriety ads were designed to caution underage viewers against drinking irresponsibly.

At the time, the Distilled Spirits Council, a trade group representing liquor makers, claimed that NBC buckled, in part, because of pressure from the beer industry, which accounts for the majority of alcohol spots. In ad-

dition, NBC reported that both parties in Congress asked it to reconsider.

The move had a chilling effect on TV alcohol spending overall, which fell from \$182 million in 2002 to \$86 million in 2003 and will probably be slightly less than that in 2004. The downward spiral is credited to cutbacks in overall ad spending by the category, which went from \$203 million in 2002 to \$96 million in 2003 and will likely register the same in 2004.

One overarching reason: TV spots produce better results with fewer advertising dollars than print and outdoor ads. (Allied Domecq Spirits, which includes Kahlua, Stolichnaya and Malibu rum, says it will boost holiday spending by 20% over 2003, including its TV ads. But Diageo, which sells J&B, Cuervo and Tanqueray, among others, tops the list, spending nearly \$26 million on advertising in the first two quarters of 2004.)

Both the cable migration and the rise of hard-liquor ads has been duly noted by the Center on Alcohol Marketing and Youth (CAMY) at Georgetown University. It recently released a study analyzing 2003 data that found a concentration of alcohol ads, particularly spirits spots, heading to cable, as well as to some youth-oriented broadcast outlets, such as The WB.

Instead of a decrease on TV, as CAMY has been urging, the study found that the volume of all alcohol ads appearing on TV actually rose 11% in 2003 to more than 289,054 units and that 23% of those spots were "more likely" to be viewed by underage viewers than by those of legal drinking age, a reality that makes broadcast TV especially vulnerable.

Although cable executives declined to discuss their

liquor sales plans, one industry chief says the industry is just being pragmatic: "It's a legal product to sell, and cable is more effective than magazines ads at selling it. And we're more efficient at targeting viewers than broadcast TV." Media buyers cite another key factor that accounts for cable's growing success in the category: The industry's ability to provide critical marketing extras that heighten support from local retailers and bars distributing specific brands.

"When you do cable, you get lots of other stuff that can be important. Billboards or integrated marketing make it more akin to buying radio," says MediaCom's Mandel. For the distilled-spirits companies, that's everything, he says: "It translates into more opportunity to merchandise their brand." ■

WHERE DISTILLED SPIRITS FLOW

Ad spending in measured media (\$million)

	JAN-JULY 2004	2003	2002
Network	\$9.1	\$44.9	\$113.2
Cable	\$19.0	\$25.8	\$41.6
Syndication	\$0.3	\$0.3	\$4.6
Spot	\$3.9	\$10.3	\$19.6
Spanish	\$0.6	\$4.2	\$3.1
Total TV	\$32.9	\$85.5	\$182.1
Radio	\$0.2	\$1.2	\$7.6
Magazines	\$9.8	\$3.9	\$10.2
Newspaper	\$0.8	\$0.2	\$0.2
Outdoor	\$2.1	\$5.2	\$3.1
Total Media	\$45.8	\$96.0	\$203.2

SOURCE: Nielsen Monitor-Plus

LIQUOR ON CABLE

The networks that get the advertising

	SHARE OF CATEGORY	MEDIAN AGE	PRIME TIME SHARE IN 2-17 DEMO
E!	25.8%	38.5	10%
FX	13.4%	39.8	13%
ESPN	10.9%	42.5	11%
USA	8.6%	48.7	9%
Spike	6.8%	37.6	18%
Bravo	6.1%	45.6	7%
TLC	3.8%	40.6	12%
Comedy Central	3.1%	29.5	22%
Court TV	2.9%	51.8	6%
Other cable networks	18.6%	NA	NA

SOURCE: B&C estimates; Magna Global USA analysis of data from Nielsen Media Research

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SQUEEZE PLAY

As pro teams launch their own sports networks, some hit it big, but many strike out. One loser: fans.

BY JOHN M. HIGGINS AND ANNE BECKER

In Denver, pro basketball has hit a new low this season: Cheap shots, trash-talking and nasty public fights over money have become a common spectacle for fans—and the Nuggets have yet to play their first game.

The boorish behavior has little to do with players. It started when Denver Nuggets owner Stan Kroenke unveiled his new regional sports network, Altitude, effectively cutting out middleman Fox Sports Net Rocky Mountain. Now Altitude, which launched Sept. 4 to carry Nuggets and other sports programming previously carried by the Fox channel, has waged war with the two biggest carriers—cable giant Comcast and satellite firm DirecTV—leaving nearly 1 million Denver-area fans in the dark for about two months.

Kroenke has fought battles in print and on radio. In one local newspaper ad slamming the nation's largest cable operator, an image of Nuggets star Carmelo Anthony is blocked by a large, bald head. The copy reads, "It promises to be a great Nuggets season and Comcast is blocking it." The tagline: "What's up with Comcast?"

Says David Ehrlich, COO of Altitude owner Kroenke Sports Enterprises: "We have a plan, and we're sticking to it."

Around the country, owners of pro sports teams are shutting out regional sports networks, their onetime partners in supplying local games to viewers. Now those partners are considered middlemen, and in New York, Chicago, Memphis and elsewhere, owners are taking their balls and pucks and going home to strike out on their own.

At a time when sports rights have never been more valuable, team owners are tired of watching the two biggest regional sports players—Fox Sports and Cablevision Systems—film *their* games to build a \$1.2 billion empire. "It's safe to say that almost every team owner is looking at it," says Steve Greenberg, a sports investment banker with Allen & Co. who is helping team owners set up cable networks. "For a long time, many owners thought they were only good at one thing, running teams. They're changing their minds."

But such regional networks are a risky gamble. While the new networks have made millions for such teams as the New York Yankees, several—notably the Minnesota Twins—have struck out with steep losses after the networks folded.

Aside from huge startup costs, owners can waste money if their teams fall flat or if cable operators refuse to carry the games.

And team owners often end up annoying fans. In Denver, fans who didn't subscribe to satellite

ried the Yankees and New Jersey Nets games, initially boycotted the YES network in 2002, angering fans who couldn't see their teams on television. After about a year of a bruising battle that required the intercession of the New York and New Jersey

"It is really about eliminating the middlemen"

service EchoStar missed the Nuggets' entire pre-season because it was blacked out. "This has been a real ugly deal all the way around," says Devon Padgett, a 28-year-old Nuggets fan from Denver. "All the fans are stuck in the middle of it, and it couldn't be more frustrating." At press time, Altitude was close to ending its two-month blackout by finally signing with DirecTV and Comcast.

Indeed, subscribers may be the biggest losers as owners go solo. Often, fans aren't able to see games because contract negotiations have stalled, and sometimes bills go up as operators add another regional network, which can cost them about \$2 per customer monthly.

governors, Steinbrenner won in arbitration.

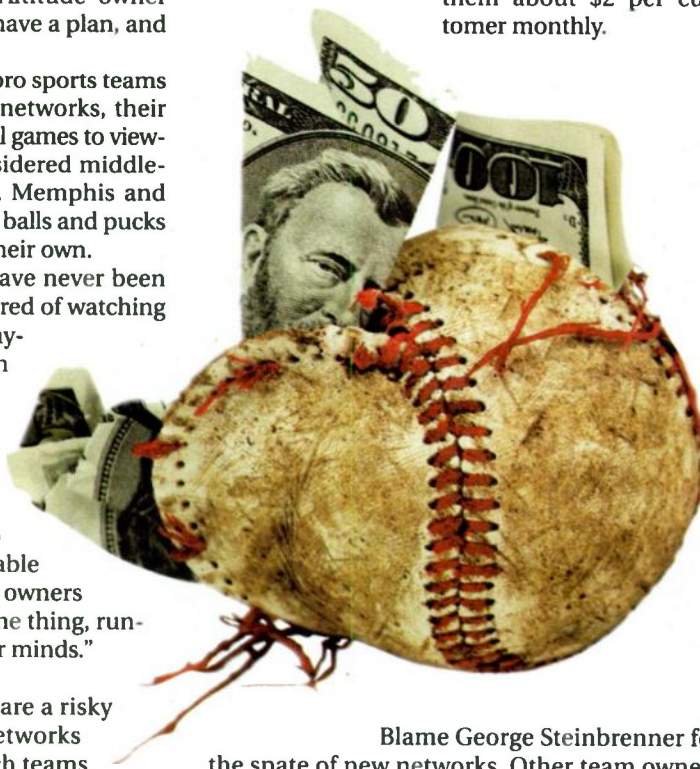
"The whole regional sports network landscape has changed," Cablevision Systems CEO James Dolan said Friday in an interview with New York sports talk station WFAN(AM). "It changed with the Yankees."

Today, YES, now teamed with basketball's New Jersey Nets and private investors, has an estimated value of \$1 billion, and the Yankees own around 35%. Consider that just months before starting YES, Steinbrenner was negotiating to sell 70% of the team for just \$360 million. The buyer: Cablevision, which was paying \$50 million annually for TV rights to feed its MSG Networks.

Owners reason that by starting up networks, teams can grow their fan base and promote games on-air. The networks with the best odds of success secure both baseball and basketball rights. Baseball teams get two to five times the rights fees of basketball teams. Hockey's appeal is minimal, and the NHL lockout of hockey players means no games this season so far. (NFL teams don't have local football rights available.)

But starting a new sports channel is no slam dunk. Billionaire Charter Chairman Paul Allen, who owns basketball's Portland Trailblazers, shut down the team's new network after just 16 months. Banking billionaire and Minnesota Twins owner Carl Pohlad surrendered and shut down his Victory Sports One in May after just six weeks of carrying Twins games; Minneapolis-St. Paul's four major cable operators and DirecTV and EchoStar all balked at the monthly subscriber fee Victory wanted, even after Victory lowered the price. The Twins dropped the network and signed up with Fox Sports Net North for eight years. ESPN West, which was to be anchored by parent company Disney's Anaheim Angels and Mighty Ducks, never got off the ground.

Startup costs for a new network can be huge. Between building a studio, covering games and securing TV rights, operating costs can run as



Blame George Steinbrenner for the spate of new networks. Other team owners want more than anything to replicate the New York Yankees managing partner's success with YES Network. Cablevision, whose own networks car-

high as \$50 million annually, and it's hard for a standalone network to sell commercials to national advertisers. Advertising on regional sports networks, which Kagan Research estimates grew from \$414 million in 2002 to \$510 million in 2003, typically generates just 20% of a regional network's revenues. License fees from cable and DBS systems account for the rest. But since regional nets' profit margins also run about 20%, any snag on the advertising side crushes profits.

In most cases, if the new channel is even a moderate success, one of the 19 Fox Sports networks suffers a blow. Fox's broadcast network scored strong ratings with the World Series, but its networks airing regional games are vulnerable. The worst damage from the team owners is occurring in markets where Cablevision runs the show. The company is a 60% owner in six of the Fox Sports-branded networks, including those in New York and Chicago.

In New York, a planned Mets baseball channel could force the shutdown of Fox Sports New York, which one Wall Street analyst valued at \$400 million—and that's if it doesn't lose the Mets. Last week, MSG Networks, the second Fox-owned network in the market airing Mets games, filed suit in New York State



From top: Nuggets' Nenê, Stars' Daryl Sergei and Mets' Mike Piazza

represented the teams in negotiations with Comcast. Comcast SportsNet Chicago debuted Oct. 1 in 1.5 million homes with rights to the Bulls, White Sox, Blackhawks and Cubs.

Fox Sports Chicago, which at its peak had generated \$20 million in profits, is now subsisting on sports from Midwestern colleges.

In many markets, Comcast, the nation's largest cable operator, is actively partnering with teams. In return, the cable operator hopes to control sports costs and snare a source for its new video-on-demand platform. Comcast has regional networks in Philadelphia, Chicago and Washington, D.C., and is starting channels without game coverage around teams like the Atlanta Braves and Dallas Cowboys. "We have a keen interest in replicating our experience in as many of our other major markets as we can," says Amy Banse, executive vice president of programming investments at Comcast.

Fox Sports President Bob Thompson isn't alarmed at the defections. He says he wants to keep good relations with pro-team owners, but Fox Sports has a definite cost ceiling. "We're not going to simply pay any rights fees for teams," he says. He notes that, in Denver, Fox Sports increased its payment to the Colorado Rockies and bought 12% of the team earlier this year.

Even so, Thompson expects Fox Sports Rocky Mountain to turn a profit for the first time since 1997, in part because of a stronger ad market and partly because the network won't bear the cost of basketball and hockey. "The Nuggets' being the worst basketball team during that seven-year period didn't help," Thompson says.

Still, the mere threat of starting a network can give owners leverage in negotiations with regional sports channels. Tom Hicks, managing partner of baseball's Texas Rangers and hockey's Dallas Stars, spent a year posturing that he was going to start his own network. Instead, he cut a new 15-year deal with Fox Sports Net Southwest. It pays Hicks—a founder of giant buyout firm Hicks, Muse, Tate & Furst—more than \$40 million a year now. That's more than the Cubs and White Sox got in their last Fox Sports Chicago deal—combined.

Says Jeff Cogen, current COO of the Texas Rangers, "We probably could've gotten robust distribution, but it was there already, we didn't have to reinvent it." ■

an. It's that simple." —JERRY REINSDORF, Chicago White Sox and Bulls

Supreme Court against the Mets, alleging the team prematurely signed a deal to launch a new network with Comcast and Time Warner in 2006.

"It is really about eliminating the middleman," says Jerry Reinsdorf, chairman of baseball's Chicago White Sox and basketball's Chicago Bulls. "Instead of dealing with Fox Sports Net, who then dealt with Comcast, we are now dealing directly with Comcast. It's really that simple."

Years ago, Reinsdorf and the owners of the Chicago Cubs and the Blackhawks maneuvered to have their rights deals with Fox Sports Chicago expire simultaneously. To head off a fight, the team owners approached Comcast, which controls 60% of the cable and satellite homes in Chicago, and offered it a part of the venture. With Comcast as a partner, "there's the certainty of knowing that you have the deal done," says investment banker Greenberg, who

COVER STORY

The Big Hitters



GEORGE STEINBRENNER

Managing Partner, New York Yankees

Every team owner wants to emulate the New York Yankees' success with YES Network. Can they overlook YES's bruising year-long court fight with Cablevision to get it distributed in much of metro New York?



RUPERT MURDOCH

CEO, News Corp.

Any team that starts a new sports network strikes a blow to Fox Sports, whose string of regional networks loses a key—but not necessarily crucial—team.



ENOS STANLEY KROENKE

Owner, Colorado Avalanche and Denver Nuggets

One of a new breed of pro-sports owners, he is willing to trash his teams' partnership with Fox Sports to launch his own network, Altitude.



BRIAN ROBERTS

CEO, Comcast

The head of the nation's largest cable operator stands ready to help any team who wants a partner—to help feed his VOD ambitions.

Not Everyone Scores

Sports teams are eager to leverage their TV rights into their own regional cable networks. But many don't make the cut.

NETWORK	MARKET	LAUNCH YEAR	TEAMS
Home Runs			
YES Entertainment	New York	2002	Yankees/Nets
Comcast SportsNet Philadelphia	Philadelphia	1997	Phillies/Flyers
Comcast SportsNet Chicago	Chicago	2004	Cubs/White Sox, Bulls, Blackhawks
Rookies			
Houston Regional Sports Network	Houston	2005	Rockets/Astros
Altitude Sports & Entertainment	Denver	2004	Avalanche/ Nuggets
C-SET	Charlotte, N.C.	2004	Bobcats
Comcast SportsNet West	Sacramento, Calif.	2004	Kings
Grizzlies Regional Sports	Memphis, Tenn.	2004	Grizzlies
Strikeouts			
Royals TV Network	Kansas City, Mo.	2003	Royals
Victory Sports One	Minneapolis	2003	Twins/U of Minnesota
ESPN West	Los Angeles	1999	Angels/Ducks
Southwest Sports	Dallas	1999	Rangers/Stars
Regional Sports Network	Seattle	2001	Mariners/Sonics
Action Sports	Portland, Ore.	2000	Trailblazers

SOURCE: Company reports; B&C research

PROGRAMMING



Leading the Charge

Showtime already committed a second season to celebrity-strewn *Huff*, debuting Nov. 7.

How Bob Greenblatt plans to turn Showtime into a prime time powerhouse

BY ALLISON ROMANO

Showtime's Entertainment President Bob Greenblatt is on a mission: to transform the Viacom-owned channel into a prime time player. His blueprint is *Huff*, a textured new family drama chock full of boldface stars that debuts Nov. 7. Hank Azaria plays a troubled psychiatrist re-examining his life. Oliver Platt is his best friend, Blythe Danner his overbearing mom.

The drama is a launch pad for Greenblatt, a former Fox Broadcasting exec and the producer who brought *Six Feet Under* to HBO. "We need to do extraordinary things," he insists. So together with Showtime Networks CEO Matt Blank, he's hunting for unusual, high-profile original shows to appeal to a broad, upscale audience, virtually every network's dream.

But Showtime faces a more formidable challenge: Its biggest problem is distribution. Even when it has a hit show, like *Queer as Folk* and *The L Word*, it can't get much buzz, since only 12 million households subscribe. Com-

pare this with HBO, which reaches 30 million homes, or FX, which also boasts racy fare and is piped into 80 million. And forget the broadcasters, which reach more than 100 million households. Within premium TV, Showtime is dwarfed in size and stature by HBO. While HBO's originals rack up Emmys and define the zeitgeist, Showtime is seldom top of mind.

Better originals may help lure new subscribers and drive new technologies, like subscription video-on-demand. "It's all about your brands and proprietary programming," says Blank. "It will be *Huff* and *The L Word* that people remember."

While Greenblatt winces at the comparisons with HBO, he cites a common experience. "Before *The Sopranos* and *Sex and the City*, what kind of profile did HBO have?" he says. "They ignited them. We have to find shows like that."

Huff is his opening volley. Showtime is so high on *Huff*, it has already committed to a second season. When Greenblatt arrived at Showtime in July 2003, the script was in development, but he was intimately involved in casting, revisions and producing the pilot. Among his contributions: attaching the big-name talent like Azaria and producing the show in Los Angeles to draw on a deeper talent pool. Greenblatt wants a good mix of genres, from specials, like a recent standup show with red-hot comic Dave Chappelle, to Kirstie Alley's comedy/reality show *Fat Actress*, about an overweight actress, coming in March.

His goal is to build on Showtime's existing strengths. Showtime generated \$1.08 billion in revenue last year, making it the 11th most profitable network, according to B&C's annual survey. Revenues climbed 4% over 2002 and were larger than cable heavyweights like USA Network and MTV. Subscriber growth, however, is stalled. Showtime lost subscribers last year; HBO was stagnant. From December 2002 to September 2003, Showtime shed 9.3% of its subscribers to 12 million homes, according to a report by Sanford Bernstein & Co. media analyst Tom Wolzien. HBO grew slightly at 0.8% to 27.2 million homes.

To jump-start growth, Greenblatt is choosing from six pilots for next season. The three dramas and three comedies include *Weeds*, a dark comedy about a suburban soccer mom (Mary-Louise Parker) who deals marijuana, and *Hate*, about an NYPD anti-hate crime unit, featuring Marcia Gay Harden. Casting established talent, Greenblatt says, is one way to build Showtime's allure. "It gives me a leg up. We're never going to have all the marketing resources I'd like." He hopes to find two or three gems to take to series.

In Hollywood, Greenblatt's moves are getting noticed. "He has re-energized the place, and his taste is impeccable," says Lions Gate Television President Kevin Beggs, whose company produces *Weeds*.

Of course, Showtime is hardly new to the originals business. Niche dramas like gay-themed *Queer as Folk*, *The L Word* and black drama *Soul Food* have earned it critical kudos. The network has been willing to tackle subjects others avoid. But some Showtime efforts have been dismissed as low-wattage. As an original-movie factory, it churned out dozens of forgettables per year.

Now Greenblatt advocates more quality, less quantity. For example, he cut made-for-TV movies to a handful in favor of a few splashier projects, such as *Reefer Madness*, a 2005 spring musical starring Alan Cumming. He is focusing intensely on new series. Showtime is increasing budgets on shows like *Huff*, which costs about \$2 million an episode, on par with FX or USA Network's originals.

The corporate culture around Showtime is changing, as well.

Since former Viacom COO Mel Karmazin exited last spring, Viacom's Co-COO and Co-President Tom Freston has added Showtime to his purview. The former MTV Networks chief espouses strong programming tied to branding and promotion. Part of that push is to tap into the Viacom family, evidenced by *Huff*'s multimillion-dollar marketing campaign. On-air spots will run on CBS, VH1, Comedy Central and MTV. The drive—which rivals past Showtime campaigns—also includes radio and outdoor ads and distributing 1 million DVDs of episode one in *Entertainment Weekly*.

Greenblatt may be ideally suited to lead the charge.

After USC film school, he landed at Lorimar Features' movie division working for now-News Corp. President and COO Peter Chernin. When Chernin jumped to fledgling Fox, he recruited Greenblatt for drama development. Fox had only two nights a week of original programming, and producers were reluctant to pitch their projects there. So Greenblatt sought out riskier shows, like teen soap *Beverly Hills 90210*, and untapped genres, such as adult animation with *The Simpsons*. When Greenblatt brought him *The X-Files*, Chernin didn't get the premise, but he got Greenblatt's passion. "I said, 'If you believe in it, develop it,'" remembers Chernin. "A bazillion dollars later, he was right."



Showtime's Entertainment President Bob Greenblatt (l) and CEO Matt Blank

At Showtime, Greenblatt is again cast in the role of underdog. But even with premium cable's freedom from advertisers and government regulations, he doesn't want sex, language and violence merely for shock value. *Huff* isn't risqué, but it is blunt. In the premiere episode, a young gay patient shoots himself in Huff's office. Blood is spattered everywhere, and the boy's mouth smokes from the bullet. Such dramatic moments are Greenblatt's idea of premium TV. "Every network wants shows that are groundbreaking and bold," he says. "The difference is they have to round down the edges. We don't." ■

SYNDICATION WATCH

SYNDIE INSIDER

RATINGS | Oct. 11-17

Nielsen Media Research

Top 25 Shows

Adults 18-49

RANK	PROGRAM	AA	GAA
1	ESPN/NFL	3.7	NA
1	Everybody Loves Raymond	3.7	4.6
3	Friends	3.6	4.5
4	Seinfeld	3.3	3.9
5	Oprah Winfrey Show	3.2	3.3
6	CSI: Crime Scene Investigation	2.8	3.1
7	Jeopardy!	2.7	NA
7	Seinfeld (wknd)	2.7	3.4
9	Wheel of Fortune	2.6	NA
10	Entertainment Tonight	2.3	2.4
11	Dr. Phil	2.1	2.1
12	That '70s Show	1.9	2.3
13	Will & Grace	1.9	2.2
14	Judge Judy	1.7	2.5
14	King of Queens	1.7	2.0
14	Malcolm in the Middle	1.7	1.9
17	Home Improvement	1.6	2.0
17	King of the Hill	1.6	1.9
19	Maury	1.5	1.6
20	Everybody Loves Raymond (wknd)	1.3	1.3
20	Inside Edition	1.3	1.3
20	Live With Regis and Kelly	1.3	NA
20	That '70s Show (wknd)	1.3	1.5
24	Access Hollywood	1.2	1.2
26	Cops	1.2	1.5
26	Judge Joe Brown	1.2	1.6
26	King of Queens (wknd)	1.2	1.4

Top Off-Net Dramas

Adults 18-49

RANK	PROGRAM	AA	GAA
1	CSI: Crime Scene Investigation	2.8	3.1
2	ER	1.0	1.1
2	The West Wing	1.0	1.1
4	The Practice	0.8	0.8
5	Buffy the Vampire Slayer	0.6	0.6

According to Nielsen Media Research Syndication Service Ranking Report Oct. 11-17, 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

Back in Action

NATPE broadens focus and gets new convention home

By PAIGE ALBINIAK

After being on death watch for the past few years, a leaner, meaner NATPE is ready to take on new markets and business opportunities. By adjusting to industry realities, such as consolidation and fragmentation, and broadening its scope from domestic syndication to mobile, interactive and global TV, the group has stabilized.

"After five years and a recession in international markets, things are back in full swing," says Stephen Davis, president of Granada America and NATPE board co-chair.

Jan. 24-27 will see NATPE in its new convention home at the Mandalay Bay in Las Vegas, bringing four more syndie players back to the show floor. Association President Rick Feldman expects attendance to top last year's 7,000-plus, though the show is unlikely to return to its heyday of 20,000 attendees and day-long parties.

Viacom will bring all three of its syndication divisions—Paramount Domestic Television, CBS Paramount International Television and King World Productions—to exhibit under one umbrella. And Warner Bros., while loath to take its mammoth domestic organization back to the main hall, has relented on the international front. Warner Bros. International Television will join Sony Pictures In-

ternational on the show floor. NBC Universal, Sony Pictures Television, Carsey-Werner and MGM also will staff large booths.

Warner Bros. Domestic Television Distribution, Buena Vista Television and Twentieth Television will remain in suites, although insiders say NATPE is working hard to make it more economically attractive to be near the action on the floor.

The conference's two keynote speakers will be industry icon Ted Turner and Democratic FCC Commissioner Michael Copps, with Turner speaking Jan. 25 and Copps Jan. 26. "With his business acumen and creative thinking, Ted Turner is a visionary," says John Weiser, president of distribution at Sony Pictures Television and co-chair of the NATPE board.

In conjunction with the Hollywood Forum, NATPE will host a daylong seminar on mobile-TV technologies, text messaging and digital television.

The Interactive Television Association is sponsoring several panels throughout the week. NATPE is strongly encouraging global exhibitors and buyers to attend the show, hoping to enhance its reach.

Says Davis, "NATPE is the only market that understands and focuses on the link between domestic and international." ■



NATPE convention floor

Jennings, Cojocarú Score

Jeopardy! champ Ken Jennings crossed the \$2 million mark last week, winning an even \$30,000 and bringing his total thus far to \$2,006,300. He has been playing *Jeopardy!* since June 2, with breaks in August, September and October. That brings him within striking distance of Kevin Olmstead, who won \$2.18 million on *Who Wants To Be a Millionaire* in 2001 to become game shows' all-time big-money winner.

Steven Cojocarú, the flamboyant style correspondent on *Entertainment Tonight*, *The Insider* and NBC's *Today* show, has shot a one-hour pilot for Paramount, part of his deal when he signed with Paramount to do *ET* at the start of last season. Insiders say the pilot is testing well and may be Paramount's new show for fall 2005.

Reeve, O'Reilly Drive Ratings

Coverage of Christopher Reeve's death and the sexual-harassment suit filed against Fox News' Bill O'Reilly spiked syndicated magazines in the week ended Oct. 17. Paramount's *Entertainment Tonight* had the biggest increase of any show in the genre, gaining 15% from the prior week to 5.3, its highest rating of the season. King World's *Inside Edition* was in second place with 3.4, up 10% and matching its season-best rating.

NBC Universal's *Access Hollywood* was up 8% to a season-high 2.6, while Warner Bros.' *Extra!* equaled its season high, rallying 10% to 2.3. Paramount's *The Insider* led all first-run rookies for the fifth week in a row with an 8% increase to 2.6, its highest rating yet. That tied it for third in the genre with *Access Hollywood*.

Twentieth Ups O'Neill

Eileen O'Neill has been promoted to vice president of affiliate relations for Twentieth Television. O'Neill, who joined the company in 1998, had been executive director of advertising and promotion. Prior to joining Twentieth, she was a marketing manager for Tribune Entertainment in New York, where she had worked since 1993.



Christopher Reeve

In step with Ellen!

Ambush starts off as strong as last season's top returning Freshman.



	HH	W18-34	W18-49	W25-54
ambush MAKEOVER	04-05	1.3	1.0	0.9
ELLEN	03-04	1.4	0.8	0.9

ambush
MAKEOVER



Source: NBS, Galaxy Explorer, Ambush = 01-13/11A, Ellen = 09-10/12P, GAA '04

NIelsen | Oct. 18-24 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Oct. 18-24

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Fairly OddParents 10a	10/24	NICK	3.2
1. SpongeBob Sqr 9:30a	10/24	NICK	3.2
3. Fairly OddParents 10a	10/23	NICK	3.1
4. SpongeBob Sqr 9:30a	10/23	NICK	3.0
4. Fairly Odd Par 10:30a	10/24	NICK	3.0
6. Fairly Odd Par 10:30a	10/23	NICK	2.9
7. SpongeBob SqrPnts 9a	10/24	NICK	2.8
8. Mv: Coyote Ugly	10/24	USA	2.7
8. SpongeBob SqrPnts 9a	10/23	NICK	2.7
10. WWE Raw 9p	10/18	SPIK	2.6
10. WWE Raw 10p	10/18	SPIK	2.6

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. Mv: Coyote Ugly	10/24	USA	2.3
2. American Chopper	10/18	DISC	1.9
2. Real World XV	10/19	MTV	1.9
4. CSI	10/22	SPIK	1.8
4. NFL Prime Time	10/24	ESPN	1.8
4. Mv: A Time To Kill	10/24	TNT	1.8
7. South Park 12a	10/24	COM	1.7
7. South Park 11:30p	10/24	COM	1.7
7. WWE Raw 10p	10/18	SPIK	1.7
10. Sex and the City	10/19	TBS	1.6
10. WWE Raw 9p	10/18	SPIK	1.6

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Oct. 18-24

Total Households (in millions)

WEEK	STD
1. FOX	14.9 7.8
2. CBS	8.6 9.3
3. NBC	7.1 7.3
4. ABC	6.4 7.1
5. UPN	2.8 2.7
6. WB	2.6 2.9
7. PAX	0.4 0.4

Adults 18-49 (in millions)

WEEK	STD
1. FOX	10.2 5.4
2. CBS	4.8 5.2
3. NBC	4.7 5.0
4. ABC	4.5 4.9
5. UPN	2.1 1.9
6. WB	2.0 2.2
7. PAX	0.2 0.2

Top 10 Broadcast Shows

Total Households (in millions)

WEEK	STD
1. MLB AL Chmp Series Game 7	FOX 21.3
2. CSI	CBS 18.4
3. MLB World Series Game 2	FOX 17.4
4. MLB AL Chmp Series Game 8	FOX 17.2
5. MLB World Series Game 1	FOX 15.0
6. Desperate Housewives	ABC 14.7
7. MLB NL Chmp Series Game 7	FOX 14.3
8. CSI: Miami	CBS 13.8
8. Without a Trace	CBS 13.8
10. Wrid Series Gm 2 Pregame	FOX 12.6

Adults 18-49 (in millions)

WEEK	STD
1. MLB AL Chmp Series Game 7	FOX 15.2
2. Desperate Housewives	ABC 12.6
3. CSI	CBS 12.4
4. MLB AL Chmp Series Game 8	FOX 12.3
5. MLB World Series Game 2	FOX 11.7
6. MLB World Series Game 1	FOX 10.4
7. ER	NBC 10.1
8. CSI: Miami	CBS 9.9
9. Survivor: Vanuatu	CBS 9.5
10. The Apprentice	NBC 9.4

SOURCE: Nielsen Media Research

abc	cbs	NBC	FOX	PAX	upn	WB
MONDAY						
Week 5	5.7/9	9.9/15	6.2/9	14.6/22	0.1/1	2.5/4
8:00	85. The Benefactor 2.8/5	38. Still Standing 6.5/10	37. Fear Factor 6.7/10		125. Model Citizens 0.1/1	96. One on One 2.3/4
8:30		42. Listen Up 6.3/9		11. MLB AL Championship Series Game 5—New York Yankees vs. Boston Red Sox 11.3/19		93. Half and Half 2.4/4
9:00	29. NFL Monday Night Football—Tampa Bay Buccaneers vs. St. Louis Rams 7.7/13	14. Ev Lvs Raymnd 10.7/15	32. Las Vegas 7.1/10		125. World Cup of Comedy 0.1/1	87. Girlfriends 2.7/4
9:30		16. Two/a Half Men 10.4/15				93. Sec Time Around 2.4/3
10:00		8. CSI: Miami 12.6/19	64. LAX 4.7/7		120. Sue Thomas, F.B. Eye 0.2/1	
10:30						
TUESDAY						
	5 7/9	7.0/11	7.2/11	14 7/23	0 1/1	2.1/3
8:00	49. My Wife and Kids 5.5/9	21. NCIS 9.0/14	35. The Biggest Loser* 6.8/10	4. MLB American League Championship Series Game 1—Boston Red Sox vs. New York Yankees 15.6/25	125. Second Verdict 0.1/1	98. All of Us 2.2/4
8:30	54. George Lopez 5.4/8					96. Eve 2.3/3
9:00	41. According to Jim 6.4/9	59. Clubhouse 4.9/7	47. Scrubs 5.6/8		125. Cold Turkey 0.1/1	100. Veronica Mars 2.0/3
9:30	45. Rodney 6.0/9					85. One Tree Hill 2.8/4
10:00	49. NYPD Blue 5.5/9	32. Judging Amy 7.1/11	22. Law & Order: Special Victims Unit 8.8/14		120. Doc 0.2/1	
10:30						
WEDNESDAY						
	7.7/12	6.5/10	7.0/10	18 5/28	0 1/1	3.2/5
8:00	15. Lost 10.5/16	49. 60 Minutes Wednesday 5.5/8	66. The West Wing 4.4/7	1. MLB American League Championship Series Game 7—Boston Red Sox vs. New York Yankees 19.4/30	125. World Cup of Comedy 0.1/1	77. America's Next Top Model 3.6/5
8:30						79. Smallville 3.4/5
9:00	46. The Bachelor 5.9/8	38. CSI: Miami 6.5/9	27. The West Wing 7.9/11		125. Second Verdict 0.1/1	87. Kevin Hill 2.7/4
9:30						107. Mountain 1.5/2
10:00	35. Wife Swap 6.8/10	30. CSI 7.6/12	22. Law & Order 8.8/13		120. Early Edition 0.2/1	
10:30						
THURSDAY						
	3 4/5	13.6/21	9.4/14	12 9/20	0.4/1	3.2/5
8:00	75. Extreme Makeover 3.9/6	11. Survivor: Vanuatu 11.3/18	28. Joey 7.8/12	7. MLB National League Championship Series Game 7—Houston Astros vs. St. Louis Cardinals 13.0/20	120. Cold Turkey 0.2/1	93. Blue Collar TV 2.4/4
8:30			31. Will & Grace 7.5/11			104. Carey Green Scr 1.8/3
9:00	87. Life As We Know It 2.7/4	2. CSI 16.8/25	20. The Apprentice 9.6/14		116. Diagnosis Murder 0.5/1	110. Charmed 1.2/2
9:30						
10:00	78. Primetime Live 3.5/5	8. Without a Trace 12.6/20	13. ER 10.9/17			
10:30						
FRIDAY						
	4.6/8	5.2/9	6.1/11	2 8/5	0.5/1	1.7/3
8:00	66. 8 Simple Rules 4.4/8	59. Joan of Arcadia 4.9/9	42. Dateline NBC 6.3/12	91. Tot Outrageous 2.6/5	114. America's Most Talented Kids 0.6/1	100. Enterprise 2.0/4
8:30	72. Compl Savages 4.0/7			90. Wild's Craz Video 3.1/5		106. What I Like About 1.7/3
9:00	66. Hope & Faith 4.4/8	49. Genius: A Night for Ray Charles 5.5/10	38. Third Watch 6.5/11	83. America's Most Wanted 3.0/5	116. MGM Night at the Movies—My Little Girl 0.5/1	104. Grounded for Life 1.8/3
9:30	72. Less Than Perfect 4.0/7					80. Reba 3.2/6
10:00	49. 20/20 5.5/11	55. Dr. Vegas 5.1/9	47. Medical Investigation 5.6/10			83. Reba 3.0/5
10:30						
SATURDAY						
	4.0/7	4 7/8	3 1/6	13 3/24	0 5/1	
8:00	80. Lost 3.2/6	61. Cold Case 4.8/9	91. The Biggest Loser 2.5/4	5. MLB World Series Game 1—St. Louis Cardinals vs. Boston Red Sox 13.7/25	114. Universal Family Movie—The Cowboy Way 0.6/1	
8:30						
9:00	72. Lost 4.0/7	55. Crimetime Saturday 5.1/9	103. The Apprentice 1.9/3			
9:30						
10:00	61. Desperate Housewives 4.8/9	70. 48 Hours: Mystery 4.1/7	58. Law & Order: Special Victims Unit 5.0/9		119. Faith Under Fire 0.3/1	
10:30						
SUNDAY						
	8 5/13	8 0/12	6.3/10	15.0/23	0 6/1	1 5/2
7:00	65. America's Funniest Home Videos 4.5/7	18. 60 Minutes 9.9/16	61. Dateline NBC 4.8/8	(nr) NFL Game 2 13.5/25	116. America's Most Talented Kids 0.5/1	108. Steve Harvey Big Time 1.4/2
7:30				10. WS Pregame 11.5/19		
8:00	22. Extreme Makeover: Home Edition 8.8/13	17. Cold Case 10.1/15	70. American Dreams 4.1/6		112. Doc 0.8/1	100. Charmed 2.0/3
8:30						
9:00	6. Desperate Housewives 13.4/19	44. CBS Sunday Movie—The Dead Will Tell 6.1/9	25. Law & Order: Criminal Intent 8.2/12	3. MLB World Series Game 2—St. Louis Cardinals vs. Boston Red Sox 15.9/24	113. Sue Thomas, F.B. Eye 0.7/1	111. Jack & Bobby 1.1/2
9:30						
10:00	32. Boston Legal 7.1/11		26. Crossing Jordan 8.0/12		120. Cold Turkey 0.2/1	
10:30						
Averages						
Week	5.8/9	7.8/12	6.5/10	13.6/22	0.3/1	2.5/4
S-T-D	6.5/11	8.5/14	6.7/11	7.1/12	0.4/1	2.4/4

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 | Orlando | FOCUS

AT A GLANCE

The Market

DMA rank	20
Population	3,167,000
TV homes	1,264,000
Income per capita	\$18,710
TV revenue rank	19
TV revenue	\$304,000,000

Commercial TV Stations

RANK*	CH.	AFFIL.	OWNER
1	WFTV	9 ABC	Cox
2	WESH	2 NBC	Hearst-Argyle
3	WMMG	6 CBS	Washington Post
4	WDFL	35 Fox	Fox
5	WUCF	18 WB	Emmis
6	WVEN	26 Uni.	Entravision
7	WRBW	65 UPN	Fox
8	WFDQ	27 Ind.	Cox

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

Cable/DBS

Cable subscribers (NH)	933,000
Major cable operators	Bright House, Adelphia
Cable penetration	74%
ADS subscribers (HH)**	223,000
ADS penetration	18%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	RATING/SHARE***
Jeopardy! (WFTV)	10/18
Network Show	
CSI (WKMG)	21/28
Evening Newscast	
WFTV	9/16
Late Newscast	
WFTV	9/16

*** May 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Hanging Tough

Orlando sustains hits but delivers record revenue year

Orlando, Fla., gets high marks for economic resiliency. Home to some of the world's largest theme parks, the No. 20 TV market survived the collapse of the high-tech economy in 2000, a post-9/11 decline in tourism in 2002 and three devastating hurricanes this year.

Today, ad revenue, which rose nearly 40% between 1998 and 2003, is soaring. BIA estimates that stations will see a record \$304 million in 2004, driven in part by heavy political spending. (They earned \$279 million in '03.) "It's coming in so fast right now. We have booked an astounding amount of money," says Bill Bauman, general manager at Hearst-Argyle's NBC affiliate, WESH. Candidates will spend some \$35 million here, nearly doubling 2000 spending, Bauman adds.

And there is strong competition for news viewers. The top three stations finished in a tight ratings race at 11 p.m. in May. WKMG, Post-Newsweek's CBS affiliate, edged WESH by less than one rating point (9.0 to 8.4, total households). But WKMG may have boosted its numbers with some creative accounting, retitling some of its newscasts on nights when CBS offered weaker lead-ins. The practice, permitted by Nielsen, allows a station to exclude those programs from its news ratings. Cox's ABC station, WFTV, was third (6.5).

Driven by a strong lead-in from *The Oprah Winfrey Show*, WFTV's 6 p.m. news remained a solid No. 1. WESH and WFTV dominated early mornings in May. Last month, WKMG imported former CBS morning host Mark McEwen and ex-WPLG Miami anchor Jacquie Sosa to beef up its morning show. With an Hispanic population approaching half a million, Orlando supports several Spanish-language stations, too. Univision affiliate WVEN, owned by Entravision, is tops in ratings, producing local newscasts at 6 and 11 p.m. Univision owns TeleFutura outlet WOTF. The Telemundo station, low-power WTMO, is owned by ZGS Broadcasting.

On the cable front, Bright House and Adelphia control most of the market. Bright House also operates Central Florida News 13, a 24-hour news channel. About 74% of TV households subscribe to cable; 20% have satellite.

Although stations are still tallying the money lost to the August/September storms, Bauman says, "the true notion of public service was never on better display than during that time." ■

LOCAL FLAVOR



\$180 Average price per acre paid by Walt Disney Co. in the '60s for swamp land that would become The Magic Kingdom

\$300K Estimated value per acre when the theme park opened in 1971

43M Number of tourists who will visit Orlando in 2004

\$25B Amount expected to be spent by tourists and conventioners in 2004

SOURCES: Orlando/Orange County Convention and Visitors Bureau; US Parks & Wildlife; Resort Statistics

NEXT | DETROIT

THE DEMOS

These well-connected Floridians are far more likely than the average to have high-speed Internet access. They like to pay their bills online, then head out for a round of golf or a brisk bike ride. At night, they lock up and turn on the security system.

WHO	SHARE OF POPULATION INDEX*	
18-34	27%	88
18-49	55%	90
25-54	53%	92
35+	73%	106
Married	58%	105
Never married	21%	81
College grad	21%	87
White	85%	103
Black	10%	87
Hispanic	12%	88
Asian	NM	NM
\$10K+ HH	11%	72
\$30K+ HH	42%	87
Below \$50K HH	58%	113



BY THE NUMBERS**

Has cable modem	20%	144
Paid bills online	22%	128
Went biking	29%	124
Played golf	15%	107
Has home security system	25%	135


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

HATCHETT RULES NORFOLK!



JUDGE HATCHETT


With the time period's **BEST** performance on record, **JUDGE HATCHETT** grows **STRONGER** on **WVBT** at **3:30pm!**

3.2

HH RATING!

+300%

OVER YEAR AGO PROGRAMMING!

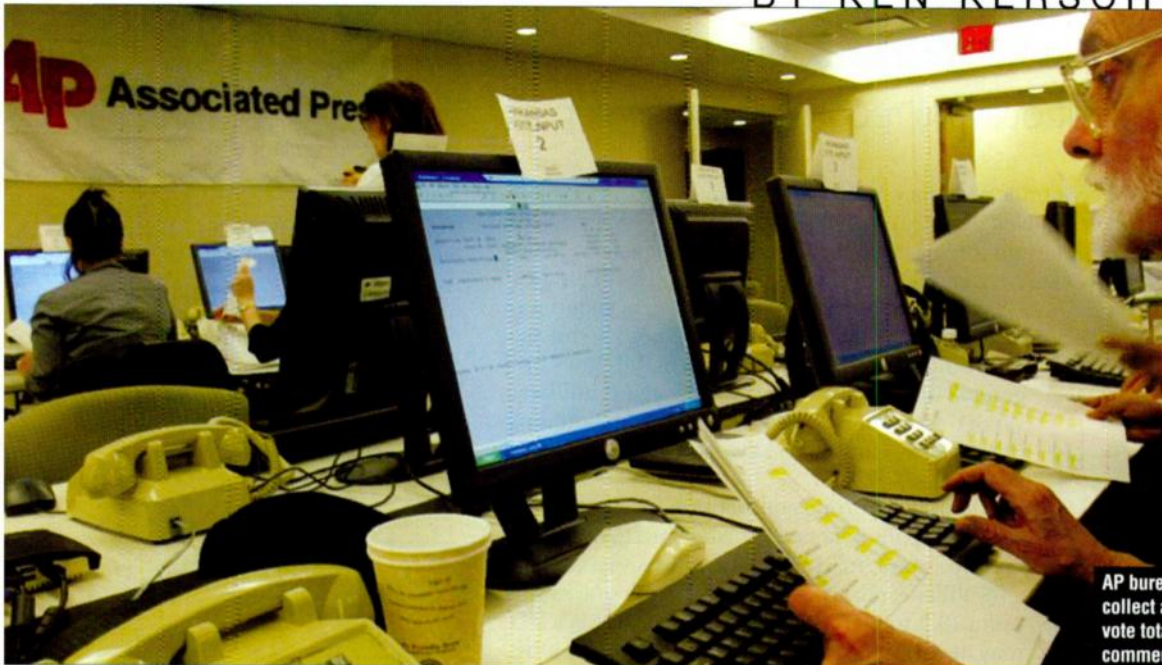


www.sonypicturestelevision.com

Source: NSI, WRAP Overnights, 10/18-10/22/04, M-F, 3:30PM, year ago = Oct '03 tp (John Walsh). On Record = Nov Sweep histories to Nov '95 (October histories not available).

TECHNOLOGY

BY KEN KERSCHBAUMER



AP bureaus (left) will collect and tabulate vote totals. Fox News commentators on the Election Night set.

Getting It Right

Networks rely on new service for election results

At a time when the nation is nervous about election returns, the networks have taken extra steps to ensure accurate reporting. In 2000, the Florida flip-flop damaged their credibility. That fiasco led to an overhaul in analyzing polling data: In 2004, Voter News Service is out, National Election Pool is in.

Formed by ABC News, CBS News, NBC News, the Associated Press, CNN and Fox News, NEP will be the primary source of vote count, election analysis and election projections on Election Night, Nov. 2. Unlike the VNS, the NEP is dividing the workload: The AP will tabulate votes; Edison Research and Mitofsky International will handle exit polling and analysis. The system has already been tested on 23 elections and primaries and performed flawlessly.

The big question is, can the system cope with a new set of possible snafus?

NBC Director of Elections Shelly Gawiser believes a close election could mean days "before results are finalized." Topping the list of potential headaches is provisional voting, allowing people who haven't registered to step up to a polling place, fill out forms and vote. This is the first general election when provisional balloting has been available in all states (except those that allow same-day registration). The potential impact on Tuesday's ability to call a race could be huge, since no one knows how many provisional ballots there will be.

Edison Media Research Executive Vice President Joe Lenski puts the provisional-voting issue near the top of his wild-card list. Provisional balloting means news outlets will pause before declaring a winner in states decided by less than one point, he says. In 2000, five states fell into that category.

Absentee ballots are another major concern.

Says Thom Bird, Fox News Channel executive producer, news specials and events, "Absentee ballots have increased since the last election, so that adds an interest-

ing factor into the analysis and decision-making process. And electronic balloting is constantly in question. But if the information coming in appears not to be reliable, then a call won't be made."

CBS News Director of Surveys Kathleen Frankobic notes that many states count votes slowly and a record number of absentee ballots will slow things down even further. "Remember that, in 2000, Washington state only had 30% of its votes counted the morning after the election," she says, "and that was a normal vote."

This year, says Warren Mitofsky, president of Mitofsky International, absentee-vote surveys will be available for the 13 states expected to have the largest number of ballots. In 2000, only three such surveys existed, and there were no surveys at all of past Florida elections.

Despite the unknowns, Frankobic has confidence in the NEP system, especially the division of labor between AP and Edison/Mitofsky. After all, in 2000, the AP was the one news organization that got it right, declaring the race too close to call. AP has been getting presidential elections right since 1848, which is why AP Senior Vice President and Executive Editor Kathleen Carroll trusts the vote data. "The system's been tested and retested," she says, "and we know the places where the [race will be tight]."

The AP system is also being expanded.

More than 5,400 people will be involved in AP's vote count, according to AP Senior Vice President John Reid. The big difference from 2000 will be an additional layer of analysts handling quality control. With nearly 5,000 stringers in counties across the country phoning in raw vote totals received from local officials, quality control is key. Local votes will be collected in 16 vote-collection centers nationwide (the largest is in Spokane, Wash.) and

processed by 450 data-entry clerks. AP's New York headquarters will also serve as a collection center, handling Arkansas, Delaware, Maryland, Vermont, Nebraska, D.C. and Virginia. A conference room set up with PCs classroom-style will be home to data-entry clerks, supervisors and editors on Election Day. Once compiled and double-checked, the data are sent to two computer centers: one in Cranberry, N.J., and the other in Kansas City, Mo.

"[The computer centers have software] like giant financial tickers, pulling in input from hundreds of different sources," says Reid. "It crunches the numbers and puts out a summary. It also breaks them down by county or region, important for determining trends."

One very important key to accuracy, Reid explains, is historical data. The AP will bring in the raw data, then compare it with that gathered from previous elections for the county or region. "If the numbers are out of whack, it gets flagged," he says. "We'll check back with the source before it becomes part of the report."

According to Carroll, the vote count is only one-third of the Election Day process. The other two-thirds are making race calls from AP's "Decision Desk" in Washington, D.C., and the operation run by Edison/Mitofsky, which will handle exit polling at 1,480 precincts across the 50 states and collect the vote count in sample precincts to help make predictions. Interviewers at the precincts will have a rate of interviewing that correlates with the size of the precinct.

"Several times during the day, they'll call in to the phone centers," says Lenski. "Results are then sent through our computational systems to create the projections and exit-poll cross-tabulation estimates. Those results are then sent to the AP and the five networks."

That's when Election Night fun begins.

Each network's analysts apply their own set of models. Frankobic says the CBS team will be on the studio floor, putting them in close proximity to news developments. NBC's Gawiser will be isolated entirely from what's going on at other networks. "The only thing I'll be able to see are my graphics or an NBC outlet," he says. The numbers will come in and, after a team of analysts make a call, handed on to a political consultant and statistical consultant. If they're comfortable with them, the numbers are handed on to Gawiser and, finally, to David McCormack, NBC's executive vice president of broadcast standards.

One sure bet: With thousands of ground troops gathering data for the NEP, there will be no shortage of data. But no one can predict the unexpected. Says Gawiser, "I worry about everything until Election Night is over." ■

ELECTION NIGHT 2004

"The system's been tested and retested."

KATHLEEN CARROLL, AP

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

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

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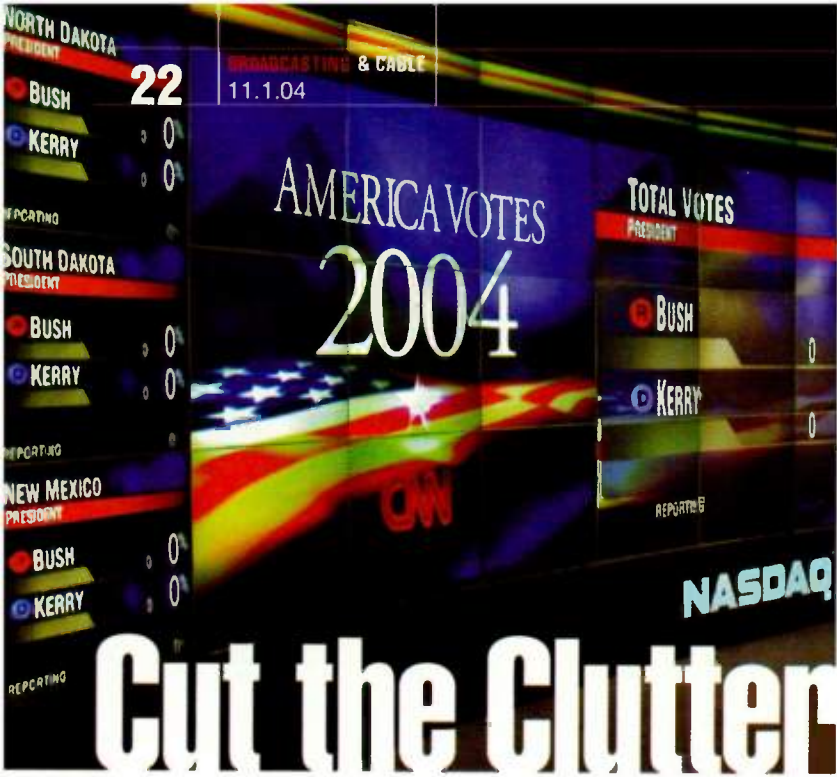
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CNN's election HQ

Cut the Clutter

Clean, colorful graphics help keep TV viewers in the loop

On Election Night 2000, NBC's Tim Russert's magic markers and wipe board trumped high tech. This year, NBC is again going low tech, with a cloth electoral-vote graph that will climb up the side of 30 Rockefeller Plaza, which has been dubbed "Democracy Plaza." When it reaches the 12th floor, either Bush or Kerry will have amassed 270 electoral votes.

"Our focus is journalism, journalism, journalism," says NBC's Mark Lukasiewicz, executive producer of NBC News political coverage. "Every tool helps tell the story."

NBC will also use red and blue cloth to fill in a map of the United States on the Rockefeller Center ice-skating rink as states are called. (Rival networks refer to it as "Democracy on Ice.") All the low-tech props are augmented by large screens displaying election results to the New York crowds.

The key for Campaign 2004 coverage at the networks: Keep it simple but informative.

That's why Lukasiewicz promises a new toy for Russert and his fans.

But when it comes to new gadgets, CNN's use of the NASDAQ video-monitor wall in Times Square takes top prize. "It's a 21st century version of the 1960s' big bank of vote boards arched around the network studios," says David Bohrman, CNN Washington bureau chief and vice president of news and production. The monitor wall has a mix of seventy-two 40-inch and 50-inch video monitors. CNN will splash a variety of graphics, data and even live video across the wall. A control room in the Time Warner

ELECTION NIGHT 2004

Center facility will pull in graphics created with eight VizRT graphic engines and control an Electronic video processor at NASDAQ.

Graphics can be displayed on individual monitors—it's possible to dedicate 50 monitors to show results from each state—or one image can be blown up on nine. The big trick will be to blow up video from campaign HQ to cover 54 screens, says Bohrman: "It's almost reassuring to see all of the numbers and flow of data at once."

CNN Senior Vice President of Technology Gordon Castle believes the video wall helps the viewer with context. Pages of graphics can be displayed at once, as opposed to having the viewer see page after page thrown on the screen. "We're leveraging what we can do with data and technology," he says.

For its part, CBS is moving the Decision Desk team that handles projections to the studio floor.

These are all efforts to keep viewers in the loop. "In the past, we've shown states as monoliths in two dimensions and in either red or blue," says Ortiz. "This year, we'll have a 3D display down to the county level so we can better explain why a state is so close or why we can't estimate a winner." For example, NBC will show viewers how certain demos feel about various issues, such as health care.

ABC has added three statistical experts to help crunch the voting data, and ABC News Now, its 24/7 digital and broadband network, will provide coverage, too. Any technological innovations, however, are being kept under wraps.

At Fox News Channel, Senior Vice President and Creative Director Richard O'Brien and his staff are getting ready for double duty. They'll be handling election operations for both the network and Fox News Channel. They will operate out of separate studios, sharing a third one. Working with three studios justifies the new master-control room Fox News Channel installed about a month ago (*B&C*, 10/18, page 38).

The new master-control room isn't the only new technology getting an Election Night workout. Fox has relied on Pinnacle's Deko character generator to handle on-air graphics for tickers, scrolls and alerts, but the large amount of information to be sent out required a step up to the next-generation Deko 3000. "We called Pinnacle and asked them if they could release it to us early," says O'Brien. "It can handle more information and do dynamic moves as the election results and electoral votes change. But it was our election alerts that put the old Deko on its ear."

The lower-third graphic will be used to display the election ticker, electoral-vote count and alerts. "You can have the sound off and still know what is going on with each race," he says. "The ticker will show the incoming results of presidential, Senate, House and governor races for each state."

O'Brien and his crew have been building 3D graphics and animations with VizRT's system. "It works great, and it is great for multi-dimensional work," he says. "All the headshots will be on 3D panels that move in and out and change from one scene to the next."

It was O'Brien who helped Fox News Channel change TV graphics forever when, on 9/11, he added a scrolling ticker. But on Election Night, he says, the scroll gets a rest, except for the alerts, in favor of a slide-show approach: "It's hard to follow election results if they're traveling across the screen."—K.K.

This makes it easier to react to issues, such as voter irregularities, that may pop up. The network plans to be particularly cautious in its working and clear in its graphics. Says Al Ortiz, CBS News executive producer and director of special events, "We've created new categories: races we can't estimate, races too close to estimate and races where we don't have enough information. We used to lump them in one too-close-to-call category." Also look for CBS to roll out some new demographic maps of the country, with the help of Environmental Systems Research Institute (ESRI).

NBC will do the same. Says Lukasiewicz, "We'll tell viewers what a projection means, and we'll be disciplined about categories like 'too early to call' or 'too close to call.'"

TECH Q&A

Sound Management

Dolby's audio versatility enhances high-def DVD formats

The nation's professional audiophiles, those who can detect the slightest change in sound quality, descended on San Francisco last week for the Audio Engineering Society's annual U.S. convention. San Francisco is also home to Dolby Laboratories, the leading player in audio-encoding and -decoding technology. The show coincided with the selection of Dolby's Digital Plus technology as an audio standard for the HD-DVD format. Tom Daily, Dolby's professional audio marketing director, discussed the migration to 5.1-surround sound by broadcasters and the home-video market with B&C's Ken Kerschbaumer.

What makes Dolby Digital Plus so attractive to future DVD formats?

Dolby Digital Plus satisfies the needs of high-def packaged media where bandwidth is not as constrained and for broadcast applications where bandwidth is constrained. In the HD-DVD formats, the studios want to add more features and audio channels to the disk. They also want to increase the audio quality while maintaining compatibility with current home theaters in the market.

Will the listener hear a big difference?

The features will make the difference. Today, packaged media is limited to the content on the disk. But Dolby Digital Plus allows them to bring in an external streamed audio file. A director could add another voiceover or, later, add an actor who wants to talk but isn't available when the disk is released. That audio track could be on a Web site, and the HD-DVD player could be connected to that Web site. The user would then pay a small fee and get the commentary mixed in with the regular feature.



"Broadcasters have raised the bar on the video quality."

TOM DAILY, Dolby

Is there a push-pull between what broadcasters are doing with HD and what the home-video market does?

Yes. Broadcasters have raised the bar on video quality available to consumers in the home. Other parts of the business want to be able to match or even exceed that capability.

Speaking of broadcasters, how is the migration to 5.1-surround sound progressing?

This year, there is a ton of 5.1 content. ABC started it six years ago, and now CBS is doing its sporting events in 5.1. Fox is doing the baseball playoffs in 5.1. And NBC launched 5.1 with the Olympics, and now they're doing taped programs in 5.1.

What does this movement mean to you from a business standpoint?

We see this as an enabler for the industry, something that is a part of HD and packaged with it. It's not a huge business for us, but it continues to be strong. The first networks that came on were networks like HBO, Showtime and Starz. Next came the broadcast networks. The WB will start including 5.1 when it broadcasts *The Lord of the Rings* in November.

Does this make a broadcast facility more complicated?

It all depends on the network, but it's usually a set-and-forget solution. It's often controlled by automation systems upstream or internal logs. So if a local station goes on-air, it will typically buy one or two pieces of gear from us. Then after it's configured, it runs on its own. ■

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Advanced Tech. Group,
Time Warner Cable

Ted Hodgins, Director,
Marketing New Video Products,
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Bob Benya, Sr. Vice President,
Product Development & Marketing,
Time Warner Cable

Maura Fox, Sr. Director,
Digital Cable Products, Time Warner

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BUSINESS

CHANGING HANDS

TVs

KKCO Grand Junction and K50EZ Montrose, Colo.
PRICE: \$13.5 million
BUYER: Gray Television Inc. (Robert S. Prather Jr., president/COO/director)
SELLER: Eagle III Broadcasting LLC (William Varecha, managing member)
FACILITIES: KKCO: Ch. 11, 155 kW, ant. 1463 ft.; K50EZ: Ch. 50, 8.07 kW
AFFILIATION: KKCO: NBC; K50EZ: NBC

W52DG Christiansted, V.I.

PRICE: \$7,100
BUYER: Frontline Missions International (Anthony W. Whitehead, executive director)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 52, 2.5 kW
AFFILIATION: TBN

WLDM Tuscaloosa, Ala.

PRICE: Donation
BUYER: University of Alabama (Dr. Robert E. Witt, president)
SELLER: Channel 23 LLC (Steven B. Fader, managing member)
FACILITIES: Ch. 23, 8901 kW, ant. 873 ft.
AFFILIATION: Ind.

KMCE(LP) Monterey, Calif.

PRICE: Undisclosed
BUYER: KMCE Inc. (Martin Jackson, president)
SELLER: Scotts Valley Group

(M.J. Jackson, president)
FACILITIES: Ch. 43, 55.1 kW

WGZT(LP) Key West, Fla.

PRICE: Undisclosed
BUYER: Jeanette Towne-Nolte (Jeanette Towne-Nolte, applicant)
SELLER: Good Samaritan Communications of Pioche Inc. (Michael Augustus, president)
FACILITIES: Ch. 27, 4 kW
AFFILIATION: Ind.

Combos

WDLC(AM) and WTSX(FM) Port Jervis (Newburgh-Middletown), N.Y.

PRICE: \$4 million
BUYER: PJ Radio LLC (James Morley, member); owns no other stations
SELLER: Port Jervis Broadcasting Co. (Rick Musselman, general manager)
FACILITIES: WDLC(AM): 1490 kHz, 1 kW; WTSX(FM): 96.7 MHz, 3 kW, ant. 299 ft.
FORMAT: WDLC(AM): Oldies; WTSX(FM): Oldies

WHSB(FM) Alpena, WCLS(FM) Oscoda, WHAK(AM) and WHAK(FM) Rogers City, Mich.

PRICE: \$1.35 million
BUYER: Edwards Communications LC (Jerry Edwards, president); owns four other stations, none in this market
SELLER: Northern Radio Network Corp. (Robert Currier, president)
FACILITIES: WHSB(FM): 107.7 MHz, 100 kW, ant. 610 ft;

WCLS(FM): 100.7 MHz, 21 kW, ant. 361 ft.; WHAK(AM): 960 kHz, 5 kW day/136 W night; WHAK(FM): 99.9 MHz, 50 kW, ant. 476 ft.
FORMAT: WHSB(FM): AC; WCLS(FM): AC; WHAK(AM): Talk; WHAK(FM): Oldies

(Bruce Buzil, manager)
FACILITIES: 92.7 MHz, 4 kW, ant. 420 ft.
FORMAT: Dance
KVLC(FM) Hatch, N.M.
PRICE: \$1.3 million
BUYER: Bravo Mic LLP (Ned

under an LMA as of Nov. 1.

WSKV(FM) Stanton, Ky.

PRICE: \$650,000
BUYER: Moore Country 104 LLC, (Anderson Moore, member); owns no other stations
SELLER: Parks Broadcasting Co. Inc. (Janice Parks, president)
FACILITIES: 104.9 MHz, 720 W, ant. 679 ft.
FORMAT: Country

KHBQ(FM)(CP) Kalispell, Mont.

PRICE: \$95,000
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 112 other stations, none in this market
SELLER: Broadcasting for the Challenged Inc. (George S. Flinn Jr., president)
FACILITIES: 88.7 MHz, 100 kW, ant. 400 ft.
FORMAT: CP—NOA

KBPU(FM) De Queen, Ark.

PRICE: Swap
BUYER: Radio Assist Ministry Inc. (Clark Parrish, president); owns two other stations, neither in this market
SELLER: IHR Educational Broadcasting (Douglas Sherman, president)
FACILITIES: 88.7 MHz, 250 W, ant. 122 ft.
FORMAT: Religion
COMMENT: No cash consideration is involved in this swap.

AMs

WSDS(AM) Salem Township (Ann Arbor), Mich.

PRICE: \$1.5 million
BUYER: Birach Broadcasting Corp. (Sima Birach, president); owns 11 other stations, none in this market
SELLER: Koch Broadcasting (George Koch, president)
FACILITIES: 1480 kHz, 750 W day/4 kW night
FORMAT: Country

Clarification

The price for the acquisition of Midcontinent Media's KELO(AM), KWSN(AM), KELO(FM), KRRO(FM) and KTWB(FM) Sioux Falls, S.D., (10/04, page 28) by Backyard Broadcasting was \$28.5 million.

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

STATION SALES SCORECARD

	2004 YTD*		2003 TOTAL	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TELEVISION	67	\$429,238	70	\$500,601
RADIO	721	\$1,688,644	880	\$2,324,227

SOURCE: BIA Financial Networks

*As of 10/27/04

KAWL(AM) and KTMX(FM) York, Neb.

PRICE: \$1 million
BUYER: MWB Broadcasting LLC (Mark G. Jensen, president/manager); owns no other stations
SELLER: Prairie States Broadcasting (Tommy L. Gleason, president)
FACILITIES: KAWL(AM): 1370 kHz, 500 W day/176 W night; KTMX(FM): 104.9 MHz, 13 kW, ant. 974 ft.
FORMAT: KAWL(AM): Rock & Roll/Oldies; KTMX(FM): AC

FMs

KNGY(FM) Alameda (San Francisco), Calif.

PRICE: \$33.64 million
BUYER: Flying Bear Media, (Joe Bayliss, manager of LLC); owns no other stations
SELLER: 3 Points Media LLC

Bennett); owns no other stations
SELLER: Radio Property Development (Bill Friel, chairman)
FACILITIES: 101.1 MHz, 100 kW, ant. 1034 ft.
FORMAT: Oldies
BROKER: Ray Rosenblum

WNNV(FM) San German, P.R.

PRICE: \$1 million
BUYER: Centro Cristiano de Restauracion de Cabo Rojo Inc. (Alfredo Pabon Bracero, president); owns no other stations
SELLER: West Coast Broadcasting (Aurio Matos Chaparro, president)
FACILITIES: 91.7 MHz, 5 kW, ant. 364 ft.
FORMAT: Spanish/Religion/Variety

WMBP(FM) Belpre (Parkersburg-Marietta), Ohio; WVRP(FM) Ripley, W.Va.

PRICE: \$700,000
BUYER: Educational Media Foundation (Richard Jenkins, president) owns 111 other stations, none in this market
SELLER: Lower Ohio Valley Education Corp. (Tony Atkinson, president)
FACILITIES: WMBP(FM): 91.9 MHz, 5 kW, ant. 325 ft.; WVRP(FM): 90.7 MHz, 3 kW, ant. 328 ft.
FORMAT: WMBP(FM): Christian Contemporary; WVRP(FM): Christian Contemporary
BROKER: Greg Guy of Patrick Communications
COMMENT: Educational Media Foundation operates the stations

LTV NETWORKS, INC. – NOTICE OF SALE

The U.S. Bankruptcy Court for the Southern District of New York has approved the terms of sale of the assets of LTV Networks, Inc. ("LTV") to New LTV Acquisition, LLC pursuant to a contract dated October 6, 2004, subject to higher and better offers no later than November 15, 2004 at 2:00 p.m. EST. LTV is New York's only independent Spanish Language Television Broadcast Station. The Company's content consists of top music videos from the major Latin and non-Latin record labels, a rich mix of music and authentic sports and variety programming, produced internally and by external sources. LTV also broadcasts international news from CNN, and direct from other Latin countries such as Columbia and the Dominican Republic. On a 24/7 basis, LTV is presently available to over a million households through broadcast and cable affiliates. LTV is also accessible to the consumer via satellite and through a variety of outlets including broadcast, cable, the Internet, and soon wireless devices.

An initial bid of not less than \$1.8 million must be submitted to certain designees. Information regarding bid submissions, a copy of the Asset Purchase Agreement and further details are available by contacting either Juan E. Alva at 310-231-3107 (jalva@trinitycapitalllc.com) or D. Gordon Babbitt at 310-231-3112 (dbabbitt@trinitycapitalllc.com).

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PEOPLE

THE FIFTH ESTATER

The Common Touch

Washington activist Pingree fights to keep Big Media honest and local voices strong

Chellie Pingree is a veteran of the media-ownership wars. As majority leader in the Maine Senate, she rallied behind communities that feared several state newspapers would be engulfed by a corporate giant. Now, as president and CEO of venerable activist group Common Cause, she has rejoined the fight with a vengeance.

"People's ability to access a wide variety of information is essential to a functioning democracy," she says.

While Common Cause fights for citizens' participation in the process, joining crusades on everything from combating government secrecy to eliminating voting obstacles, Big Media is a big deal to Pingree. In fact, the organization plunged into the media-ownership fight just in time to provide fellow D.C. activists, such as Media Access Project and the Center for Digital Democracy, with a nationwide, grassroots base to battle the FCC when the agency, complying with a court order, rewrites its rules next year.

Because Pingree held office, she understands the compromises necessary to pass legislation. That skill gained her a credibility with Washington lawmakers that few other activists can claim, says Jeff Chester, executive director for the Center for Digital Democracy. "She brings stature and real-world political savvy to our side."

Reared in North Haven, an island of 350 people 12 miles off the coast of Maine, Pingree earned her degree in human ecology at the College of the Atlantic in Bar Harbor. After graduation, she purchased a 2-acre farm. Eventually, her plot grew to 90 acres and housed sheep, cows, chickens and vegetables. "When I graduated, there was a movement in Maine to get back to the land," she says. "I just turned my farm into a bigger operation than most."

By 1981, she had decided on a dual ca-

reer—farmer and entrepreneur—and opened North Island Designs, a mail-order business and retail store that sold knitting supplies and handmade wool sweaters. Clients included L.L. Bean, Land's End and more than 1,200 retail outlets. In North Haven, she served first as a tax assessor, then on the planning board.

But her bucolic life ended when Democrats asked her to run for a state Senate seat in a largely Republican district. "I ended up winning, to everyone's surprise," she says. The time demands forced her to sell the farm and the knitting business. Despite her love of public policy, she recalls her former career wistfully: "It's hard not to think about raising carrots when you're trying to solve tricky issues in Washington."

Pingree became Maine Senate Majority Leader in 1998. Term limits forced her to quit the legislature, and she lost her 2002 bid for the U.S. Senate against GOP incumbent Susan Collins. But defeat turned into victory when Common Cause came calling.

She got her first taste of the media-ownership fight in 1998 with the state newspapers, but the debate raged two years later when Clear Channel bought the first of 19 Maine radio stations. Clear Channel confirmed local activists' fears when it consolidated station operations and cut on-air staff. "Now the programming comes in by computer," sighs Pingree. "There's no local feeling or local weather anymore." Plus, she notes, increasing corporate hold over media is squeez-

ing out local political dialogue. "As a politician, I know how important it was to go on talk shows and get my message out."

Ever the activist, she traces her determination to refocus media outlets on local needs to her value system. "I'm a Luddite in my own way," she says. "I believe there are good models we shouldn't throw away."

—Bill McConnell

Chellie Pingree

President and CEO
Common Cause



B. Minneapolis,
April 2, 1955

EDUCATION

BA, human ecology,
College of the Atlantic

EMPLOYMENT

Farmer,
North Haven, Maine, 1976-88;
owner, North Island Designs,
1981-93;
Maine State Senate,
1992-2000;
candidate, U.S. Senate,
2000-02,
current position since
March 2003

PERSONAL

Divorced, three children

FATES & FORTUNES

Broadcast TV

DENNIS P. THATCHER, director, sales, KZTV Corpus Christi/KVTV Laredo, Texas, appointed executive VP/chief operating officer, Mission Broadcasting Inc., Brecksville, Ohio.

BOB FEIN, director, sales, KYW Philadelphia, promoted to station manager, KYW/WPSG Philadelphia.

Cable TV

Named co-chief financial officers at Rainbow Media Enterprises, Jericho, N.Y.: **JOHN ADAMOWICH JR.**, chief financial officer and treasurer, Pall Corp., East Hills, N.Y.; **JOSEPH J. LHOTA**, executive VP, corporate administration/president, Lightpath, Cablevision, Bethpage, N.Y.

CHERYL WILLIAMS, area general manager, Bucks and Montgomery counties, Philadelphia, promoted to regional VP, finance, Pennsylvania and Delaware systems, Comcast Cable, Bensalem, Pa.

GARRETT DINKS, creative director, Saatchi & Saatchi, Los Angeles, joins Cox Media, Orange County, Calif., as production manager.

Journalism

PAMELA BROWNE, senior producer, *War Stories for Oliver North*, Fox News Channel, New York, promoted to executive producer.

RYAN PANITZ, nightside reporter, KTVB Boise, Idaho, named morning anchor.

CHIP CARAY, play-by-play broadcaster, returns to TBS and Turner South as play-by-play announcer, Atlanta Braves baseball, effective in the 2005 season.

Named hosts, *The Drop*, Si TV, Los Angeles: **JONISHA RIOS**, actress, *Nude* in New York, New York; **JOSÉ ANTONIO**, actor, *Al Filo de la Ley*, Univision, Los Angeles.

Programming

BILL HILARY, executive VP/general manager, Comedy Central, New York, appointed president and CEO, BBC America, Bethesda, Md.

At HGTV, Knoxville, Tenn.: **JUDITH ORLOWSKI**, VP, program planning and acquisitions, WE: Women's Entertainment, New York, named VP, program scheduling and acquisitions; **CHAD YOUNGBLOOD**, director, on-air promotion, appointed VP, on-air promotion; **SHARON FLEISCHACKER**, director, special projects, named VP.

CAMERON BLANCHARD, senior director, sports communications, NBC, New York, promoted to VP, entertainment publicity, East Coast, New York.

TODD SIEGEL, executive VP, Screenvision, New York, named senior VP, ad sales, Speed Channel, Charlotte, N.C.

DANNY GOLDMAN, VP, sales, London sales, Sony Pictures Television International, London, promoted to VP/general manager.

JIM DETTMAN, VP, affiliate marketing,



JIM DETTMAN
Hustler TV



ANNE TARRANT
Discovery Times Channel

IN Demand Networks, New York, named VP, sales and affiliate marketing, Eastern region, Hustler TV, New York.

EILEEN O'NEILL, executive director, advertising and promotion, Twentieth Television, Los Angeles, promoted to VP, affiliate relations.

CAROL JAZWILSKI, executive in charge of post services, Manhattan Transfer (Company 3), New York, named VP, sales, PostWorks, New York.

ANNE TARRANT, writer/producer/director, Powderhouse Productions, Somerville, Mass., named director, development, Discovery Times Channel, Silver Spring, Md.

Radio

MARTY RAAB, executive VP, marketing/chief strategy officer, Premiere Radio Networks, Sherman Oaks, Calif., named senior VP, marketing, REACH Media Inc., Dallas.

TIM SABEAN, VP, programming, WYSP(FM)/WPHT(AM)/WIP(AM)/KYW(AM)/WOGL(FM) Philadelphia/operations manager, WYSP, adds VP, active rock programming, Infinity Broadcasting, Philadelphia.

Advertising/Marketing/ PR

MARK SANDERS, senior VP/worldwide controller, Cohn & Wolfe/Young & Rubicam, New York, named chief financial officer, Initiative North America, New York.

Technology

ROBERT SHEEHAN, VP/general manager, RCN Corp., Boston, named VP/general manager, digital phone, Time Warner Cable, Southeastern Wisconsin, Milwaukee

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KDKA-TV in Pittsburgh is looking for an executive producer for news. Requirements: 4 years management experience. Send resume and non-returnable tape to John Verrilli, KDKA News, One Gateway Center, Pittsburgh, PA 15222.

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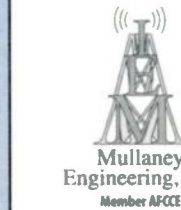
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EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

News in the Spin Cycle

This election, more than any news event in our memory, has brought into focus the troubling direction of TV news. Combine the 24-hour news cycle with corporate bosses demanding returns on news investments, with competition from Internet bloggers, and you have an environment ripe for manipulation by political operatives ready to feed their opponents to the insatiable beast.

This is not a new fear, but it has been given new ugliness by the degree to which the campaign for president pivoted on media moments. Both presidential campaign staffs (and their 527 surrogates, particularly those supporting President Bush) spent considerable time, money and malicious effort producing distorted and recklessly inflammatory commercials. That inevitably led one candidate or the other to spend days denying or correcting a distortion. Those attack ads, and the responses, fed the news cycle, not the minds of intelligent voters. On top of that, much of the news coverage was undistinguished pack and hack journalism.

Sad case in point. The media helped turn Howard Dean, yelling to be heard over the troops he was trying to rally, from the Democratic front-runner to a parody act.

Only much later did Dean get the chance to tell that same media that directional microphones had masked the crowd noise. The result was that his enthusiastic shouts to be heard became, in the world of sound-bite journalism, an inexplicable outburst psychoanalyzed across the nation. None of the journalists actually in the room found anything

unusual to report about the speech. But none of the journalists *outside* the room could ignore the sound bite as it echoed through endless news cycles, growing like a tall tale with each telling. If there is a more pitiful example of getting trampled in the media stampede, we can't think of it.

Likewise, the *60 Minutes* National Guard story, badly vetted by CBS, actually helped the Bush campaign by playing into the charges of liberal media bias.

It was as though each candidate was redefined by the latest video-op or attack ad, like a shooting-gallery duck switching direction with each "ping" of a BB gun. It's John Kerry the anti-war activist, then it's Kerry the lying Swift Boat captain or the Cheney daughter-basher. It's George Bush the National Guard scowflaw, the debate grimacer or the 380-tons-of-explosives misplacer.

The relative weight of those stories and impressions was lost. The difference between a camouflaged Kerry in Vietnam and one in Ohio seems to be only a matter of where it is plugged into the news hole. Everything was tossed into the political spin machine and came out dirtier.

Campaigns have reduced politicians to even lower tactics and news media now more than ever play along. The public isn't served by that. It's hard to believe the public is even entertained by it. Next time, TV news must examine how the 2004 coverage became warped, and then get back to reporting important, relevant campaign news. Next time.



AIRTIME

GUEST COMMENTARY

The Real Deal: Improve Local Ad Campaigns

Deal-driven sales tactics have been killing local TV and radio sales for years and reflect an extraordinary lack of direction. Consistently high demand and mediocre management have enabled them to flourish. Stations that sell solely on the basis of deal-making and CPMs (cost per thousand) are trapped in a never-ending downward spiral.

Those deals will always be met by a competitor offering a more attractive package. The tactics do not address either the station's or the clients' goals, and that's the only result that will ensure a long-term relationship between client and station.

Some sales tactics are regularly confused as strategies: Endless price cuts and client incentive trips aren't business plans. Some managers try to induce sales by offering inflated commissions, holding sales contests or dramatically expanding the sales staff.

These ideas must not work: Local sales' huge failure has been the inexcusable churn of too many new accounts. Renewals must become as high a priority as new sales. Jubilation over getting the order clouds the important responsibility of delivering a solid campaign. Failure to do that results in missed opportunities to convert an initial commitment into an ongoing annuity.

While most stations are ill-equipped to provide complete advertising services, many accounts now want more from them. Typically, ad-campaign efforts by stations focus primarily on airtime, with the creative viewed solely as a means to an end. That's no surprise since that is how sales staffs are trained.

And while targeted frequency and effective flighting are important elements, any advertising expert will attest to the fact that the message must be correct.

The locally produced commercial should rise to the level and break through the clutter of well-produced messages, while connecting with prospective customers. Sad to say,

but it's always easy to spot commercials that are produced by stations, as they generally fail at this fundamental mission.

More-effective involvement with agencies, as well as with direct accounts, is essential. Stations not only have the responsibility but also the right to ensure flawless execution of advertiser campaigns. And if stations don't voice early concerns, they are just as much at fault—and at risk—as the agency.

Retaining skilled creative personnel and arming them with knowledge and technology is a vital supplement to a competent sales force. When creative becomes a top priority, clients will pay for quality.

In today's business environment, few companies thrive on simple deal-making. They offer clients real value and differentiation that goes beyond price. This is no easy task. Yet on the station level, the television industry, with its extraordinary profits, has perpetuated a recruiting, hiring and training standard, which could be characterized as ordinary, at best.

The traits that managers look for in job candidates typically include a driven and smooth-talking personality with a desire to earn lots of money. Stations flood the streets with armies of inadequate salespeople who sell but don't create new bases of revenue. This industry roadkill has seeded competing media with new opportunities.

If Madison Avenue agencies and consumer-product companies can recruit highly intelligent, highly motivated marketing minds, why can't broadcasters? The higher salaries would be significantly offset by the long-term benefits of superior sales and management. It takes smart, disciplined management with a commitment to excellence. To quote a noted Yale graduate, "It's hard work."

Local-TV veteran Cozen (gcozen@aol.com) is the former VP/IGM of KDKA/WNPA Pittsburgh.



GARY COZEN



OPEN MIKE

Overlooking Horizon

Editor: Over the years, BROADCASTING & CABLE has garnered great interest, admiration and respect among the Horizon Media staff. One reason for that view was the thoroughness and balanced nature of your reporting with regard to the many complex issues facing our industry.

That view of your publication was grievously challenged when we received your Oct. 18 issue with the headline "Exclusive: The Only Guide to Media Buying Firms You'll Ever Need. We Rank the Top 10." Mr. Robins, hundreds of clients and billions of advertising dollars have entrusted their marketing analysis and media spending to firms outside the top 10 companies you mention. Firms like Horizon Media, MPG, Optimedia and others have earned the respect of their clients and the industry through their marketing and media prowess.

You suggest that your "top 10" list of media firms is "all you'll ever need." How would your cable readership react if you suggested to them that a "top 10 list" of cable nets were the only ones worth considering? Now, more than ever, clients need viable choices that reflect the changing needs of brands as they confront the new media realities.

Your publication seeks out senior-level Horizon management week after week to record our views and insights. Horizon Media represents some of America's most prestigious brands, and we are the largest and fastest-growing independent in the marketplace today. You owe it to your readership, our industry and your own editorial standards to do the work necessary to give your readers *all* the facts regarding the media-services industry.

BILL KOENIGSBERG
PRESIDENT AND CEO
HORIZON MEDIA INC.
NEW YORK

Editor's Note: Koenigsberg is correct. Our touting of the top-10 list went over the top, and we inadvertently slighted other talented ad-buying firms. Our apologies.



TWO CENTS

"Stay clear of the press. No interviews, no panels, no speeches, no comments. Stay out of the spotlight, it fades your suit. Only promote the brands."

Rule No. 1, from Univision Chairman **A. JERROLD PERENCHIO**'s "Rules of the Road," according to *The New York Times*

"News Corp.'s Fox News was incorrectly described in a page-one article Monday as being sympathetic to the Bush cause."

From an Oct. 26 correction in **THE WALL STREET JOURNAL**. (The original statement: "[President Bush] gave a rare interview over the weekend to Fox News, a network sympathetic to the Bush cause and popular with Republicans.")

"I'm always interested in the crowd [at political rallies]. And that's because as long as I've been interested in politics, as long as I've known about politics, I don't think there's ever been anyone that could get me out on a Saturday morning in an airport hangar to hold a sign and cheer for him."

CNN political reporter **CANDY CROWLEY**, interviewed in *The Washington Post*



HOWARD ROSENBERG

The Fact Is, the Joke Is the News

John Kerry and Jon Stewart on *The Daily Show*

I was out and about last week, schmoozing about election coverage, when someone asked if the line had blurred between TV news and entertainment.

My reply: *What line?*

It has been a topsy-turvy political universe for years, with candidates trying everything to humanize themselves, like Richard Nixon in a 1968 cameo ("Sock it to me") on *Rowan & Martin's Laugh-In* and Bill (Sax Man) Clinton jamming for Arsenio in 1992.

A public thirst has been created. We want the political conventions, the candidate debates and the candidates themselves to be entertaining. So Dr. Phil welcomes John Kerry, and humorist Jon Stewart receives Kerry and other political types galore (John Edwards earlier announced his run for the presidency on Stewart's *Daily Show*). The road to the White House at some point runs through *Leno* and *Letterman*.

Now look, I've been on the beat long enough to realize that it's no headline when news biz and show biz nuzzle up and lock lips on camera as cozily as lovers on a one-night stand. In recent years, that includes slipping music into newscasts—an incursion journalists once regarded as a felony offense—as a means of twisting emotions and shaping opinions.

Don't forget, also, the thunderous production and big-marquee titles that 24-hour news networks attach to high-profile stories as if they were blockbuster theatrical movies.

Even more common is the venerable, widespread practice of cross-promotion, as on *The Early Show*, a production of CBS News, which each Friday devotes a lengthy segment to "covering" the previous night's *Survivor* episode on the network, as if who got bumped off was an actual news story. As a bonus, *The Early Show* folds itself into this fantasy from a special set outfitted to resemble *Survivor*.

Is it any wonder that *news and entertainment* are as inseparable in the public mind as *sex and violence*?

Here's the difference today, though. In earlier times, we watched entertainment values hemorrhage into newscasts, as a strategy to attract and hold viewers. These days, it's increasingly the reverse: News values—that is, the pretense of them—are now seeping into entertainment shows.

In other words: *Lights, cameras, viewer confusion.*

Earlier this year, the Pew Research Center for the People and the Press found that 21% of Americans ages 21-29 used

Comedy Central's *Daily Show* and NBC's *Saturday Night Live* as primary sources for election news, almost equaling the survey's percentage watching nightly newscasts on ABC, CBS and NBC for that purpose.

Although *Saturday Night Live* still has its moments and *The Daily Show* is always a hoot, their influence as news sources is very troubling.

Because they're *not* news.

News and entertainment were already conjoined at the funny bone when I began covering them in 1970, two years after WLS introduced to Chicago viewers the "happy-talk" news theater of faux camaraderie, elbow-jabbing buffoonery and *ho, ho, ho* that swiftly bled across the U.S. There was a time when ABC's *Eyewitness News* in Los Angeles featured a weather-caster who hammed it up by

threading his forecast with jokes like a standup comic, as other news set zanies guffawed in the background. He probably would have played a kazoo if it would have attracted more viewers.

That giddiness survives to some extent even now, and I'm referring not only to the local-news kazoos of "team coverage." It happens on national networks, too. Check out, for example, the tiresome burlesque of those bicoastal segues linking *Larry King Live* to *Newsnight With Aaron Brown* on CNN. First comes L.A.-based King's grinning intro of "my man in New York," sort of like David Letterman greeting Paul Shaffer. Then the vamping Brown, on split screen, responds with chuckles and aw-shucks chagrin to this scripted spontaneity—before turning to the latest horror in Iraq.

At least this is a program that presents straight news, however unevenly, whereas *Saturday Night Live* and *The Daily Show* are spoofs and Stewart a comedian who stresses often, as he did a couple of weeks ago on *60 Minutes*, that his series does "fake news."

That's right, *fake*. Is it possible that 21% of twentysomethings don't know the difference or are so accustomed to theater in news that they can't distinguish actual newscasts from entertainment shows that impersonate newscasts for yucks? Or perhaps, like many of us, they are bombarded by so much media—from print, TV and radio to the Internet—that separating one source (news) from another (entertainment) becomes a challenge.

Nourishing this ambiguity, too, is politics-minded *Real Time With Bill Maher*, HBO's weekly comedy chat-up whose laugh agenda often gives way to substance.

The guests hashing over big issues on Maher's show, however wittily, are often the same ones making the rounds of news chat shows, as are most of the one-on-one interviewees he questions, at times with as much strait-laced cogency as one finds on conventional news programs.

That media-prowling political animal Pat Buchanan is one who straddles the genres. On separate nights a while ago, he dissected the election campaign on MSNBC, then covered similar ground on HBO with comedian Maher, suggesting a strategy for Kerry to draw even in the polls with Bush that turned out to be exactly what happened.

So I repeat: *What line?* ■

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