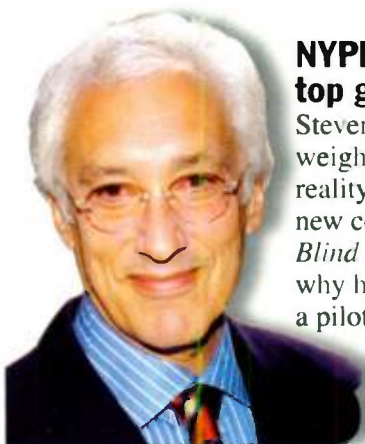


Premiere
THE ROBINS REPORT
PAGE 5



NYPD Blue's top gun
Steven Bochco weighs in on reality TV, his new cop drama *Blind Justice* and why he's making a pilot about Iraq
Page 21



NOVEMBER 8, 2004

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MTV'S LAGUNA BEACH

Reality Meets Drama 18

MATT ROUSH

Why Did NBC Lose Its Edge? 52



SWEEPS WATCH

From Paris to Shrek 18

Paris Hilton

New Ad Gizmo Wows P&G 24

NBC and Paxson: No Escape 12

Flash: Youth Vote Fails To Rock, 60 Minutes Squirms—Again 10

B&C Week 6



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Fat Cats Get Fatter

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PLUS

Lessons From Election Night 13 **Kerry Gets Air, Bush Gets Votes 16**
Editorial: Moral Battles Loom 51 **Ohio: Eye of the Storm 12**

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BREAKING

Earnings: Fox Hot, Charter Shot

Charter Communications suffered another terrible quarter, taking a \$3.2 billion charge against assets and bleeding more subscribers. For the third quarter ended Sept. 30, the cable operator lost 158,000 basic subscribers, as revenues increased a moderate 8% to \$1.2 billion. Cash flow rose a mere 1.5% to \$471 million, and the cable operator's cash-flow margin dropped from 40% to 37.7%. Charter cut its own valuation of its systems by \$2.4 billion, an acknowledgement of what investors figured out long ago: Charter's cash-flow problems are long-term. The remaining \$765 million charge stems from an accounting change.

In other earnings reports last week, **News Corp.**'s U.S. operations had a mixed quarter. Its **Fox** cable networks were the stars, boosting operating income by a huge 35% to \$196 million for the three months ended September, the first quarter of News Corp.'s 2005 fiscal year. Accounting for the sale of the Los Angeles Dodgers, the networks increased revenues 16%. News Corp. reports its financial results according to Australian accounting principles. That will change next quarter, however, with the company's official move of its "domicile" this month to the United States.

News Corp.'s cable-sector growth was driven by ad-rate bumps at Fox News Channel, now cable's most popular cable network, and FX, with hits like *Nip/Tuck*. It also got a boost from affiliate revenue growth at its regional sports nets.

On the other hand, the Fox broadcast network was in the red but did shrink its loss from \$90 million for the same period last year to \$9 million. Higher ad prices and lower program costs offset a 12% decline in ratings. Fox's TV stations increased income just slightly.

Also last week, **Time Warner** disclosed that it reserved \$500 million in anticipation of a settlement of a Securities and Exchange Commission investigation of its past accounting practices. That overshadowed a moderately good quarter during which the company's cable systems and cable networks posted solid gains.

A New Era

By J. Max Robins

Nine months ago, I took the reins of **BROADCASTING & CABLE**, and with this issue we give birth to a new era. New writers, new departments, a new logo—all to bring you the definitive word on the most dynamic industry in America every week.

Since Sol Taishoff founded the magazine in 1931, *B&C* has reported on every aspect of the industry, from policy to programming. As the fourth editor in chief in more than seven decades, I embrace that heritage—and hope to build on it.

Look no farther than our Page One story: "Fat Cats Get Fatter ... and Four More Changes Under Four More Years of George W. Bush." We know that what happens in Washington has an impact on every part of the TV community, and the reverberations of this election are being felt from Wall Street to Madison Avenue to Studio City. Our cover on what to expect in W's second term is just the start of *B&C*'s new beginning.

Essential to where we've been and who we are is our unflinching defense of the First Amendment—check out our take on the potential for new censorship crusade and a nightmare scenario where *The Sopranos* becomes *The Castriati* (page 51).

We'll be home for humor and gravitas. We watch what's on and tell you what's hot, what's not and explain why. This week, Matt Roush dissects NBC's creative woes (page 52). Matt is one of our rotating band of contributors that includes Howard Rosenberg and Brian Lowry—distinct, critical, award-winning voices all.

Executive Editor P.J. Bednarski, who has covered the industry for more than 25 years, ably edits those opinion pages, as well as making sure *B&C*'s special reports are indeed special. Executive Editor Mark Robichaux, a 13-year veteran of the *Wall Street Journal* who literally wrote the book on cable (the John Malone bio *Cable Cowboy*), heads a top-flight team

of news editors and reporters. This week, Joe Mandese, who has been covering the advertising community for two decades, gives us a peek at a secret meeting at Procter and Gamble's Cincinnati headquarters and a little device dubbed "Apollo" that could turn media buying on its head (page 24).

Business Editor John Higgins, in his Money Talks column, breaks down why the marriage between NBC and Pax went wrong.

THE ROBINS REPORT

Our Flash column has a scoop about new fallout from an internal investigation regarding the *60 Minutes* report on George Bush's National

Guard service. And *B&C* Week, compiled by Mark Lasswell, a veteran of *Spy*, *New York Observer* and *TV Guide*, tells "where to be and what to watch" (page 6).

One place to be this week is at the Waldorf-Astoria, where, on Nov. 8, we induct this year's honorees into the 14th Annual Broadcasting & Cable Hall of Fame. It's our way of paying tribute to TV's pioneers and visionaries. What better company to help kick off a new design?

And we wouldn't look so good if not for the vision of creative consultant extraordinaire J-C Soares and *B&C*'s unflappable Art Director Kent Lau. Man, they dressed us up nice.

These are strange and exciting times for our industry. Prime time actors are now being replaced by amateurs of reality. Phone calls now come over the cable wire. High-definition television is coming soon to cellphone windows. I promise we'll do our best to decipher it all.

This is the business of television. It's what *B&C* is all about. ■

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FAST TRACK

Pride Goeth Before Fall Sweeps

Two high-profile broadcast shows on the ropes have gotten a standing eight count. NBC's *Father of the Pride* is taking a seat through sweeps. The winner is weight-loss reality show *The Biggest Loser*, which will replace it on Tuesday nights. CBS is also sending medical drama *Dr. Vegas* to the waiting room through December. In its place will be repeats of *Without a Trace*, *CSI* and *CSI: Miami*.

Braun Yahoo!'s

Yahoo! has upped its ex-TV executive contingent, naming former **ABC Entertainment TV Group** Chairman **Lloyd Braun** to head its media and entertainment group. Braun, who was ousted from his ABC post in April, will push the migration of streamed content to the Web and create original fare.

Promotions for CBS Spokesmen

Viacom Co-President Les Moonves upped **CBS'** top spokesmen, giving them new titles and responsibilities.

Leading the new group is **Gil Schwartz** as executive VP of the **CBS Communications Group**, which will handle the CBS and UPN networks, **Viacom TV** stations, **Paramount Television**,

Infinity Broadcasting, **Viacom Outdoor**, **CBS News** and **CBS Sports**. Schwartz had been EVP communications, for CBS.

Chris Ender and **Dana McClintock**, who had been senior VPs of the CBS Communications Group on the West and East Coasts, respectively, will be SVPs of the new group, reporting to Schwartz.

Ender will head up publicity and communications for **CBS Entertainment**, **Paramount Network Television**, **Paramount Domestic Television**, **King World Productions**, **CBS/Paramount International Television** and UPN entertainment on both coasts.

McClintock heads network communications for CBS and UPN East Coast operations, as well as the Viacom TV group, **Viacom Outdoor** and **Infinity Broadcasting**.



Gil Schwartz



B&C WEEK

Nov. 8-12

MONDAY

Sweeps Week Two begins tonight. Take your pick: fright night or bling-bling. NBC's *Fear Factor* goes to New York City for its 100th episode. One challenge: performing an aerial stunt while suspended between two helicopters near the Statue of Liberty, which makes us wonder: What about Homeland Security snipers? On ABC, *Life of Luxury* debuts with host **George Hamilton**—a



taller, tanner, less oleaginous **Robin Leach**—inviting us to ogle the luxe life of hip-hop mogul **Damon Dash** and others. **Denis Leary**, **Roseanne Barr**, **Steven Wright** and a horde of other comics will be swarming Manhattan this week (Nov. 9-13) for the first annual New York Comedy Festival, to be aired later on some ABC stations and perhaps on **Comedy Central**.

Department of Self-Promotion: At the Waldorf-Astoria in New York tonight, the **14th Annual Broadcasting & Cable Hall of Fame Awards Dinner** fetes television luminaries including Viacom viceroy **Les Moonves**, *Sabado Gigante* host **Mario "Don Francisco" Kreutzberger** and ESPN's *SportsCenter*.

TUESDAY

As we approach the close of the earnings-report season, a couple of wounded cable companies weigh in. Yesterday, it was rural operator **Mediacom**, which investors are monitoring to see how many subscribers have been lost to raiding parties from satellite outfits. Today, it's **Cablevision**. What's going on with the company's plan to spin off **Rainbow Media**, including **Voom**, Cablevision's quixotic (and money-burning) venture into the satellite business? Wall Street also wants an update on the company's aggressive rollout of cable's hot new product, VOIP telephone service.

Tonight, CBS will trot out the **38th Annual CMA Awards** (8 p.m. ET). Last year, the show took third place in the Nielsens for the entire week, its highest finish since 1992. First-time hosts **Brooks & Dunn** will be in charge of keeping the ratings mojo alive.

NOVEMBER 8, 2004 VOLUME 134 NUMBER 45

The Beat

Breaking News The Robins Report Fast Track **Page 5**
Flash **Page 10**
Station to Station Money Talks **Page 12**

Features

Election Night Notebook: The Coverage Back-Stage and On-Air **Page 13**
Cover Story: Media's Major Issues in the Next Bush Presidency **Page 14**
Kerry Wins in Airtime **Page 16**
MTV Marries Drama and Reality **Page 18**
Fall Season Watch: Big Four's Sweeps Plans **Page 20**
Q&A: Steven Bochco **Page 21**
Arbitron PPMs Promise a Wealth of Data **Page 24**

Syndication

Ratings License To Thrill Syndie Insider **Page 17**

Market Eye

Detroit: At a Glance Motoring On The Demos **Page 19**

Technology

AP: Keeping Competitive Briefs **Page 26**
NBA-TV's Slam-Dunk Graphics Q&A: Steve Hellmuth, NBA-TV **Page 28**

Special Report: Satellite Services

Satellite Expands Its Universe **Page 30**
For News, Speedy Satellites Rule **Page 34**
Fierce Fight Between DirecTV and EchoStar **Page 36**

People

Fates & Fortunes **Page 38**
Fifth Estater: Julio Marengi, WBZ/WSBK/WLWC **Page 40**

Deals

Page 44

Nielsen Ratings

Page 46

Opinion

Editorial Airtime **Page 51**
Matt Roush **Page 52**

WEDNESDAY



Calling all Elvises: CBS is holding open auditions today for the starring role in an upcoming four-hour miniseries *Elvis*. Bring your headshot, resumé, charisma

and readiness to sing 10 bars of any Elvis Presley song to CBS Television City, Gate 6, Soundstage 46 in Los Angeles between 10 a.m. and 4 p.m. If you're not selected, take comfort in the fact that you've helped do pro bono PR work for a movie.

THURSDAY

The National Cable and Telecommunications Association holds its first post-presidential-election board of directors meeting in Washington today. Expect a strategy session



about how the NCTA will approach a second Bush term. **John Heffron** might have been the winner of NBC's *Last Comic Standing*

in September, but tonight he's just one of the comics standing as the New York Comedy Festival rolls on.

FRIDAY

CBS execs wake up this morning with a wee smile as they anticipate another *CSI*-powered Thursday-night ratings treat. Tonight, **The WB** personnel dutifully troop off to Carnegie Hall to show the flag for *Drew Carey's Green Screen Show* star



Drew Carey (and friends) performing in the New York Comedy Festival. But don't look for members of the **Virginia Cable Telecommunications Association** in the crowd. They'll be back home packing for the 38th annual VCTA convention, which starts Sunday (Nov. 14-16). This year's theme: "Cable Climbs to New Heights." Funny, that sounds like a better angle for satellite-dish installers.

E-mail info for B&C Week to b&cweek@reedbusiness.com.

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The cast of MTV's *Laguna Beach*



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T H E B E A T

Spinning the Youthquake

MTV pumped more money into the "Choose or Lose: 20 Million Loud" campaign to mobilize 18- to 30-year-olds to vote than in any other election year. The network produced more original PSAs and documentaries for this election than ever before. MTV pronounced itself thrilled with the youth turnout on Election Day.

Political observers were a tad less impressed, saying that 2004 proved once again the wisdom of the political maxim that, if you pin your hopes on young voters, they'll break your heart. MTV might want to quiz the dazed Kerry campaign refugees about how pleased they are with the fact that voters 18-24 had the same representation at the polls—less than one in 10 voters—as in 2000. But the network would rather focus on the fact that the total number of voters, in the larger 18-30 demo, jumped from 18 million to 21 million—in an election that saw a surge in voters across the board.

"The rest of the country isn't recognizing that this is a record turnout in this demographic," says Ian Rowe, VP, MTV Public Affairs and Strategic Partnerships. "We set an ambitious goal and our audience delivered."

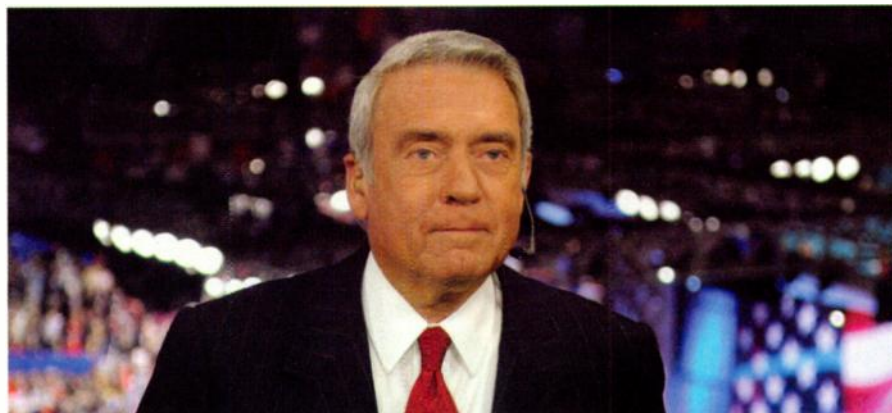
But there's a more burning question here than how effective the network's effort was. And that's: Since when does some 30-year-old guy with two kids qualify as a "youth"?

Sweating Bush II at CBS

Players involved in the notorious *60 Minutes*-on-Wednesday segment, reported by Dan Rather, that employed dubious documents regarding President Bush's National Guard service may have been rooting for a John Kerry victory.

No, it wasn't that old bugaboo, liberal media bias, so much as a bias toward saving their own skins. The report from an internal investigation into the documents mess was purposely being held until after the election.

Pre-election, the feeling in some quarters at CBS was that, if Kerry triumphed, fallout from the investigation would be relatively minimal. The controversial piece's producer, Mary Mapes, would likely be suspended or fired, but a long list of others up the chain of command—from *60 Minutes*



Dan Rather

executive producer Josh Howard, to Rather and all the way up to news division President Andrew Heyward—would escape more or less unscathed.

But now, faced with four more

years of President Bush, whom CBS News maligned with dicey documents, executives at CBS parent Viacom are more likely to take a harder line on the executives involved.

FLASH

Sinclair Moves on From Stolen Spat

In the end, did Sinclair stations' feature about an anti-John Kerry documentary have any impact on the presidential election? Sinclair CEO David Smith doesn't know and doesn't care.

"What was its effect? I haven't got a clue," he says. "That's not my issue."

Smith does have an issue with publications, including this one, that characterized the program as a retreat from original plans to air a full version of *Stolen Honor: Wounds That Never Heal*. Sinclair officials insisted throughout the controversy that they never planned to run *Stolen Honor* in its entirety.

"My news department produced a television show that the vast majority of my audience characterized as a pro-Kerry piece," Smith says. "In

fact, that's what I saw it as. Lots of people saw it that way. We produced a piece we regard as fair and balanced. There were no lies, no words put in people's mouths."

In a conference call with analysts, the voluble and controversial Smith recently crowed that the controversy gave Sinclair "probably tens of millions" of dollars' worth of promotion that will increase the audience of Sinclair's newscasts.



Sinclair CEO David Smith

Now that the 2004 political warfare has abated, maybe at least the wounds from this skirmish will begin healing soon.



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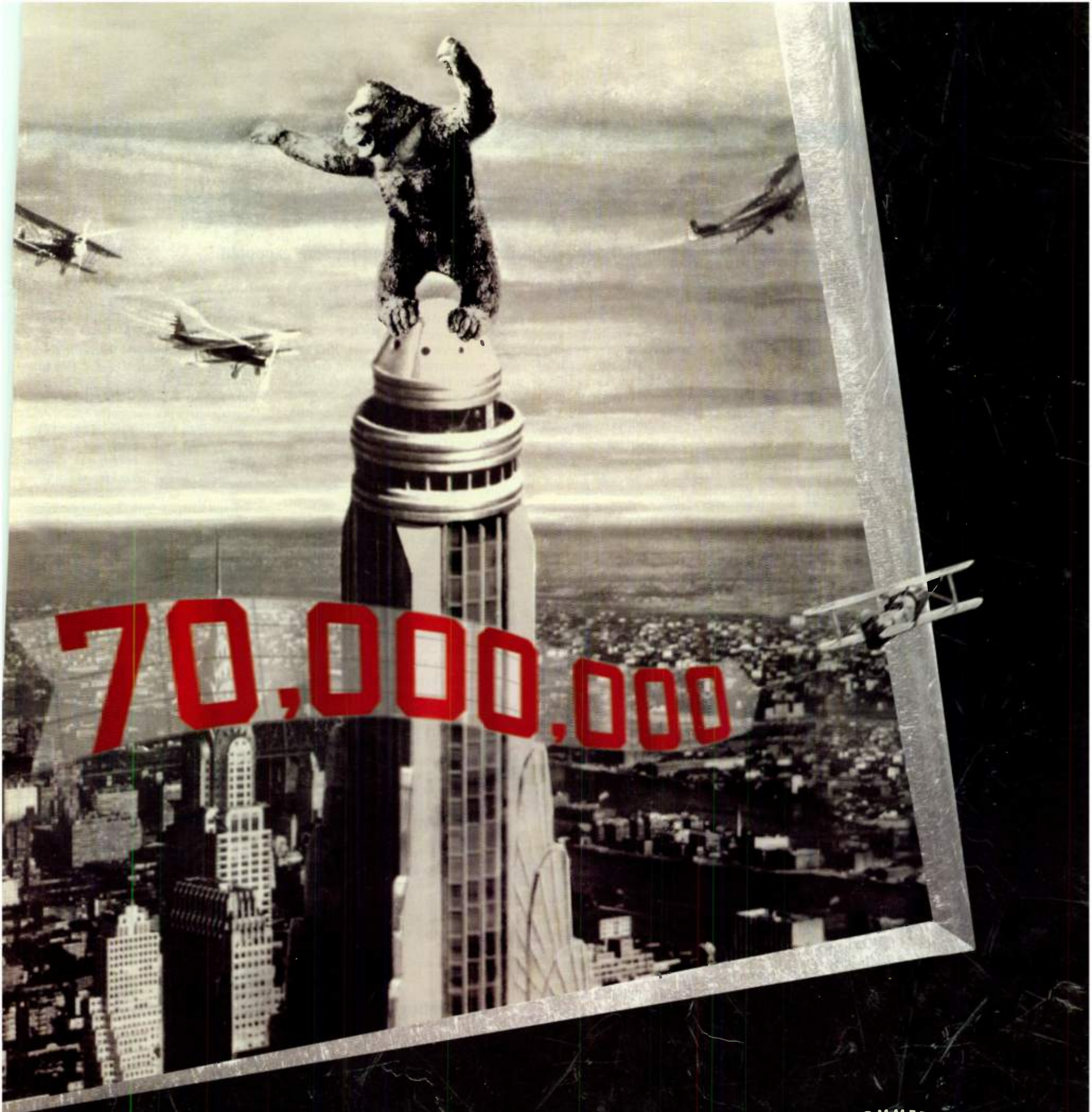
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STATION TO STATION

Dateline: Ohio

In the eye of the election storm

By Allison Romano

Local broadcasters in Ohio can breathe a little easier: The Buckeye State wasn't Florida redux. As Election Night unfolded, Ohio became the electoral wild card, setting the stage for a potential showdown. Once Sen. John Kerry conceded, most of the national media went home. For local broadcasters, though, the presidential race still dominates local news—just in time for November sweeps.

"It's a full-court press now. Our focus is what this election means short and long term," says Stan Sanders, news director for Outlet Broadcasting's Columbus NBC affiliate



WCMH Columbus' evening anchors: Cabot Rea and Colleen Marshall

WCMH. "Election reform and the lawsuits are very big stories," adds Julie Weindel, news director for Cox Broadcasting's Dayton CBS affiliate WHIO.

One of several key swing states, Ohio took center stage once Pennsylvania went to Kerry and Florida was handed to Bush. The tension was palpable: The final ballot in Ohio wasn't cast until about midnight ET, hours after the polls officially closed.

Earlier in the day, news crews were blocked from polling places, but around 3 p.m., an Ohio court ruled that they were allowed in. From Toledo to Cincinnati, local stations blanketed the story.

Still, the relentless coverage strained resources and staff.

Leading up to Nov. 2, news directors wanted to cover all the candidates' visits and local speeches. But their sheer number, compounded by candidates' demands that crews set up hours before an appearance for security clearance, taxed stations' overtime budgets and shifts. Many simply upped news budgets 30% for Election Day, spending \$5,000-\$10,000 more on overtime and equipment.

Of course, the stations' bottom

Continued on page 20

Partnership Gone Sour

The Paxson-NBC deal didn't turn out the way either side expected By John M. Higgins

The one Pax TV show with any buzz these days is Cold Turkey. Chain smokers are tricked into agreeing to live in a house together and quit smoking. Edgy and confined, the smokers begin to turn on each other.

This sounds a lot like Pax TV itself these days. CEO Bud Paxson, major backer NBC and public investors are all trapped in a house trying to cope with Paxson Communications' massive debt habit.

When NBC bought a third of the station group in 1999, NBC Chairman Bob Wright and Bud Paxson were happy partners. Today, synergy is elusive, the two companies are locked in a court fight, and Paxson's stock is approaching zero largely because of low ratings and a weak ad market.

"Paxson is an awkward situation for us," Wright acknowledged at a recent investor conference, adding, "Our goal is not to turn this into a bankruptcy."

Wall Street's vultures—investors in distressed bonds—are hovering, calculating that, even if Paxson goes into Chapter 11, the broadcaster's stations are worth enough to pay off all bank loans and most of its bonds. Whether NBC and other shareholders could be paid off is less certain.

Bud Paxson exudes as much confidence as ever. Between his cash on hand, station sales and refinancings, he has been able to manage the debt. Reviving the company "is just a matter of believing you'll find one hit show," he says.

He points to the revival in progress at ABC. "Look at what they've done with ABC. They were in the dumper a year ago, totally. Now they're coming out like they own the world."

Paxson is now trying to avert a showdown that is part of a lawsuit over the terms of NBC's investment. An NBC victory could pretty much wipe out the value of Paxson Communications' already low common stock.

It's likely that Paxson will delay the confrontation, but even so, the company is not even close to resolving how to cope with \$2 billion in total debt.

After six years as a network and 13 years as a station group, Pax is in the ratings basement. Viewership is just one-tenth of NBC's and even ranks below 15 basic-cable networks. More than 60% of its sales come from infomercials that run in daytime and late at night.

Both Paxson and NBC execs are guilty of expecting more out of the partnership than they actually got in writing. Paxson

assumed that NBC's investment would ultimately lead to a takeover. NBC executives assumed they would have a bigger say in programming on Pax TV.

NBC overlooked a big point: Bud Paxson's programming tastes are not those of mainstream Hollywood. How does he like ABC megahit Desperate Housewives? "I don't think much of it," he says. In any case, the show would violate Pax TV's family-friendliness. (Desperate Housewives, by the way, drew 22 million viewers last Sunday—a bit more than Cold Turkey.)

Paxson initially envisioned his network as another upstart network, like Fox and The WB. He assembled a portfolio of UHF stations and programmed them with infomercials and home shopping. Between rebuilding towers and cutting carriage deals with cable operators, the stations reach 63% of U.S. homes.

In 1998, he sought to take on larger broadcast networks by counterprogramming with family-friendly fare, often with a religious tint. He had borrowed heavily to buy stations and wanted to attract a buyer.

Paxson thought that buyer would be NBC. In 1999, the giant network bought \$415 million worth of preferred stock, or a 32% stake in Paxson Communications. Paxson would get better programming and sales expertise. NBC could control two stations in key markets at a time when it appeared that duopolies would become legal.

Both sides expected that, if the FCC loosened the cap on TV-station own-

ership, a takeover would follow. "I thought they would wind up wanting to take the asset into the fold when the time was right," says Paxson.

The feds did indeed loosen the rules, and NBC was permitted for the first time to own duopolies. But NBC seized upon that to buy not Pax but Spanish-language network Telemundo.

Why the sudden change of heart? The Hispanic market is hot; Pax's older viewers are not.

NBC insists in a lawsuit that, by Nov. 13, Paxson must reset the payment rate of the original deal because he declined to buy NBC out of the deal. NBC says the terms of that deal entitle it to collect much higher dividends—about 30% versus about 8%. Paxson has countersued NBC, asking a Delaware court to declare that the "reset" value should be done at much, much more favorable terms.

Paxson is in the same place he was five years ago: looking for a buyer. If he files for Chapter 11 bankruptcy protection, it would spell the end of a colorful entrepreneur's dream, and NBC could be left paying the very expensive bill.

Meanwhile, Paxson praised NBC's move to protect its investment by help him develop better programming.

An optimist, he has faith. Cold Turkey is one of 10 new series coming this year, including one based on the post-Apocalyptic book series Left Behind, about a world in which Jesus reappears and takes all his flock, leaving sinners behind.

But even if those shows are hits, they may not be enough to take Pax to the promised land. ■

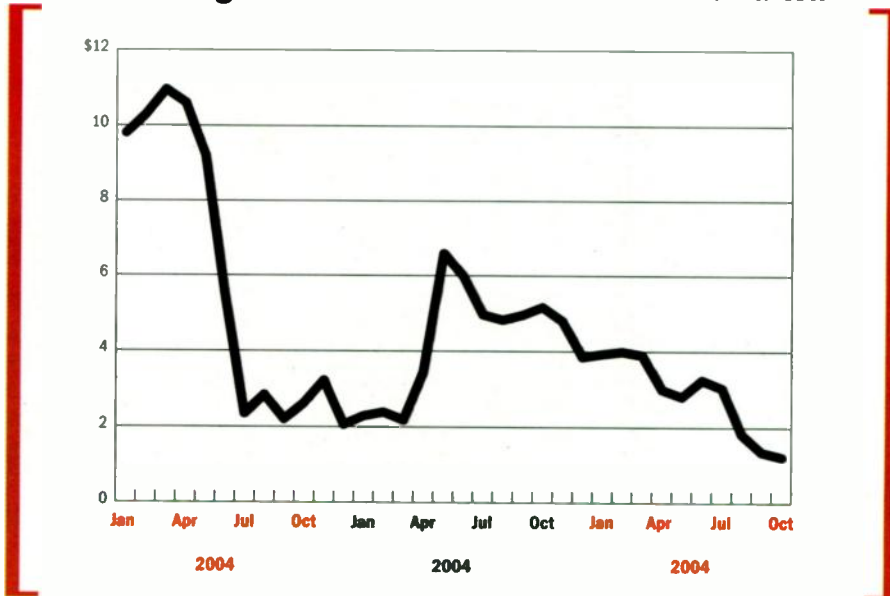
MONEY TALKS



Bud Paxson

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Lessons From Our Election Night Notebook

Backstage and on the air during the marathon coverage

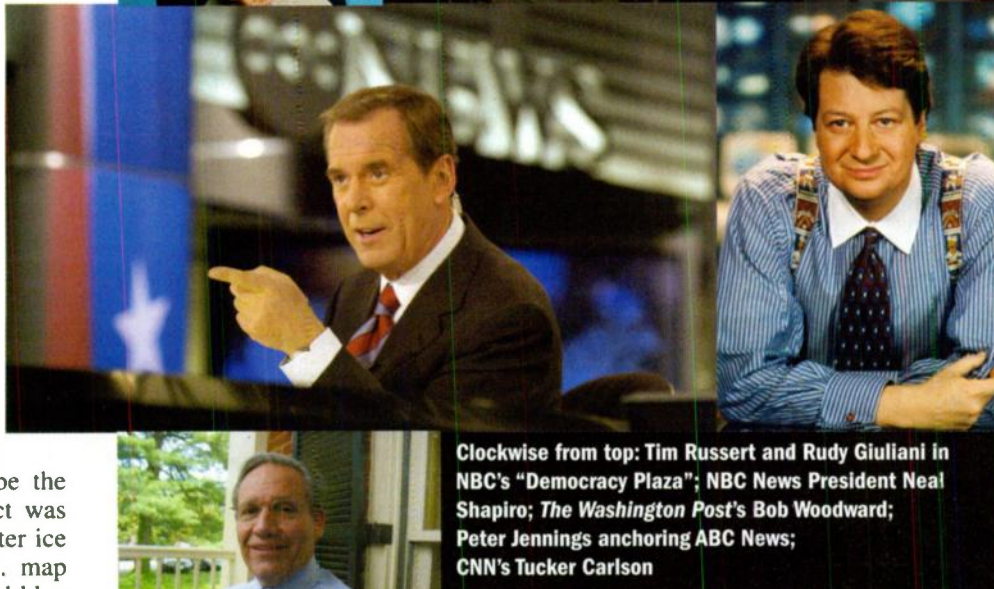
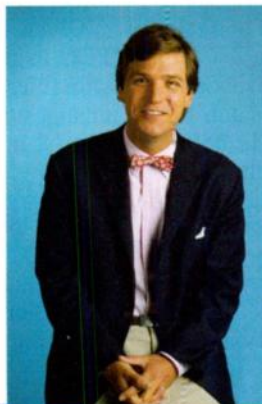
Americans voted twice on Nov. 2: at the polls and with their TV sets. It was a banner night for NBC, with Tom Brokaw bringing home top ratings honors (see below). Among cable news organizations, Fox News Channel continued to show off its muscle. But enough about how the networks did in the ratings. On Election Night, we were interested in how they covered the story. So B&C sent a battalion of reporters into the field to monitor the action. In the election aftermath, we called some of the central media players for their post-election perspective. Here's the download.

On Tuesday night, curious New Yorkers and tourists armed with camcorders packed NBC's "Democracy Plaza," giving Rockefeller Plaza the feel of one of the *Today* show's summer rock concerts. One couple drove down from Upstate New York after seeing the plaza scene on TV. MSNBC's outdoor studio with Chris Matthews and company was a prime attraction, and the crowd particularly liked the big foam fingers that read "MSNBC Democracy Plaza." NBC choreographed the night like a Broadway production, splashing the Peacock logo and an American flag in lights on two nearby buildings. Maybe the ultimate news-as-spectacle effect was the view of the Rockefeller Center ice skating rink—displaying a U.S. map with states being painted red and blue as the night progressed—provided by the Goodyear blimp.

Cable and network election desks would have plenty of time to fill, but that didn't mean the basic TV-news rules of keep-it-short-and-punchy were suspended. On the Fox News Channel, when former Democratic strategist Susan Estrich lapsed into filibuster mode, anchor Brit Hume tried repeatedly to get a syllable in edgewise. When he finally managed to reclaim the air for a moment, two voices in the control room yelled, "Cut her mike! Cut her mike!"

The *Washington Post*'s Bob Woodward, appearing on CNN, ribbed Wolf Blitzer and others about the cable network's extremely cautious approach to calling results: "I think you've all taken a Valium cooler or something."

During the Democratic National Convention this summer, critics aimed a few



Clockwise from top: Tim Russert and Rudy Giuliani in NBC's "Democracy Plaza"; NBC News President Neal Shapiro; *The Washington Post*'s Bob Woodward; Peter Jennings anchoring ABC News; CNN's Tucker Carlson

brickbats at Fox News for not going live with the rousing speech by the little-known Illinois Senate candidate Barack Obama, which turned out to be a highlight of the gathering. On this night, the network dutifully started to cover Obama's victory speech after he hammered GOP sacrificial lamb Alan Keyes, but Fox soon fled the scene when the winner disappeared into a thicket of tedious thank-yous instead of capitalizing on his national TV ex-

posure. "He blew it, he blew it," shouted Vice President of Production Bill Shine. "Forget the vid."

Many producers vowed not even to look at what the competition was doing, in

analysts and pundits, patiently waiting in far-flung locales for their moment of on-air glory. Fox News correspondent Jeff Goldblatt may have been the night's longest-suffering benchwarmer. Hume repeatedly was on the verge of going to Goldblatt, who was stationed at the Board of Elections in Cleveland—seemingly a choice reporting location as Ohio took center-stage in the electoral-vote count. "I've got Goldblatt, I've got Goldblatt," senior producer Bob Males blurted periodically. But the correspondent got bumped over and over again. He finally made to air at 1:50 a.m. ET.

At CBS News, 300 staffers hunkered down for a long night when the outline of the election became clear. Just before midnight, CBS News President Andrew Heyward muttered, "We're still waiting for the key states to fall." CBS had planned to stay live until at least 2 a.m., but Dan Rather didn't leave the air until 6:00, when he handed off to *The Early Show*.

ABC's Peter Jennings, discussing Kerry's diminishing prospects in Ohio, bristled when he got a signal to break away. "I'm very grateful for the support we get in the news division, but we seem to have a lot of commercials," he said, smiling faintly.

CNN's legal analyst Jeffrey Toobin and the team of lawyers he had assembled for the evening sat armed with election law from each of the 50 states, ready to address legal battles that never arose. Like the thousands of lawyers assembled by both parties, they could have stayed home and watched it on TV.

One of the challenges of non-stop news coverage is the lack of, um, personal time. Fox News correspondent Carl Cameron faithfully remained for hours at his post at the site of Kerry's rally in Boston. But at 1:40 a.m., he needed a break. "Can Carl go to the men's room?" producer Males called across the crowded control room to Marty Ryan, executive producer for political coverage. No answer. Males made the command decision: "I'm sending Carl

order to avoid even giving the appearance of scrambling to call states. But at CNN, producers and others whispered about what other networks were reporting—information that was popping up on their Blackberries, thanks to well-meaning friends. "I'm personally not very cautious, but the network is really cautious," said *Crossfire* co-host Tucker Carlson, who was at the Time Warner Center.

In the Fox control room, a bank of monitors displayed a bullpen of reporters and

Continued on page 16

Fat Cats Get Fat

And four more changes in the next **four years under George W. Bush**

BY BILL MCCONNELL

The more things stay the same, the more they change. While the reelection of President Bush implies that policy won't shift in the second term, media companies can still expect a torrent of changes. As the technology, programming and regulation of TV continue to mutate, both government and industry can

rely on one thing: a fast pace.

Only four years ago, for example, the transition of the nation's broadcast stations to digital was at a standstill as TV stations, set makers and cable operators bickered. Now expect a nastier fight, as the FCC and Congress zero in on a final deadline—there's even strong disagreement over an exact date among the newly confident Republicans in Congress. To keep the transition on track will require compromise from all sides. In return for new digital broadcast rights, certain FCC commissioners will want new programming quotas for news, educational and public affairs.

By the time President Bush takes the oath of office, vigorous debate is expected in Congress, sparking what amounts to a constitutional convention for the media industry: revamping the Telecommunications Act of 1996. The most urgent issue for lawmakers: putting cable and Web-based telephone service under the same obligations to subsidize universal service and lease lines to competitors as traditional local phone companies.

If the act is dismantled, lawmakers will jump to make alterations beyond phone service. Ownership

limits, cable indecency regulation and public-interest obligations would be up for grabs. Such a bill, which is expected to be the focus of the key House and Senate Commerce Committees for the next two congressional sessions, would be enormously complicated and take years to become law.

Even with the same president, uncertainties abound. No incident proved how fast an issue can catch fire than Janet Jackson's Super Bowl breast flash; before that, the notion of policing prime time scripts wasn't even a blip on the White House radar screen. With overwhelming election support from social conservatives, the FCC under Bush will continue the clamp-down on prime time swearing, over-the-top sex scenes and raunchy shock jocks.

As lawmakers struggle to strike the right balance, here are five issues to look out for:

1. FAT CATS GET FATTER. Media giants Comcast, News Corp., Viacom and other conglomerates will seek to strike new deals to grow their empires in a more relaxed regulatory environment. Media companies see consolidation as a means to economies of scale, whereby they can theoretically deliver superior services at a lower cost. A second Bush administration will resurrect deregulation to make it so.

Even before the election, liberal Democrat Sumner Redstone, Viacom's feisty 81-year-old CEO, made the startling declaration that he believed the election of Bush "is better for our company." Viacom, which has reached station-ownership limits, would love to buy more. Cable giants like Comcast Corp., which today reaches about a third of the country, want to fill out their national footprints and revive long-forgotten FCC plans to raise subscriber limits.

At a time when many broadcasters want to tighten their grip on local markets, the agency will also likely lift a ban on owning a TV station and a newspaper in the same area. Several media companies, particularly News Corp., Media General Inc. and Tribune, have been pushing to abolish the ban.

All this could be good news for deal-hungry Wall Street. If ownership limits start to fall, a new round of mega-deals

could follow, boosting media stock prices stuck in the doldrums. A strong economy helps most. If gross domestic product grows, say 5% instead of 3%, the ripple effects roll throughout the media.

Given the court ruling this year that ordered the FCC to rewrite its deregulation of broadcast-ownership rules, any tweaks are sure to be challenged. "Any changes that are going to happen are a function of the courts, not the agencies," says Sinclair CEO David Smith.

The courts, however, gave the FCC room to deregulate as long it as does a good job of explaining any changes. "We think the FCC will get a second chance to deregulate," says Bear, Stearns media analyst Victor Miller.

Lifting restrictions will lead to "fewer owners con-

By the time President Bush takes to a constitutional convention for

trolling even more assets," said Leonard Hill, head of the Caucus for Television Producers, Writers and Directors, which represents the independent TV production community. "They'll be able to curry favor with entrenched Washington power in turn for relaxation of regulations designed to protect the public interest."

2. MORALITY POLICE WILL SEE RED OVER BLUE TV. Howard Stern will be glad he left commercial radio—for now. Conservative groups, many reveling in the Republican victory, will turn up the pressure on the FCC and Congress to scrub filth out of broadcast prime time—a reward for keeping President Bush in the White House.

The margin of Bush's victory provided by social conservatives was a "tremendous validation of our agenda to protect children," says Tim Winters, executive director of the Parent Television Council. He insists that cleaning up the airwaves resonates with liberals, too. "It's not a Democratic or Republican issue."

With as many as four Supreme Court spots likely to open in the new Bush presidency, a new posse of ultra-conservative judges could take their seats. Upcoming retirements also give social conservatives their most fervent wish: a high court dedicated to reversing America's "moral decay." Cable and satellite companies, missed in the most recent indecency crackdown, might be hit, too.

If Chief Justice William Rehnquist's illness forces him to exit, likely successor Antonin Scalia will rewrite past court rulings to put cable and satellite radio under indecency restrictions. Best-case scenario under



ttter



Scalia: Cable is forced to offer individual channels à la carte. Worst case: Cable loses huge profits when cable porn is outlawed.

Many in Hollywood are concerned that freedom of speech will be curbed even further, and the chilling effect will force writers to hold punches. Steven Bochco, a veteran TV writer, winner of eight Emmys, and the creator of *NYPD Blue*, says his hit cop series would never make it to the air if it were to premiere today (see Q&A, page 21). When it debuted in 1993, the show pushed the limits of explicit language and sexual situations shown on the broadcast networks. The current regulatory climate has been building, says Bochco.

One big change that worries cable operators: if Congress forces cable systems to sell channels individually, or à la carte, the same way they sell HBO. That way, viewers

Texas utilities regulator; and Janice Obuchowski, telecommunications consultant and former NTIA chief. There's also an outside chance Bush could replace Republican Commissioner Kathleen Abernathy, whose term expired this year, although he can let her stay through the end of 2005, without submitting her name to Congress for reconfirmation.

The new chairman is likely to keep a lower profile than the brash Powell, who rarely ceases to speak his mind about the merits of media deregulation.

In the meantime, Powell will focus on the projects he wants to claim as his legacy: accelerating the transition to digital television, rolling out Internet TV and backing other gee-whiz technologies. To help him make those proposals into rules, Powell will have a temporary 3-1 Republican majority, thanks to Demo-

and end the DTV switch in 2006. If a plan must be enforced, no doubt TV stations will get behind Powell, since his plan will allow them more time.

Congressional budget writers are pressuring him to raise money by auctioning those channels as soon as possible. A chunk of those channels are also earmarked for local public-safety departments around the country, and he wants that hand-off as soon as possible.

But meeting either man's deadline requires Uncle Sam to cover the cost of digital equipment for low-income viewers who don't subscribe to pay TV. Otherwise, their sets would go dark. The White House is balking at coughing up the necessary \$1 billion for the equipment and instead wants to light a fire under broadcasters by making them pay a fee every year they retain analog channels past 2006.

Democratic FCC Commissioner Michael Copps is amused by the Republicans' quandary. Powell's effort to get consensus led to the plan's becoming a "moving target." In fact, Powell hasn't yet submitted anything formal to other commissioners. Copps predicts the logjam will loosen and negotiations will commence once Powell puts something in writing. Says Copps, "We need to know a little more about his plan and get a sense of the new Congress."

5. CONGRESS REOPENS THE TELECOM ACT, REAPS A WINDFALL. Congress plans to launch a massive rewrite of the laws governing media, phone and wireless industries sometime next year. Traditional phone companies are now screaming for relief from the load of regulatory burdens that prevent them from competing with cable and Internet phone service.

A big side benefit to House and Senate members is that telecom companies, fearful of losing favor, will feel obligated to donate millions over the next session. If past legislative battles are any indication, Congress will milk the opportunity for campaign cash rather than pass legislation quickly. Drawn-out fights over major legislation goes hand-in-hand with fundraising.

th of office, vigorous debate is expected in Congress, sparking what amounts media industry: revamping the Telecommunications Act of 1996.

offended by racy MTV or FX wouldn't have to pay for them. "I worry a little bit that the fundamentalist-right agenda is all about indecency, which then translates into à la carte," says the CEO of a top-10 cable operator.

One big broadcaster believes the ballyhoo over indecency fades. Says Emmis Communications CEO Jeff Smulyan, "I think everyone backs off once you're out of an election cycle."

Adds HBO's *Oz* creator Tom Fontana, "I'm more afraid of media consolidation than them taking away my right of saying on cable the word 'fuck.'"

3. FCC CHIEF POLISHES HIS IMAGE, THEN QUILTS. Still smarting after big-media activists painted him as the poster boy for deregulation run amok, the FCC chairman gets time for a makeover.

Powell, the 40-year-old burly, balding son of Secretary of State Colin Powell, first joined the FCC in 1997. Few stay around for a tenure so long, and he is itching to leave. Thanks to Bush's reelection, he will probably stay at his post until the president can win a confirmation for his replacement—probably

crat Jonathan Adelstein's pending departure from the five-member commission. His term is up, and he must leave no later than December.

First, Senate Democrats must choose a new minority leader before the party's FCC pick is named. The longer they take to decide—spring is the earliest a pick would be made—the more time Powell and company have to push through their plans.

4. GOP STANDS DIVIDED ON DIGITAL DEADLINE. Chairman Michael Powell, House Commerce Committee Chairman Joe Barton (R-Texas) and the White House disagree over the best way to convert Americans to digital TV. Powell wants to accelerate the day when TV stations go all-digital and return their old analog channels—to 2009. Without some pushing from the FCC, broadcasters won't have to return their old channels for a decade or more. That's because no station has to go digital until 85% of viewers in its market are equipped to receive a digital picture.

Powell has been drafting a plan, controversial among broadcasters, that would require stations to give up

One big broadcaster believes the ballyhoo over indecency fades. Says Emmis Communications CEO Jeff Smulyan, "I think everyone backs off once you're out of an election cycle."

next summer.

The front-runners to replace him are Michael Gallagher, head of the National Telecommunications and Information Administration; Rebecca Klein, former

their analog channels long before that threshold is met. Under this plan, some cable homes would be counted as digital even if they don't own a digital set.

Barton, however, wants Powell to move even faster

"That's the reality in Washington," says Mark Cooper of Consumer Federal of America. "My first fight over what became the Telecommunications Act of 1996 occurred in 1984." ■

COVER STORY

Election Night Notebook

Continued from page 13

to the men's room." Cameron flashed a thumbs-up and scooted off.

How hot was it? Dan Rather, breaking out his repertoire of colloquialisms that are then later trumpeted by the CBS publicity department as "Danisms," described the presidential contest in Florida as "hotter than a Times Square Rolex," while the race in Iowa was "hot enough to peel the paint off houses." The race in general, he said, was "hotter than the Devil's anvil."

On Nov. 3, NBC News President Neal Shapiro reflected on how his team performed. "Everyone called things at a different pace and made their own judgments," he said. "Nobody suggests that every newscast or newspaper should look exactly the same. So why should every election be reported the same by every network?"

CBS News' White House correspondent John Roberts was most surprised by "the emergence of moral issues as the top concern" for voters. "It speaks to



Brit Hume (left) anchored Fox's coverage; Dan Rather stayed at the CBS helm until 6 a.m.

the effectiveness of Karl Rove's plan to make the moral issues like gay marriage and abortion wedge issues."

Dan Merckle, ABC News Decision Desk director, cautioned that criticism of the day's exit polling may be overblown. "We'll have to finish our evaluation, but my sense is that the results are probably in the realm of what we've had in years past," he says. The difference? In the past, early numbers didn't leaked out as much. And with the Internet and blogs providing plenty of outlets to the public, there's a greater possibility of misinterpretation, wrong numbers or even bogus information getting out there. "An exit poll in general

is just an estimate, and people who are trained to analyze the data take into account the different possibilities and don't get overly excited about things that other people take to the bank."

Viewers gave Brokaw a nice going-away present. As he headed up the network's election coverage for the last time, NBC topped the ratings for the night, pulling in 15.2 million viewers in prime time (cable sister MSNBC attracted another 2.8 million, according to Nielsen data). Fox News Channel (FNC), following up on its stellar numbers from the Republican National Convention, won the cable news war on Election Night and even started breathing

down Rather's neck at CBS. Fox drew 8 million viewers, versus CBS' 9.5 million (third among broadcasters, behind ABC). If you factor in Fox Broadcasting's prime time coverage, which drew 4.5 million, Rupert Murdoch's army was marching on Jennings, too. The Foxes drew a combined 12.5 million, while ABC was seen by 13.2 million. Others pegged respectable results. CNN's 6.2 million viewers made the network more competitive than usual with rival Fox. While other Spanish-language outfits pulled in just six-figure numbers, Univision attracted a healthy 2.8 million viewers.

Despite the fact that Kerry had not yet conceded and the outcome of the election technically remained in doubt, by 1 p.m. ET Wednesday, CBS, ABC and NBC had all resumed regularly scheduled soap-opera programming. Disappointing political junkies is one thing, but networks know that angering soap opera fans is suicidal. ■

Reported by Anne Becker, P.J. Bednarski, John M. Higgins, Ken Kerschbaumer, Bill McConnell and Allison Romano

Kerry Finally Wins One

Democrat scored record time on network news

By Andrew Tyndall

As Democrats cast around for targets to blame for John Kerry's defeat in the presidential election, they'd be well advised not to fall back on the familiar political lament about a lack of exposure on network news. The evening broadcasts on ABC, CBS and NBC gave the Kerry campaign a bigger chunk of their campaign coverage than they devoted to any other nominee of either party in the past five presidential elections.

A comparison of the broadcast networks' coverage of the 2004 campaign with each of the previous four election cycles indicates that coverage of Kerry's campaigning occupied a higher proportion of overall election coverage (19%) than any previous nominee. With the war in Iraq often dominating the news in 2004, this presidential campaign received less total airtime than past political seasons, so the number of minutes that network news spent on Kerry was only the third-highest of the past five elections. Kerry's 433 minutes of coverage put him behind only Bill Clinton (448 minutes) and George H.W. Bush (461 minutes) in 1992.

By comparison, George W. Bush

—who, unlike Kerry, sailed unchallenged through the springtime primary season—logged 338 minutes from the hustings this year (a minute less than in 2000). That total accounted for 14% of overall campaign coverage, according to a monitoring of the weekday nightly newscasts of ABC, CBS and NBC. The analysis studied each presidential-election year since 1988, with this year's results ending after the final full week before the election, the end of October.

But while Kerry prospered on the

network news, coverage of Senate and House races, statewide contests and propositions withered in 2004. Through the end of October, the total coverage of those subjects drew just 3% (59 minutes) of the overall election news-hole. That's a drop of more than half since 1992 (183 minutes) and more than two-thirds since 1996 (207 minutes). Traditionally, such coverage picks up in election week itself, but even saturation reports would have been unlikely to bring the 2004

total anywhere near parity with coverage in the 1990s.

The vice presidential candidates also found themselves garnering less attention than counterparts from previous campaigns. In 1988, veep candidates Lloyd Bentsen and Dan Quayle were the focus of 398 total minutes of coverage; this year, John Edwards and Dick Cheney clocked in with just 124 minutes.

Obviously, since 1988, the national television news environment has diversified to include broadcast news in different dayparts and 24-hour news on cable. Not making it onto the evening news hardly means dropping out of sight. But looking at the way the Big Three broadcast networks' nightly newscasts allotted their airtime provides a snapshot of the way news directors weighted various elements of this year's campaign.

Among the Big Three broadcast networks, CBS took the lead in issues coverage. Fully 15% of its total campaign news-hole (almost two hours of airtime) was assigned to its issue-by-issue feature series "What Does It Mean to You?" In contrast, ABC and NBC each spent just 5% of their time on issues coverage. In the period since 1988, only ABC's 114 minutes of issues coverage in 1992 rivals the 116 minutes that CBS allotted this year.

Four years from now, Tom Brokaw will be long gone from the NBC anchor chair, and possibly Peter Jennings and Dan Rather will have moved on as well. We don't know who the presidential candidates will be, but they can only hope for the amount of attention that John Kerry enjoyed this year. ■

A RACE FOR TIME

ABC, CBS, NBC coverage of presidential candidates

NAME	PARTY	YEAR	MINUTES	SHARE*
George H.W. Bush	GOP	1992	461	14%
Bill Clinton	Dem	1992	448	14%
John Kerry	Dem	2004	433	19%
Michael Dukakis	Dem	1988	421	13%
Ross Perot	Reform	1992	391	12%
George H.W. Bush	GOP	1988	388	12%
George W. Bush	GOP	2000	339	10%
George W. Bush	GOP	2004	338	14%
Bob Dole	GOP	1996	337	16%
Al Gore	Dem	2000	297	9%
Bill Clinton	Dem	1996	174	8%

*Percent of overall campaign coverage

SOURCE: The Tyndall Report



SYNDICATION

RATINGS 10/18-24/04

Nielsen Media Research

Top 25 Shows ADULTS 18-34

PROGRAM	AA	GAA
1 Friends	4.0	5.0
2 Seinfeld	3.3	4.0
2 Seinfeld (wknd)	3.3	4.0
4 Everybody Loves Raymond	3.2	3.8
5 Oprah Winfrey Show	2.5	2.5
6 CSI: Crime Scene Investigation	2.3	2.5
7 Malcolm in the Middle	2.1	2.4
7 That '70s Show	2.1	2.5
9 Will & Grace	2.0	2.5
10 Dr. Phil	1.9	1.9
11 Home Improvement	1.7	2.0
11 King of the Hill	1.7	2.1
13 Entertainment Tonight	1.6	1.6
13 That '70s Show (wknd)	1.6	1.8
13 Wheel of Fortune	1.6	NA
16 King of Queens	1.5	1.9
17 Maury	1.4	1.5
18 Jeopardy!	1.3	NA
18 Judge Judy	1.3	1.9
18 Will & Grace (wknd)	1.3	1.3
21 Cops	1.2	1.5
21 Live With Regis and Kelly	1.2	NA
23 Entertainment Tonight (wknd)	1.1	1.1
23 Everybody Loves Raymond (wknd)	1.1	1.1
23 Fear Factor	1.1	1.1
23 King of Queens (wknd)	1.1	1.3
23 Yes, Dear	1.1	1.3

Top Off-Net Sitcoms ADULTS 18-34

PROGRAM	AA	GAA
1 Friends	4.0	5.0
2 Seinfeld	3.3	4.0
2 Seinfeld (wknd)	3.3	4.0
4 Everybody Loves Raymond	3.2	3.8
5 Malcolm in the Middle	2.1	2.4

According to Nielsen Media Research Syndication Service Ranking Report Oct. 18-24, 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

License To Thrill

CSI is solid gold performer in late-night and weekends **By Paige Albiniak**

CSI is a gold mine. Everywhere *CSI: Crime Scene Investigation* and its spin-offs play—network prime time or cable—the show boosts the fortunes of its distributor.

And when *CSI* premiered in weekend broadcast syndication on Sept. 13, its 4.3 AA national household rating made it the highest-rated weekend hour to premiere in seven years. After six weeks on the air, the show has jumped 23% to a 5.3 average, making it the fifth-highest-rated syndicated show.

In syndication, the show averages a respectable \$75,000 per 30-second spot, insiders estimate.

"Everywhere it goes and no matter what platform it plays on, viewers gravitate toward it," says Moira Coffey, senior vice president, research, King World Productions.

To enhance *CSI* ratings in syndication, King World cleared the show primarily in late-fringe time slots after local news. But in several top markets, it airs in weekend prime time on UPN stations—including WSBK Boston, WUPA Atlanta and WKMB Detroit—where it's averaging 5.0 and 6.0 ratings, says Joe DiSalvo, president, domestic television sales, for King World Productions. He attributes *CSI*'s numbers, in part, to smart scheduling.

"It's not going to be on in the afternoon, where it might get preempted by sports," he says. "What's most impor-



Rookie *CSI* is the fifth-highest-rated syndicated show.

tant to us is that it remains consistent."

(Success is relative: In 1997, Twentieth's *The X-Files* hit weekend syndication with a huge 8.8, and Twentieth's *NYPD Blue* premiered with a 5.3. Since then, performances on weekends have decreased considerably: The genre's second-best show, Warner Bros.' *The West Wing*, is averaging a 1.9 season-to-date; it premiered in September 2003 with a 2.2 rating.)

Stations have the opportunity to run *CSI* in weekend syndication for only two years before the show goes to Spike, for \$1.6 million an episode. It will be stripped seven days a week starting in September 2006.

At the same time, stations will get a two-year window to air *CSI: Miami* before it becomes a strip on A&E. Although King World has yet to sell it, a similar deal will eventually be created for *CSI: NY*. ■

SYNDIE INSIDER

HOME ALONE

After only seven weeks on the air, NBC Universal has given *Home Delivery* the axe. Original episodes of the show will run during November and February sweeps, and a mix of repeats and originals will air through the rest of the season. "Everyone from the hosts through the entire production team at *Home Delivery* produced a very strong program. Unfortunately, the long-term economics of this show did not justify us moving forward," NBC Universal Domestic Television said in a statement. Last week, *Home Delivery* averaged a 1.1 rating/3 share in the metered markets, its weakest performance yet. That's down 31% from its average lead-in and 27% from its year-ago time-period performance.



Home Delivery returned to sender.

ELDER'S RATINGS DIVE

Warner Bros.' *The Larry Elder Show* has been downgraded on Viacom's WBBM Chicago, which is moving it from 3 p.m. to 2 a.m. In its place will air two more runs of Paramount's *Judge Judy*. WBBM already airs *Judge Judy* from 2 to 3 p.m. and will be the only station in the country with back-to-back double runs of the show. Nationally, *Elder* is averaging a 0.9 rating. In Chicago, it is scoring 1.0 rating/3 share, down 57% from its lead-in and 29% from a year ago.

CLEANING UP IN CLEVELAND!

WBNX/W 6:30 - 7:00PM

1.8

SEPT. 04

2.1

OCT. 04
1st 3 Wks

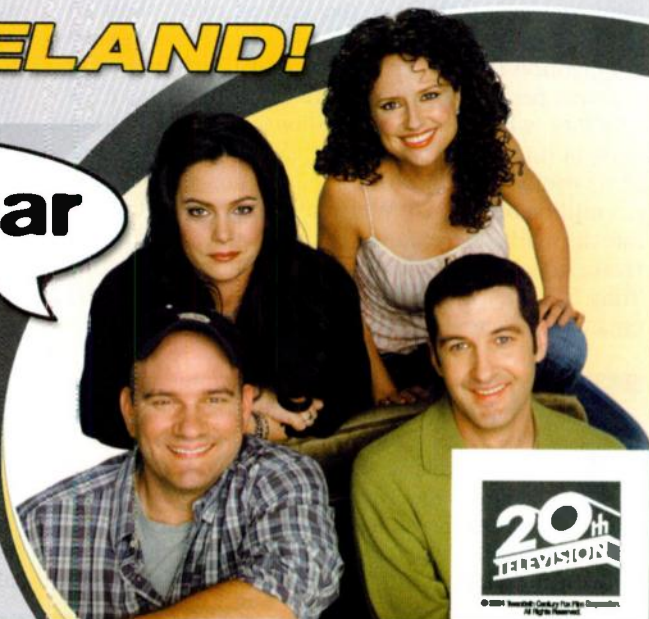
Best week yet!
2.4

OCT. 04
Wk 4

yes, dear

...AND yes, dear BEATS ITS BECKER LEAD-IN!

JUST ADDED
2ND RUN
AT 5:30PM



Source: NSI, WRAP Overnights, Sept. '04 = 9/13-10/1/04, Oct. '04 1st 3 Wks = 10/4-22/04, Oct. '04 Wk 4 = 10/25-29/04, HH Rtg

Scenes From a Marriage

MTV weds reality to drama, and the union pays off **By Anne Becker**

With tween queen Hilary Duff crooning the theme song in the background, sweeping shots of California's crystal-blue waters cut to sun-drenched, bikini-clad babes and boy toys. The imagery is so perfect, it's hard to believe it's real. But, like, it totally is. Or rather, it's *Laguna Beach: The Real Orange County*, a half-hour MTV show about high school friends in the privileged—and gorgeous—beachfront town. Billed by its creators as a

ble, an MTV-recruited clique of actual students, shares their real-life teen drama from the end of senior year.

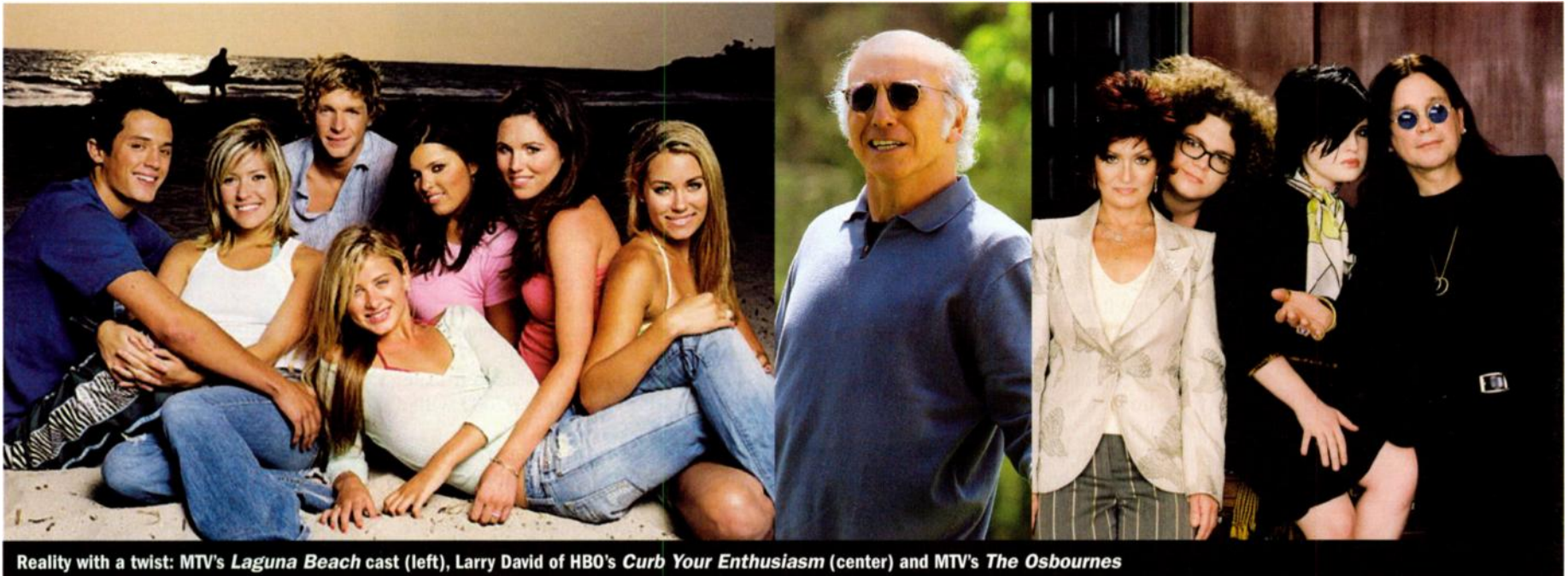
"Because of the beauty of the town, the idea was to tell the story of a real group of kids in their real lives but in the visual language of narrative film and TV dramas," DiSanto says. "We could easily have gone out and shot these kids' lives using traditional storytelling techniques, but it was about creatively challenging ourselves and taking chances."

To produce *Laguna*, which an industry insider es-

so ingeniously the hard-rocking family resembled a 1950s-style sitcom.

But MTV isn't the only network blurring genres.

Improvised shows like HBO's *Curb Your Enthusiasm* and Showtime's upcoming Kirstie Alley project *Fat Actress* blur reality in the other direction, pretending fictional stories happen in their stars' lives. "There's a willingness in the executive suite to take chances and experiment with the genre, and that's creating a great creative environment for interesting new work," says Eli



Reality with a twist: MTV's *Laguna Beach* cast (left), Larry David of HBO's *Curb Your Enthusiasm* (center) and MTV's *The Osbournes*

"dramality," a hybrid of reality and drama programming, *Laguna* paves new ground in the battle for the lucrative 12-34 demo. So far, the gamble is working: Ratings are up, and its producer, Gary Auerbach, is planning more. (*Ricochet*, a dramality based on the life of a cop psychologist and his cases, is already in development.)

Laguna premiered Sept. 28 to a strong 2.4 million total viewers, making it the highest-rated show in its 10:30 p.m. timeslot with MTV's 12-34s against competition from VH1, Bravo and E! The only edgy fare that performed better overall that night was FX's *Nip/Tuck*, which scored 3.8 million total viewers. After a slight dip the next week, to 1.52 million, the show has steadily gained, posting 2.2 million Oct. 19 and 2.5 million on Oct. 26. With reality continuing to saturate the marketplace, *Laguna* is an effort to keep things fresh, says MTV Senior Vice President of Production Tony DiSanto, who executive-produced the show with creator Liz Gateley.

The Tuesday-night hybrid resembles popular broadcast teen prime time soaps, including *The O.C.*, from which it's loosely derived. But there's a twist: *Laguna* uses multiple cameras recording at 24 frames per second, just like feature films, and lacks reality conventions, such as a host, title cards and confessional interviews with cast members. Still, its beach-bumming ensem-

blishes at \$300,000-\$400,000 per episode, DiSanto brought in Gary Auerbach, who has worked with MTV for 15 years on hits, including *Singled Out* and *Punk'd*. Through his Go Go Luckey production company, Auerbach cherry-picked a team of writers, producers and editors with experience across TV genres to execute the singular style.

As with many reality shows, they shot loads of footage in a five-month span and charged a crack team of editors with weeding through and plucking story arcs to "write the script backwards," Auerbach explains. Each half-hour episode took eight to 10 weeks to cut. "There was inherent drama in their lives. It was just a question of putting it together in a form that was tight and ongoing," says co-executive producer Wendy Riche, who executive-produced daytime legend *General Hospital* from 1992 through 2001.

In fact, *Laguna* seems a natural step in the evolution of reality programming on MTV, a network Auerbach says was "cool enough to try something different."

Fifteen years ago, the first *Real World* set the reality benchmark on MTV. Wild-panning camera work filmed a group of twentysomethings living together in a house, with a room specifically designated for taped confessional sessions.

By 2002, the network had tinkered with the formula. *The Osbournes*, combining comedy and reality, garnered critical kudos. Editors ditched the confessionals, added quirky music and wove footage together

Holzman, who heads TV operations at Katalyst Films, the production company owned by *Punk'd*'s Ashton Kutcher and Jason Goldberg.

Holzman previously ran Miramax Television and developed the Bravo filmmaking reality show *Project Greenlight*. "Dating shows have to add twist after twist. Then they find themselves twisted to the point where they've suffocated themselves," he says. "There's a real hunger and need to reinvent." Given these emerging forms of creative reality TV, the industry stigma formerly attached to it is fading. Reality is no longer seen as "fly-by-night TV," according to Auerbach.

"I used to work with indie filmmakers who proudly announced they didn't have a TV. Now I see those same filmmakers sitting in the lobby at ABC and CBS waiting to pitch," Holzman notes. "Everyone's looking for the next big thing and reality conceit."

They may have found it in *Laguna*. Although the cast graduates at the end of the 11-episode season, DiSanto hopes for a second season, either with the current crew or a new batch of surfer eye candy.

Yet neither thinks dramalities signal an end to either scripted or traditional reality TV. "Everything's cyclical, and the audience doesn't care if it's reality or scripted," Auerbach says. "At the end of the day, you need a good show with good characters and good storytelling. That's what people like." ■



AT A GLANCE

The Market

EMA rank	10
Population	5,534,000
TV homes	1,940,000
Income per capita	\$21,217
TV revenue rank	13
TV revenue	\$387,300,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WXYZ	7 ABC	Scripps Howard
2	WDIV	4 NBC	Washington Post
3	WJBK	2 Fox	Fox TV
4	WWJ	62 CBS	Viacom
5	WKDB	50 UPN	Viacom
6	WDWB	20 WB	Granite Bcstg.

*October 2004, total HHHs, sign-on to sign-off Mon.-Sun.

Cable/DBS

Cable subscribers (HH)	1,380,240
Major cable operator	Comcast
Cable penetration	71%
ADS subscribers (HH)**	272,160
ADS penetration	14%
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! (WDIV)	13.5/22
Network Show	
Desperate Housewives (WXYZ)	21.9/28
Evening Newscast	
WXYZ	10.8/27
Late Newscast	
WDIV	10.3/17.1

***October 2004, Total HHHs

SOURCES: Nielsen Media Research, BIA Research

Motoring Along

In Detroit, Oprah is queen, retail is king **By Allison Romano**



Devin Scillian (left) and Carmen Harlan, WDIV's 11 p.m. anchor team

Among big TV markets, Detroit is an enigma: the ad market bucks usual trends, and local competition doesn't follow national norms. The No. 10 TV "scrambles all your preconceived notions about local markets," says Joe Berwanger, vice president and general manager of NBC's Detroit affiliate WDIV.

Detroit may be home to America's Big Three automakers—GM, Ford and Daimler-Chrysler—but car ads aren't big in the Motor City. Automotive accounts for 20% of the mix, compared with 30% or 40% for top-15 markets. Many residents have ties to the local car industry and buy American, so foreign dealers don't compete heavily on TV.

The big ad category winner: retail. Detroit boasts a high rate of home ownership, nearly 75%—"a pot of gold" for retailers like home-improvement, furniture and carpet stores, says Grace Gilchrist, vice president/GM for ABC affiliate WXYZ. Per-capita income is high, bolstered in part by Oakland County, one of the top three wealthiest counties in the U.S. That spells \$387 million in gross ad revenue for Detroit stations in 2004, up from \$359 million in 2003, per BIA Financial Network.

In local ratings, things get interesting. Post-Newsweek's WDIV and Scripps Howard's WXYZ are the heavyweights, duking it out in the 6 and 11 p.m. news. Oprah gives WXYZ's early news an edge. In October, WXYZ prevailed at 6 p.m., and WDIV won the 11 p.m. slot. CBS O&O WWJ, positioned high on the dial at ch. 62, doesn't carry local news. WJBK was the CBS affiliate for decades until switching to Fox in 1994. Fox O&O WJBK, which airs a morning news show and 10 p.m. evening newscast, is a player in local news, with an impressive 42.5 hours of programming a week. The market's strangest twist: WXYZ produces the 10 p.m. news for Viacom's UPN O&O, WKBD. That two-year deal expires in December and, according to local executives, is unlikely to be renewed due to low ratings.

Comcast is the dominant cable operator in the market. Cable penetration is above average at 71%, while about 14% of homes have alternate delivery systems like DirecTV or EchoStar's Dish Network. Comcast Spotlight, the operator's local ad arm, reaches 1.3 million Detroit-area households. "We compete against locals," says Regional VP Roland Trombly. "I can reach 99% of the market with one tape and one order."

One big plus for Detroit: Political money pours in during election years. This year, total ad spending is up 12%-14%, and stations are expected to garner an extra \$30 million in commercial dollars, thanks to the presidential race and several state propositions. The Olympics and the Detroit Pistons' winning the NBA championship have also helped boost revenue. "It is almost like two different markets," says Berwanger. "In Detroit, the pendulum swings wildly between even and odd years." ■

NEXT: SAN FRANCISCO/OAKLAND

THE DEMOS

Detroiters love their American cars and hometown hockey team, the Red Wings. Almost 80% own new ones. About 20% lease their cars, triple the average for adults in the top 75 markets. After the long winters, residents like to mountain bike, roller blades and powerboats.

WHO	SHARE OF POPULATION	INDEX*
18-34	30%	98
18-49	62%	100
25-54	59%	102
35+	70%	101
Married	53%	96
Never married	27%	104
College grad	22%	93
White	77%	93
Black	20%	164
Hispanic	5%	35
Asian	NA	NA
\$100K+ HH	19%	122
\$50K+ HH	55%	113
Below \$50K HH	45%	88



BY THE NUMBERS**

Have a cable modem	20%	148
NHL fans	46%	358
Own homes	78%	116
Go bowling	28%	135
Lease cars	20%	329

SOURCE: Scarborough Release 1 2004 75 Markets Report (February '03-March '04)

*Index is a measurement of consumer likelihood. An index of 100 indicates that the market is on par with the average of the 75 local markets.

NM = Not large enough to be measured

**Activities engaged in past 12 months

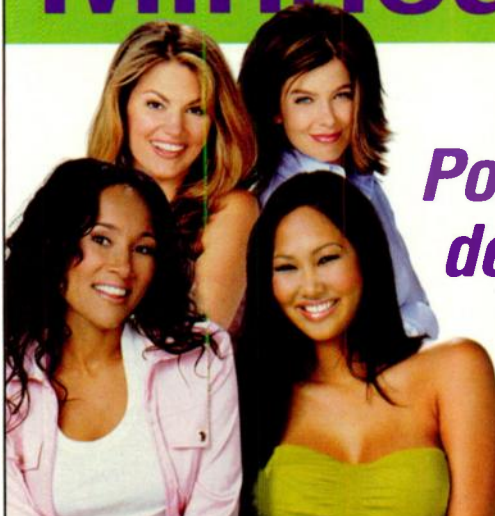
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+83% OVER YEAR AGO PROGRAMMING!

+22% OVER LEAD-IN!



Source: NSI, WRAP Overnights, 10/25-10/29/04, M-F, 1AM. Prior week = 10/18-10/22/04; year ago = Oct. '03; lead-in = 1/2 hr tp; best performance = October histories

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November's Must-Sweeps TV

The networks pitch sassy guests, holiday cheer and first-run films **By Allison Romano**

This fall, the broadcast networks have their own heated race: November sweeps. Going into the season's first sweeps period, Nov. 4-Dec. 1, the Big Four broadcasters were locked in a ferocious battle for the advertiser-rich 18-49 demo. Nielsen reports that Fox is in the lead (4.1 rating), but CBS is within striking distance (4.0) and third-placed NBC and ABC (each with 3.8), are close on their heels for the first six weeks of the TV season.

"One break could swing the race," says Kelly Kahl, CBS senior vice president of operations. To tip the scales, the broadcasters are readying big guns, including theatricals *Shrek* and *Harry Potter and the Sorcerer's Stone* and fabulous guest stars like teen queen Lindsay Lohan and *Sex and the City* siren Kristin Davis. They're also luring viewers with scheduling ploys, producing connected episodes of NBC's *Las Vegas* and *Crossing Jordan*, UPN's *America's Next Top Model* and *Kevin Hill*. An added bonus: a two-parter of CBS' *Without a Trace*. Here's a rundown of each network's November surprise:

ABC

BIG EVENTS: blockbuster theatricals *Saving Private Ryan* (11/11), *Harry Potter and the Sorcerer's Stone* (11/13) and Jim Carey's *Dr. Seuss' How the Grinch Stole Christmas* (11/25)

HOLIDAY CHEER: family favorite *A Charlie Brown Thanksgiving* (11/25);



Newlyweds Nick Lachey & Jessica Simpson's music special *Nick & Jessica's Family Christmas* (12/1)

NEW ADDITIONS: Four-part reality show *Life of Luxury*, a hipster's version of *Lifestyles of the Rich & Famous* (11/8)

GUEST STARS: Jaelyn Smith and Jenni McCarthy on *Hope & Faith*, Sharon Lawrence on *Desperate Housewives*, Jimmy Smits on *NYPD Blue*

NBC

BIG EVENTS: Crowd-pleasing movies *Men in Black* (11/13), *Erin Brockovich* (11/18), *It's a Wonderful Life* (11/27), *Shrek* (11/28); crossover episodes of *Las Vegas* and *Crossing Jordan*; *Dateline* special on retiring NBC News anchor Tom Brokaw (11/26); Brokaw signs off *NBC Nightly News* (12/1).



HOLIDAY CHEER: Country-music star Tim McGraw hosts his second Thanksgiving special (11/24); *Seinfeld* Retrospective Special (11/25) just in time to promote the show's DVD release

NEW ADDITIONS: Reality show *\$25 Million Dollar Hoax*, where a girl tries to convince her family she has won the lottery, debuts Nov. 8.

GUEST STARS: Ray Liotta on *ER*; *The Sopranos'* Jamie-Lynn DiScala on *Will & Grace*; Julianna Margulies on *Scrubs*

Fox

BIG EVENTS: TV's favorite socialites Paris Hilton and Nichole Ritchie are back with a special *The Simple Life* (11/17); theatricals *Spider-Man* (11/25), *Mr. Deeds* (11/26), *Men in Black II* (11/27) and *Ice Age* (11/30)

HOLIDAY CHEER: *American Idol* champs Kelly Clarkson, Ruben Studdard and Fantasia get together



for Kelly, Ruben & Fantasia: *Home for Christmas* (11/24);

NEW ADDITIONS: new medical-mystery drama *House* (11/16); reality show *Nanny 911!* (11/10); *The O.C.* moves to Thursdays

GUEST STARS: Lindsay Lohan on *That '70s Show*, Gabrielle Reece on *North Shore*

CBS

BIG EVENTS: A 90-minute *CSI: Miami* (11/8); country stars Brooks and Dunn host the 38th Annual Country Music Association Awards (11/9); three natural disasters converge on Chicago in two-part miniseries *Category 6: Day of Destruction* (11/14 and 11/17).



HOLIDAY CHEER:

Rudolf the Red-Nosed Reindeer (12/1)

NEW ADDITIONS: Emmy-winning *Amazing Race* debuts season six (11/16).

GUEST STARS: Denise Richards on *Two and a Half Men*, *Friends'* Aisha Tyler on *CSI*, Charles Dunning on *NCIS*.

UPN

BIG EVENTS: Urban-music-themed *Vibe Awards* (11/16); *Star Trek II: The Wrath of Khan* (11/12); *Kevin Hill* star Taye Diggs visits *America's Next Top Model* to teach the aspiring models to act.

HOLIDAY CHEER: Thanksgiving comes early on sitcoms *Half & Half* (11/22), *Second Time Around*



(11/22) and *All of Us* (11/23).

GUEST STARS: *Mean Girls'* Jonathan Bennett and *Napoleon Dynamite's* Tina Majorino on *Veronica Mars*; *Fame's* Debbie Allen on *All of Us*.

The WB

BIG EVENTS: *Lord of the Rings: The Fellowship of the Ring* (11/7 and 11/8); theatrical *A Walk to Remember*, starring Mandy Moore (11/24)

HOLIDAY CHEER: The WB's first original movie, *Samantha: An American Girl Holiday* (11/23)



GUEST STARS: *ET's* Maria Menounos on *One Tree Hill*, Jane Seymour on *Smallville*, *Dawson's Creek's* Kerr Smith on *Charmed*

STATION TO STATION

Continued from page 12

line benefited from sky-high political spending. Both campaigns spent millions on TV spots trying to reach Ohio voters. In the weeks leading up to the election, Cleveland, Toledo and Columbus ranked in the top 10 in volume of campaign-related spots.

The Bush campaign gave extra attention to Cleveland and Cincinnati, while the Kerry camp zeroed in on Columbus and Southern Ohio. "With so much scrutiny on Ohio, we knew we had to be ready," says Greg Easterly, news director for Fox's Cleveland O&O WJF.

News directors mobilized every staffer, with most working double shifts. At some stations, people from other departments, like sales and promotions, pitched in to answer phones, monitor results and fetch food. "It was all hands on deck. Every truck was on the street," says WCMH's Sanders. Most stations kicked off the night with early newscasts, then returned with late local news.

During network coverage, the stations got local cut-ins to update races and results. The morning anchor teams came in early and stayed late; evening newscasters worked into the overnight hours.

Adding to the swing-state coverage, stations balanced the local races and results. In Ohio, there were tight congressional races, a Senate seat up for grabs and hotly contested propositions, such as a smoking ban in Columbus and a gay-marriage ban. "We had to discipline ourselves," says Stephen Doerr, news director at WOIO, Raycom Media's CBS affiliate in Cleveland. "There is a temptation to get carried away with the national race, but all politics are local."

And some local Ohio stories grabbed national attention, such as the determined college students waiting hours to vote. Fox's Cleveland O&O WJW sent a crew to nearby Oberlin College, where 500 students were waiting as long as five hours to cast ballots. Another WJW team found a despondent elderly man who had marched for civil rights in Selma, Ala., but was unable to vote last Tuesday because the voter registration listed him as deceased. "He was a real disenfranchised voter," says WJW's Easterly. "It was a good example of the stories going on here."

WJW plans to revisit the story. It is, after all, sweeps.

Send local-news items to aromano@reedbusiness.com

Pushing the Envelope

Steven Bochco on *NYPD's* finale, his new shows and reality TV

By Jim Finkle

If his only claim to fame were co-creating, producing and writing the then-revolutionary *Hill Street Blues*, Steven Bochco would have earned his place in TV history. Instead, he has spent 37 successful years in television, an impressive record by any standard. From his first writing credit, a segment of *Bob Hope Presents the Chrysler Theater* to producing the 12th and final season of *NYPD Blue*, the eight-time Emmy winner has been busy. Even his flops, like the 1990 cop musical *Cop Rock*, illustrate the legendary Bochco flair for experimentation. Responsible for, among others, *LA Law* and *Doogie Howser, M.D.*, Bochco is readying his new ABC drama *Blind Justice* for air and producing the pilot *Over There*, an FX show about the lives of soldiers in Iraq and their families.

How closely are you working on each of the three shows?

I'm totally involved in all. You just jump from one to the next, but I'm not doing day-to-day writing at the moment.

What can we expect in *NYPD Blue's* last season?

I can tell you what we're not going to do. We're not going to kill anybody, we're not going to blow up the building. Nothing melodramatic. We owe it to the show and the audience to end organically and logically.

What will distinguish *Blind Justice* from other crime dramas?

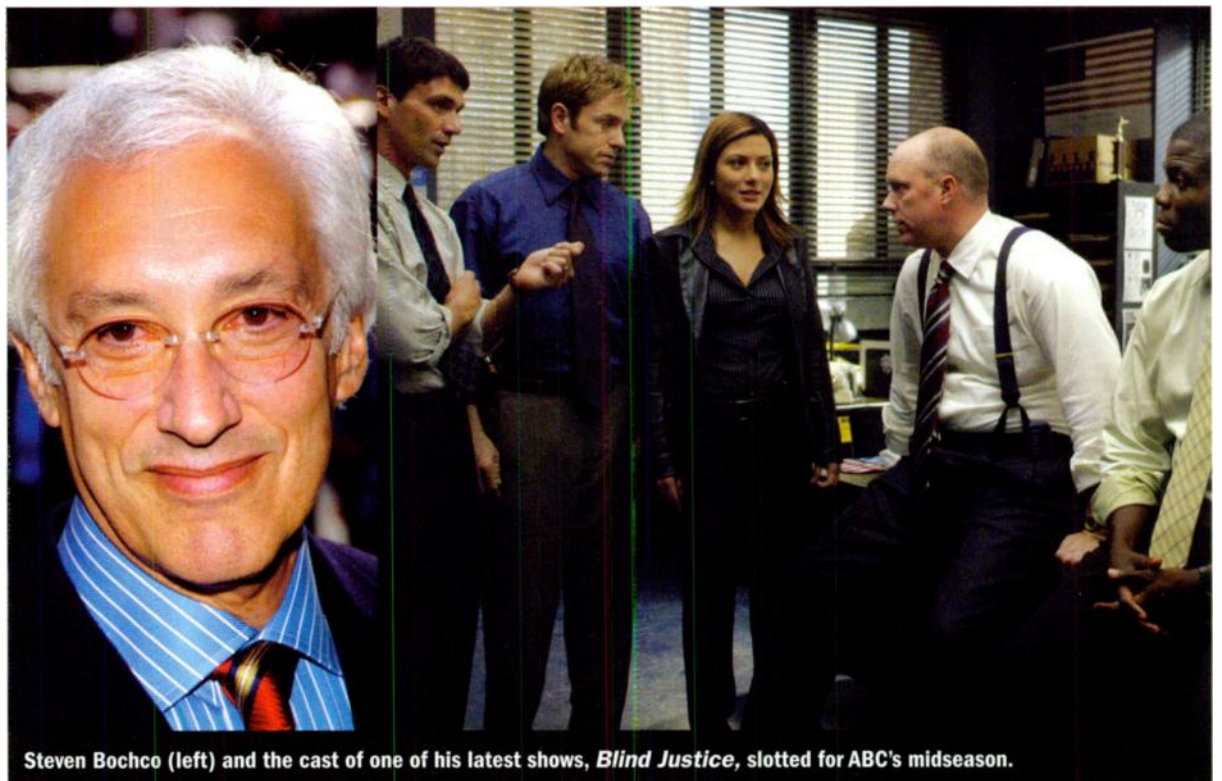
The lead character is blind, which instantly makes it not business as usual. You're dealing with a cop who is challenged to "see" in nontraditional ways. He's his own guy. He's young. He's handsome. He was a Persian Gulf War veteran married to a beautiful woman, and a really good, smart, tough cop who was on top of the world. Suddenly, he loses his eyesight in a shootout, and it completely redefines his life. What the series really is about is the leap of courage it takes to not let the loss of sight become a debilitating handicap.

Will *Blind Justice* be as controversial as *NYPD Blue*?

NYPD Blue was designed to be controversial, to push the boundaries of what was acceptable, so we could be seen in network drama as being more viable to an audience deserting network drama in favor of cable. We felt the way to draw them back was by being a little more language-specific and a little sexier. We were trying to rattle the cage. In *Blind Justice*, that's not at the core of what we're trying to do. I might argue over content issues. But I will never refuse to make the show if I lose an argument, which is what I did with *NYPD Blue*. The whole point of *NYPD Blue* was not to lose the argument.

What can you do at FX with *Over There* that you couldn't if it were on a broadcast network?

That remains to be seen. You still can't say "fuck"—that remains off-limits. But beyond that, you can pretty much say anything. Also with sexuality, we'll be able to do more than with *NYPD Blue*.



Steven Bochco (left) and the cast of one of his latest shows, *Blind Justice*, slotted for ABC's midseason.

Will there be graphic violence?

I'm not a big fan of film violence. But any time you're doing a show about war, you're married to violence. It's our responsibility as writers and producers to make sure we frame the consequence of those events, so they don't simply exist to either glorify violence or simply shock the audience. When you are in a war, your life can change in a split second. The consequence is the rest of your life. In a series like this, you never know. If you're going to communicate the intense sacrifice that fighting men and women and their families make, you have to let your audience know that characters they become attached to are at risk.

Can the show be real and also sensitive to the families and friends of the soldiers? Will it be supportive of the troops?

The short answer is yes. When FX talked to me about this project, I said I didn't want to do it. I wasn't in the military. It's not a subject I'm drawn to. I'm not a fan of war movies. I wouldn't want to do a show that presented so many opportunities to make political commentary on the war. I like to think I've never injected politics into my work. It's inappropriate. But I saw a way to do this show in an apolitical way: Simply dramatize the fact that, for every man and woman in Iraq, there's a family at home who are terrified for them. That's not political, that's personal and emotional. That's the drama of over there.

Will it generate controversy?

I hope not. It's only controversial if you stake out political territory. If you tell strong compelling stories populated with terrific and compelling characters, controversy has no place. What I hope it inspires is some keen interest and identification with the char-

acters. If we do that, we've got a terrific show on our hands.

You plan to do any shooting in the Middle East?

No. We have lots of sand in California.

You donated money to John Kerry and Wesley Clark. At what point did you become unhappy with Bush's handling of the war?

I'm not going to answer that question. Your assumption that I am unhappy isn't necessarily correct.

What are you watching these days?

My back. I'm not a big TV watcher. Not out of snobbery, it's just allocation of time. I spend all day working on TV. I go home, and I don't generally tend to plop down for a night of TV watching. I go home. I have a family and dinner. Sometimes, I have a script I have to read or do some homework. Or I might watch a ballgame. I'm a bit of a sports fanatic. I'll usually catch up with entertainment programming at the pilot stage. I like to look at all the new pilots.

Are you a fan of reality TV?

None of it is terribly real. It's all very contrived, so it's sort of a misnomer. I prefer thinking of it as relatively unscripted, as opposed to reality.

Would you want to build a franchise like *CSI* or *Law & Order*? Might *NYPD Blue* one day be followed up with an *LAPD Blue*?

I wish I could. I just have no enthusiasm for it. To me, it's not artistry, that's manufacturing. I have nothing against manufacturing. It's just not anything I find particularly challenging. ■



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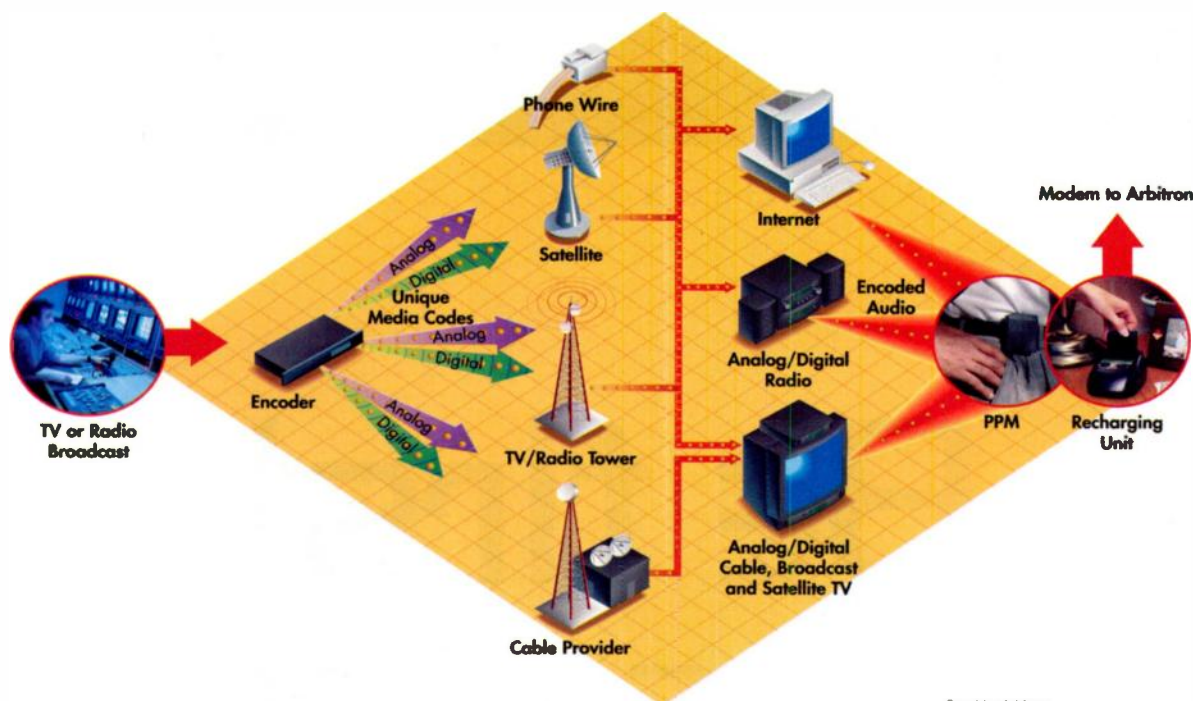
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Hitting the Mother Lode

The Apollo system can prove TV spots translate into sales **By Joe Mandese**



Graphic: Arbitron

As part of Project Apollo, Arbitron PPMs record audio signals sent by various media outlets.

In a secret, closed-door meeting last week, Procter & Gamble revealed Project Apollo, a code name for what some of the world's biggest advertisers consider the Holy Grail of media and marketing measurement. If it works, it may revolutionize the way advertisers think about TV.

The code name is a loose acronym for Arbitron's Portable People Meter (PPM), a new research system that simultaneously tracks radio and TV usage.

Here's how it works: Arbitron will equip 70,000 consumers next year with portable meters, a beeper-size device they carry that detects exposure to any medium capable of emitting an audio signal. Those same people would also use a VNU/ACNielsen HomeScan, a separate scanner device that tracks household purchases.

When the media data meets the purchasing data, it produces a mother lode of valuable information.

The hope is, Apollo will illustrate how, where and why ads work. If it delivers, it would signal a seismic shift in media planning. For example, instead

of knowing how many men 25-54 watched ABC's *Monday Night Football*, Anheuser-Busch would know how many viewers of the game went out and bought Budweisers after seeing commercials.

"It's the biggest thing to hit media in 20 years," says Erwin Ephron, principal of The Ephron Consultancy and the dean of modern media-planning theory. Ephron was one of the select few invited to the closed-door session. "The changes that would come from the Apollo system would be both real and profound," he says. "It's a way of measuring media effects directly."

"It's a huge development," agrees Tony Jarvis, a member of the executive committee of the Advertising Research Foundation, which recently concluded that single-source data could more effectively measure the results of ad campaigns than conventional media ratings.

Still, Apollo doesn't come without strings.

The system would be expensive, a projected millions of dollars per customer. Although the price tag would make it less attractive to ad agencies, their clients may

want to foot the bill. After all, the data has broader marketing implications beyond advertising. (While PPMs are used to track TV and radio usage, they have the capability to monitor anything with an audio track, including cinema ads and some retail displays.)

Unlike traditional media planning, which determines how many consumers a TV spot could reach, Apollo would tell advertisers how many people exposed to an ad bought their product. Yet Ephron has been among the most vocal critics of using PPMs as a media-ratings system. He believes PPMs would degrade TV ratings since they change the focus from an "opportunity to see" to a "probability to hear" an ad.

He's not alone in his worries. Broadcasters, especially the big radio companies, and Nielsen Media Research have one overriding concern: PPMs may not accurately measure exposure to media because it can mistakenly pick up audio signals from TV sets and radios that aren't being used by consumers, thereby skewing measurements.

Another big issue for marketers and ad agencies: PPMs effectively capture out-of-home exposure to TV programming, something Nielsen's current people meters and diaries don't do. That substantially boosted the relative share of TV outlets—particularly cable networks—in a series of tests conducted by Arbitron and Nielsen Media Research, which has an exclusive agreement to partner with Arbitron on the development of a PPM TV and radio ratings system in the U.S.

"There are still a lot of questions about the PPM," says Rob Frydlewicz, vice president and director of research at Carat Insight. "The way it measures things, it could make TV look a little stronger, and it could make other media look a little less vital."

But none of the reservations has slowed P&G's resolve, which is hungry for a system that goes beyond simple ratings to show how advertising exposure influences consumer buying decisions. Executives involved in the Apollo project say P&G is committed to the system and is reaching out to other marketers in an effort to get broad-based industry support. It may be inspired by BMM Canada's example. The nonprofit service, which provides radio and television ratings, converted to PPMs in September as the official TV-ratings currency for two of its largest markets, Toronto and Quebec.

"We already know advertising works," says David Poltrack, executive vice president, research and planning, at CBS. "This could show us how other things influence the process." He cites editorial content and how viewers react to ads—if they see it in their favorite shows or other shows—as key research tools. "There's a lot we can learn from this." ■

SAY IT ON THE RADIO

While TV stands to benefit from a measurement system that captures out-of-home viewing, PPM test data analyzed by Arbitron and media agency OMD also shows some strong upside for radio.

The analysis, believed to be the first to look at the simultaneous reach of TV and radio, shows that radio ad schedules actually deliver a significant amount of unique reach—meaning it reaches people that TV doesn't, especially younger demos. The table at right shows the percentage of consumers who were reached solely by radio in various combinations of condensed (targeting one or two outlets) vs. dispersed TV and radio ad buys (targeting the same demo in a variety of outlets) in Arbitron's Philadelphia test.

The significant finding is that radio does a good job of contributing reach among the youngest media consumers, the ones hardest to reach in other media and, consequently, the most sought-after by advertisers. It's also the audience they tend to pay the highest ad premiums to reach.—J.M.

UNIQUE CONTRIBUTIONS

Share of consumers reached solely by radio in combined media buys

DEMO	CONDENSED PLAN			DISPERSED PLAN		
	HIGH	MEDIUM	LOW	HIGH	MEDIUM	LOW
Teens	4%	21%	19%	13%	21%	22%
Men 18-34	8%	19%	28%	8%	20%	22%
Women 25-54	4%	7%	10%	3%	9%	13%
Adults 55+	1%	5%	7%	2%	5%	7%

SOURCE: Joint ESOMAR paper presented by Arbitron's Roberta McConochie, OMD's Beth Uyenco, and Stone House Systems' Kevin Killion. Derived from Arbitron's portable-people-meter test in Philadelphia

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Keeping Competitive

To gain a domestic video presence, AP updates headquarters **By Ken Kerschbaumer**



APTN's headquarters in London transmits APTN Direct, a satellite-delivered live news service.

Despite its stature as a leading news organization, the Associated Press has never been able to duplicate that success in its video services. In 1994, the AP launched AP Television News (APTN) in London and now offers APTN Direct, a satellite-delivered live news service.

Though used by more than 500 broadcasters, major portals and Web sites worldwide, including RAI in Italy, Nippon in Japan and BBC in the UK, the service is a global win, not a domestic one.

But Tom Curley, AP president and CEO since June 2003, the 12th since the service's founding in 1848, is on the case. He is acutely aware that AP needs to extend beyond its traditional print customer base. And he sees the convergence of print, video and Internet as a source of new business opportunities.

"We're looking at a way to get into the domestic video market," he says. "That's the only gap in the AP portfolio." To help, AP recently moved into new headquarters on West 33rd Street in Manhattan, part of its long-term game plan to compete with video wire services such as CNN Newsource and NBC Newschannel.

The video facilities at AP's new digs include two editing rooms with Sony linear editing gear and a small studio. Sony DVCAM camcorders and tapes form the backbone of the video offering. But these rooms are only part of the organization's changes. On Election Night last week, the AP sent out live coverage of vote tallying at its New York and Spokane, Wash., facilities.

Five Sony cameras, including one

"The news we have to provide has got to be deep and complete."

TOM CURLEY, AP

on a trolley that could slide across the conference room, sent signals out to a small Grass Valley Group 110 production switcher. The feed was sent out over APTN Direct.

Next month, AP will take another big step toward getting more serious about video.

Remote-controlled video cameras will be installed throughout the newsroom and in various bureaus around the world. The goal: to make it easier for AP reporters to conduct interviews for AP's television news service, as well as for other organizations. "We're

beginning to develop a plan [for video]," Curley says.

More important, the headquarters itself is designed to improve interaction among the print, digital (or Internet), TV and radio sides of AP. All divisions share a 105,000-square-foot newsroom, the size of two football fields, stretching from 33rd Street down to 31st Street.

The vast newsroom is a mix of the usual cubicles, each outfitted with at least two flat-panel LCD monitors to help reporters keep track of the news on one screen while they report on another. More than 20 glass-enclosed meeting areas are also scattered throughout the newsroom, designed to invite reporters and editors to sit down and discuss projects.

"It's hard to ignore someone if they are 10 or 15 feet away," says Curley, and the proximity facilitates coordination

on major events for all of AP's outlets. "The news we have to provide has got to be deep and complete," he explains. That means sending out a larger team to cover stories, ready to capture video and audio to complement thorough reporting.

The new, state-of-the-art facility is a far cry from AP's previous headquarters at 50 Rockefeller Plaza. For openers, it didn't house everyone together. The digital division was across the street, and the video division was located farther uptown. Now all AP staffers are under one roof.

Another exciting venture: The AP is turning its attention to the Internet, as media begins a transition from mass media to what Curley calls "micro media." The news service is launching a hosted custom-news package for Web sites.

Expected to be available in 2005, it will have three tiers of service: light (all text-based), medium (some video) and sophisticated (heavy reliance on video). In addition, there will be content packages focused on such subjects as travel, sports or entertainment.

"People initially wanted choice on the Internet, but now they want control," Curley says. "The opportunity for us is to give it to them." ■

BRIEFS

WATCH YOUR PHONE

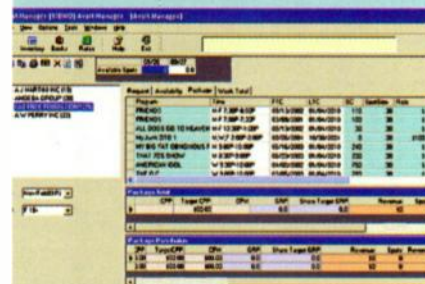
Qualcomm says it's going to create subsidiary MediaFLO to deploy and operate a network of video and audio programming delivered to cellphones. MediaFLO will cut deals with content providers in an attempt to roll out services to cellphones using the 700 MHz spectrum (UHF channel 55). Qualcomm holds licenses for the spectrum, but it's going to take \$800 million over the next four or five years to bring the services to consumers, slated for 2006.

PASS THE PESA

Two Meredith stations in Portland, Ore., have consolidated their master-control operations, and Pesa routing systems are aiding in the process. KPTV was rolled into KPDX's facility earlier this year, but it was a Pesa Tiger 144x144 digital routing switcher that made it easy to do. The station also added a 24x16 analog router and a Jaguar 64x64 router tied in with the Tiger. An Ocelot-HD 8x8 router is on hand for any HD demands.

DEAL BREAKER

Agentsmith is rolling out software that will help TV networks and affiliates create customized ad packages. It will also give sales managers and account execs access to historical sales information, ad inventory and performance metrics. It can be used with traffic systems from such companies as Encoda and Optimal Solutions.



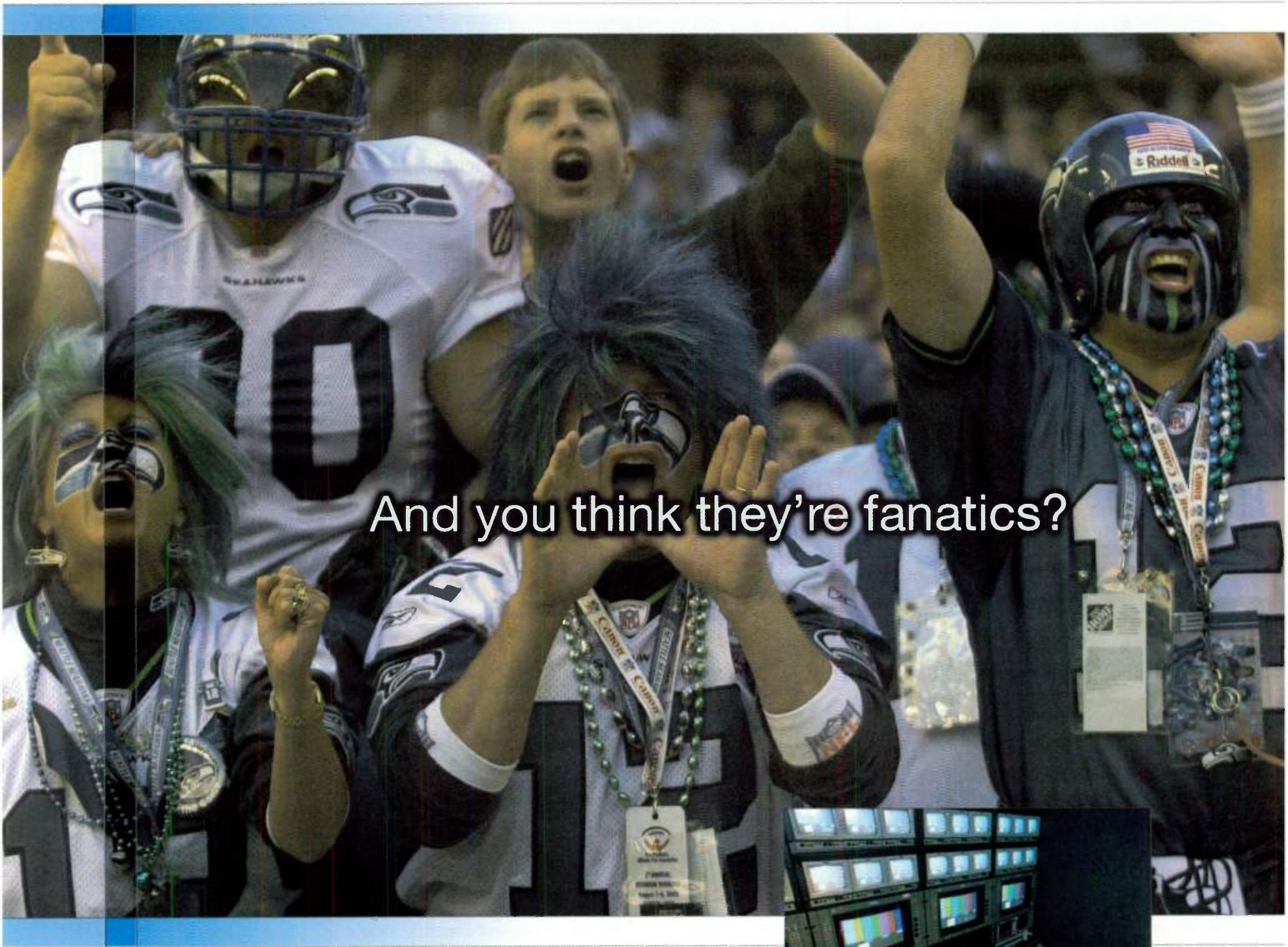
Agentsmith software for ad inventory

PAPER CHASE

Another newspaper has signed on with WorldNow to bring video streaming to its sites. Earlier this year, the *Atlanta Journal-Constitution* added video, and now *The Boston Globe* is using WorldNow's Video Producer integrated browser-based tool. It lets non-technical staff edit, manage and post video clips to a Web site. Jeff Moriarty, vice president of product and technology for Boston.com, says, "Our readers want broadband video content. This allows us to quickly increase the amount of video content available on our site, for both users and advertisers."

MPEG-4 MAKES ITS MOVE

The MPEG Industry Forum is about to kick off a new round of interoperability testing of MPEG-4, the next-generation encoding technology that has the industry chomping at the bit. The test involves 30 companies and will conclude in December.



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Slam-Dunk Graphics

NBA-TV's new computer program promises on-air stats that are 100% accurate



NBA-TV master-control room, Secaucus, N.J.

Success in the National Basketball Association is the result of two factors: speed and accuracy. The NBA is counting on those same skills off the court. NBA Entertainment, which runs NBA-TV and works closely with the league's broadcast outlets, has built a system that allows graphics operators to give viewers statistical information with the speed of Allan Iverson.

And because it draws data from a vast store of up-to-the-second game stats, it's expected to be 100% accurate. "As soon as a statistic is triggered in the arena, it's available to us," says James Keepnews, NBA Entertainment senior manager, IT engineering.

The trick is what NBA Entertainment calls the Digital Television Interface, or DTVi. The computer program was developed on behalf of the NBA by IDS, a Jacksonville, Fla.-based firm that is involved with sports data.

The system allows graphics device to be tied into the NBA's statistical database. That translates into instantly updated graphics without manual data entry.

And it's already a hit with networks that carry NBA games; 26 out of the 31 NBA teams plan to use the system. Among broadcasters and cable networks that have signed on: WGN Chicago, Comcast Chicago and Philadelphia,

KCAL Los Angeles, and several Fox Sports Networks.

"The teams embraced it quickly," says Steve Hellmuth, NBA Entertainment senior vice president, operations and technology. "They recognized the value."

One of the reasons they did so is the added connection to the other games in the league: "Broadcasters will be able to access stats for all concurrent games, and that's a sea change for us."

To make life easy, all the NBA's arenas are connected on a wide-area

"Now we can get stats to air in a few mouse clicks as opposed to having them manually input."

MARK ROKOSA, NBA

network. As the action unfolds on the court, it's instantly relayed to the database in Secaucus, N.J.

NBA-TV uses the system for a very specific need: to make it easier for a single operator to build graphics with a character generator for NBA-TV's four telecasts each week. Game feeds come in from the different broadcast partners without any graphics (a "clean feed"). And with a small staff and the need to do HDTV and SDTV productions

simultaneously (and with one graphics operator), automating the process makes the process efficient and fast.

"Templates are built for the Duet, and scripts have been written to tie the database and the Duets," says Mark Rokosa, NBA Entertainment senior director, engineering. Game stats constantly flow into the database, and the system automatically pushes that data into the templates.

It's that automatic twist that ensures accuracy.

Statistics like shooting percentage used to require production assistants' breaking out a calculator. Once they did the math, they would tell the graphics operator, who typed in the information and got it to air. The automated system gets the key information to the viewer in a flash.

A second bonus is that, unlike in the previous system, templates can be changed or built during the game. Before, the production team had to conceive of potential statistical storylines prior to the game.

"Now we can get stats to air in a few mouse clicks as opposed to having them manually input," says Rokosa. And the stats can keep up with the quickly developing storylines.

The new system is available to all the NBA's broadcast partners, and it's expected to be rolled out by a number of them. It can be used with any character generator, as long as the CG (computer-graphics) device has a serial interface. That's an important feature, since the devices the sports networks use can range from the old-warhorse Chyron Infinito to up-and-coming devices like the VizRT Trio. Says Keepnews, "It's totally configurable to what they're comfortable with."

And new developments for DTVi have just begun.

Historical data is expected to be available soon, making it possible for the data to compare a player or team's current performance with games played earlier in the season.

"The year-to-date is available now, but the historical is being uploaded," says Hellmuth. Pushing the data off the Secaucus server and onto one at the arena makes it easier for broadcaster to build graphics quickly.

With the system gaining believers within the NBA, what's next?

Hellmuth says it's possible other sports teams—at the college and the professional level—will want a database as rich and varied as the NBA's.

—Ken Kerschbaumer

TECH Q&A

Inside NBA TV

HD network launches in 2005

When it opened its NBA Entertainment facilities in Secaucus, N.J., nearly a decade ago, the NBA took serious control of its image. Weekly programs like *Inside Stuff* gave fans a close look at the league's players and coaches and blazed a trail in non-game sports programming. Behind the scenes, the league built a huge library of game action and targeted the Web as an important way to reach fans. Now, NBA Entertainment is working on its next big project: an HD network to launch in 2005. *B&C's* Ken Kerschbaumer spoke with Steve Hellmuth, senior vice president, operations and technology, about his team's latest projects.

Where do you see NBA TV in the landscape of sports channels?

It's a 24/7 resource for NBA fans that are interested in the entire league: its operations, players and breaking news. Those are the big subjects at NBA TV, along with a slate of 93 games this year that give fans a mini-national look at the NBA on nights when TNT and ESPN don't rule the airwaves.

Do the regional sports networks worry you'll pull viewers away, or does it help?

It helps. When it isn't carrying a game, it's feeding people into the NBA and out to the games. We think people view it as a dropping-off point, watching it for 20 minutes to scan the games and match-ups. It's not intended to keep viewers when games are live.

You're doing HDTV games on InDemand, DirecTV, EchoStar. What's the strategy?

This year, we'll be doing 50 four-hour blocks of HD. But next year, we want to start an HD network.

What will that require?

We'll need to build an HD hosting facility and upgrade our HD editing capability.

Will that change your relationship with other HD sports networks like ESPN?

Absolutely. We're already a partner with ESPN, trading HD footage on a daily basis.

Will all regional networks be HD in 2005? It depends on the competition in a market in relation to DBS.



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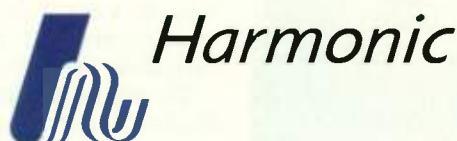
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The Sky Is Limitless

Satellite owners and service providers prove their universe is expanding



Intelsat satellites like this one dotting outer space are taking on new functions for content distributors.

By Ken Kerschbaumer

It's no longer enough for satellite companies to simply supply space and time. These days, changing economic conditions and new competition mean they have to offer services as well.

Increasingly, satellite owners—PanAmSat, Intelsat and Loral Skynet—find themselves moving beyond simple distribution. That means, in turn, that traditional satellite service providers—BT Broadcast Services, Globecast, and Ascent Media—must expand their range of services.

The upshot? Greater price pressures and more services. And that usually means better deals and more options for users, such as stations and networks.

"Using our traditional model of sitting back and hoping a channel elects to use us concerned us," says Jon Romm, Intelsat president, media and entertainment division. "We want to get closer to the end user and provide more services than just lease capacity."

But even as Intelsat and others want to go it alone sometimes, they recognize the need to deal more closely with the service providers. "The satellite operators had a really good time dancing by themselves, but it's not as much fun as finding a partner or two to dance

with," says Globecast Senior Vice President Mary Frost. "It's not unlike when the networks pool news resources to maximize efficiency and productivity."

So while the telecommunication satellites circle the globe thousands of miles above the Earth, their owners look for new ways to increase their uses. New distribution methods, evolving compression technologies and increased satellite capacity have everyone jockeying for market advantage.

They have reason to be aggressive: "Satellite operators enjoy some of the nicest margins in the industry," says Mike Antonovich, PanAmSat senior vice president, global sales. "In order to help fill the bandwidth, we've reached down into the managed-services area."

BT North America General Manager Bill McNamara concurs. "Satellite operators don't just sell space anymore," he says. "People are coming to us for services that are going up the value chain. They still want the core capacity of satellite and fiber distribution, but they're also beginning to ask us to handle the media assets" all the way to playout, the point the content reaches the viewer.

BT doesn't own a single satellite but offers a full slate of services, from

satellite-newsgathering vehicles to traditional satellite and terrestrial distribution.

Its newest revenue generator—which BT calls Mediahive—is an A-to-Z solution that will make a difference to provider and user alike. It gathers in the content and commercials, encodes them onto computer servers, and stores the content at a central facility. Then it sends the content over a variety of distribution platforms including the Internet, cable and satellite.

Globecast is working on a similar service, especially with international broadcasters, which want help with such functions as ad insertion and playout in different time zones. "They ask us to help them out because they don't understand the different markets and we have a presence in other countries," says Frost. "They very much need us to supply those services." And Globecast is as good as its name. It has beamed images from Afghanistan to waiting news networks and, during last week's election, was the link that provided video to networks in China, Russia, Argentina, Poland and Canada, among many others.

Globecast is also working with PanAmSat and Scientific-Atlanta to provide end-to-end HD-distribution services. Scientific-Atlanta provides the encoding technology, Globecast readies the content for distribution, and PanAmSat provides the satellite and terrestrial connectivity.

The deal is part of PanAmSat's expanded service on its Galaxy 13 satellite. A new product called HD Neighborhood allows cable operators to find HD content all in one place on one bird. Antonovich wants to expand his 'hood: "We're trying to support distribution of HD events like boxing or wrestling. We know the cable headends are already looking to Galaxy 13 for the HD content, and this leverages our strength in distribution of HD cable."

Globecast supplies a teleport and a range of expertise and resources for assisting production management and content aggregation that a satellite operator

would not like to invest in or build. Says Frost, "The customers benefit because they get a lower price, a greater range of services, and the ability to do things like HD that would otherwise be too expensive if broadcasters had to do everything themselves."

The relationship between PanAmSat and companies like Globecast and BT demonstrate the complexities of the market. "[Globecast and BT] are my supplier, customer and competitor, depending on the day and the hour," says Antonovich. "But as this market congeals a bit and we get more consolidation, they're more of a partner." That means taking more-careful steps to differentiate their offerings and not invade each other's turf.

For companies like Globecast and BT, the goal is to maintain solid relationships with as many satellite and

Continued on page 32

"We want to get closer to the end user and provide more services than just lease capacity."

JON ROMM, INTELSAT



Mike Antonovich



Bill McNamara



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The Sky Is Limitless

Continued from page 30

terrestrial-fiber companies as possible. Frost notes a project that Globecast did with Intelsat to help create a 120-channel neighborhood of international programming: "We've become partners, vendors and occasionally competitors," she says, echoing Antonovich.

Despite new services, simple connectivity is still the satellite companies' core business and probably always will be. "Satellite provides instant infrastructure everywhere," says McNamara. "You don't have to dig up the street or worry about the last mile of local access."

Increasingly, however, those satellite services are being complemented with terrestrial fiber or other terrestrial services to create "hybrid networks." And the satellite operators are the ones tapping into terrestrial connectivity.

"In the old days, we insulted [fiber], then we ignored it, and then we embraced it," says Antonovich. "But now, it's part of our network, and we own or lease 22,000 route miles of video fiber, connecting roughly 30 cities around the world."

PanAmSat wants to be its customers' first choice even when satellite isn't the best distribution method. In the New York-London corridor, for example, it's more economical to use fiber than to use satellite for sending content across the pond, and more reliable, too. "Fiber is tough to beat on a point-to-point basis," Antonovich says.

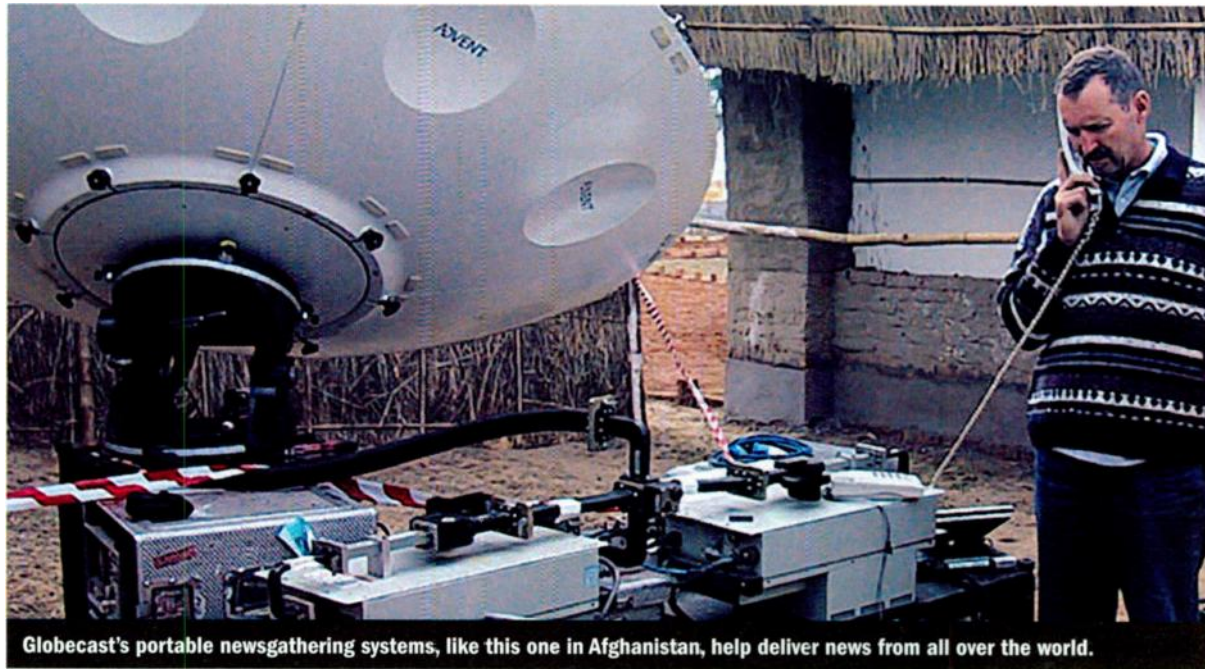
Globecast, Frost says, has access to fiber running three-fourths of the way around the world, and plans call for it to circle the globe. But even with that global reach, "last-mile connectivity" is an issue, she says: "Good luck if you're in a market that isn't in the top 100 and you're looking to use fiber" to get content around the nation.

Loral Skynet Vice President of Strategic Marketing John Kirchner says his company has more experience with hybrid networks than the competition has. He points to its ability to reach nearly 100 countries via terrestrial fiber as an important market advantage.

"Terrestrial is point-to-point and really will never be able to compete with satellite on the broadcast side of



PanAmSat's Galaxy 13 expects to be a home for HDTV fare.



Globecast's portable newsgathering systems, like this one in Afghanistan, help deliver news from all over the world.

the business," he says. "But in the middle are clients who have a need for some satellite broadcasting but also point-to-point requirements. So today you don't really see clients using one or the other." (Loral itself filed for Chapter 11 bankruptcy protection in July 2003 but, by selling off three satellites, has settled its debt and expects to emerge from that cloud by January.)

Work that BT is doing for E! Entertainment and Hallmark typifies the hybrid network. E!'s domestic feed is distributed from Los Angeles via satellite, and a fiber feed sends the content to the UK, where it is then

more satellites—will be important.

Intelsat's Romm, however, isn't so sure that next-generation compression will be an immediate hit. Some broadcast networks, he notes, still transmit analog signals because it is cost-prohibitive to replace existing receiver gear at the stations.

And even if they do make the switch, he adds, it may not open up much new bandwidth. "When the move was made from analog to digital, everyone expected a lot of bandwidth to become available, but not a lot did," he says. "Plus, the programmers really aren't sure

"People still want the core capacity of satellite and fiber distribution, but they're also beginning to ask us to handle the media assets" all the way to playout. BILL MCNAMARA, BT NORTH AMERICA

sent out over satellite. Hallmark uses fiber to reach both London and Hong Kong. In all three instances, the networks receive a "confidence feed" back, ensuring that the signal was received properly.

"One of the great things about those examples, is the networks don't need to build a new playout center in London or Singapore," McNamara says. "They can do everything centrally from Denver, Los Angeles or New York, and the confidence feed is something they really like."

Improving fiber connectivity isn't the only technological development waiting to happen. Digital compression technologies, for example, continue to evolve. Digital satellite services have been based on the MPEG-2 standard, the ubiquitous compression standard for TV, but satellite operators are taking a close look at next-generation compression, such as MPEG-4 and Microsoft's Windows Media 9 (WM9).

Each offers much greater efficiency and allows three or four standard-definition video channels to be packed into space normally occupied by one. That means potentially more transponder space for more channels and, particularly, HDTV content.

Globecast's Frost expects next-generation compression to be a factor in the market sometime in 2006. Compression chips won't be available until next year, and she figures it will take another year to get them into the marketplace.

That timing could be important because the number of cable networks sending out a separate HD channel is expected to mushroom by at least 20 networks by the end of next year. So MPEG-4 or WM9—or just

about what the new technologies will mean, and they don't know what the benefits will be."

One benefit is known: "MPEG-4 paves the way for HD," says Kirchner, who says Loral will be taking a close look at MPEG-4 and also at Internet Protocol (IP) distribution. When content is delivered via the latter method, it's first packaged using IP so it can be transmitted as files. "The brilliance of IP is, it allows you to distribute anything," he says. "Video, data and voice services can all be delivered."

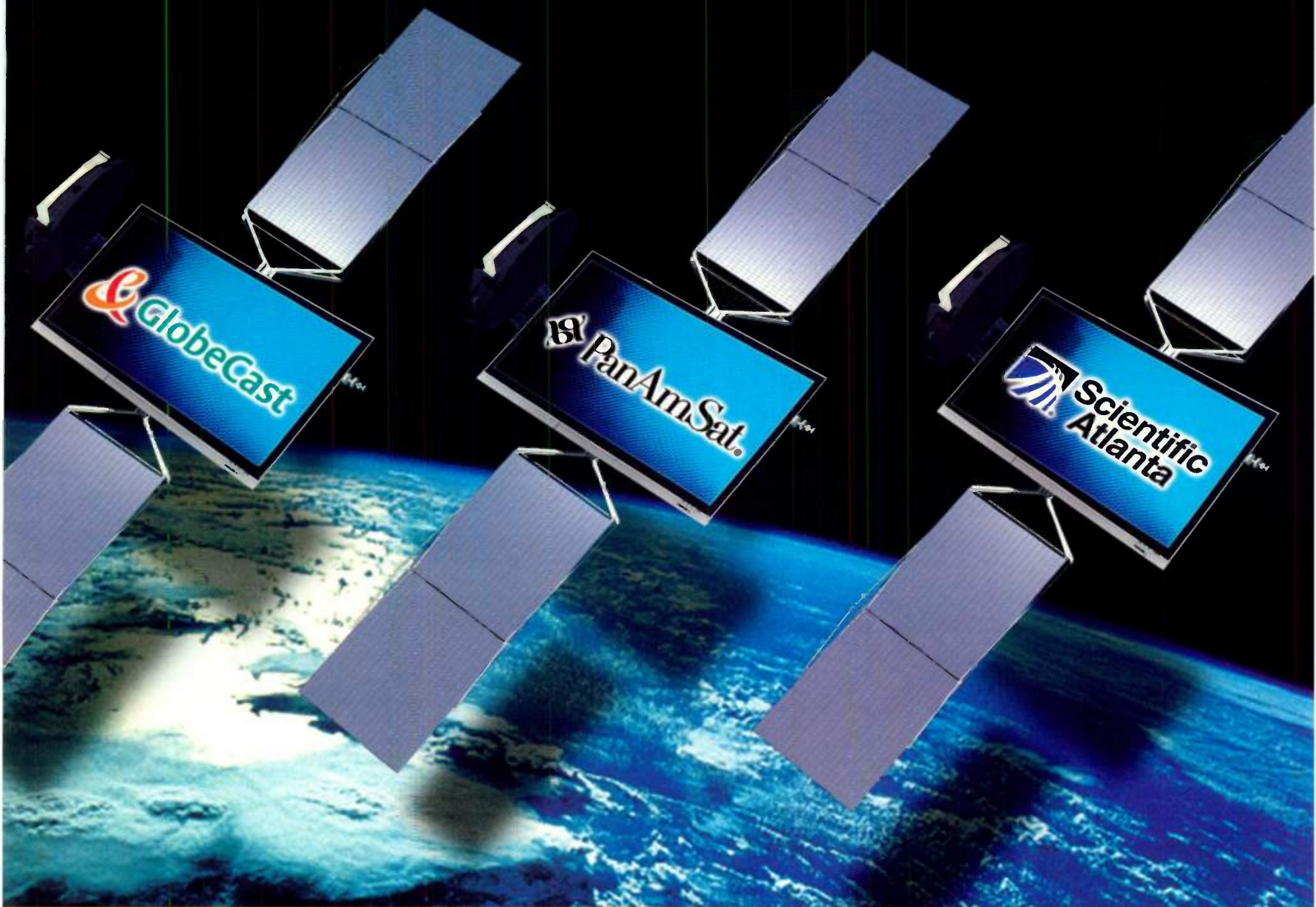
Jon Douglas, marketing director for iDirect Technologies, is involved in helping Loral distribute content using IP. "Satellite's use of IP is right now where land-line services were 10 years ago," he says. "Broadcasters have already realized the benefits of an IP network on the land-line side, and they're starting to demand that they can reach remote locations without using limited terrestrial landlines."


The IP-gear manufacturer packs the equipment necessary for IP reception in one unit, with prices starting from \$1,500. The latest version, the iDirect Series 7000 satellite router, has speeds of 18 Mbps downstream and 4.2 Mbps upstream.

"There is no restriction on location, and it has complete mobility," he says. An advantage of IP-over-satellite is that multiple stations or facilities can share the same satellite bandwidth as opposed to setting each up with dedicated land-line connectivity.

Says Douglas, "This is definitely not your father's IP-over-satellite." ■

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For News Networks, Speedy Satellites Rule

By Glen Dickson

Light and fast. Those are the key characteristics of the digital satellite-newsgathering (DSNG) gear being used to cover the U.S. occupation of Iraq. Videophones and small-aperture satellite "flyaway" systems are allowing journalists to cover more ground with less equipment.

And powerful new laptops equipped with nonlinear editing software mean content packages can be finished in the field before being transmitted back to network headquarters. Advances in compression technology are also making the satellite transmission process more time-efficient.

Network news executives are pleased with the DSNG gear currently being used in Iraq and say that, if they had to begin coverage of a new conflict tomorrow, they would stick with their current systems.

"We're going to build upon what we already have, because it works and people are trained with it," says Sharri Berg, vice president of news operations for Fox News Channel. "Everyone was trained enough in the first place to go out and make it work, but now they understand the nuances, and they're much better at troubleshooting."

The biggest advances since the war began have come in digital compression technology. The latest encoders are capable of transmitting the same amount of material in half the time.

File-transfer software has also grown more robust and user-friendly. For example, if satellite connectivity is briefly lost during transmission, the new software allows the session to resume once the signal is restored. That wasn't always the case.

"With file-transfer technologies at the beginning, it was trial by fire," Berg recalls, and that's hardly a play on words. "If a cameraman was in the middle of transmitting a file back and it was a one-minute news package, it would take an hour. If the satellite went dark for a second while he was transmitting, then he had to start over."

For a fixed-uplink system at its Baghdad bureau, Fox uses

a RAD Data Communications Channel Bank system to feed back a 7-MHz video channel and a 2-MHz "coms" channel, which contains two Internet Protocol streams. One IP

stream is a live 24/7 Webcam picture of al-Firdos Square in Baghdad; the other is all voice and data communications.

Fox has three SNG flyaway satellite dishes in Baghdad,

used by correspondents there. But the flyaways, which ride on the back of armored vehicles and uplink to the Intelsat 701 satellite, are currently used sparingly due to safety

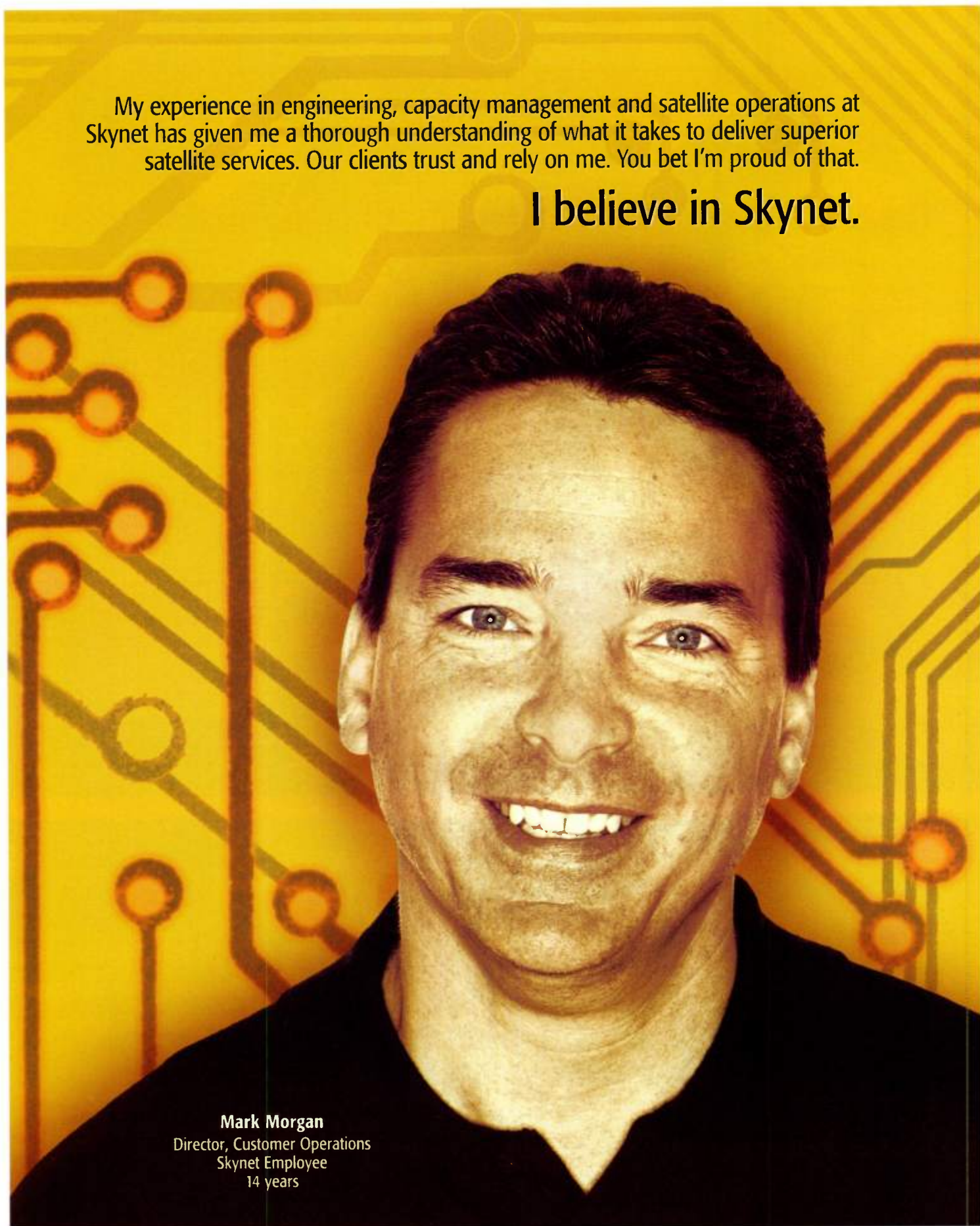
concerns as attacks increased.

Correspondents don't use videophones in Baghdad, but if they're venturing farther afield, Fox reporters carry both a videophone and a standard satellite phone.

The videophones complete a compact field acquisition system comprising Sony PD-

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Mark Morgan
Director, Customer Operations
Skynet Employee
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150 or PD-170 DV cameras and Apple G4 laptops running Final Cut Pro software.

"It's a small kit to begin with, and it's worked," says Berg. "It's small enough for redundancy, so you can take an extra camera or an extra videophone."

Deploying the G4 laptop has had a big impact on CNN's

digital satellite-newsgathering operations, according to Gordon Castle, senior vice president, CNN Technology.

As he explains, at the beginning of the Iraq war, CNN was relying on hardware-based videophones, specially built boxes that al-

lowed reporters to plug the camera in and transmit a serial video stream. One videophone box was dedicated to store-and-forward applications; another was designed for live feeds.

"Now we can transmit through the G4 itself," says Castle.

Images are videostreamed to

air. He says, "It's eliminated a number of pieces of equipment and made us much more flexible."

CNN also uses Sony PD-170 cameras and runs Final Cut Pro on its G4 laptops. It finds that a lot more material is being edited by journalists in the field.

Finishing packages in Iraq,



**OP IRAQI FREEDOM
GREG KELLY
3RD INFANTRY DIVISION**

Fox News has three "flyaway" satellite dishes in Iraq, but using them is getting more dangerous.

not Atlanta, means more store-and-forward transmissions and less real-time video feeds. So CNN has installed a central server that automatically transfers material and generates metadata for each clip.

"We're bringing back a lot of material as file transfers," says Castle. "Counting all of our international coverage, it's 300 pieces a month."

CBS is using a more traditional SNG approach, relying on the Ku-band capacity it has secured through the European News Exchange (ENEX), a consortium of European broadcasters and CBS, to pump video out of Iraq. Live feeds come back to New York on a "double-hop," while other material is edited in CBS' London bureau.

"It's small enough for redundancy, so you can take an extra camera or an extra videophone."

SHARRI BERG, FOX NEWS CHANNEL

"Nothing gets edited in Iraq, as we're keeping staff there to a minimum," says Frank Governale, vice president of operations for CBS News. "They send it to London, or it comes to us [in New York]. The taped stuff, those pieces, are edited in London."

In Baghdad, CBS uses an Advent Mantis system as its fixed SNG facility. The network also has a couple of CML flyaway systems and a couple of Norsat units, which are carried on Hummers.

Because of the danger, speed is the most important feature. Says Governale, "Our record time is seven minutes from the time the crew pulled [the flyaway] off the Hummer, set it up and started transmitting pictures." ■

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A Fight on Earth and Up in the Sky

To expand services, EchoStar and DirecTV will need to expand their satellites, too

By Alan Breznick

Seeking to get a competitive edge, the nation's two top DBS providers are counting on new satellite capacity to spur their next wave of growth. The battle between DirecTV, now controlled by Rupert Murdoch's News Corp, and EchoStar's Dish satellite service is going to be a fierce fight.

Both are relying on new, more powerful satellites and extra orbital slots to deliver scores of local channels, high-definition TV channels, interactive services, international channels and other new features to subscribers. They're also hunting for more satellites and slots as cable operators keep expanding their bandwidth by deploying digital, broadband lines.

In particular, the two DBS rivals are seeking greater capacity to offer more local broadcast stations and bandwidth-eating HDTV channels to their customers as high-definition TV sets stream off retail shelves into consumers' homes. They're aiming to catch up with cable operators, which have the capacity to carry more local stations and HDTV channels.

EchoStar, which reached 10 million subscribers last



EchoStar's new Dish 522 set top box gives viewers more DVR options.

spring, has leased more orbital slots and satellites to deliver local channels. It offers nine national HD channels but still can't deliver local ones, according to spokesman Marc Lumpkin.

Up in the sky, EchoStar owns nine satellites, leases space on two others, and plans to shoot another into space next year. It offers local TV service in 151 markets now and will boost that to 160 in 2005.


Cable worries about DBS in general but mostly about DirecTV, mainly because Murdoch owns other satellite services worldwide and because News Corp is such a tough competitor.

DirecTV has been particularly aggressive in increasing capacity this year, swinging a unique deal with Telesat Canada to use a Canadian or-


bitral slot to beam down more local broadcast stations. The company owns eight satellites and will launch two more in 2005 and another two in 2007. As of now, it can provide local signals to customers in 130 markets.

DirecTV's Spaceway satellites going up next year will expand its capacity for HDTV broadcasts. Company officials say the two Boeing Co. satellites, originally designed to deliver high-speed Internet access, will enable DirecTV to offer HD versions of 500 local broadcast stations nationwide next year.

"Expanding HDTV is going to be one of our most significant initiatives for next year," says Bob Marsocci, a spokes-



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DBS ON A GROWTH CURVE

Satellite is narrowing cable's lead (millions of subscribers)

CABLE	2002	2003	2004E	2005E	2006E	2007E	2008E	2009E	2010E
Total	64.4	64.4	63.8	63.5	63.4	63.4	63.5	63.6	63.8
Change	-1.3%	-0.1%	-0.9%	-0.4%	-0.2%	0.1%	0.2%	0.2%	0.2%

DBS	2002	2003	2004E	2005E	2006E	2007E	2008E	2009E	2010E
Total	19.4	21.6	24.8	27.6	29.9	31.3	32.1	32.7	33.1
Change	12.8%	11.8%	14.9%	11.1%	8.3%	4.8%	2.5%	1.7%	1.4%

E = estimated

SOURCE: Morgan Stanley's Richard Bilotti

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George Bodenheimer

Judith McHale

Stephen Burke

Leslie Moonves

Catherine Hughes

Dick Robertson

Mario Kreutzberger

Jeff Smulyan

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ESPN's *SportsCenter*



Monday | November 8, 2004 | Waldorf - Astoria

A Supplement to B&C/Broadcasting & Cable

We're proud to congratulate
all the inductees to the
**Broadcasting & Cable
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George Bodenheimer

Stephen B. Burke

Cathy Hughes

Mario "Don Francisco"
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HALL of FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA



Good Evening From *B&C*

It's a delight and a privilege to welcome this year's inductees into the Broadcasting & Cable Hall of Fame. Those we pay tribute to tonight are leaders and visionaries who bring vitality to a dynamic industry.

The 10 men and women and the television show we salute this year represent different parts of our industry. What they share is a passion for excellence, the drive to entertain, enlighten and inform.

Indeed, the B&C Hall of Fame prides itself on the caliber of its honorees. It is an elite group, and 2004's inductees enhance that grand tradition. And tonight, a veritable who's who of our industry salutes them. We're honored to have such an esteemed crowd as guests and readers.

For the past several months, the magazine has been building on a foundation of excellence that spans more than seven decades. We are still BROADCASTING & CABLE in spirit, but as our new logo represents, we want you to start thinking of us as *B&C*. It is one vibrant community we serve. And wherever you work in the industry, we want *B&C* to be the one publication that brings you together each week. To provide you with authoritative, provocative and insightful coverage is our sacred trust.

Finally, a portion of the proceeds from tonight's show will go to two wonderful organizations: The Broadcasters' Foundation helps broadcasters who find themselves in need of financial assistance; Cable Positive, started in 1992, focuses the formidable power of the cable industry to help educate the world about AIDS.

Tonight, Deborah Norville, host of King World's *Inside Edition* and also the host of her own MSNBC show, *Deborah Norville Tonight*, will represent the foundation, where she is one of its directors. She'll also act as one of your hosts. The other host, representing Cable Positive, will be the Hon. Mario Cuomo, former governor of the great state of New York. Early on, Gov. Cuomo was a leader in educating the public about the ravages of AIDS. We thank them both for their involvement. We are honored to have them here.

Have a great night! And congratulations to the honorees!

Sincerely,

A handwritten signature in black ink that reads "Chuck Bolcom".

Chuck Bolcom,
Group Publisher, Reed Television Group

A handwritten signature in black ink that reads "J. Max Robins".

J. Max Robins
Editor in Chief

BROADCASTING & CABLE'S 14TH ANNUAL

HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

THE EVENING

The Waldorf-Astoria
Monday, November 8, 2004

Cocktail Reception 6:30 p.m.
Dinner and Program 7:30 p.m.

WELCOMING REMARKS

Chuck Bolcom
Group Publisher, Reed Television Group
J. Max Robins
B&C Editor in Chief

PRESENTATION OF BENEFITTING CHARITIES

Deborah Norville
Representing the Broadcasters' Foundation

The Honorable Mario M. Cuomo
Representing Cable Positive

PRESENTATION OF SPECIAL AWARD TO ESPN'S *SPORTSCENTER*

DINNER

PRESENTATION OF 2004 AWARDS

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Entertainment and Dancing To Follow

Event Producer: DAVID O. GLAZER Producer: SUSAN FREEMAN Scriptwriter: HARRY A. JESSELL
Video Post-Production: IMAGE GROUP POST Video Editors: FREDDY GARCIA, ERIC SINGER

A portrait of Leslie Moonves, a man with dark hair and a slight smile, wearing a dark suit jacket. He is leaning forward with his hands resting on a wooden ledge. The background is dark and out of focus.

WE CONGRATULATE LESLIE MOONVES,
WHOSE LEADERSHIP AND VISION HAVE EARNED HIM A PLACE
IN THE BROADCASTING & CABLE HALL OF FAME.

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The Turner Networks Congratulate the
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Hall of Fame Inductees





A Message From Gordon Hastings:

It is indeed an honor for the Broadcasters' Foundation to participate as one of the beneficiaries of this evening's Broadcasting & Cable Hall of Fame dinner. Our gratitude goes out to *B&C*, to this evening's esteemed honorees and to each of you who are in attendance.

The mission of the Broadcasters' Foundation is very straightforward. Our single purpose is for us to provide financial assistance to radio and television broadcasters who, through no fault of their own, are in acute financial need. Tonight's celebration of excellence is also about "giving back" to an industry that has been good to so many of us.

Founded in 1942 by H.V. Kaltenborn as the Broadcast Pioneers and building upon its revitalized platform in 1995 as the Broadcasters' Foundation, the organization today provides critical and, in some cases, life-saving financial assistance to needy radio and television broadcasters throughout the nation.

Foundation grant recipients include broadcasters who are in acute need due to advanced age, illness, death of a spouse, critically ill children, accidents and other similar dire circumstances. We are the helping hands that allow individuals and families to maintain their dignity by providing a critical safety net. We are the organization that helps people get back on their feet following the harsh advance of adverse circumstances. In many cases, we provide hope where it has been absent.

You have demonstrated your support of our mission by being here tonight. Many of you also reach out to help us by contributing personally to the Broadcasters' Foundation Endowment Fund or to the corporate-giving Angel Initiative and by supporting our annual Golden Mike Award, the New York-area Celebrity Golf Tournament and our NAB Convention Golf Tournament.

The Broadcasters' Foundation has no way of accurately anticipating what the demand on our resources may be next month or next year. Your support this evening and additional benefactions you may consider will help us ensure that no legitimate call for help will ever go unanswered.

President Theodore Roosevelt said it best: "Every man owes a part of his time or money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within its sphere."

In this spirit, to find out how you can help your colleagues in need, please contact me at 203-862-8577. E-mail ghhbcast@aol.com.

With heartfelt appreciation,

Gordon Hastings
President
Broadcasters' Foundation



Former BMI President Frances Preston, with Broadcasters' Foundation's Gordon Hastings, after receiving the 2004 Golden Mike Award.

**“To accomplish great things,
we must dream as well as act.”**

– Anatole France

Congratulations
to all of the inductees.

Suzanne & Bob Wright
and all your friends
at NBC Universal.

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A Message From Steve Villano:

Cable Positive, the cable and telecommunications national non-profit AIDS action organization, is truly honored to be one of the beneficiaries of tonight's historic Broadcasting & Cable Hall of Fame dinner.

We congratulate this year's deserving honorees, and we thank *B&C* for supporting Cable Positive for the first-time this year as a co-beneficiary of the event, along with the Broadcasters' Foundation.

Cable Positive has grown from a small, cable-industry grassroots group in 1992, led by a handful of activists, to a national non-profit organization with hard-working local chapters in Atlanta, Denver, New York, Philadelphia, and Southern California dedicated to HIV/AIDS education in local communities across the United States. We are greatly assisted by enlightened cable and telecommunications industry CEOs and leaders committed to our mission.

Cable Positive's mission focuses with precision on HIV/AIDS education and awareness through national public-service campaigns on World AIDS Day and National HIV Testing Day, in local communities where cable lives, and inside the companies where more than 160,000 cable-industry employees work. Our efforts are all focused on striving to end the destructive stigma surrounding the disease. Until there is a cure for AIDS, cable can—and is willing to—deliver the only vaccine currently available: That's education.

Cable Positive has developed an educational "vaccine-delivery system" unmatched anywhere in the world. In communities as diverse as Denver, Detroit and Des Moines, our help comes in the form of local grants to community-based AIDS service organizations, designed to develop working relationships between local cable systems and community organizations in the fight against AIDS.

HIV/AIDS is everywhere—in urban centers, suburban enclaves or rural communities—but so is the technology of cable and the Internet. Our great strength as an industry, and Cable Positive's great value as an organization devoted to fighting HIV/AIDS, is that we can get our important AIDS educational message everywhere cable exists.

Your gift, your commitment to continuing to fight against HIV/AIDS through Cable Positive's national awareness campaigns, through community and industry-based services and programs such as our Employee Assistance Program, AIDS in the Workplace, and through awareness events such as our Positively Outstanding Programming (POP) Awards, which honor and recognize outstanding HIV/AIDS-related cable television, make a difference every day in many, many lives.

Thank you for caring, for your time, your compassion and your support.

Sincerely,

Steve Villano
President and CEO
Cable Positive



[Inspired to Achieve]



William F. Baker

Chief Executive, New York Public Television

George Bodenheimer

President, ESPN, Inc. and ABC Sports

Stephen B. Burke

COO, Comcast Corporation, and President, Comcast Cable

Cathy Hughes

Founder and Chairperson, Radio One

Mario "Don Francisco" Kreutzberger

Univision

Jerry Lee

President and Partner, WBEB 101FM – Philadelphia

Judith A. McHale

President and CEO, Discovery Communications, Inc.

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William Baker

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D

*William Baker
President & CEO,
Educational
Broadcasting Corp.;
President & CEO,
WNET/Thirteen*

During a broadcasting career that began when he was just a 16-year-old in Cleveland, William Baker has earned a reputation as an innovator in both commercial and public television by winning seven Emmys, launching a number of cable networks and helping public broadcasters thrive in the digital world.

By the age of 12, Baker was already dreaming of a career in broadcasting and, while still in high school, landed his first job as a radio engineer. He continued to work in broadcasting while in college, earning a bachelor's and master's degree in communications and then a doctorate in communications and organizational behavior at Case Western Reserve University.

"I knew that broadcasting was extremely competitive and the odds of my chances of making it were tough," he says, "so I continued with my education as a backstop."

By the time he finished his schooling, however, Baker had already established himself as the successful producer of a popular radio talk show at WKYC(AM) Cleveland. In 1971, that success landed him a job at Scripps Howard's Cleveland station, WEWS-TV, where he helped launch the extremely popular *Morning Exchange* program as its executive producer.

After being promoted to program manager and then to assistant general manager at WEWS, he got his first job running a station, Westinghouse Broadcasting Co.'s WJZ-TV Baltimore. While there, he hired a young woman named Oprah Winfrey, who was a co-host of a morning show until she left for Chicago, and much bigger things.

These successes landed him senior positions at Westinghouse in 1979, first as president and CEO of Group W Productions and then as president of Group W Television. In 1981, he added the title of chairman of Group W Satellite Communications. During his years at Group W, Baker continued his record as a producer of popular programs, establishing the successful *P.M. Magazine* program. He also played a pioneering role in the fledgling cable industry, helping launch five networks, including the Discovery Channel and the Disney Channel.

In 1987, Frank Stanton, the legendary (and by then, former) CBS president, led the search for a new WNET leader. He invited Baker, who greatly admired Stanton, to lunch and told him he wanted to offer him the "best job in television": the top position at the WNET public-TV station. Baker was flattered by the offer but

was happy at Westinghouse and had his doubts about moving into public television.

"When I came home to tell my wife, she said, 'This is what you should have always have been doing,'" he remembers.

Although he initially intended to stay only a year or two, Baker quickly fell in love with the job and, in the past 17 years, has made an indelible impact on the public-broadcasting world.

To keep the stations relevant in a highly competitive television landscape, where some cable channels were beginning to offer the kind of arts, how-to and factual programming offered by public stations, Baker moved on several fronts. To strengthen the station's shaky finances, he led the fundraising drive that brought in \$87 million for the capital fund and increased the station's endowment to \$70 million, the largest in public-television history.

He also engineered a merger between WNET and WLIW, the Long Island PBS outlet, which allowed the two stations to coordinate their programming and increase their operational efficiency. As a result of that merger, Baker was put in charge of Educational Broadcasting Corp., the licensee of WNET and WLIW, and also still leads WNET.

Under his direction, WNET launched a number of ambitious programming initiatives, including *Charlie Rose*, *Wide Angle*, *Religion and Ethics NewsWeekly* and *Cyberchase*. He was the executive producer of the award-winning documentary *The Face: Jesus in Art*, and he established WNET's Education Resources Center, which has become the nation's most prolific trainer of teachers in multimedia techniques. In recent years, the two public channels have also ramped up their online activities and digital offerings. They've launched Thirteen HD and a number of digital channels, including MetroArts/Thirteen, Kids Thirteen, Thirteen World and WLIW Create.

Throughout his career, Baker has also found time for outside activities, ranging from horology (the study of time), amateur radio and astronomy to polar exploration and electronics. When he completed his first trips to Antarctica and the North Pole, he was one of only eight men who had visited both poles.

He lectures widely and has written two books, including the critically acclaimed *Down the Tube: An Insider Account of American Television*. He serves on the boards of a number of organizations and companies and has won dozens of awards, including two duPont-Columbia journalism awards and six TV Emmys. In 1987, he was given his seventh Trustees Emmy Award by the National Academy of Television Arts and Sciences for outstanding contributions to the industry. **By George Winslow**



BROADCASTING & CABLE'S 14TH ANNUAL

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LEAD ON!



CONGRATULATIONS TO

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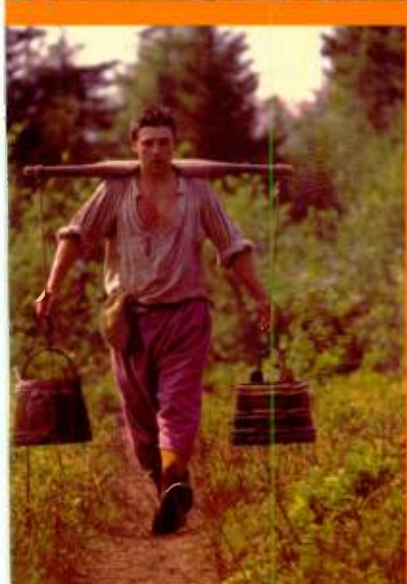
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President and CEO
of THIRTEEN/WNET,
on being inducted into
the 2004 Broadcasting
& Cable Hall of Fame.

We also celebrate THIRTEEN's
contribution to PBS through-
out the years.

Be more



PBS



George Bodenheimer

“Our competition isn’t just sports networks; it’s all networks.”

W

*George Bodenheimer
Chief Operating
Officer, Comcast
Corp.;
President,
Comcast Cable
Communications*

When Dick Vitale needed to be picked up at the airport, the folks at ESPN made the kid from the mailroom schlep out to get him. The young man was glad to have the job, quite frankly, having been rejected in his hunt for work by every Major League Baseball team and places like Madison Square Garden.

Of course, this was 1981, “back, back, back” in the day when ESPN wasn’t a world power with 3,500 employees but an unknown cable network based in unknown Bristol, Conn. Even a mailroom job lacked any sports-world glamour. But because ESPN was so small, it provided ample opportunity for someone who was smart, ambitious and loyal. Any boy could grow up to be president, even a kid from the mailroom like George Bodenheimer.

Today, Bodenheimer is president of ESPN and ABC Sports. He climbed out of the mailroom to affiliate sales in the South. He jokes that he was the only staffer willing to leave the friendly confines of ESPN’s headquarters to move to Texas. By the end of the decade, he had worked his way back to Bristol, earning the role of vice president of affiliate sales and marketing for the Eastern Region. He continued adding responsibilities and, by 1995, was overseeing all sales and marketing efforts for ESPN, which brought him into the loop on programming decisions, too. After then-President Steve Bornstein left in 1998, Bodenheimer ascended to the top spot; in 2003, he also added ABC Sports to his domain.

The affable, soft-spoken Bodenheimer stays out of the spotlight. Before being named “The Most Powerful Person in Sports” early this year by *The Sporting News*, it was nearly impossible to find a profile on him. In interviews, he never lets up on the “we, not me” approach that he helped infuse into ESPN’s corporate culture.

It’s rare to hear a boss—especially one who is credited with aggressively moving the company forward—described as “calming,” but that’s the word Chuck Pagano, ESPN’s senior vice president of technology, engineering and operations, chooses for Bodenheimer. “He’s a great leader in terms of organizational dynamics. He’s focused on doing what’s best for the organization without losing sight of the human element.”

Bodenheimer, associates say, didn’t change his personality as he climbed the corporate ladder; now at the top, he’s always sending off personal notes or asking employees about their family. “He mixes it up with the guys in the mailroom and the guys in the boardroom and doesn’t distinguish between the two,” adds Sean

Bratches, president of Disney and ESPN Networks affiliate sales and marketing, who was hired by Bodenheimer 16 years ago.

Bodenheimer has won praise for being a straight shooter, but he does it without alienating people, whether he’s dealing with his own staff, cable-company executives or league commissioners. “He’s honest and tells you what he’s thinking, even if it’s not always what you want to hear,” Bratches says, “but he’s not confrontational. He has a unique ability to thread that needle.”

Bodenheimer made ESPN the first network to have a deal with all four major sports, but he simultaneously took huge programming risks to generate ratings without rights fees. Under Bodenheimer, the network has moved beyond its own events like the X Games to originals, whether it’s scripted fare like *The Junction Boys* and *Hustle* and news or reality-based programming from *Pardon the Interruption* to *Dream Job*, or splashy and ambitious specials like *Sports Century* or this year’s 25th-anniversary programming. The result has been solid ratings growth.

“There’s an opportunity to expand what sports fans look to ESPN for,” Bodenheimer told *B&C* in 2002. “To me, it’s risky not to expand our programming. Our competition isn’t just sports networks; it’s all networks. Just standing pat is not good enough.” On the other hand, while many observers were disappointed in the network’s decision to drop the controversial hit series *Playmakers*, Bodenheimer knew the show had generated plenty of attention for ESPN and would now do nothing more than antagonize its most important sports partner, the NFL.

In the past, Bodenheimer has talked about the importance of partnerships but also of how he learned from the late Don Hurta, an ESPN consultant, “Never make a decision until you have to, but when you have to, then make it.”

Of course, ESPN is much more than just a single network. Bodenheimer oversees everything from this year’s pet project, the 24-hour Spanish language ESPN Desportes, to *ESPN: The Magazine*, which keeps improving its circulation and reputation, to ESPN.com and ESPN restaurants, videogames and golf schools.

He also gets credit for encouraging the company to be a worldwide leader in new technology, including ESPN Motion, an enhanced video technology for its Web site, and ESPN HD, a 24/7 high-definition channel.

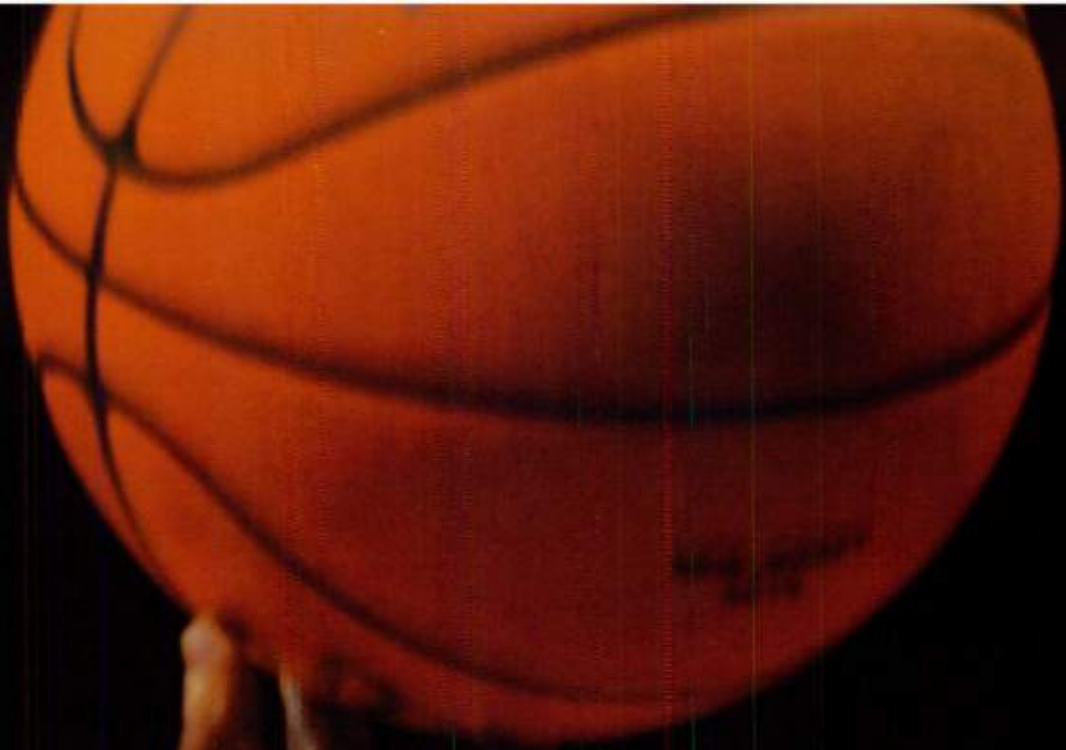
“He’s a great supporter,” Pagano says. “He’s an inquisitive guy and likes to be on the cutting edge. He takes a very aggressive role in trying to understand where things are going. He’s technologically savvy, but he asks compelling questions and knows when to go deeper. He’s a great student.” **By Stuart Miller**

BROADCASTING & CABLE’S 14TH ANNUAL



HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA



THE NATIONAL BASKETBALL ASSOCIATION
CONGRATULATES
THE 2004 INDUCTEES INTO
THE BROADCASTING & CABLE
HALL OF FAME

Bresnan Communications Salutes
The 2004 Broadcasting & Cable
Hall of Fame Inductees:

William Baker

George Bodenheimer

Stephen B. Burke

Dick Robertson

Cathy Hughes

Mario Kreutzberger

Jerry Lee

Judith A. McHale

Leslie Moonves

Jeff Smulyan

BRESNAN

Communications

On behalf of the cable industry,
NCTA applauds all of these outstanding
2004 Hall of Fame inductees.

William  Baker

Stephen  B. Burke

George  Bodenheimer

Dick  Robertson

Mario  Kreutzberger

Cathy  Hughes

Jerry  Lee

Leslie  Moonves

Judith  A. McHale

Jeff  Smulyan

ESPN's  SportsCenter

Your contributions inspire us all.



NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION



Stephen Burke

He led the effort to combine the AT&T systems into Comcast. Performance and profits took a dramatic leap forward.

W

*Stephen Burke
Chief Operating
Officer, Comcast
Corp.;
President,
Comcast Cable
Communications*

When Stephen Burke took over Comcast's cable operations in 1998, he had no experience in the industry. Yet within six years, he has established himself as one of the industry's most savvy operational executives—with skills that he and his team used to integrate the troubled AT&T systems into Comcast and dramatically improve their performance. That success earned him a promotion to COO this summer and a place in the Broadcasting & Cable Hall of Fame.

As the son of Daniel Burke, the CEO of Capital Cities/ABC and a previous inductee into the Hall of Fame (along with Thomas Murphy, his savvy partner at CapCities), Burke grew up with television in his blood. But he says he "never imagined I would achieve the kind of success my dad had. I loved and respected him, but doing what he did seemed impossible."

After getting an MBA, Burke took a job with General Foods as an assistant product manager for Grape Nuts, working to find new uses for the product. He loved the job because it gave him general management and marketing experience, but, two years later, his wife got admitted into the MBA program at Harvard. "We thought about ourselves as a team," he says, "and it was better for the team if I quit my job and moved to Boston."

Burke took a job with the Boston Co., a subsidiary of American Express, where he gained valuable financial experience. As his wife neared graduation, he decided he wanted to work in the entertainment business because "it was an industry where relatively young people could get jobs with a lot of responsibilities," he says.

While he was in Los Angeles interviewing for jobs at a number of studios, he read a profile of Michael Eisner and his new management team, who were working to turn Disney around. Says Burke, "I decided that was the kind of place where I wanted to work."

He got the job. In 1986, Burke was assigned to develop new businesses. He came up with the idea of creating Disney-branded retail stores and launched and ran 120 of them in the next six years. That operational experience landed him a tough assignment in 1992: restructuring Euro Disney's Paris theme park, which was struggling under huge losses and debts.

Burke acted immediately to stabilize the company's fi-

nances, laying off 5,000 people and hiring European managers to improve the marketing to make the park more European. "I learned the importance of moving quickly, hiring the right people and a decentralized management," he says. It was a management style that he would apply so successfully at Comcast.

In 1996, Burke became president of ABC Broadcasting, overseeing the company's TV and radio station groups. The job gave him his first experience in the television industry but made him wonder about the future of broadcasting. "I felt that broadcasters were entering a very challenging period and that cable companies had a much brighter future," he says.

So, in 1998, he moved to Comcast. As in his previous jobs, where he was a novice in the theme-park industry and the broadcasting world, Burke knew little about the cable industry. "Unlike at EuroDisney, I had the luxury of joining a company that was healthy and one of the best-run companies in the cable industry," he says. The company's chairman and co-founder, Ralph Roberts, and its president and CEO, Brian Roberts, are already in the Broadcasting & Cable Hall of Fame.

Still, it is fortunate that Burke is a quick study. Comcast moved aggressively to acquire new systems and roll out new products. By the end of 2002, when Comcast's acquisition of AT&T's cable systems was approved, Burke's cable division was suddenly serving 21 million subscribers, three times more than when he was hired. Comcast is now the nation's largest cable operator.

Despite the cable company's reputation for having some of the best operations in the industry, a number of analysts doubted that Comcast could turn the AT&T systems around quickly. They had lost 500,000 subscribers in 2002 and had some of the poorest operating margins in the industry.

Burke and his team quickly upgraded the old AT&T systems, offered new services and revamped customer-service operations. In the first half of 2003 alone, Comcast gained back more than 100,000 subscribers. The company expects margins at the old AT&T systems to reach the 40% level later this year, earlier than expected.

Those achievements bring accolades from Brian Roberts: "Steve is one of the outstanding leaders of not only Comcast but also the entire media industry. Because of his focus and leadership skills, we completed the integration of AT&T Broadband ahead of schedule."

Burke considers his greatest accomplishment is helping the company strengthen its traditional culture of customer and community during a period of rapid expansion. "The real strength of this company," he says, "is its culture and people."—G.W.



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A leader meets
the challenges of today.

A GREAT LEADER anticipates
the challenges of *TOMORROW*.

As COO for Comcast Corporation and President of Comcast Cable Communications, **STEVE BURKE** has been a driving force in the company's growth from a cable industry leader to a world class media, entertainment and communications company.

He challenges us all – providers and customers alike – to think beyond the options of today and envision the opportunities of tomorrow. The Comcast Family of Companies proudly salutes Steve for his induction into the **BROADCASTING AND CABLE HALL OF FAME**.

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World Radio History



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STEPHEN B. BURKE

*COO, Comcast Corporation; President, Comcast Cable
C-SPAN Executive Committee Chairman*

THANK YOU FOR YOUR OUTSTANDING LEADERSHIP & SUPPORT OF C-SPAN.

C-SPAN CREATED BY CABLE. OFFERED AS A PUBLIC SERVICE.

Finish Line would like to Congratulate *Jeff Smulyan*

on his induction into the Broadcasting & Cable Hall of Fame.
Thanks for your support over the last 12 years.



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Finish Line

AETN salutes all the honorees for
their significant impact on our **INDUSTRY.**

Congratulations to the recipients of the
2004 Broadcasting & Cable Hall of Fame.

William Baker
Chief Executive
New York Public Television

George Bodenheimer
President
ESPN, Inc. & ABC Sports

Stephen B. Burke
COO, Comcast Corporation
President, Comcast Cable

Dick Robertson
President
Warner Bros.
Domestic Television Distribution

Cathy Hughes
Founder & Chairperson
Radio One

Mario Kreutzberger
"Don Francisco"
Univision

Jerry Lee
President & Partner
WBEB 101 FM - Philadelphia

Judith A. McHale
President & CEO
Discovery Communications, Inc.

Leslie Moonves
Co-President & Co-COO
Viacom
Chairman, CBS

Jeff Smulyan
Chairman
Emmis Communications

Program Induction:
ESPN's SportsCenter

A&E TELEVISION NETWORKS



World Radio History



Catherine Hughes

“The more we gave back, the more my company received in return.”

I

*Catherine Hughes
Chairperson of the
Board of Directors
and Secretary,
Radio One*

In a broadcast career that spans more than three decades, Catherine Hughes built up Radio One into a \$303 million-a-year company that owns 69 radio stations and part of a cable network, TV One. In the process, her commitment to providing the black community with better information and entertainment has established her as a pioneering broadcaster and entrepreneur who was the first African-American woman to run a radio station in a major market and the first African-American woman to head a publicly traded corporation.

Hughes' fascination with the broadcast industry began when she was 8 and her mother bought her a turquoise transistor radio. As a young girl, she loved to pretend that she was announcing her own show, but it wasn't until the late 1960s that Hughes began to learn the industry.

While working for a civil-rights group in Omaha, Neb., she helped a group of black investors acquire a local radio station. After the deal was consummated, Hughes did extensive volunteer work at the station.

That experience helped her land a job in 1970 as a lecturer at Howard University in Washington, D.C. Two years later, she became the general sales manager at the university's commercial WHUR-FM. There, she obviously found her calling, managing to increase the station's billings from a mere \$250,000 a year to more than \$3 million. In 1975, she was promoted, becoming the first African-American woman to run a station in a major market.

While there, she invented the “quiet storm” format—the forerunner of what is now a format that quickly became the most popular urban format in the history of black radio.

Hughes had always been a passionate believer that the African-American community needed more black-owned media. In 1980, she saw a chance to acquire a radio station when the FCC put WOL Washington up for sale under the distress-sell policy. Under this policy, women or minorities were allowed to buy financially troubled stations for two-thirds of the market price.

The sale attracted more than 80 potential bidders, but Hughes' then-husband had previously worked at the station, and

the owner said he would prefer to take her bid if she could raise the cash herself. With some inheritance money and a little venture capital, she turned to the banks for a loan. Thirty-two financial institutions turned her down. Then she met a woman banker at Chemical Bank who agreed to lend her \$1.5 million.

Buying the station proved to be only the beginning of her trials. She switched the station's format to talk and news, believing that the black community needed a black-owned source of information and discussion. That was probably true, but the decision cost her advertising from record companies that had provided the bulk of WOL's revenues and forced her to spend heavily on news and talk programming, an expensive format. Worse, the economy went into a tailspin, and the interest rates on her loans skyrocketed to 27%.

Her marriage collapsed, and many of her personal assets were depleted, forcing her to live at the station for a few months, she says. Slowly, however, she began to turn the station's finances around, in part because the station's public-service efforts helped her establish closer relationships with local business. “Over the years we've competed with some very large and powerful groups,” Hughes says. “We've been able to survive because of our public-service commitment. The more we gave back, the more my company received in return.”

In the late 1980s, with WOL on a firm financial footing, Radio One began acquiring other stations. Her son, Alfred C. Liggins III, joined WOL in 1985 as an account manager. He became the company's president, treasurer and a member of the board of directors in 1989. Liggins, a graduate of the Wharton School of Business' executive MBA program, convinced his reluctant mother that they needed to take the company public to better compete with large radio groups. “After deregulation in 1996,” Hughes says, “he basically said we had to grow or disappear.”

In 1998, Radio One went public, making Hughes the first African-American woman to head a publicly traded company. The move allowed Radio One to expand its operations, acquiring a slew of radio stations and, more recently, expanding into television. Earlier this year, Radio One launched the TV One cable and satellite network in partnership with Comcast.

Besides Radio One's extensive public-service activities, Hughes is the largest contributor to Piney Woods Country Life School, a Mississippi-based school for disadvantaged kids that was founded by Hughes' grandfather nearly a century ago. The school educates 350 students a year. Virtually all of them go on to college.—G.W.

BROADCASTING & CABLE'S 14TH ANNUAL



HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

**“Do not follow the path.
Go where there is no path
to begin the trail.”**

– Ashanti proverb



TV One and Radio One congratulate Cathy Hughes upon her induction into the Broadcasting & Cable Hall of Fame. Her trailblazing efforts in both radio and television continue to foster diversity and revolutionize our industry.

We also salute our partner Stephen Burke of Comcast and all of the Hall of Fame honorees.



Cox Communications and Advance/Newhouse Communications

proudly salute

Broadcasting & Cable
Hall of Fame

inductee **Judith McHale**

Congratulations to Judith and

all of this year's honorees.

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Cathy Hughes

Mario Kreutzberger

Jerry Lee

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Leslie Moonves

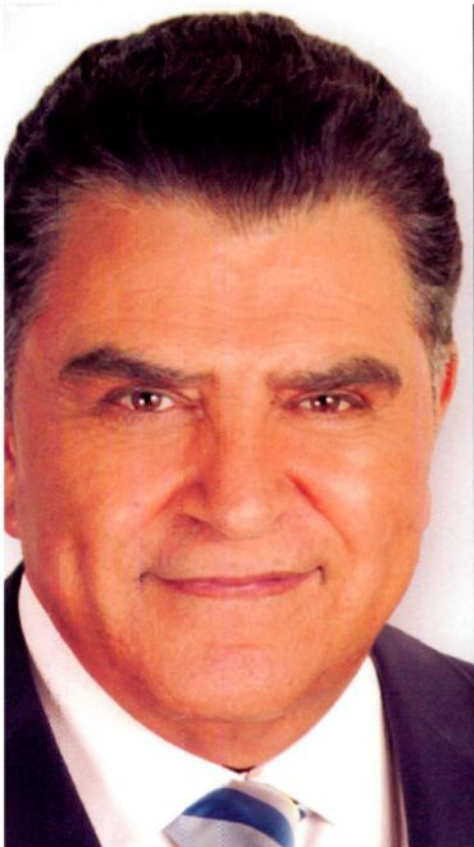
Dick Robertson

Jeffrey H. Smulyan

ESPN's SportsCenter

for outstanding achievements

and contributions to the industry.



Mario Kreutzberger

For 42 years, “Don Francisco” has hosted *Sábado Gigante*. Guinness says no variety show has ever lasted as long as this mega-hit.

M

Mario Kreutzberger
Host and Creative
Producer

Mario Kreutzberger has the unique distinction of being a superstar in not one but two countries, the U.S. and Chile, during his 42 years as “Don Francisco,” the popular host of Univision’s *Sábado Gigante*.

Born in Chile to German-Jewish parents who had fled the Holocaust, Kreutzberger originally studied to be a men’s-clothing designer, following in the footsteps of his father, who was in the garment industry. During an apprenticeship in New York City, however, he saw a TV set in 1960 and was instantly enamored of the medium. “My father wanted me to go into the clothing business because it was a good living,” he says, “but I decided that television was the future.”

When he returned to Chile in 1962, the television industry was just getting started, and Kreutzberger began hounding the two new stations for a job, hoping to apply what he’d learned watching American TV. Finally, the Catholic University’s Canal 13 station gave him a chance to host a Sunday-night prime time show.

Although the show was canceled twice, Kreutzberger got another chance when the station expanded its programming to Saturday and management gave him the daunting task of creating a show that would run eight hours every Saturday.

Creating the new show, which he called *Sábado Gigante* and hosted under the name Don Francisco, was perhaps the most difficult challenge of his career, Kreutzberger says. Not only was he working on a grueling production schedule with minimal production facilities, but he was inventing popular programming for a new industry. Though clearly influenced by U.S. programming, he realized that he had to come up with something new that would appeal to Chilean viewers.

The resulting mix of humor, music, interviews and games proved enormously popular, and *Sábado Gigante* became a staple on Chilean TV for more than two decades. By the early 1980s, however, Kreutzberger was looking for new challenges. Hoping to take his successful show into new markets, he pitched the idea to broadcasters in Mexico and Argentina. No one showed any interest.

In 1986, however, Kreutzberger finally got a break in the U.S. when he met the Chilean manager of WLTV Miami. “He knew my work and decided to take a chance on me,” Kreutzberger

recalls. Unbeknownst to him, the station’s management was so bullish on the idea that they arranged for *Sábado Gigante* to get a test run in Fresno, Calif., as well.

The audience reaction in both Miami and Fresno was so positive that, in 1987, *Sábado Gigante* was rolled out nationally on what is now the Univision network. “Before that, there were local productions and some special events that were aired nationally, but this was the first regular nationally broadcast show” for the Hispanic market, Kreutzberger says.

Over the years, the show, which now airs three hours each Saturday in prime time, proved so successful that it has consistently been rated No. 1, 2 or 3 among Hispanic audiences, a record of success that has kept Kreutzberger very busy. Over the past 42 years, he has missed only one program—taking a day off after the death of his mother—and today he also hosts a one-hour talk show *Don Francisco Presenta* at 10 on Wednesday evenings. In 2002, *Sábado Gigante*, listed in the *Guinness Book of World Records* as the longest-running variety show, celebrated its 40th anniversary.

During its record-breaking run, both Kreutzberger and his show have seen a number of major changes. Spanish-language TV in the U.S. “has improved tremendously,” he says. “In the beginning, it was very low quality, and we had very poor production facilities. When I came on the air, there were 12 million [Hispanic] viewers. Now there are 40 million, Univision is a very big company, and there are many other networks.”

Over the years, Kreutzberger has used his success to support a wide variety of philanthropic activities. Since 1978, he has hosted a telethon in Chile that has raised more than \$150 million for the construction of seven hospitals that have treated more than 50,000 disabled children. As thanks for his work on behalf of children, the UN gave him the title of Ambassador of UNICEF. Since 2001, he has been vice president of the Muscular Dystrophy Association in the U.S.

He has also received numerous awards and accolades. For example, in August 2003, the University of the Pacific of the Republic of Chile bestowed on him the Honoris Causa en Comunicación Social, its greatest academic honor, and last December, the Chilean government decorated him with its Gabriela Mistral Order of Merit for his contribution to the country’s culture and society.—G.W.

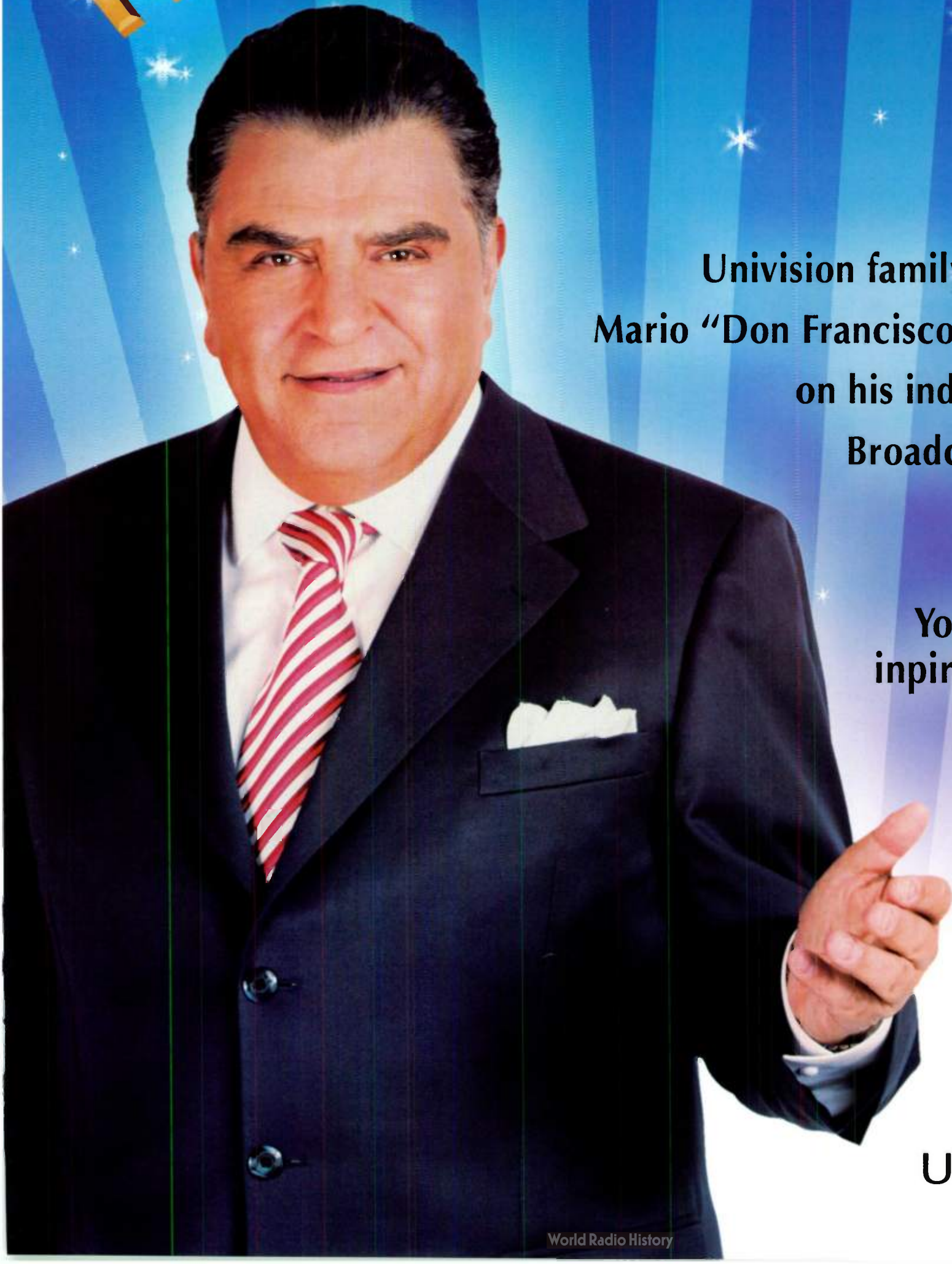


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MR. SABADO NIGHT



The entire
Univision family congratulates
Mario "Don Francisco" Kreutzberger
on his induction into the
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Hall of Fame.

You're a *Gigante*
inspiration to us all.



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Congratulates President & CEO, Discovery Communications, Inc.,

Judith A. McHale.



One of a distinguished group of inductees into the 2004 Broadcasting & Cable Hall of Fame, we honor Ms. McHale for her visionary leadership and commitment to promoting the highest quality products and services in all of Discovery's endeavors.

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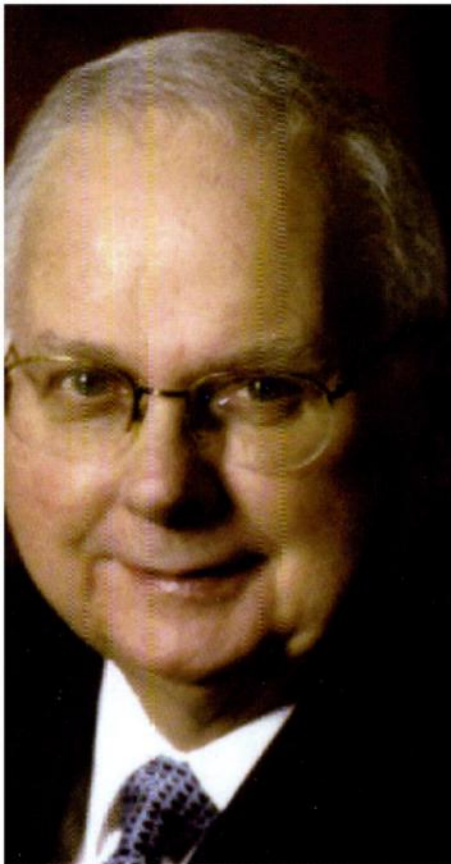
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World Radio History



Jerry Lee

“I didn’t know anything about radio when I was hired. I told them they could fire me if we weren’t the number-one station in a year.”

Jerry Lee was FM before FM was cool. Early in his career, he played a groundbreaking role in the FM-radio industry, proving that the medium could be commercially profitable. In recent decades, as a part-owner of one of the few remaining large, independently owned FM stations in a big city, he has used his business success to promote a wide variety of social and philanthropic causes.

The idea of working in the radio industry first came to Lee when he was in the Army, sitting in a bus depot listening to the jazz and blues standard “St. James Infirmary.” His interest in music deepened while he was in college, and Lee organized some record hops to earn some extra money. After a brief stint as a management consultant, which Lee says he hated, he landed a job selling the country’s first national radio-programming service. He wasn’t able to make any sales, but he soon got a job running WAQE-FM (now WLIF) in Baltimore.

“I didn’t know anything about radio when I was hired” in 1961, Lee admits, but he was a quick study and in 1963 landed a job running a new station in Philadelphia, WBEB-FM. “I told them they could fire me if we weren’t the number-one station in a year,” Lee says.

He programmed the station with a “beautiful-music” format and within four months, WBEB was the top-rated FM station in Philadelphia. By 1967, the station had the largest FM audience in the U.S.

Even so, Lee faced an uphill battle to secure the station’s financial future. There weren’t many FM stations in existence, so being the top dog didn’t mean that much. “FM stations were not thought of as a commercially viable medium at the time,” he says. “Even though we were very popular, advertisers wouldn’t take us seriously. Ninety-five percent of the money went to AM.”

To change that perception, Lee worked relentlessly to promote the station with both audiences and advertisers. Lee gave away millions of cards with his station highlighted on the FM dial, and WBEB was one of the first stations in the country to heavily promote itself with professionally produced TV commercials.

Those efforts quickly paid off. In 1968 alone, WBEB tripled its revenues, becoming the first FM station to bring in more than \$1 million in revenue in one year. “In a time when no station in big markets like New York or Chicago had ever produced

more than \$500,000, that really got people’s attention,” Lee says. “They realized this was a medium where you could make some money.”

Thanks to that success, one company offered to buy WBEB for \$3.3 million in 1970. Lee (who received an ownership stake in 1969 and is now a half-owner) and his partners refused. “Today,” he says, “we are probably the only major station in a top-50 market that is not part of a group.”

WBEB, now called B-101, dropped the beautiful-music format long ago; it’s now a soft rock station.

As a single-station owner, Lee continues to support the deregulation that produced so much consolidation in the radio industry. Of course, it has made WBEB more valuable. Lee estimates the value of the station has “increased by five-fold since deregulation.”

And the rise of large radio groups made it harder for WBEB to compete. Lee predicted that consolidation would put more pressure on radio companies to boost profits and cut their promotional budgets.

By increasing WBEB’s marketing budget, the station has consistently remained the first-, second- or third-ranked station in the market.

Despite some hefty offers, Lee and his partner have refused to sell, in part because the station gives Lee a way to promote a number of philanthropic and social causes. Over the years, he has given more than \$8 million to philanthropic activities, either personally or through his foundation.

In 1978, he came up with the concept of The Broadcast Minority Fund, an initiative that has been responsible for \$100 million in loans to encourage minority ownership. He persuaded the NAB in 1981 to get involved in a campaign to promote American productivity, an effort that earned later the President’s Private Sector Initiative Award from President Reagan.

Later, he became active in the fight against crime, establishing the Jerry Lee Center of Criminology at the University of Pennsylvania. In 2003, President George W. Bush asked the U.S. Senate to confirm his appointment of Lee to the National Board of Education Sciences.

Over the years, Lee has also been a passionate advocate of better research by the industry. In 1980, he created the Arbitron Advisory Council. Since 2001, serving as head of the Research Committee for the Radio Advertising Effectiveness Lab, he has talked the industry into dramatically increasing the money it spends on research.—G.W.

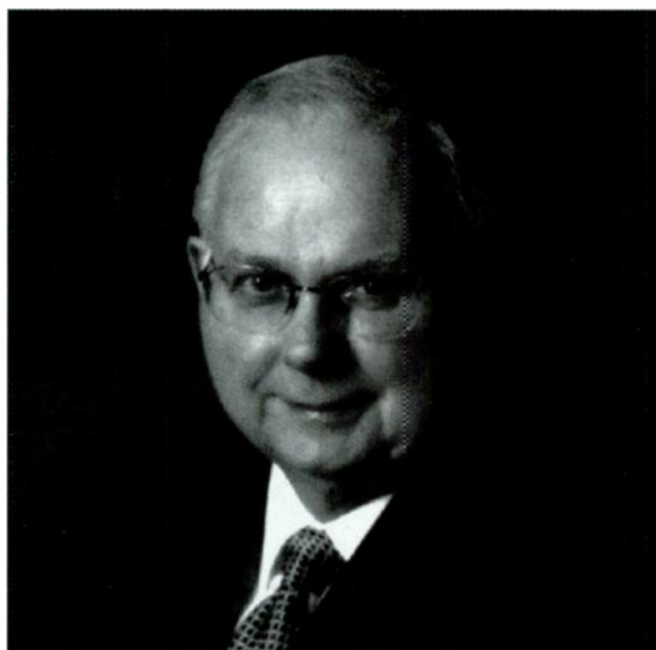
*Jerry Lee
President and
Partner,
WBEB-FM
Philadelphia*



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WELL DONE JERRY LEE

Congratulations to all
Hall Of Fame honorees
with a special salute to
Jerry Lee,
a pioneer in broadcasting and a visionary
in making our communities
and the nation a better place to live

From the Staff of



WBEB 101.1 FM PHILADELPHIA



Judith McHale

She has nurtured a relaxed and supportive working environment. Employees say that breeds both strong loyalty and hard work.

Judith McHale is a diplomat's daughter who spent years of her youth in South Africa, was schooled in the United Kingdom and had a résumé that read like one for an ambassador's post as much as for the CEO of Discovery Communications Inc. (DCI). Her foreign experience, she says, "influenced everything I have done in my life."

Returning from England to the United States for her law degree from Fordham University, McHale has since 1987 worked hand in hand with Discovery Chairman John Hendricks to build a \$2 billion company that operates in more than 160 countries and reaches more than 1 billion subscribers.

Domestically, McHale has overseen Discovery's early expansion into digital cable with the creation of five "diginet" services in 1996. She also shepherded Discovery's TLC in 1991 and Travel Channel in 1997 and helped launch Animal Planet in 1996. Today, the company operates 14 channels in the U.S.

Overseas, she created the Discovery Channel Global Education Partnership in 1997, which provides satellite technology for delivery of free educational programming to more than 325,000 students in 10 countries across Africa, Latin America and Eastern Europe.

"It's not about Judith, it's about the company and about the broader community," says Melanne Vermeer, chairman of Vital Voices Global Partnership, a group that seeks greater roles for women in both the private sector and government. McHale sits on the board.

"It is great to run a successful company," McHale says, "but even more rewarding to know that we are helping people learn more about the world around them."

For the past five years, Discovery has made *Working Mothers* magazine's list of the top 100 places to work. This past year, the magazine named the company its "family champion," largely due to initiatives that McHale developed as part of Hendricks' grand vision for the company he formed in 1982 and partially sold to cable operators in 1985.

Shortly after Hendricks lured her from MTV in 1987, where she was general counsel, human resources fell under McHale's aegis. "Judith came back and said we need to have flexible leave policies for families."

Under McHale's direction, Discovery introduced such benefits as a child-care program in which the company would pay for a nanny in an emergency situation, expanded telecommuting opportunities, and provided an on-site physician at its Silver Spring, Md., headquarters.

But more than the benefits, McHale has nurtured a relaxed but expectant working environment that employees say breeds both strong loyalty and hard work.

"Judith has always nurtured and believed in women getting ahead," says Lynn McReynolds, a former senior vice president at DCI. "It's a fairly unusual environment. There is no old boys' club at Discovery."

"It makes good business sense," McHale says. "Healthy employees strengthen the bottom line."

With the title of general counsel, McHale made an immediate impression on Hendricks with her skills in a number of areas, including deal-making, business development and strategic direction. He quickly recognized her potential to run the company and nurtured her toward the top. McHale's longevity in the job is highly unusual in the television business, especially at corporations helmed by two highly educated, skilled leaders.

"A lot of his vision and her execution made this happen," says Bob Miron, who as chairman of Advance/Newhouse has been a Discovery board member almost from its inception. "When you look at the brand Discovery, that is something the two of them really created, protected and nurtured."

In 1995, Hendricks promoted her to president and chief operating officer, and, in June 2004, she became CEO. He points to the joint-production deals and programming alliances, deals McHale helped craft in the networks' early days that enabled Discovery to fill its library to the rafters without laying out truckloads of cash. McHale was careful to preserve Discovery's rights, not only for interactive television but overseas as well. That has enabled Discovery to put its programming in homes worldwide as well as preserving high-definition and on-demand rights for more than 80,000 hours of content.

Outside of DCI, McHale sits on the board of many advocacy and charitable groups, including The Africa Society, Africare, Sister-to-Sister: Everyone Has a Heart Foundation, the Character Education Partnership, Cable in the Classroom, and the National Democratic Institute.

One question remains: Does McHale have any itch to move on, having worked for one company for so long?

"This is my dream job," she insists. "There are always new challenges ahead." **By Andrew Grossman**

Judith McHale
Chief Executive
Officer, Discovery
Communications Inc.



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Congratulations to
Judith A. McHale
and all of the 2004 Honorees
on the occasion of their induction into
the Broadcasting & Cable Hall of Fame.

We salute your vision and leadership.



From Discovery Communications' 5,000 employees worldwide



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JUDITH McHALE

ON HER INDUCTION
INTO THE
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Congratulations

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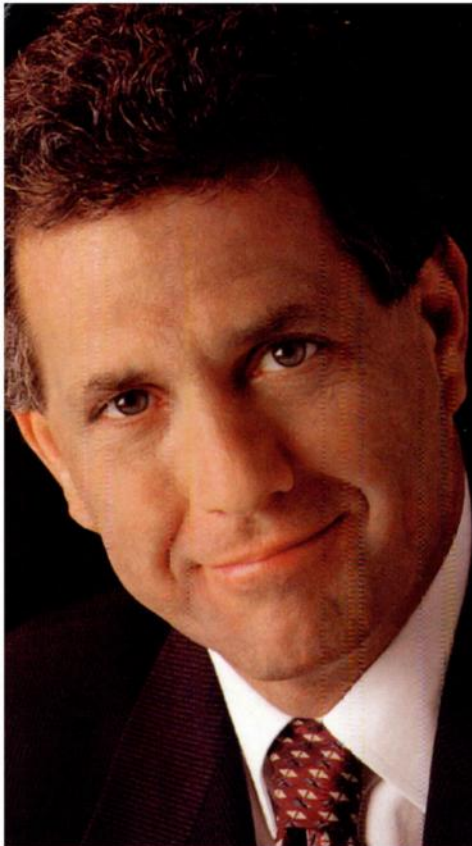


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FROM ALL YOUR FRIENDS AT THE

LATE SHOW
with David Letterman



Leslie Moonves

“You will always have to take on things that are controversial. But we are also as fair and just as we can be because we have a public trust to maintain.”

S

*Leslie Moonves
Co-President and
Co-CEO, Viacom;
Chairman, CBS*

Since he began running CBS in 1995, Leslie Moonves has dramatically turned around a struggling network and pushed it to the front of the Nielsen ratings charts. Such success doesn't go unnoticed.

Moonves was promoted in early June to the No. 2 spot at Viacom, a position he shares with Tom Freston.

Moonves hadn't really planned on a career in the entertainment industry when he was young. "I began college as pre-med student," he recalls. During school, however, he caught the acting bug. After graduating in 1971, he successfully landed roles in a number of stage and television productions before opting to produce plays on Broadway and in Los Angeles.

Increasingly, however, he felt that "the future lay in television and multimedia," he says. In 1981, he moved over to television, taking a series of jobs in the first half of the decade at Catalina Productions, Saul Ilson Productions and then Twentieth Century Fox Television, where he oversaw TV movies, miniseries, first-run syndication, pay TV and cable programming.

In 1985, Moonves landed at Lorimar Television, running the TV-movie and miniseries operations and, by 1989, was president of the division. "It was an amazing place to work," he says. "It was the biggest and most successful TV studio of its day." During that period, he oversaw Lorimar's production of such series as *Dallas*, *Knots Landing*, *Falcon Crest*, *Perfect Strangers*, *Full House*, *Max Headroom* and *I'll Fly Away*.

In 1993, when Lorimar was folded into Warner Bros. Television, Moonves' successful track record earned him the top job. "We created the most successful television studio in its day," Moonves says. And that's not hyperbole. In the 1995-96 season alone, Warner Bros. Television supplied a record-setting 22 series to the networks, including *ER*, *Friends*, and *The Drew Carey Show*.

Moonves' next job at CBS would provide no quick success stories, however. "CBS was a disaster" when he was hired in 1995, he says. "They were in last place in the ratings. They had very few successful shows, and all of those appealed to the 50-plus group."

Over the next few years, he brought in a number of executives from his team at Warner Bros. Television. "We set about rebuilding the place, timeslot by timeslot, day by day," Moonves says. He began to see some results with series like *Everybody Loves Raymond*, which debuted in 1996.

More hit shows followed, including *CSI: Crime Scene Investigation* and *Survivor*, allowing CBS to win the household-ratings race in three of the past five years.

Some in the advertising business discounted that success because CBS's audience, while getting younger, was still older than its competitors. Yet CBS was hard to ignore or belittle. It won the November, February and May sweeps in total viewers for two consecutive years and posted double-digit increases in cost-per-thousand ad rates in the latest upfront.

Moonves has managed to attract a younger audience, a goal that CBS executives had been pursuing with little success for more than 30 years. Last year, the network won the adults 24-54 demo for the first time since 1980, and it came in just 0.03 rating points behind NBC in the 18-49 demo. "So far this year, we are first in the 18-49," Moonves says. "I never thought I'd see that in my lifetime."

Since taking charge of UPN, which is also owned by Viacom, Moonves has engineered a turnaround in the network's ratings with such shows as *America's Next Top Model*.

In his new role, his job will be to turn around Paramount Television, in part so Paramount becomes an important program producer for Viacom's networks. "In an era of vertical integration, it is important that the studio and the networks work closer together," he says.

All together, in his new positions as co-president and co-CEO of Viacom, he oversees all of CBS's television and radio operations, Paramount Television, King World, Infinity Radio, Viacom Outdoor and other domestic and international television, radio and outdoor advertising operations.

Over the years, Moonves has won numerous honors, including the International Radio and Television Society's Gold Medal Award, and has been active in a number of charitable and public-service causes, with a special interest in combating juvenile diabetes. He is a member of the NCAA Advisory Board, the board of directors of the Los Angeles Free Clinic and the board of trustees of the Entertainment Industries Council, just to name a few.

A consummate showman, Moonves is willing to take risks, an attitude that led the network to experiment with groundbreaking reality show *Survivor*. Under his tenure, however, CBS has also faced controversies. "We are risk-takers," he says. "You have to take risks. To do this job, you will always have to take on things that are controversial. But we are also as fair and just as we can possibly be because we have a public trust to maintain." —G.W.

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Leader. Visionary. Friend.

We honor Leslie Moonves for his extraordinary contributions to the broadcast industry. We are proud to be part of his team.

KINGWORLD



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The 2004 Broadcasting & Cable Hall of Fame Inductees

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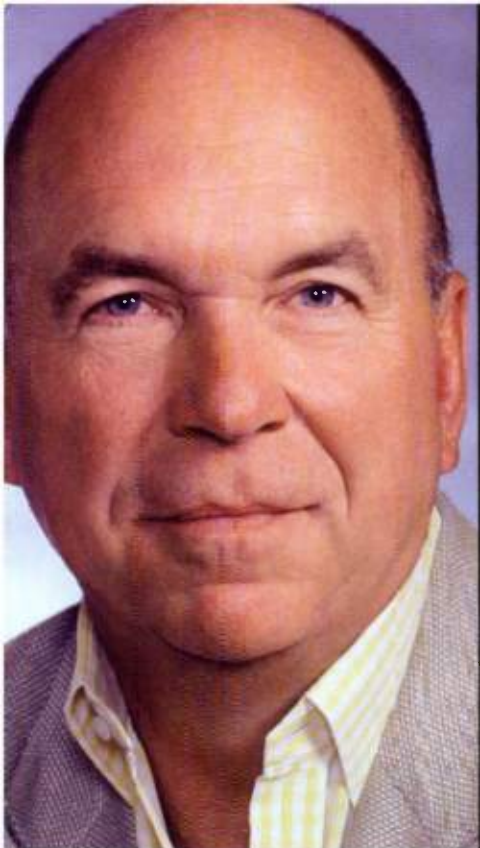
Chairman, Emmis Communications

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Dick Robertson

He learned “the importance of always keeping a positive attitude and embracing change.”

D

During a 39-year career in television, Dick Robertson has established himself as one of the most innovative and powerful figures in the TV syndication business, first at Telepictures in the early 1980s and most recently as president of Warner Bros. Domestic Television Distribution (WBTD).

Robertson's long sales career began while he was studying advertising at Virginia Commonwealth University. After a professor announced there was a job available at WRVA Richmond, Va., He jumped at the chance but was given menial tasks. Hoping to move into sales, he had one of the secretaries explain how to fill out a contract, and he drove out to a new golf course. Robertson's car was so beat up he had to park it a quarter of a mile away, but he managed to sell the golf-course owner four commercials for an upcoming tournament.

Robertson used the deal to talk WRVA's general manager into giving him a permanent job, and he combined his undergraduate studies with working at the station, earning money to help pay for college. “Working in the business helped make my course work much more relevant,” he says. “Developing my own list of clients and selling to small businesses in the Richmond area really taught me the realities of sales.”

After graduation, Robertson moved through a variety of sales and management jobs at NBC and CBS affiliates before landing a job at CBS in network sales in 1973 and working his way up to vice president of sports marketing in 1977. “I had a great job with a great list of clients,” he says. “But I'd always had a burning desire to work for myself and be on the ground floor of a really entrepreneurial company.”

So, when he met one of the founders of Telepictures in 1978, he was ready to go. “I was only 27,” he recalls. “I figured I could always go back to one of the networks if I failed.”

During one of Robertson's frequent trips to L.A., he saw the pilot for *The People's Court* and immediately acquired the show for Telepictures. The first buyer who saw the show turned it down flat, telling Robertson that he “should stay away from product like this” if he wanted to succeed in syndication.

The buyer at ABC's O&Os, however, loved the show. It

went on to become a major hit, establishing Telepictures as a powerhouse in the rapidly growing syndication business. During the first half of the 1980s, Robertson and the company launched a number of other hits and played a key role in the development of the barter syndication industry. Those successes attracted the attention of Lorimar, then one of America's most successful TV producers, and in 1985, the two companies merged. Lorimar Telepictures continued to expand, acquiring the old MGM studio lot and eventually going public. In 1989, Warner Bros. acquired the company, and Robertson became head of the domestic sales arm.

During his 15-year tenure at Warner Bros., Robertson says, “the business has completely changed.” Some of those changes, such as consolidation and Time Warner's growth, have added the Turner, Castle Rock and other libraries to WBTD's catalog, putting Robertson in charge of a unit that has more than 14,000 hours in active domestic syndication.

But these changes have also produced a much tougher sales climate, he says. Today, most of the major syndicators are part of larger companies that own TV stations that they can use to launch new product. Time Warner doesn't own stations, putting Robertson at a competitive disadvantage that he has overcome with a number of innovative strategies, such as giving stations an ownership stake in his shows, and by focusing on must-buy, quality programming.

That has helped his operation thrive in both the off-network business, racking up huge sales for such series as *Friends*, and the first-run business. “Since 1995, there have been 71 talk shows launched, and only three of them have worked: *Dr. Phil*, *Rosie* and *The Ellen DeGeneres Show*,” Robertson says. “We've launched two of them [*Rosie* and *Ellen DeGeneres*].”

In his private life, Robertson is an avid sportsman and art collector and has become extremely involved with his alma mater. He headed a committee that helped raise \$168.5 million for the capital fund for Virginia Commonwealth University and, in 2003, was appointed to a four-year term on the Board of Visitors, the university's governing body.

But he was educated by life, too. “When I was young,” he says, “I saw my father [who was a successful radio announcer] having a tough time adapting to television. That taught me the importance of always keeping a positive attitude and embracing change. I love the intellectual challenges of this business.” —G.W.

*Dick Robertson
President, Warner
Bros. Domestic
Television Distribution*

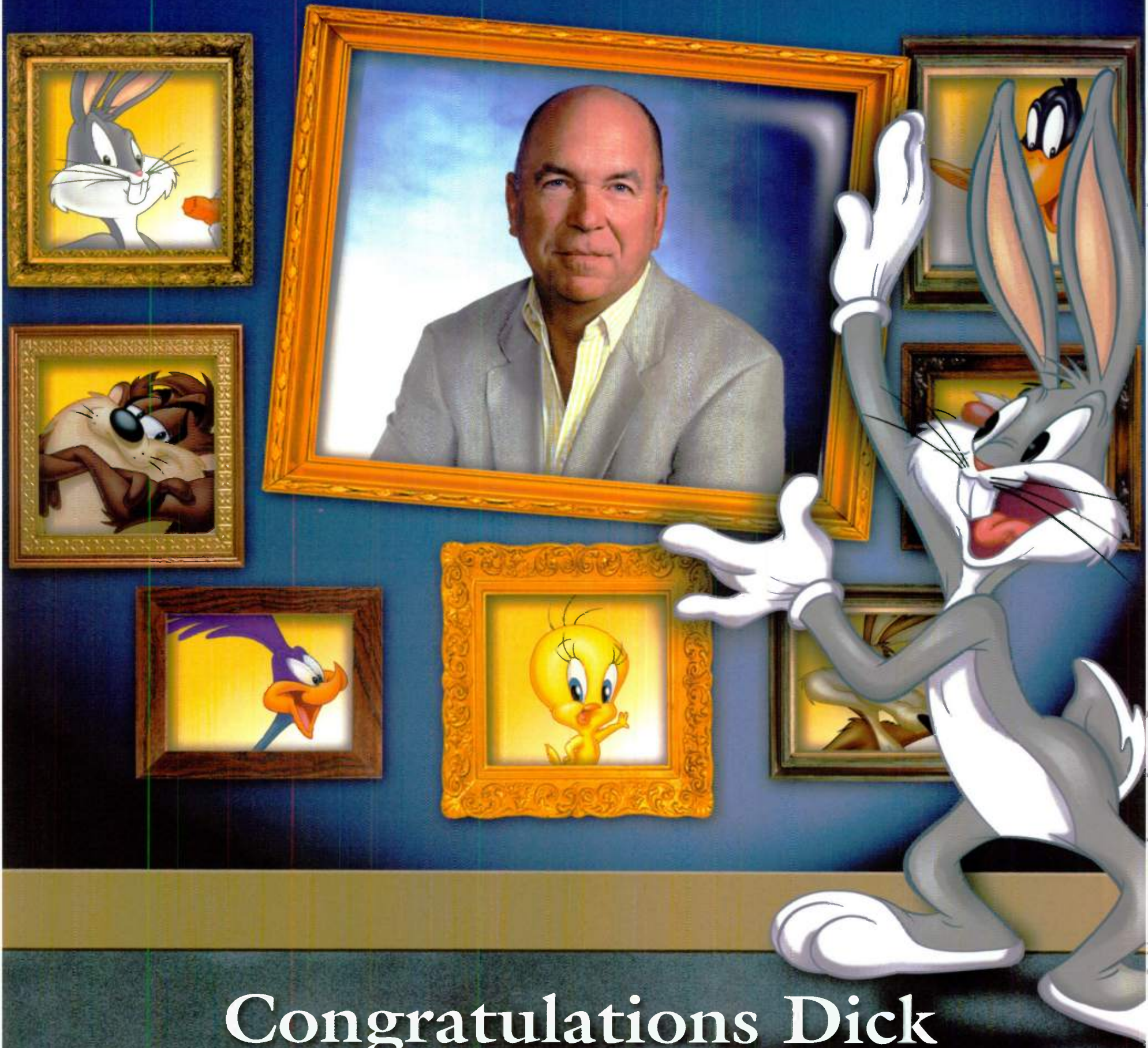


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Congratulations Dick

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President & CEO
Discovery Communications, Inc.

Leslie Moonves

Co-President & Co-COO, Viacom
Chairman, CBS

Dick Robertson

President
Warner Bros. Domestic Television Distribution

Jeff Smulyan

Chairman
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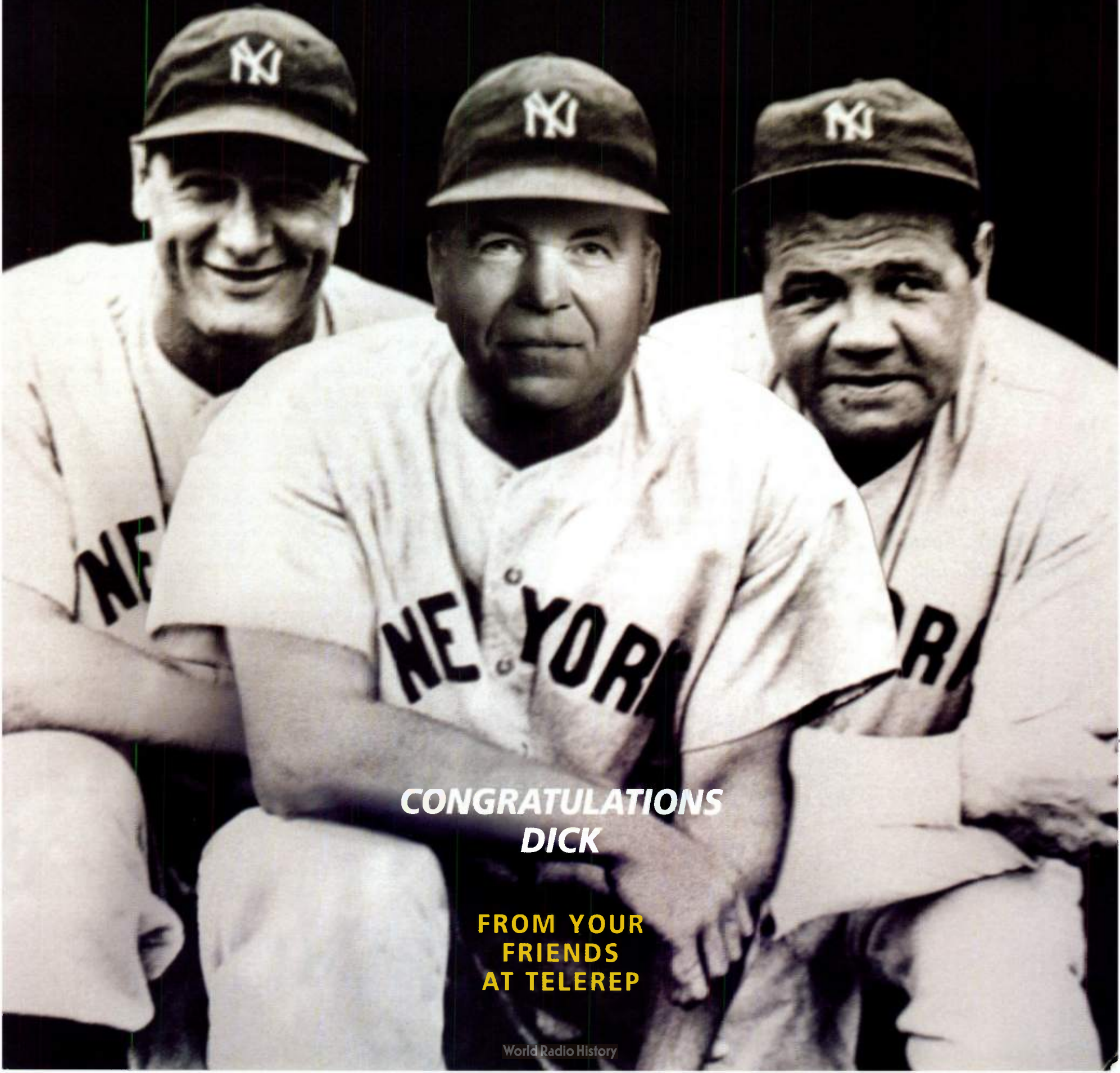
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ANOTHER LEGEND MAKES THE HALL.



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FROM YOUR
FRIENDS
AT TELEREP



Jeff Smulyan

His father bought an Indiana radio station so he and his son would get a chance to work together.

S

Jeff Smulyan
Chairman, Emmis
Communications

Since 1980, Jeff Smulyan has built one of America's top 10 radio groups and the 23rd-largest television group, creating a diversified media company with \$591.9 million in revenues in fiscal 2004.

By the time he reached college, Smulyan had already set his sights on a career in broadcasting. After getting his bachelor's degree in history and telecommunications from the University of Southern California, he planned to get a master's in communications, but one of his professors persuaded him to study entertainment and communications law instead. Smulyan followed that advice and gained valuable experience in the industry working a summer and part-time job at ABC while he earned his law degree.

After school, Smulyan used that experience to run WNTS(AM) Indianapolis, where David Letterman had a midday show, and later KCRO(AM) Omaha, Neb.—stations where his father was an investor. "My father didn't really know a lot about the industry," Smulyan remembers, "but he made the investment so I'd move back to Indiana and we'd have a chance to work together."

Smulyan says his father and grandfathers all had an entrepreneurial style, and he had always wanted to start his own media company. So in 1979, Smulyan began laying the groundwork for that dream, purchasing a small FM station, WSVL Shelbyville, Ind., and, a year later, founded Emmis Broadcasting. Smulyan brought in some outside investors, but he was the principal shareholder. "I invested every cent I could lay my hands on," he says.

After some difficulties and delays, Smulyan got the station on the air with new call letters: WENS. The adult-contemporary format was an immediate hit with listeners, and Smulyan built on that success—quickly—acquiring 16 stations, mostly FM services, and selling two during the 1980s.

After taking over a station, the company would typically revamp its programming and relaunch the service, a strategy Smulyan followed in creating WFAN New York (the country's first all-sports radio station), KPWR Los Angeles and WRKS-FM New York, the nation's first classic-soul station. In 1988, the company began diversifying by acquiring its first magazine, *Indianapolis Monthly*, and a year later it acquired the Seattle Mariners baseball team.

But like a number of rapidly growing media companies in the 1980s, Smulyan had to scale back some of his ambitions when a recession hit at the end of the decade. In 1990, he sold six stations and used the money to pay off debt. "Selling WFAN was the hardest thing I've had to do," he admits. He also sold the Mariners in 1992.

By 1994, however, the company was back on a growth track. That year, Smulyan snapped up three FM stations and took the company public. As the company continued to expand its radio portfolio, he got interested in the television industry. Since acquiring his first four TV stations in 1998 for \$307 million, he has built up the 23rd-largest television station group on *B&C's* annual ranking.

Today, the company's principal operations comprise 23 FM and four AM radio stations, 16 TV stations, six city/regional magazines, Emmis Books, and Emmis Interactive.

In 1994, President Bill Clinton appointed Smulyan ambassador to the U.S. Delegation to the Plenipotentiary Conference of the International Telecommunications Union. In that role, he negotiated a landmark agreement between Israel and the PLO that allowed them to cooperate on telecommunications issues.

That experience, he explains, "really opened my eyes to the international market and its potential." In 1997, the company got a national radio license in Hungary and, in 2003, acquired nine stations in the Flanders region of Belgium.

Throughout the company's history, Smulyan and Emmis executives have made a substantial commitment to public service, giving away millions of dollars in airtime and helping raising large contributions for a variety of charities. For example, the company has actively worked with other businesses and state and local officials in Indiana to promote the state's economic development.

Following the 9/11 terrorist attacks, Emmis raised more than \$6 million in cash and in-kind services for the victims and associated charities.

Over the years, Smulyan has received a number of awards for his community-service activities, and in 2002 the National Association of Broadcasters Education Foundation gave Emmis the prestigious Hubbard Award, which honors broadcasters for outstanding public service. Given Smulyan's reputation, is it any surprise to learn Emmis is the Hebrew word for "truth"?—G.W.

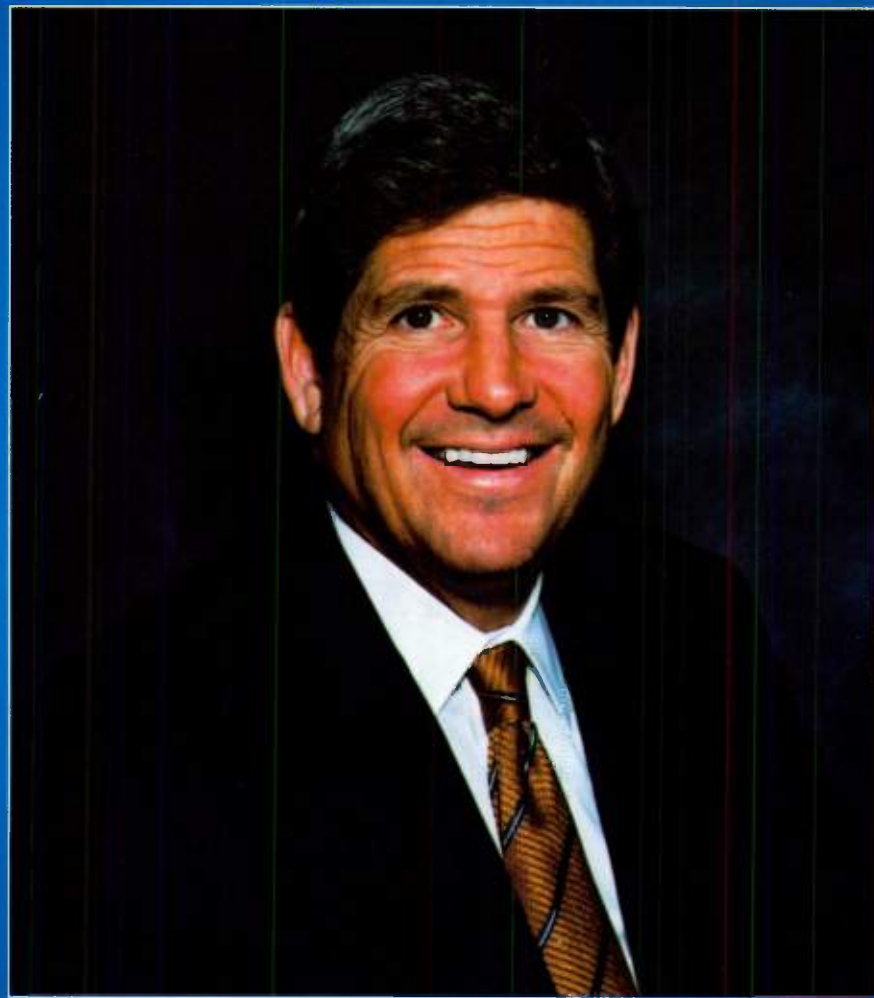


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*We salute your imagination,
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COX TELEVISION STATION REPRESENTATIVES

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A stylized, handwritten-style logo for 'Munt' in white.

HRP

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Stuart Scott on the new SportsCenter set.

SportsCenter: 25 Years of Excellence

ESPN's signature show established the brand, laughing all the way and changing the nature of sports coverage

By Stuart Miller

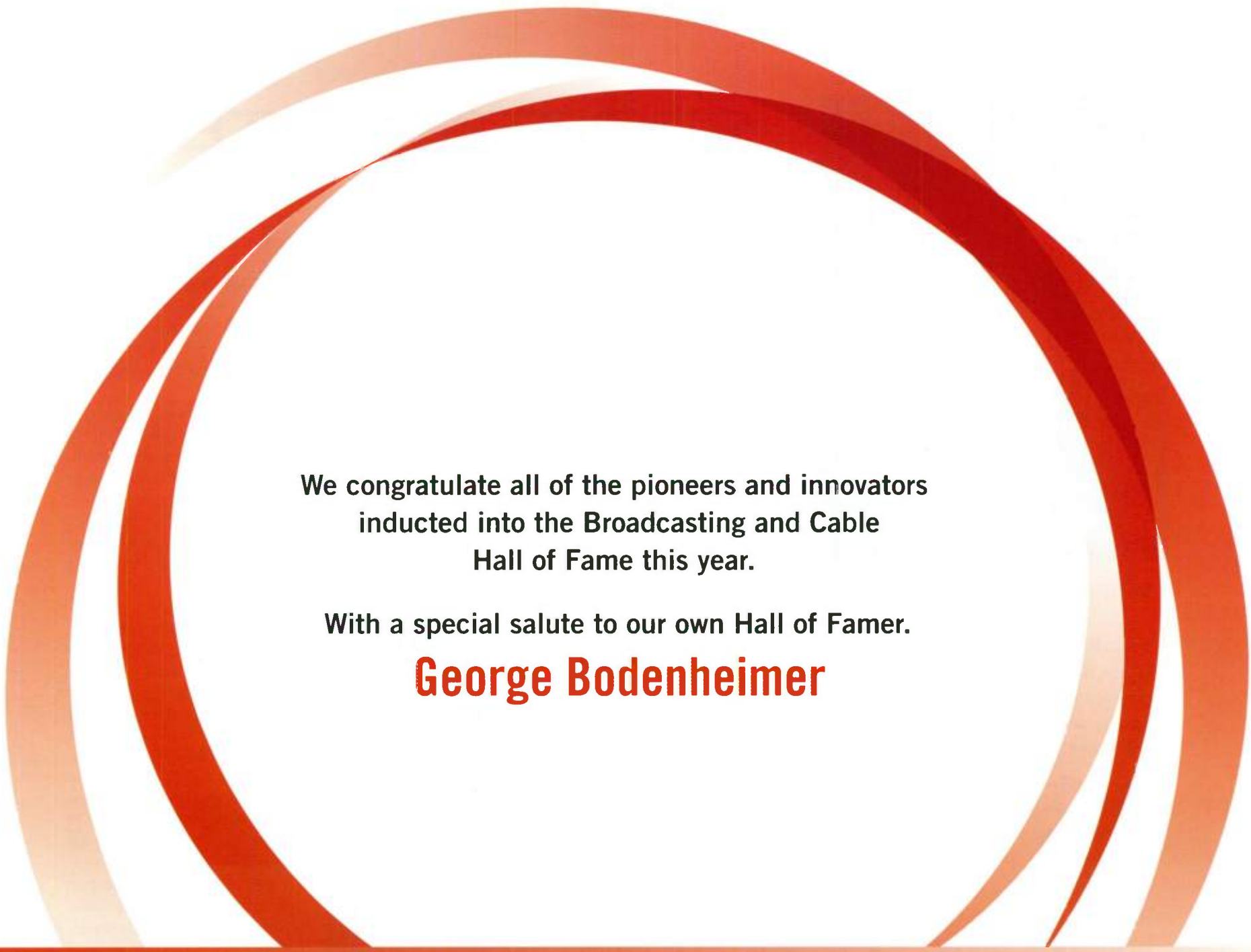
A highlight reel. A news program. A joke-fest. A launching pad for media stars. A leader in sports journalism. A stuck-in-your-head musical ditty. A place where superstar athletes want to be seen. A memorable ad campaign. A shared nightly experience for millions of American men. An unstoppable cultural phenomenon.

This is *SportsCenter*, the second show ever to be inducted into the

Broadcasting & Cable Hall of Fame. (*The Simpsons* was first, last year.)

When ESPN launched on Sept. 7, 1979, at 7 p.m., it introduced itself with *SportsCenter*, originally hosted by George Grande and Lee Leonard. Back then, the show served a vital function: The network had no money to buy its way into the major professional sports, and the highlight reels provided its sole link to big-time sports. Within months, the network had added a 7 a.m. version.

"From the beginning, *SportsCenter* and the network were pretty



We congratulate all of the pioneers and innovators
inducted into the Broadcasting and Cable
Hall of Fame this year.

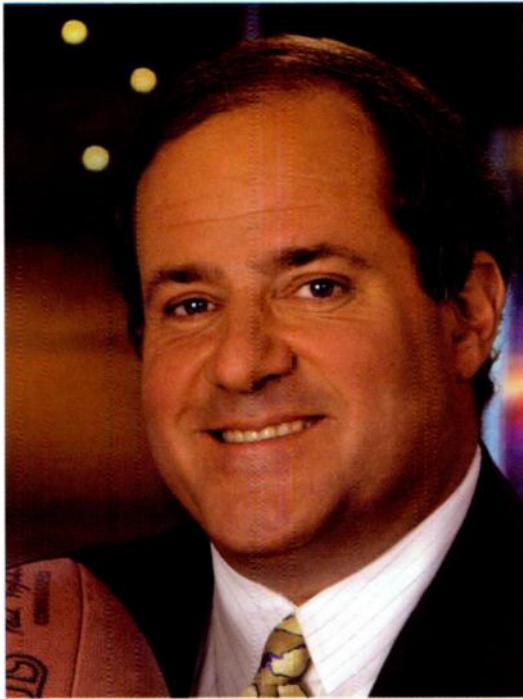
With a special salute to our own Hall of Famer.

George Bodenheimer



Disney and **ESPN** Networks
Affiliate Sales and Marketing

SPORTSCENTER



BERMAN'S BEST

Yes, they're pretty silly, but Chris Berman's nicknames for players have become a part of *SportsCenter* history. Here's our arbitrary list of favorites:

- Roberto "Remember the" Alomar
- Lance "You Sank My" Blankenship
- Bert "Be Home" Blyleven
- Wade "Cranberry" Boggs
- Greg "Life Is a" Cadaret
- Mark Carreon "My Wayward Son"
- Ivan "Bubbling" Calderon
- Tom "Cotton" Candiotti
- Jim "Two Silhouettes on" DeShaies
- Rick "Innocent" Lysander
- Kirt "What Was That" Manwaring
- Oddibe "Young Again" McDowell
- Eddie "Eat Drink and Be" Murray
- Cookie "Days of Wine and" Rojas
- Bruce "Two Minutes for" Ruffin
- Mario "Scotch and" Soto
- Franklin "Ticket" Stubbs
- Bruce "Three-Piece" Sutter
- Alan "Have Gun Will" Trammel
- Butch "Oil and" Wynegar.

much one and the same," says ESPN lifer and *SportsCenter* veteran Bob Ley.

Soon, however, the show proved to be much more: *SportsCenter* became the network's calling card, its brand identity, a fact that didn't waver as the NFL, MLB, NHL and NBA joined the ESPN roster.

Today, although ESPN has grown into a massive corporate entity spawning everything from a magazine to a Web site to a golf school, *SportsCenter* remains the heart of the network. The omnipresent show, which passed its 25,000th show in 2002 is seemingly the only program that appears on television more often than *Law & Order*. With first-runs and re-airings, it's on nearly 4,000 hours in a given year.

It has its own language, its own sense of humor. If you have never seen *SportsCenter*, you might miss the inside jokes. But after 25 years, it is an institution that is serious about the depth of its sports coverage but also is likely to have one of its anchors joke about how what he's describing was just a game.

It has also created stars, from Greg Gumbel, who worked at *SportsCenter* until 1986, to Gayle Gardner, one of the first female anchors, who joined in 1983.

SportsCenter forever transformed the sportscape by making every game national. Before ESPN, highlights existed solely in local TV newscasts, where they were largely parochial in focus. "They gave sports fans an opportunity to share each event with people across the country the way we do with the Super Bowl," says Robert Thompson, director of Syracuse University's Center for the Study of Popular Television, citing as just the most recent example this year's coverage of Seattle Mariners Ichiro Suzuki's race to break George Sisler's 84-year record for the most hits in a season.

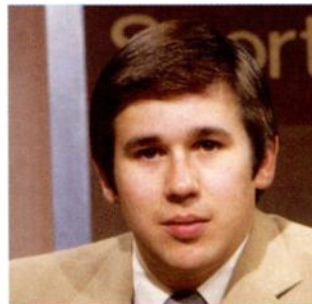
Ley says that was "an unintended consequence. We can look really smart smoking pipes and talking about our sociological incentives, but we really just wanted to fill time to get to the end of

the show each day."

But it wasn't just the highlights that drew people to *SportsCenter*; it was the personalities delivering them. First and foremost was Chris Berman, who built a cult following on his 2:30 a.m. newscasts with his punny nicknames, beginning with John Mayberry "RFD" and continuing through the likes of Mike "Enough" Aldretti, Doyle "Brandy" Alexander, Frank Tanana "Daiquiri" and Todd "We Are the" Worrell.

"Chris Berman was a beacon to everybody, showing that this would be a different kind of highlight show," says Executive Editor John Walsh, who was a fan of Berman's and ESPN's before signing on there in 1988.

In fact, a turning point for ESPN came inadvertently when an executive thought Berman's silliness had gone far enough and banned the nicknames.



Bob Ley in 1980...



and Bob Ley today.

Berman struck back with what would become *SportsCenter*'s signature wit and irreverence: He eliminated all nicknames, so Babe Ruth was just George and Mookie Wilson reverted to William.

Then, help came in the form of Kansas City Royals star George Brett, who turned out to be a big Berman fan. His protest against the nickname ban during the 1985 American League Championship Series was picked up by newspapers nationwide, and suddenly *SportsCenter* was making news, not reporting it. The edict was soon lifted.

Steve Anderson, executive vice president of production and technical operations, says it was the first time ESPN understood its appeal with the athletes themselves but, equally important, "it made us focus on the fact that,

as much as *SportsCenter* had to be credible, it also had to be entertaining. It's a balancing act we always try to figure out. It continues to evolve."

When ESPN bought the NFL rights in 1987, it was a huge step forward for the network and further raised *SportsCenter*'s profile. But the next evolutionary leap came in 1988 when Walsh

THE TIMELINE

SEPT. 7, 1979: ESPN launches at 7 p.m. with first *SportsCenter*, hosted by George Grande and Lee Leonard

APRIL 1980: Adds 7 a.m. slot
OCTOBER 1980: *SportsCenter* expands to one hour on Saturday night and one hour on Sunday night.

FEBRUARY 1981: Rhonda Glenn becomes first full-time woman sportscaster on national TV network.
DECEMBER 1988: 10,000th *SportsCenter* telecast

JULY 1989: Feature on pitcher Tim Lincecum's adoption of Guatemalan child wins *SportsCenter* its first Emmy.



***ESPN salutes our own
George Bodenheimer
and SportsCenter,
cable pioneers with a shared vision-
serving the fan.***

***Congratulations to all of the
2004 Broadcasting & Cable
Hall of Fame Inductees.***

ESPN



A young Greg Gumbel starred at ESPN.



Beginning in 1992, Keith Olbermann (left) and Dan Patrick matched wits masterfully.

was hired and began raising the bar journalistically. Walsh, who worked closely with Anderson, spent the first six months observing life at *SportsCenter*, learning that there really was no “meaningful” news presence and that the network slighted *SportsCenter* by constantly pulling its anchors off for other broadcasting duties.

“*SportsCenter* was ready to take the next step, but it wasn’t as deeply appreciated by people internally as it was by the viewers,” Walsh says. Staffers looked at him, he says, “as if I’d landed from Mars” because he had little TV experience and hadn’t worked in sports in six years. “It wasn’t a question of how much I knew about journalism but how much *SC* should delve into journalism. It was difficult for me and the staff to come together.”

He arrived during “a very rough patch,” taking over from bosses who ran the place, says Ley, “with all the skill of cops on Rodney King. John’s great contribution was harnessing the energies of the place.”

Walsh gradually began sharpening the focus of *SportsCenter*, dropping the formula of showing all American League highlights and then all National League highlights in favor of a report that told the biggest stories first, no matter what. “John turned the show into the equivalent of a newspaper with a front page,” Ley says. “He brought a discipline to *SportsCenter*.”

Then, when the Pete Rose betting scandal exploded in the summer of 1989, *SportsCenter* was there and ready, providing impressive coverage that was in-depth and knowledgeable. Additionally, ratings soared as much as 72% above normal. “That was a big turning point because it rallied the staff,” Walsh recalls.

“It was at that point we evolved from a score-and-highlight show to a news operation,” Anderson adds. Indeed, *SportsCenter* poured resources into stories from Hank Gathers’ on-court

death to Magic Johnson’s HIV announcement to Mike Tyson’s rape trial and became a respected fixture in sports journalism.

SportsCenter’s status was elevated in a different way in 1992 when the network teamed newcomer Keith Olbermann with Dan Patrick on the anchor desk. Each had plenty of individual style and wit (an example: Olbermann’s “He pulled a groin—his own, I hope”), but together the two had a dynamic chemistry that made them not just the show’s but sports journalism’s biggest stars for the next five years.

Managing Editor Norby Williamson says the connection between viewer and anchor comes from the fact that the anchors write their own material so “they have to be deep into everything. You cannot fake it for a sophisticated sports audience.”

But Olbermann and Patrick often went beyond the writing to a playful improvisation. One night, Patrick started calling easy basketball shots “the bunny,” as in “Lloyd Daniels blows the bunny.” So a surprised Olbermann went one better (or one sillier) by saying of Greg Anthony’s off-target three-pointer “He misses the bunny-and-a-half!”

In 1995, *SportsCenter* cemented its place in popular culture with the debut of the “This is *SportsCenter*” ad campaign. The deadpan ads captured the appeal of the show’s stars, while making *SportsCenter* the center of the sports universe (which it may well be): Evander Holyfield made raw-egg shakes for the kids in ESPN’s daycare center; Grant Hill played the piano in ESPN’s lobby for tip money, serenading a frazzled Dan Patrick with “Charge!”;

Lou Duva played a cut man in the corner for Rich Eisen during commercials, with Eisen pleading “Cut me, Lou,” while sipping tea; Trevor Hoffman came in to “close” for a tiring Kenny Mayne, who stormed off the set.

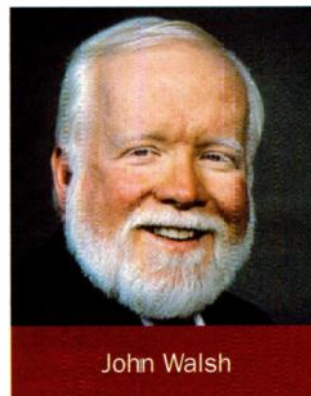
Suddenly, the anchors became icons, celebrities on a par with the athletes they covered, and the show was the *Tonight Show* of the cable world, a welcome part of America’s life, a cultural touchstone. That was reinforced in 1998 when ABC debuted *Sports Night*, a show clearly meant to be a behind-the-scenes look at the *SportsCenter* life. Although the critically acclaimed show was short-lived, it helped launch creator Aaron Sorkin, who followed with *The West Wing*.

When a show becomes the object of satire and parody, it’s a sign that it has arrived. The *Sports Night* spoof was, in fact, proof that *SportsCenter* had entered the mainstream.

But in the era that “This is *SportsCenter*” and *Sports Night* were kicking off, the real show was careful not to tilt too far toward infotainment. It stepped up its investigative and enterprise efforts: Between 1995 and 1998, *SportsCenter* dug into such diverse topics as the overseas labor issues behind athlete-endorsed footwear, the FBI investigation into Arizona State’s possible point shaving,

the autograph-signing money earned by former major leaguers who did not pay taxes on it, and domestic violence in the sports world.

And the show continued evolving. Anderson says there was initial concern that the Internet explosion would adversely affect *SportsCenter*, but it turned out that getting the scores isn’t enough for most fans. “There’s an insatiable appetite for



John Walsh

MARCH 1990:

SportsCenter provides exclusive footage of on-court death of Loyola Marymount basketball star Hank Gathers from heart failure.

APRIL 1994:

SportsCenter expands to one hour in the evening, beginning at 6:30 p.m.; in 1999, it will move up to 6 p.m.

AUGUST 1995:

Late-night *SportsCenter* moves up to 2 a.m. from 2:30 a.m. and expands to one hour.

OCTOBER 1995:

“This Is *SportsCenter*” ad campaign debuts. To date, 260 have now aired.

NOVEMBER 1996:

ESPNNews, television’s first 24-hour sports-news network debuts, an indication of the influence of *SportsCenter*.

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SportsCenter branded ESPN with fans.



It wasn't slick, but here's how the early SportsCenter set looked, circa 1980.

highlights," he says. Viewers want to see not just the play, he points out, but someone like Stuart Scott's take on it.

Still, the show did respond to the Internet revolution by adding audio to highlights and, Williamson says, by being more thoughtful in divvying up the time allotted. It used to be that each game would get about the same amount of time, but now the outlook is, "not all games are created equal." Now the staff plots out extra time for the biggest stories, so that, for instance, as Ichiro was approaching the record, the highlights could feature every at-bat, not just every hit.

The show also reduced the full-page scoreboards and other on-screen graphic information, shifting the emphasis further to storytelling. "In the last few years, we've committed more resources for that," he says, noting the expansion of *Sunday SportsCenter* to 90 minutes "to give us more room to do quality work."

(Interestingly, that sounds much like the changes newspapers made in response to ESPN a decade earlier. Ley points out that print reporters, realizing that everyone knew the score and had seen the highlights, were forced to improve and be more ambitious, replacing basic game coverage with a feature or column-oriented approach.)

The result over the past three years, Williamson says, has been "a more aggressive *SportsCenter*, taking risks on the big stories, being more sophisticated as journalists." After the controversies surrounding Janet Jackson and Kobe Bryant earlier this year, the show telecast a five-part series on sex and sports.

On a lighter note, it also did a five-part series on athletes and videogames. Williamson says the show has reacted to the changing cultural

landscape in other ways. As news channels like MSNBC and Fox News have shown a lust for heated argument, a long-time staple in the life of the sports fan, *SportsCenter* has mixed in more opinion and debate alongside the news.

The constant presence of enterprise and investigative journalism has helped offset some of the criticisms of *SportsCenter*, yet they never entirely disappear.

From its earliest days, critics complained about the anchors' attitudes' overshadowing the athletics, about the awful imitators who followed on local sports, and about the emphasis on dunks, home runs and their ensuing trots, and end-zone dances. ESPN has even been blamed by some in the media for the U.S. loss in Olympic basketball since today's athletes emphasize highlight-style plays over solid fundamentals.

"They deserve some of the criticism," Thompson says. "Players' going for the ESPN moment has changed some of the overall rhythm of what sport is."

But he adds that there was an inevitability to that, stretching back to the marriage of TV and sports that began with the New York Giants-Baltimore Colts NFL championship game in 1958.

Ley says that blaming ESPN for Little Leaguers' doing home-run trots is a bit absurd since parents and coaches are more of an influence than a sportscaster sitting at a desk on TV.

And Ley and Walsh say that, through the years, the show has become more thoughtful in what gets put on the air and how it is presented. "The mandate has always been to become more ambitious with highlights, to find opportunities to be creative," Walsh says. "We have an obligation to recognize that we should show a strategic bunt to complement a spectacular tabloid-type highlight."

Additionally, Thompson says that, although "the ESPN stylistic virus has spread everywhere and everybody starts sounding the same," you can't blame ESPN for the incompetence of its imitators on the local level any more than you can blame John Belushi and everyone else from *Animal House* for paving the way for the *Porky's* movies. "Other sports shows don't always appreciate that, along with the attitude and catchphrases, comes a really good set of credentials," he says. "This is still journalism."

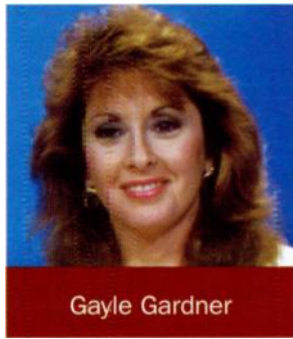
Of course, it's still about the highlights, too. With 10,000 per year on the screen, there's no getting away from that. And there's no getting away from *SportsCenter*. For better or for worse, the 18 million viewers a year and the athletes themselves seem wedded to it.

When Mark McGwire wanted to announce his retirement, he didn't go to the print media and didn't hold a press conference; he called Rich Eisen live on the 11 p.m. *SportsCenter*.

While Fox's *The Best Damn Sports Show* has fared better than the CNN/SI effort, it is still a distant, distant second in the social consciousness. "*SportsCenter* so dominates this type of cultural expression it has almost become a generic term, like Band-Aid or Xerox, for a sports-highlight show," Thompson says.

Perhaps the true testament to the show's power and reach came when ESPN decided to plunge into the reality-TV craze. Its effort, *Dream Job*, was not about getting the opportunity to play in the NBA or NFL. It was about getting a job on *SportsCenter*.

"That's when I realized the impact of this show," says Ley, who initially opposed the show's concept but was won over when he saw the appeal of a *SportsCenter* job to the show's loyal viewers. "Seeing people lining up around the corner for this really brought home the impact of the show. We don't just have viewers. We have fans." ■



Gayle Gardner

MAY 1998:
20,000th
SportsCenter airs.

MAY 2000:
"Q Report" says *SportsCenter* has the highest positive Q Score, a measure of brand familiarity, among men 18-plus of any ad-supported cable programming.

NOVEMBER 2000:
ESPN Latin America launches Spanish-language *SportsCenter*, produced in Argentina.

NOVEMBER 2001:
Baseball slugger Mark McGwire announces his retirement to the world by telling Rich Eisen on the 11 p.m. *SportsCenter* telecast.

AUGUST 2002:
25,000th *SportsCenter* airs.
SEPT. 7, 2004:
SportsCenter celebrates its 25th year.



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Fred Coe

Steve Allen

John Blair

Joseph Collins



Robert Alter

Martin Block

Frank Conrad

Earle C. Anthony

Steven Bochco

William Conrad

► **Roone Arledge**

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Joan Ganz Cooney

Edwin H. Armstrong

William J. Bresnan

Don Cornelius

Gene Autry

David Brinkley

Howard Cosell

Merlin Aylesworth

Tom Brokaw

Katie Couric

William Baker

Dean Burch



► Walter Cronkite

Lucille Ball

Dan Burke

Bing Crosby

Red Barber

Stephen Burke

Bill Daniels

Julius Barnathan

George Burns

Nicholas Davatzes

Peter Barton

Raymond Burr

Lee De Forest

Ralph Baruch

Sid Caesar

John DeWitt



Robert M. Bennett



Eduardo Caballero



► Barry Diller

Jack Benny

Louis G. Caldwell

Charles Dolan

► Candice Bergen

Marcy Carsey

Phil Donahue

Edgar Bergen

► Johnny Carson

Sam Donaldson

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Hugh Downs

Allen B. DuMont

Jimmy Durante

Michael D. Eisner

John Fetzer

Joseph A. Flaherty

Michael J. Fox

Arlene Francis

Tom Freston

► Fred Friendly

Edward O. Fritts

Michael Fuchs

John Gambling

Jackie Gleason

Arthur Godfrey

Gary David Goldberg

Leonard Goldenson

Peter Goldmark

Mark Goodson

Katharine Graham



► Kelsey Grammer

Merv Griffin

Ralph Guild

Jack Harris

Mary Hart

Eddy Hartenstein

Paul Harvey

Carl Haverlin

Gabriel Heatter

John Hendricks

Ragan Henry

Jim Henson

Don Hewitt

Ben Hoberman

C.E. Hooper

Bob Hope

Amos Hostetter

Harold Hough

Stanley E. Hubbard

► Stanley S. Hubbard

Ward L. Huey Jr.

Catherine Hughes

Chet Huntley

Robert Hyland

Don Imus

Hal Jackson

Peter Jennings

► Bob Johnson

Glenn Jones

H.V. Kaltenborn

► Mel Karmazin

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Ted Koppel

► Ernie Kovacs



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"Don Francisco"

Charles Kuralt

Brian Lamb

Michael Landon

► Geraldine Laybourne

Norman Lear

Jerry Lee

Terry Lee

Bill Leonard

Sheldon Leonard

Gerald Levin

Fulton Lewis Jr.

Shari Lewis

Phillips H. Lord

Peter Lund

Frank Magid

Robert Magness

Martin Malarkey

John Malone

Nancy Marchand

Guglielmo Marconi

E.G. Marshall

Garry Marshall

Dean Martin

Al Masini

L. Lowry Mays

Don McGannon

Judith McHale

Gordon McLendon

Lorne Michaels

Robert Miron

Leslie Moonves

► Mary Tyler Moore

Akio Morita

Bruce Morrow

► Carroll O'Connor

Tom Murphy

Edward R. Murrow

Sheila Nevins

Agnes Nixon

Charles Osgood

William S. Paley

Dennis Patrick

Jane Pauley

Lowell Paxson

Edward Petry

► Regis Philbin

Irna Phillips

Robert W. Pittman

Frances Preston

Lowell Putnam

Ward Quall

James H. Quello

Dan Rather

► Gilda Radner

Gene Rayburn

Ronald Reagan

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J. Leonard Reinsch

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► James O. Robbins

Brian Roberts





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HALL of FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

HONOR ROLL continued



► Cokie Roberts

Ralph Roberts

Dick Robertson

Gene Roddenberry

Fred Rogers

Robert Rosencrans

Elton Rule

Pat Sajak

Richard S. Salant

Lucie Salhany

David Sarnoff



Diane Sawyer

Bob Schieffer

Herbert S. Schlosser

► Rod Serling

Eric Sevareid



► Bernard Shaw

Jean Shepherd

Dinah Shore

Frank Smith

Bill Smullin

Jeff Smulyan

Aaron Spelling



► Lesley Stahl

Susan Stamberg

Frank Stanton

George Storer

Todd Storz

Howard Stringer

Ed Sullivan

David Susskind

Sol Taishoff

Brandon Tartikoff

Danny Thomas

Lowell Thomas

Marlo Thomas

Barry Thurston

Grant Tinker



► Ted Turner

Mike Wallace

John Walson

Barbara Walters

Vincent T. Wasilewski

Lew Wasserman

Pat Weaver

Lawrence Welk

Orson Welles

Tom Werner



Margita White

Paul White

Richard E. Wiley

► Oprah Winfrey

Dick Wolf

David Wolper

Robert C. Wright

Ted Yates

Frederic Ziv



Programs

► The Simpsons

SportsCenter



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Broadcasting & Cable Hall of Fame honorees
as pioneers, innovators and industry leaders.





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man for DirecTV. Currently, DirecTV, the industry leader with more than 13 million subscribers, offers just four local HD channels and 15 national high-def networks.

Plans call for DirecTV to expand this total in 2007 when two other new satellites from Boeing are scheduled to go into orbit. Company executives say that this additional capacity will enable them to beam more than 1,500 local HD channels—essentially enough to hold all local stations' primary signals, nationwide—and 150 national HD networks to subscribers.

Both satellite providers are signing up new subscribers at a quicker pace than last year, when they gained about 2.3 million net customers between them. At the rate they're going, they should enlist more than

cable operators finally crank up the phone services and lean really hard on HDTV and if they finally get people using VOD and finally push DVRs [digital video recorders], they could seriously slow down satellite growth and profitability."

In this hotly competitive landscape, EchoStar and DirecTV are scrambling to stay ahead of cable operators and each other in deploying new technologies and services, especially HDTV and DVRs. With the holidays approaching, both satellite firms are sweetening their promotional offers to consumers.

EchoStar, for example, is handing out DVR-enabled satellite set-top boxes to new subscribers at no charge. The powerful new DishPlayer DVRs offer enough storage for up to 100 hours of TV programming.

EchoStar is also promoting an equipment offer that packages a 40-inch rear-projection HDTV set with an HD-enabled satellite receiver for \$799, including free delivery and installation.

DirecTV and EchoStar are also upping the ante by delving more into interactive services. EchoStar now boasts 22 interactive channels, including customized weather forecasts, games, trivia, news, sports and fantasy-sports services.

DirecTV plans to start "mosaic" channels next year that will offer split-screen views of channels within certain genres, such as news, sports, weather and children's programming.

In addition, the satellite companies are using their added satellite capacity to beef up their rosters of foreign-language channels. In early October, for example, DirecTV teamed up with Saigon Broadcasting Television Network to launch a 24-hour Vietnamese-language network.

One satellite-TV provider, however, is not sharing in the bounty.

Voom, launched last fall by Cablevision Systems Corp., has struggled to carve out a niche as a largely HDTV service. According to an SEC filing in September, Cablevision said Voom had recruited just 28,700 subscribers through the end of August.

Cablevision also disclosed continued installation and equipment problems with its fledgling DBS service, particularly with Voom's antennas. In the second quarter, Voom lost \$81.5 million,



DirecTV's uplink farm in Denver transmits digitally compressed content into orbit 22,300 miles from Earth.

dragging down Cablevision's overall earnings. Industry experts aren't high on Voom and hope it

sells its orbital slots to a competitor like EchoStar. But in a rapidly changing dis-

tribution universe, maybe Voom has a place. It's a wide open universe for distribution. ■

Expanding HDTV will be "one of our most significant initiatives for next year."

**BOB MARSOCCI,
DIRECTV**

3 million subscribers this year, which would boost their total to nearly 25 million.

"Satellite has defied all my expectations," says Josh Bernoff, a principal media analyst for Forrester Research Group. "The fact that growth is continuing is pretty amazing. We basically thought they were running out of people."

Says Lumpkin, "The majority of our new customers come from cable. Our focus is to lure as many cable subscribers over as possible." EchoStar just broke a new ad campaign late last month targeting digital-cable subscribers.

Analysts believe that the cable industry, which dominates the pay-TV universe with slightly fewer than 64 million subscribers, will retain the upper hand against satellite. Convergence Consulting Group predicts that cable companies will sign up 53% of all new digital subscribers this year, although that would be down from 61% last year.

"It's not possible for the satellite companies to offer competitive broadband or telephone services," Bernoff says. "If the

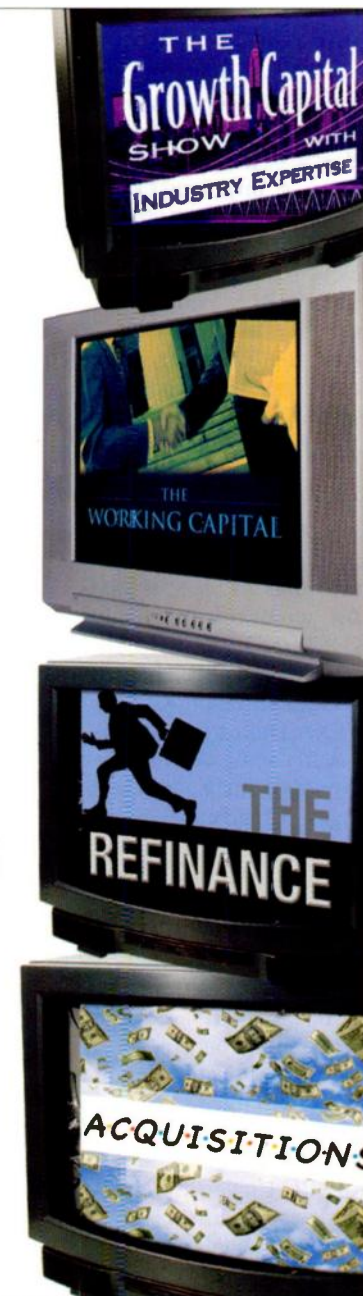
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BROADCAST TV

SHANNON HIGH-BASSALIK, news director, WFOR/WBFS Miami, named VP, news operations.

MICHAEL COLLERAN, VP/general manager, WFOR and



David Doyle
ANIMAL PLANET

WBFS Miami and WTVX Palm Beach, Fla., promoted to president/general manager.

At KYW Philadelphia: **CHARLIE DUNN**, national sales manager, promoted to director, sales; **ROY CODDINGTON**, account executive, Viacom television station sales, New York, joins as national sales manager; **HILARY HAND**, operations manager, promoted to director, traffic operations, KYW/WPSG Philadelphia.

At KTVT Fort Worth, Texas: **SCOTT KEENAN**, executive producer, investigative unit, WBBM Chicago, named assistant news director; **JEROME SHAL-LOW**, senior research analyst, KDFW/KDFI/Fox Sports Net Southwest, Dallas, named research director, KTVT/KTXA Dallas/Fort Worth.

MARTY SCHLESINGER, writer/promotion manager, KLAS Las Vegas, named creative services director, KITV Honolulu.

CABLE TV

DAVID ELLEN, deputy general counsel, IAC/InterActiveCorp, New York, joins Cablevision, Bethpage, N.Y., as senior VP/general counsel, cable, telecommunications and programming.

PROGRAMMING

At NBC Universal Cable, Englewood Cliffs, N.J.: **BRIDGET BAKER** promoted to executive VP, from senior VP, cable distribution; **HENRY AMN** to senior VP from VP; **JEAN-BRIAC PERRETTE**, VP, business development, NBC Universal Cable, Burbank, Calif., promoted to

senior VP, new media and chief financial officer; **LEE CRAIN**, regional director, affiliate sales, promoted to VP, national accounts; **BRADLEY FLEISHER**, director, Northeast region, promoted to VP; **ELIZABETH ASENCIO**, director, Southeast region, promoted to VP; **BRUCE LEVINSON**, director, Southwest region, promoted to VP.

THOMAS P. VITALE, senior VP, acquisitions, scheduling and



Joanne Modlin
TWENTIETH TELEVISION

program planning, Sci Fi Channel, New York, named senior VP, programming and original movies.

DAVID DOYLE, president/executive producer, Amper-sand Media, Los Angeles, named VP, production and development, Animal Planet, Silver Spring, Md.

ROY RESTIVO, senior director, research, NBC Universal Domestic Television Distribution, Los Angeles, named VP.

At Bravo, New York: **JASON KLARMAN**, senior VP, marketing, Trio, named senior VP, marketing and brand strategy, Bravo and Trio; **JANE OLSON**, creative director, Trio, adds creative director, VP, brand strategy, Bravo; **AMELIE**



Brett Ashy
PROMAX&BDA

TSENG, director, publicity, Trio, appointed VP, press and publicity, Trio and Bravo.

At NBC, New York: **KEVIN SULLIVAN**, VP, sports communications, NBC, promoted to senior VP, corporate communications and media relations, NBC Universal; **MIKE MCCARLEY**,

FATES & FORTUNES

director, communications and marketing, NBC Olympics, promoted to VP, communications and marketing, NBC Universal Sports & Olympics.

JOANNE MODLIN, VP, program research, Sci Fi Channel, New York, named VP, research, Twentieth Television, Los Angeles.

At MTV News & Docs, New York: **NINA DIAZ**, director, promoted to VP; Marshall Eisen, director, promoted to VP; **LAUREN LAZIN**, producer, MTV, named producer/director, MTV, VH1 and Logo.

NELMA FITZGERALD, consultant, Walt Disney Co., Burbank, Calif., named VP, marketing services, Bob Gold & Associates, Torrance, Calif.

KEVIN MCFEELEY, director, affiliate sales, eastern region, TechTV, New York, named



David Eng
TANDBERG

director, affiliate sales and marketing, Anime Network, New York.

ALYSE FOX RAMER, senior manager, affiliate relations/local ad sales, Southern region, Court TV, New York, named manager, affiliate sales, The Weather Channel, Atlanta.

JULIE KANTROWITZ, COO, global marketing solutions group, AOL Time Warner, New York, named chief marketing officer, Full Circle Entertainment, New York.

JANET ENG, advertisement sales director, Singapore Press Holdings, Singapore, named director, sales, Asia, Sony Pictures Television

International, Singapore.

RICHARD ROTHSTEIN, supervising producer, *America's Next Top Model*, UPN, and *T.H.E.M.*, NBC, Los Angeles, named VP, cable programming, NBC Universal Television Studio, Burbank, Calif.

JOURNALISM

At WSVN Miami: **TOM HAYNES**, anchor, *Today in Florida*, named co-anchor 5:30 and



Julie Kantrowitz
FULL CIRCLE

6:30 p.m. news broadcasts; **RICHARD LEMUS**, general assignment reporter, named anchor, *Today in Florida*.

ANNE-MARIE GREEN, reporter/back-up anchor, CITY-TV Toronto, joins KYW Philadelphia as general assignment reporter.

AMANDA MACKAY, veejay, Select, World Chart Express, and WCEX International, MTV Canada, named anchor, Pulse, G4techTV, Los Angeles.

RADIO

MELISSA OUSLEY, host, *Favorites on Fridays*, Music from Minnesota, WCAL Northfield, Minn., named assistant music director/classical music producer, regional classical music service and Classical 24, Minnesota Public Radio, St. Paul.

TECHNOLOGY

At Tandberg Television: **DAVID ENG**, corporate VP, Americas Business, C-COR, State College, Pa., named director, cable business development, State College; **DAVID WRIGHT**, regional sales manager, Pioneer Electronics, Roswell, Ga., named senior account

WHAT'S YOUR FATE?

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

manager, broadband, Atlanta.

At Leitch Technology Corp.: **CHRISTOPHER SORESI**, district sales manager/regional sales manager, Quantel Inc., Darien, Conn., joins as regional sales manager, Southeast region, Atlanta; **CHRISTOPHER ZIEMER**, sales manager, broadcast and digital media division, Omnivue, New York, named regional sales manager, New England/New York region, New York.

ADVERTISING/MARKETING/PR

VIRGINIA ANAGNOS, VP, Goodman Media International Inc., New York, promoted to senior VP.

PAUL CARAVELLO, sales manager, Wilen Media, Farmingdale, N.Y., promoted to VP, sales.

ALLIED FIELDS

BRETT ASHY, director, business development, Troika Design Group, Hollywood/vice chairman, BDA board of governors, named senior VP, Promax&BDA, Los Angeles.

LISA QUAN, manager, broadcast research, Magna Global USA, New York, named VP/ manager.

OBITUARIES

Station owner **CHARLES WOODS**, 83, died Oct. 17 in Dothan, Ala. after an extended illness.

A decorated World War II pilot, Woods was severely burned in a plane crash while transporting gasoline over the Himalayan Mountains into China. He began building homes in Alabama in 1949, generating the financial backing he needed to become a broadcaster. In 1955, with several local investors, Woods founded WTVY Dothan. He spent 45 years owning and operating TV stations in Dothan; Macon, Ga.; Evansville, Ind.; Springfield, Mo.; Monroe, La.; and Lubbock and Abilene, Texas, as well as radio stations in Alabama and Texas. Woods' son David owns WCOV Montgomery, Ala., and WUPT Lubbock, Texas.

Woods is survived by 10 children, 17 grandchildren and one great grandchild.—M.C.

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VB



Building a Winning Franchise

Marengi wants to take three Viacom stations to the next level **By Allison Romano**

Diehard Red Sox fan Julio Marengi has much to celebrate. His team won the World Series just after he nabbed a new title: president and GM of Viacom's CBS owned-and-operated WBZ Boston and UPN O&Os WSBK Boston and WLWC Providence, R.I. The promotion brings Marengi's Boston odyssey full circle.

A native of Watertown, Mass., he attended Northeastern University and started his TV career in WBZ's mail room. Now, 27 years later, he returns triumphant.

"I couldn't have keyed it up any better," says Marengi. "I learned all my instincts in Boston. It is the Horatio Alger story coming to life. People at WBZ remember me as a young kid running down the halls."

His new goal: build Viacom's stations in Nielsen's No. 5 market into a winning franchise. It's a sizeable challenge.

In recent years, the stations have hit a plateau. The prize, WBZ, is often the second- or third-place finisher in local ratings, despite CBS's potent prime time programming and solid syndicated fare. To reverse course, Station Group President Fred Reynolds and COO Dennis Swanson have dispatched Marengi, most recently the group's ad-sales chief. "We have the assets," says Swanson. "We simply haven't maximized the circumstances in Boston."

Swanson has good reason to trust Marengi. The two execs have worked together for the better part of a decade. They first met in 1996 when Swanson joined WNBC New York, where Marengi was as an account executive. Both men are early risers, usually at their desks by 6:30 a.m., and Swanson liked to stop by Marengi's office to get updates on ad sales.

He was impressed by the young man's drive and determination. When a national sales manager position opened up, Swanson urged Marengi to apply, and he got the job. "He is highly intelligent and as good at sales as anyone I know," Swanson says.

At WNBC, Swanson demanded interplay between all the departments, from ad sales to promotions to news. "We worked together to put the best product

out," says Marengi. "I wasn't just the sales guy. I understood promotion was investing in a product I was going to sell to an advertiser."

The collaboration worked; WNBC's ratings and revenue soared. He says, "It formed my opinions of how a television station should operate."

FIFTH ESTATER



JULIO MARENGI

President and general manager
WBZ Boston, WSBK Boston and
WLWC Providence, R.I.

B. Boston, June 27, 1956

EDUCATION

Attended Northeastern University, 1974-76

EMPLOYMENT

Sales service coordinator, WBZ Boston, 1977-78; sales service director, KPIX San Francisco, 1978-79; account executive, KPIX, 1979-80; account executive, KGO San Francisco, 1980-82; account executive, Group W Television Sales, 1982-86; account executive, WNYW, 1986-89; account executive, Harrington, Righter and Parsons, 1990-95; national sales manager, WNBC New York, 1996-97; sales manager, WNBC, 1998-2002; senior vice president, sales, WCBS New York, 2002; vice president and station manager, WCBS, 2002; president, sales, Viacom Television Stations Group, 2002-04; current position since October

In Boston, he hopes to execute a similar plan. "All the moving parts need to run like one wheel," he says. Marengi also intends to ratchet up promotions and dive into community affairs.

"I don't want to be some station that just throws on a signal. We want to make a difference."

To do that, he'll rely on his schooling in big-market TV. His first sales job was for KPIX San Francisco. As a rookie sales rep, Marengi staked out the Bay Area, trying to build a client roster.

He solicited car dealers and furniture stores and tried to pry local advertisers away from radio. "The Yellow Pages were my list," he says. "I had to prove myself." And he's especially proud of his first sale: a \$5,000 buy from an art and framing store north of San Jose.

After several years with KPIX and then KGO, Marengi returned East in 1986 to join the nascent Fox Broadcasting Corp.'s New York affiliate WNYW. Although the station had a long history as an independent, Fox was still a tough sell. The network was just starting up, and Marengi was pitching advertisers on one night of network programming, including *21 Jump Street* and *Married With Children*. "We didn't know if it would ever be more," he recalls. "We were convincing people that a fourth broadcast platform could exist."

New York, he says, was a TV salesman's dream: a lucrative combination of local and national clients.

Since joining WNBC, his career ascent has closely mirrored his mentor Swanson's journey. Shortly after retiring from WNBC in 2002, Swanson jumped to rival Viacom to be Reynolds' right hand, running the 39-station group. Reynolds was already courting Marengi to be senior vice president of local sales. "The circumstances and the timing were great," Marengi says. By late 2002, he was managing national and local sales for the station group.

But his new post is a first: overseeing all operations for three stations, a mammoth task. Not that Marengi is fazed; he's juiced. "This is a world-class city with people from diverse backgrounds," he says. "We need to get the stations to the next level." ■

DATEBOOK

THIS WEEK

NOV. 5-6
PENNSYLVANIA CABLE & TELECOMMUNICATIONS ASSOCIATION CABLE PAC BREAKFAST & PHEASANT SHOOT
Hazelton, Pa. Contact: Sandy Clark 717-214-2000

NOV. 6
TELEVISION NEWS CENTER ANCHOR TRAINING
Interface Media Group, Washington. Contact: Herb Brubaker 301-340-6160 or hnbrubaker@televisionnewscenter.org

NOV. 8
BROADCASTING & CABLE HALL OF FAME
New York. Contact: B&C (646) 746-6740 or www.broadcastingcable.com

NOV. 9
CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING CHAPTER LEADERSHIP CONFERENCE
Wyndham Hotel, Washington. Contact: Beth Hampton 703-549-4200

NOVEMBER

NOV. 12-13
AMERICAN WOMEN IN RADIO AND TELEVISION CELEBRITY GOLF INVITATIONAL AND GALA
Wyndham Bel Age/Braemar Country Club, Beverly Hills/Los Angeles. Contact: 703-506-3290 or info@awrt.org

MAJOR MEETINGS

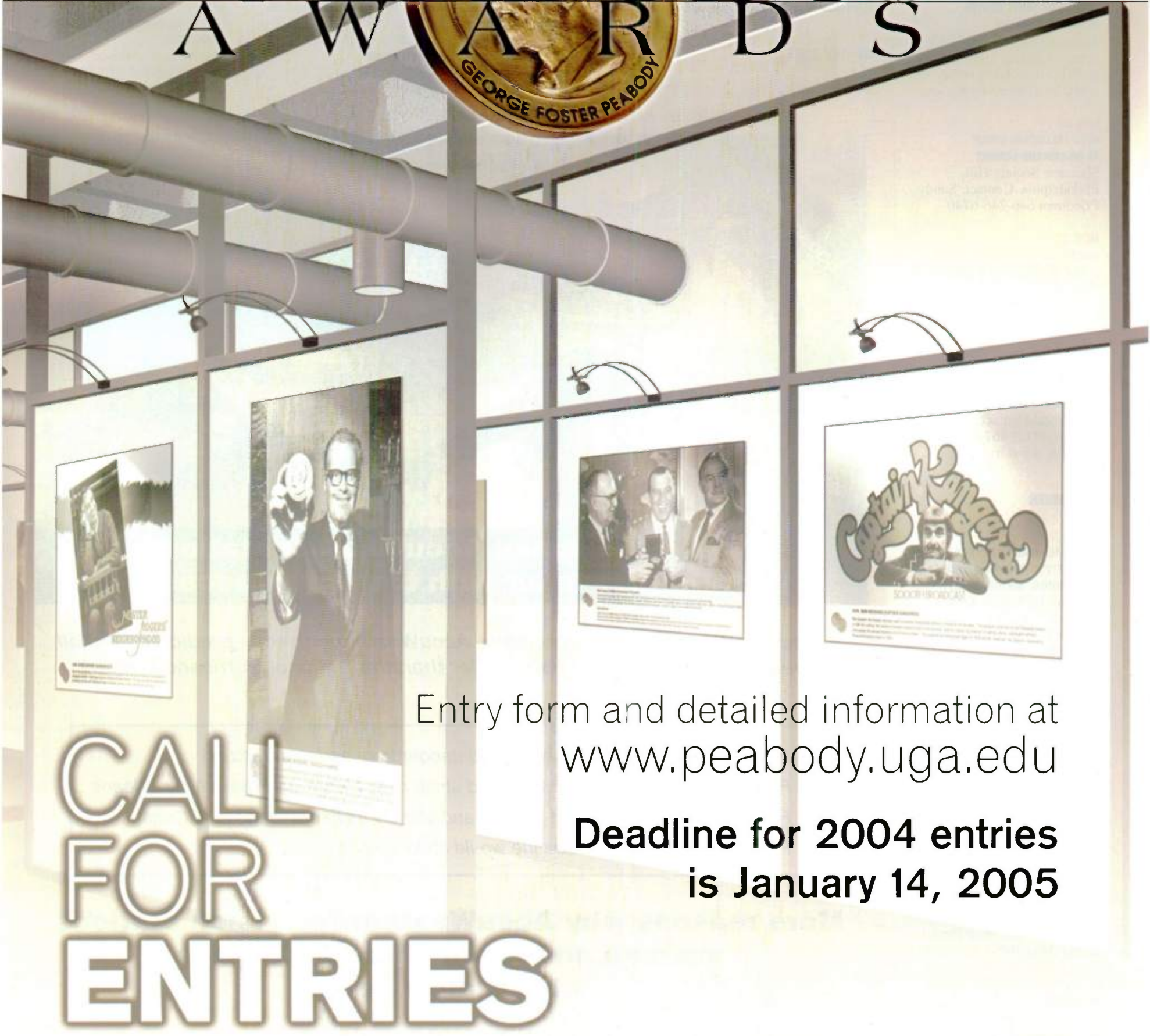
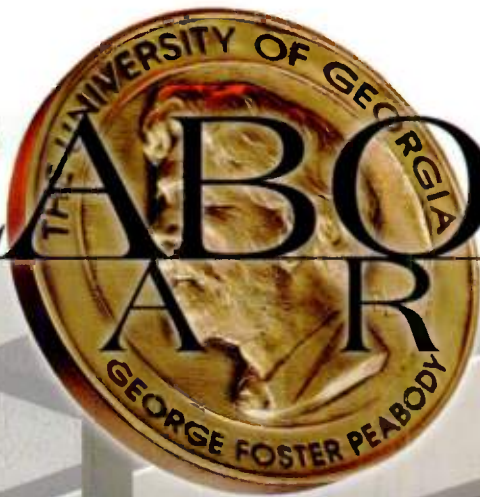
JAN. 6-9
CONSUMER ELECTRONICS ASSOCIATION 2005 INTERNATIONAL CONSUMER ELECTRONICS SHOW
Las Vegas. Contact: www.cesweb.com

JAN. 25-27
THE NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES NATPE 2005 CONFERENCE AND EXHIBITION
Mandalay Bay Resort, Las Vegas. Contact: 310-453-4440 or www.natpe.org

APRIL 3-5
NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION THE NATIONAL SHOW
The Moscone Center, San Francisco. Contact: NCTA Industry Affairs 202-775-3669

"I don't want to be some station that just throws on a signal. We want to make a difference." JULIO MARENGI

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is January 14, 2005**

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The University of Georgia





P E O P L E

NOV. 13-14

TELEVISION NEWS CENTER
REPORTER TRAINING

Ventana Productions, Wash-
ington. Contact: Herb Brubak-
er 301-340-6160 or hnbrubak-
er@televisionnewscenter.org

er 301-340-6160 or hnbrubak-
er@televisionnewscenter.org

JANUARY 2005

JAN. 6-9

CONSUMER ELECTRONICS
ASSOCIATION
2005 INTERNATIONAL CONSUMER
ELECTRONICS SHOW

Las Vegas Convention
Center, Las Vegas. Contact:
www.cesweb.org

JAN. 11-13

SOCIETY OF CABLE TELECOMMUNI-
CATIONS ENGINEERS
CONFERENCE ON EMERGING
TECHNOLOGIES

Huntington Beach, Calif.
Contact: www.scte.org

JAN. 25-27

NATIONAL ASSOCIATION OF
TELEVISION PROGRAM EXECUTIVES
NATPE 2005

Mandalay Bay Resort, Las
Vegas. Contact: 310-453-4440
or www.natpe.org

NOV 16-17

REED TELEVISION GROUP
TV ON DEMAND SUMMIT

Sheraton Society Hill,
Philadelphia. Contact: Sandy
Friedman 646-746-6740

NOV. 17

THE AD COUNCIL

PUBLIC SERVICE AWARD DINNER 2004
Waldorf-Astoria, New York.
Contact: Dori Friedman
212-984-1942

NOV. 19

THE INTERNATIONAL RADIO &
TELEVISION SOCIETY

NEWSMAKER BREAKFAST
New York. Contact: Marilyn
L. Ellis, (212) 867-6650
ext. 306, www.irts.org

DECEMBER

DEC. 1

NATIONAL ASSOCIATION FOR MULTI-
ETHNICITY IN COMMUNICATIONS

11TH ANNUAL HOLIDAY BENEFIT GALA
Gotham Hall, New York.
Contact: Angela Jackson
212-846-7608 or Susan Banks
718-960-7094

DEC. 1

FAMILY FRIENDLY PROGRAMMING
FORUM

6TH ANNUAL FAMILY TELEVISION
AWARDS DINNER

The Beverly Hilton, Beverly
Hills, Calif. Contact: Kristen
Packard, Association of Na-
tional Advertisers, 212-455-
8056 or kpackard@ana.net

DEC. 4

TELEVISION NEWS CENTER
ANCHOR TRAINING

Interface Media Group, Wash-
ington. Contact: Herb Brubak-
er 301-340-6160 or hnbrubaker
@televisionnewscenter.org

DEC 6-8

REED TELEVISION GROUP
HISPANIC SUMMIT

Marriott Marquis, New York.
Contact: Sandy Friedman
646-746-6740

DEC. 11

TELEVISION NEWS CENTER
NEWSCAST PRODUCER/WRITER
TRAINING

Ventana Productions, Wash-
ington. Contact: Herb Brubak-



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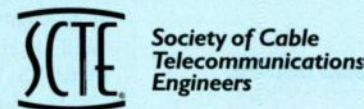
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2005 YOUNG ENGINEER of the year award

Presented by



THE YOUNG ENGINEER OF THE YEAR AWARD WAS ESTABLISHED TO IDENTIFY AND RECOGNIZE OUTSTANDING ACHIEVEMENT OR CONTRIBUTIONS IN CABLE TELECOMMUNICATIONS BY A YOUNG ENGINEER PROFESSIONAL.

CRITERIA

Candidates must be active in the cable telecommunications industry and must be under the age of 30 as of December 31st, 2004.

SELECTION PROCESS

The winner will be selected by representatives from Scientific Atlanta, Multichannel News and SCTE.

RECOGNITION

The recipient of the Young Engineer of the Year Award will receive the award at SCTE's 2005 Conference on Emerging Technologies, January 11-13, in Huntington Beach California. The winner will receive an all-expense-paid trip to the conference as well as a check for \$1,000. The winner will also be formally recognized in Multichannel News.

NOMINATION

Anyone within the cable telecommunications industry may nominate a peer. As a nominator, please submit a written recommendation with this nomination form by November 12th. Your recommendation should specifically detail the qualities and accomplishments that make the nominee a distinguished candidate. Responses should be a minimum of 250 words.

Nominator's Name _____

Title _____ Company _____

Phone _____ E-mail _____

I hereby nominate _____

Title _____ Company _____

Phone _____ E-mail _____

PLEASE ATTACH A WRITTEN RECOMMENDATION TO THIS FORM

thank you for your nomination

**FAX THIS NOMINATION FORM AND LETTER OF RECOMMENDATION
TO SCTE AT 610-363-5898 BY NOVEMBER 12, 2004.**



DEALS

TVS

KSBY SAN LUIS OBISPO, CALIF.

PRICE: \$67.750 million

BUYER: Cordillera Communications Inc. (Terrence F Hurley, director)

SELLER: New Vision Group Inc. (Jason Elkin, chairman/CEO)

FACILITIES: Ch. 6, 100 kW, ant. 1782 ft.

AFFILIATION: NBC

BROKER: Kalil and Co. Inc.

WTCN(CA) PALM BEACH AND WWHB(CA) STUART, FLA

PRICE: \$7.7 million

BUYER: CBS/Viacom (Fred

Reynolds, president, TV division)

SELLER: American Netcom Inc.

(William H. Brothers, president)

FACILITIES: WTCN(CA):

Ch. 43, 150 kW, ant. 917 ft.;

WWHB(CA): Ch 48, 60 kW,

ant. 898 ft.

AFFILIATION: WTCN(CA): The

WB; WWHB(CA): Azteca

América

FMS

KJAV(FM) ALAMO (MCALLEN-BROWNSVILLE-HARLINGEN), TEXAS

PRICE: \$7 million

BUYER: BMP Radio LP (Thomas

H. Castro, president/CEO);

owns 22 other stations, includ-

ing KSOX(AM), KURV(AM),

KESO(FM), KILM(FM),

KZSP(FM), XAVO(FM)

and XCAO(FM) McAllen-

Brownsville-Harlingen

SELLER: La Radio Cristiana

Network Inc. (Paulino Bernal Jr.,

president)

FACILITIES: 104.9 MHz, 6 kW, ant.

328 ft.

FORMAT: Spanish/Christian

KBIL(FM)(CP) BILLINGS, MONT.; KCPP(FM)(CP) CASPER, WYO.

PRICE: \$100,000

BUYER: Educational Media

Foundation (Richard Jenkins,

president) owns 113 other sta-

tions, none in this market

SELLER: Broadcasting For The

Challenged Inc. (George S. Flinn

Jr., president)

FACILITIES: KBIL(FM): 90.9

MHz, 6 kW, ant. -95 ft.;

KCPP(FM): 89.1 MHz, 25 kW,

ant. 105 ft.

FORMAT: KBIL(FM): CP-NOA;

KCPP(FM): CP-NOA

AMS

WESL(AM) EAST ST. LOUIS (ST. LOUIS) ILL.

PRICE: \$1.15 million

BUYER: Simmons Media Group

Inc. (Craig Hanson, president);

owns 18 other stations, including

KSLG(AM) St. Louis

SELLER: M&R Enterprises Inc.

(Robert Riggins, president/GM)

FACILITIES: 1490 kHz, 1 kW

FORMAT: Rhythm & Blues/Gospel

BROKER: John Pierce of John

Pierce and Co.

KGVL(AM) GREENVILLE, TEXAS

PRICE: \$500,000

BUYER: Dynamic Broadcasting

LLC (Frank Janda, general part-

ner); owns no other stations

SELLER: Susquehanna Radio Corp.

(David E. Kennedy, president/COO)

FACILITIES: 1400 kHz, 1 kW

FORMAT: Country

WBKC(AM) PAINESVILLE (CLEVELAND), OHIO

PRICE: \$450,000

BUYER: D&E Communications

Inc. (Dale Edwards, president);

owns two other stations, includ-

ing WABQ(AM) Cleveland

SELLER: Water's Edge Communi-

cations Corp. (Clarence Bucaro,

president)

FACILITIES: 1460 kHz, 1 kW day/

500 W night

FORMAT: Classical/News/Sports

BROKER: John Pierce and Co.

(Jamie Rasnick)

KIQS(AM) WILLOWS, CALIF.

PRICE: \$400,000

BUYER: Martin Alberto Godinez

(Martin Alberto Godinez, sole

proprietor); owns no other stations

SELLER: Tom Huth (Tom F. Huth,

president)

FACILITIES: 1560 kHz, 250 W

FORMAT: Soft AC

WZNN(AM) BLACK MOUNTAIN (ASHEVILLE), N.C.

PRICE: \$375,000

BUYER: Zybek Media LLC (Beth

Howerton, president); owns no

other stations

SELLER: Black Mountain Broad-

casters (Truett Yarbrough, president)

FACILITIES: 1350 kHz, 10 kW day/

56 W night

FORMAT: Talk

WGAB(AM) NEWBURGH (EVANSVILLE), IND.

PRICE: \$300,000

BUYER: Faith Broadcasting Co.

(Gayle E. Russ, owner); owns one

other station, none in this market

SELLER: Newburgh Broadcasting

Corp. (Don Davis, president)

FACILITIES: 1180 kHz, 670 W day/

1 W night

FORMAT: Talk

WALH(AM) MOUNTAIN CITY, GA.

PRICE: \$275,000

BUYER: Wolf Creek Broadcasting

Inc. (Clair W. Frazier, CEO/

COO/president); owns two other

stations, none in this market

SELLER: Valley Communications

Co. (Apple Savage, managing

partner)

FACILITIES: 1340 kHz, 1 kW

FORMAT: Country/Gospel

WCYN(AM) CYNTHIANA, KY.

PRICE: \$122,000

BUYER: WCYN Broadcasting Inc.

(Christopher A. Winkle,

president); owns no other stations

SELLER: WCYN Radio Inc. (Anna

Ruth Anderson, president)

FACILITIES: 1400 kHz, 500 W

day/1 kW night

FORMAT: Oldies

KOZA(AM) ODESSA (ODESSA-MIDLAND), TEXAS

PRICE: Undisclosed

BUYER: Stellar Media Inc.

(Benjamin Velasquez,

president); owns one other station,

KQLM(FM) Odessa-Midland

SELLER: Mesa Entertainment

(Deeanna Velasquez, president)

FACILITIES: 1230 kHz, 1 kW

FORMAT: Mexican

COMMENT: An intra-family

transaction

WHAT'S YOUR FATE?

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editorial assistant, B&C

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THE BUSINESS OF TELEVISION



BROADCASTING & CABLE



N I E L S E N O C T . 2 5 - 3 1 R A T I N G S

THE PRIME TIME RACE Top 10 Basic Cable Shows

Oct. 25-31

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: 49ers vs. Bears	10/31	ESPN	6.1
2. SpongeBob SqrPants 9a	10/31	NICK	3.6
2. Fairly OddParents 10a	10/30	NICK	3.6
4. NFL Prime Time	10/31	ESPN	3.5
4. SpongeBob SqrPants 9:30a	10/30	NICK	3.5
6. WWE Raw 9p	10/25	SPIKE	3.4
7. Fairly OddParents 10:30a	10/30	NICK	3.3
7. Jimmy Neutron 8:30a	10/31	NICK	3.3
7. SpongeBob SqrPants 9a	10/30	NICK	3.3
10. SpongeBob SqrPants 9:30a	10/31	NICK	3.2
10. WWE Raw 10p	10/25	SPIKE	3.2

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: 49ers vs. Bears	10/31	ESPN	4.8
2. NFL Prime Time	10/31	ESPN	2.6
3. WWE Raw 10p	10/25	SPIKE	2.5
4. WWE Raw 9p	10/25	SPIKE	2.4
4. Sportscenter	10/31	ESPN	2.4
6. Real World XV	10/26	MTV	2.1
6. Mv: Queen of the Damned	10/31	USA	2.1
8. South Park	10/27	COM	2.0
8. NFL Countdown	10/31	ESPN	2.0
8. RW/RR Battle of the Sexes II	10/25	MTV	2.0
8. Law & Order: Criminal Intent	10/30	USA	2.0

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Oct. 25-31

Total Households (in millions)

	WEEK	STD
1. CBS	9.6	9.3
2. FOX	8.0	7.9
3. ABC	7.1	7.1
4. NBC	6.8	7.2
5. WB	2.8	2.9
5. UPN	2.8	2.7
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	5.4	5.3
2. FOX	5.2	5.4
3. ABC	5.0	5.0
4. NBC	4.5	4.9
5. WB	2.1	2.2
6. UPN	2.0	1.9
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. World Series Game 4	FOX	19.9
1. CSI	CBS	19.9
3. World Series Game 3	FOX	17.1
4. CSI: Miami	CBS	15.7
5. Without a Trace	CBS	15.4
6. Desperate Housewives	ABC	14.6
7. 60 Minutes	CBS	13.8
8. Survivor: Vanuatu	CBS	12.8
9. Two and a Half Men	CBS	12.3
10. Monday Night Football	ABC	12.1

Adults 18-49 (in millions)

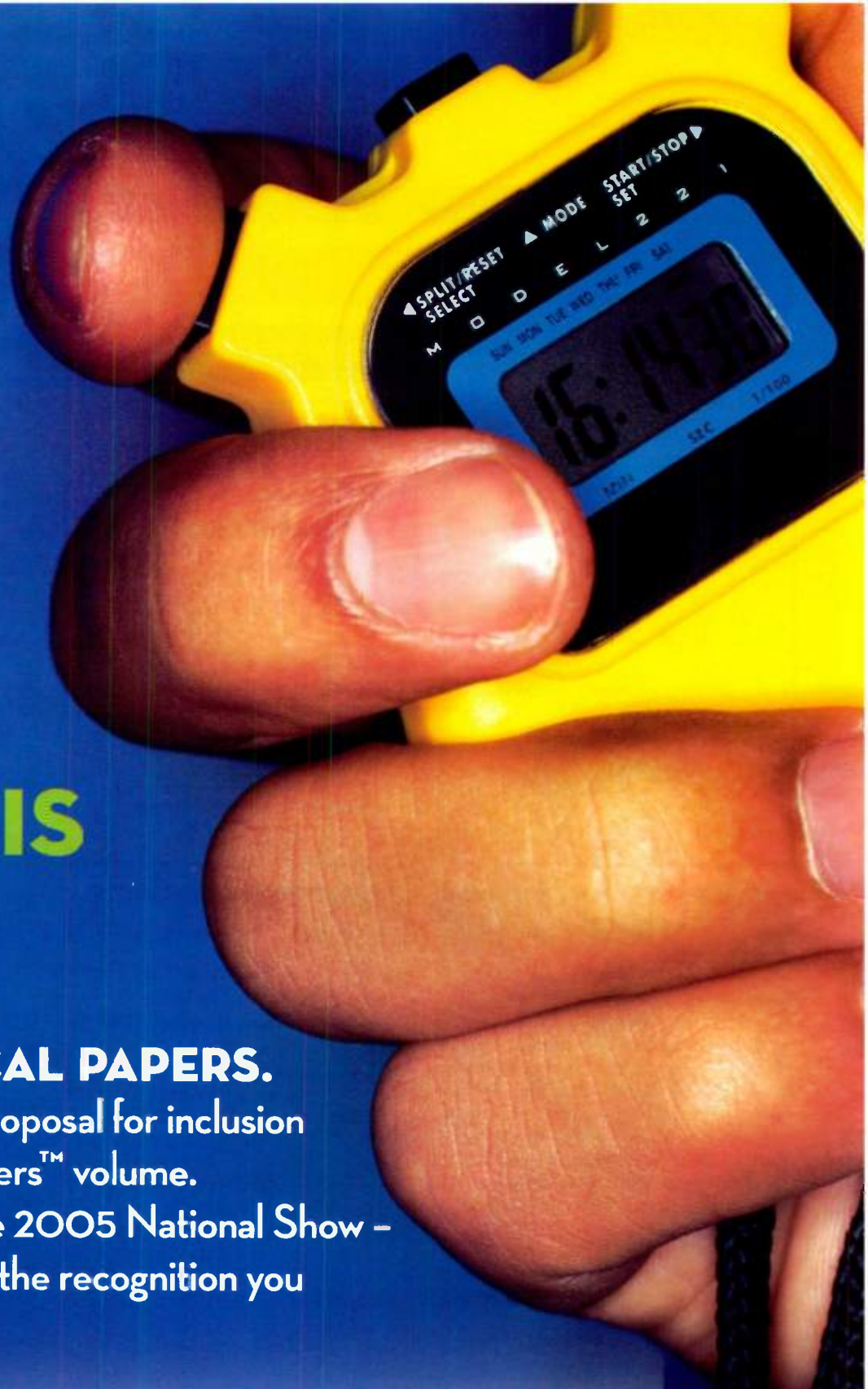
	WEEK	
1. CSI	CBS	13.5
2. World Series Game 4	FOX	13.0
3. Desperate Housewives	ABC	12.7
4. World Series Game 3	FOX	10.7
5. CSI: Miami	CBS	10.6
6. The Apprentice	NBC	10.0
7. Without a Trace	CBS	9.7
8. Survivor: Vanuatu	CBS	9.6
9. Monday Night Football	NBC	8.8
10. Lost	NBC	8.3

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
MONDAY							
8:00	84. The Benefactor 3.2/5	31. Still Standing 7.1/11	38. Fear Factor 6.6/10	84. The Swan 3.2/5	130. Model Citizens 0.2/1	93. One on One 2.5/4	68. 7th Heaven 4.4/7
8:30		35. Listen Up 6.7/10				89. Half and Half 2.6/4	
9:00		11. Ev Loves Raymond 10.5/15		71. The Swan 4.3/6	134. World Cup of Comedy 0.1/1	89. Girlfriends 2.6/4	79. Everwood 3.7/5
9:30	10. Monday Night Football—Denver Broncos vs. Cincinnati Bengals 11.0/18	9. Two and a Half Men 11.2/16	55. Radio Music Awards 4.9/7			99. Second Time Around 2.2/3	
10:00		4. CSI: Miami 14.3/22			134. Second Verdict 0.1/1		
10:30							
TUESDAY							
8:00	6.0/9	8.3/13	6.0/9	14.7/23	0.2/1	2.0/3	3.5/5
8:30	48. Great Pumpkin C Brown 5.8/9	16. NCIS 9.2/14	44. The Biggest Loser 6.1/9	15. World Series Pregame 9.3/15	134. World Cup of Comedy 0.1/1	99. All of Us 2.2/3	76. Gilmore Girls 3.9/6
9:00	54. George Lopez 5.0/7	23. NCIS 8.2/12	72. Father of the Pride 4.2/6	3. World Series Game 3—Boston Red Sox vs. St. Louis Cardinals 15.7/24	130. Cold Turkey 0.2/1	98. Eve 2.3/3	86. One Tree Hill 3.1/5
9:30	32. According to Jim 7.0/10	27. Judging Amy 7.6/12	63. Scrubs 4.6/7		130. Cold Turkey 0.2/1	113. Veronica Mars 1.7/2	
10:00	45. Rodney 6.0/9		18. Law & Order: Special Victims Unit 8.8/14				
10:30	40. NYPD Blue 6.2/10	22. CSI: New York 8.4/13					
WEDNESDAY							
8:00	7.7/12	6.9/10	7.1/11	16.2/25	0.4/1	3.0/4	2.7/4
8:30	13. Lost 10.4/16	51. 60 Minutes 5.4/8	65. LAX 4.5/7	20. World Series Pregame 8.7/15	128. Doc 0.3/1	82. America's Next Top Model 3.4/5	82. Smallville 3.4/5
9:00	45. The Bachelor 6.0/9	32. King of Queens 5.6/10	26. The West Wing 7.7/11	1. World Series Game 4—Boston Red Sox vs. St. Louis Cardinals 18.2/28	122. Sue Thomas, F.B. Eye 0.5/1	89. Kevin Hill 2.6/4	106. Jack & Bobby 2.0/3
9:30	35. Wife Swap 6.7/10	34. Center of the Universe 6.8/10	17. Law & Order 9.1/14		128. Early Edition 0.3/1		
10:00							
10:30							
THURSDAY							
8:00	3.9/6	14.7/23	8.6/14	2.4/4	0.5/1	3.5/5	1.7/3
8:30	68. Extreme Makeover 4.4/7	8. Survivor: Vanuatu 11.7/19	35. Joey 6.7/11	96. Fox Movie Special—Bedazzled 2.4/4	121. America's Funniest Home Videos 0.6/1	80. WWE Smackdown! 3.5/5	93. Blue Collar TV 2.5/4
9:00	89. Life As We Know It 2.6/4	2. CSI 18.1/27	30. Will & Grace 7.2/11		122. Diagnosis Murder 0.5/1		111. D Carey Green Screen 1.8/3
9:30		14. The Apprentice 10.1/15					116. Charmed 1.2/2
10:00	59. Primetime Live 4.7/8	5. Without a Trace 14.1/23	18. ER 8.8/14				
10:30							
FRIDAY							
8:00	4.8/9	5.3/9	6.2/11	2.1/4	0.5/1	1.7/3	2.4/4
8:30	55. 8 Simple Rules 4.9/9	57. Joan of Arcadia 4.8/9	40. Dateline NBC 6.2/12	99. Tot Outrageous Behav 2.2/4	122. America's Most Talented Kids 0.5/1	104. Enterprise 2.1/4	106. What I Like About You 2.0/4
9:00	74. Complete Savages 4.0/7	40. JAG 6.2/11	39. Third Watch 6.5/11	96. World's Craziest Videos 2.4/4			111. Scooby Doo Halloween 1.8/3
9:30	63. Hope & Faith 4.6/8			109. Renovate My Family 1.9/3	122. MGM Night at the Movies—Cutthroat Island 0.5/1	115. America's Next Top Model 1.3/2	88. Reba 2.7/5
10:00	74. Less Than Perfect 4.0/7	59. Dr. Vegas 4.7/9	47. Medical Investigation 5.9/11				87. Reba 2.9/5
10:30	50. 20/20 5.6/10						
SATURDAY							
8:00	4.6/8	5.0/9	3.1/6	1.9/7	0.5/1		
8:30	59. Wonderful World of Disney—Monsters, Inc. 4.7/8	57. 48 Hours Mystery 4.8/9	109. Scare Tactics 1.9/4	80. Cops 3.5/7	120. Universal Family Movie—Casper 0.7/1		
9:00		49. Crimetime Saturday 5.7/10	106. Scare Tactics 2.0/4	76. Cops 3.9/7			
9:30		104. Ghost Hunters 2.1/4		76. Cops 3.9/7			
10:00	68. Desperate Housewives 4.4/8	65. 48 Hours Mystery 4.5/8	53. Law & Order: Special Victims Unit 5.2/9	72. Cops 4.2/7			
10:30							
SUNDAY							
7:00	8.7/14	10.1/16	6.2/10	2.2/3	0.8/1		1.7/3
7:30	51. America's Funniest Home Videos 5.4/9	(nr) NFL Game 2 13.8/27	59. Dateline NBC 4.7/8	99. The Simpsons 2.2/4	122. America's Most Talented Kids 0.5/1		114. Steve Harvey Big Time 1.4/2
8:00		7.60 Minutes 12.6/20					
8:30	21. Extreme Makeover: Home Edition 8.6/13	11. Cold Case 10.5/16	65. American Dreams 4.5/7	99. Fox Movie Special—The X-Files: Fight the Future 2.2/3	113. Doc 0.9/1		93. Charmed 2.5/4
9:00	6. Desperate Housewives 13.3/20	40. CBS Sunday Movie—The Madam's Family 6.2/11	28. Law & Order: Criminal Intent 7.4/11		117. Sue Thomas, F.B. Eye 1.1/2		117. Mountain 1.1/2
9:30							
10:00	29. Boston Legal 7.3/13		23. Crossing Jordan 8.2/14		122. Diagnosis Murder 0.5/1		
10:30							
Averages							
Week	6.4/10	8.8/14	6.2/10	7.3/12	0.4/1	2.5/4	2.6/4
S-T-D	6.5/11	8.5/14	6.6/11	7.2/12	0.4/1	2.4/4	2.6/4

Tan tint indicates winner of time slot

NOTE: Each box in grid shows rank, program, total-household rating/share. Blue bar shows total-household rating/share for the day. Top 10 shows of the week are numbered in red. TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes. Tan tint 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



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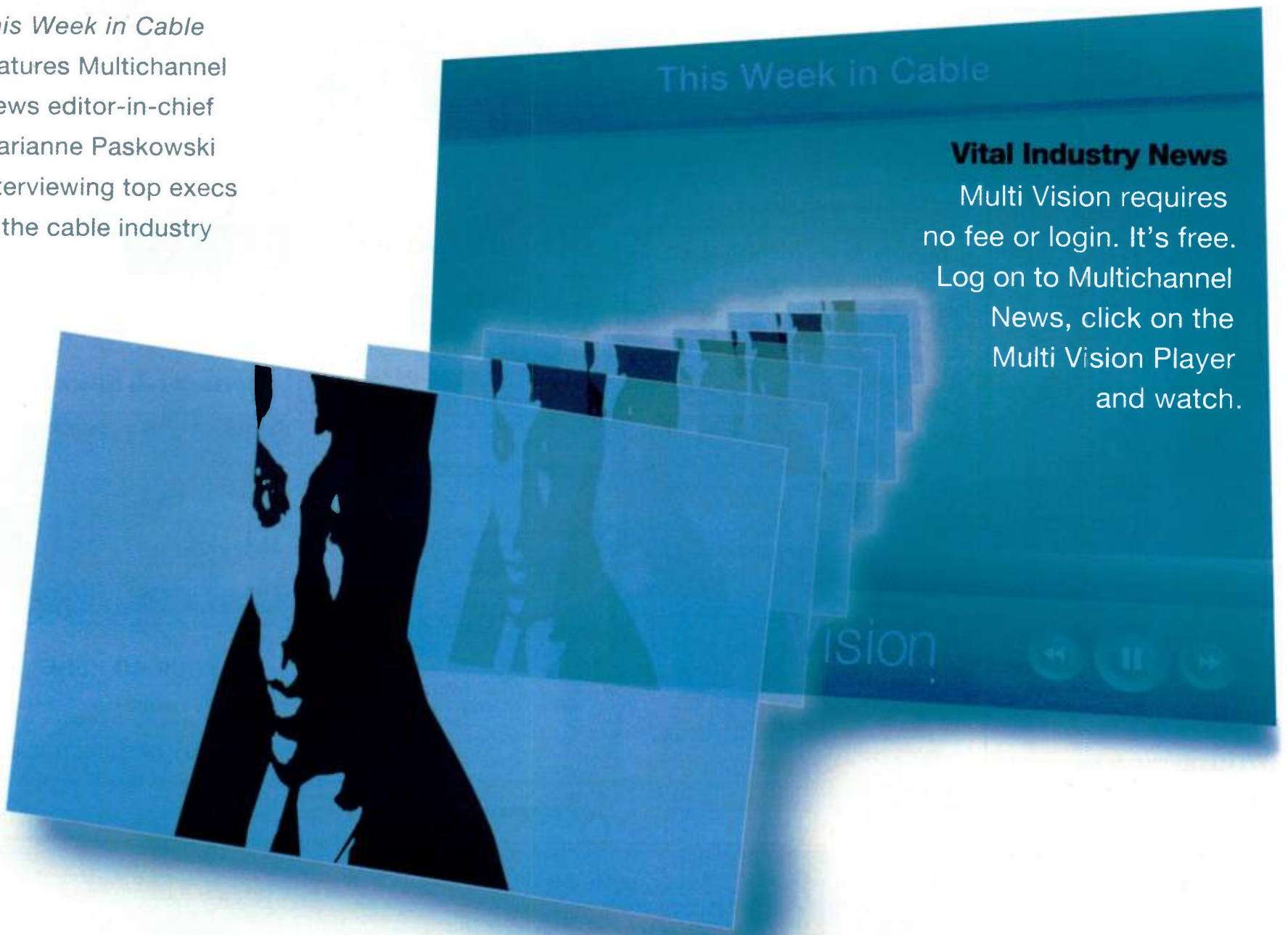
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The New Moral Majority

Pay attention to why voters say they re-elected President Bush. Despite the loss of jobs at homes and lives abroad, it was *moral values*, not Iraq, not the economy, not health care, that was the top issue in the presidential campaign, according to the exit polls.

If that rejection of the right and left coasts is broad-based, as many were suggesting last week, the decency watchdogs should be emboldened, and with good reason. It could be a trying four years, and maybe more, for the First Amendment.

Broadcast content, already micromanaged by the FCC at the behest of the Parents Television Council, could be further chilled, and even more of the best programming could flee to cable. But the wired medium isn't safe, either. *The Sopranos* might have to be renamed *The Castriati* if the Supreme Court, perhaps led by Justice Antonin Scalia, decides that cable is too pervasive to escape government censorship.

It is no longer possible to brand the Janet Jackson Super Bowl flap and fine or the Bono f-word complaint an aberration. Instead, it appears to reflect the same frustrated moral indignation that got millions to the polls. We don't like that direction, and we will fight for the electronic media's freedom to be irresponsible and crude and spontaneous because that also means it is free to be groundbreaking and innovative and important. We should not, however, cavalierly dismiss the reasons people think the way they do.

Resolving issues of taste and so-called decency should result from a conversation between the media and its audience, not a lecture, or laws, from Wash-

ington. Clearly, the voters were saying something, but exactly what and just how the media should respond is unclear. Frequently, the shows that get the most heat from watchdog groups—*Will & Grace*, for instance—are the most popular. This is, remember, the same moral majority that went 11-for-11 in banning gay marriages and even some civil unions in this election.

There is clearly a disconnect between popular culture and a large part of the popular vote. That divide may ultimately be as unbridgeable as the red and blue states, but that doesn't mean broadcasters as editors, parents and responsible citizens can or should simply ignore it. They need to decide how this rebuke fits into that conversation, then come up with a response that makes sense. If America is worried about moral values, the television and radio business should be, too. Not for fear of a law, but because their audience

expects them to be better stewards.

We have warned programmers before that they cannot bury their heads in the sand and cover their tails with the First Amendment. It is simply a matter of judgment and taste.

America's ambiguous moral indignation may be a sign that socialite/porn star/*Simple Life* star Paris Hilton is falling out of favor. That might not be altogether a bad thing.

Still, the moral-values vote should not translate into homogenized or timid programming. Broadcasters have already conceded too much First Amendment territory for the sake of the bottom line. ■

EDITORIAL

What I Learned From the Election

From a Nov. 4 posting on the TV Weblog *Lost Remote* (www.lostremote.com):

It's the day for postmortems in newsrooms around our country. Here are my observations about our TV and Web coverage.

I. Pre-election: Speculation is as good as fact-gathering. Look at the New York Post today—it's got a big picture of Hillary Clinton in its article about the '08 race. Go on—guess away. We've got a lot of time to fill until New Hampshire. Use your online polls to have people "vote" on '08 candidates. Report results on-air. Now that actual, scientific polling has been discredited, fake, non-scientific polling is fair game.

II. Primaries: Buy good shoes.

III. The conventions: Start planning for the conventions now. Not the logistics—the complaining. We need to script lots and lots of complaints about how fake the conventions are and how they're nothing but long, boring, paid infomercials that don't deserve coverage. That way, when we miss the news that comes out of them, we have good, solid excuses. Start lining up guests. Not political candidates—other news people. Use their observations as "insight." Call them "wags."

IV. Buildup to Election Night: For God's sake, start making your graphics immediately! Did you see NBC's video wall? Or its skating rink, for crying out loud? Those don't make themselves, people. You're

going to need big, gaudy, overblown showcases for the exit polls. If you can't afford a skating rink, you can make a map in your parking lot with chalk.

V. Election Night: The best advice I ever received: Don't walk past the bathroom. Always stop in. Election Night is about one thing: second-guessing. Start with the polls, and second-guess them when they don't "play out." Second-guess the pollsters. Second-guess the voters: Why on Earth would they vote that way? Didn't they see the polls? Don't they know they're making Zogby look foolish? Second-guess the incumbent party for most of the night,

until victory appears inevitable. Then second-guess the challenger. Point out often how you're not calling races early. "With 100% of the vote cast, and the challenger up by 110,000 votes the race is still too close to call! We're not gonna do it. No way. No sir. Not us. Not with guns to our heads!" Once Fox calls it, go ahead.

Analysts, analysts, analysts. There's a lot of time to fill on election night. Tons. Get one person from the right and one from the left. Have them argue. Have them point out how their candidate is winning. Never mind that two candidates can't possibly win. Filling time between commercials is the goal here.

VI. Post-Election: See Section I.

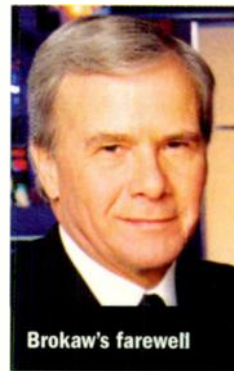
Keep in mind that it's the horserace that matters, not the horse.

Safran is an executive producer at Boston's New England Cable News and a *Lost Remote* contributor.

AIRTIME By Steve Safran

TWO CENTS

"For me, having done this for 42 years, I find it nothing less than awe-inspiring to sit here and share information with you. And I am so grateful to you not



Brokaw's farewell

just for the opportunity to do it but with the graciousness with which you have accepted me into your homes, into your lives."

NBC anchor Tom Brokaw, signing off election coverage at 5 a.m. on Nov. 3

"Mr. Williams was instead isolated on a separate set, surrounded by high-tech maps and flashing electronic boards. It may have been meant to look

like an anchorman bullpen where the rookie warms up, but it mostly looked as if Mr. Williams was an annoying cousin relegated to the children's table at Thanksgiving."

The New York Times' Alessandra Stanley, on NBC News anchor Brian Williams playing second fiddle to Tom Brokaw, who anchored an Election Night for the last time

"I didn't realize faking this thing was going to be so much work."

The Daily Show's Jon Stewart, on the show's live Election Night special, to Ellen Warren of the Chicago Tribune

"Despite the bumps here and there, the election-night reporting and analysis were journalistically sound because there wasn't a pack or panic mentality ruling the coverage. Right to the end, the themes remained caution and Ohio."

Cleveland Plain Dealer TV critic Mark Dawidziak

"Drudge Report was viewed 36,682,486 times in the past 24 hours ... The most viewed day in the site's 9½-year history."

Posted on www.drudgereport.com at 1:30 p.m. on Nov. 3, the day after Election Day

"We hope experts can learn more about the processes involved and that the data collected by the project can help forensic pathologists in murder investigations."

Simon Andrae of Channel Four, on the British network's plan to document the gradual decomposition of a corpse for a program tentatively titled *Dust to Dust*

"We're in a dogfight, and dogfights make you hungrier."

NBC Universal Television Group President Jeff Zucker, on NBC's ratings woes this season, in The New York Times

"This king was the great-grandfather of France's King Louis XV."

Answer to Final Jeopardy question, "Who is Louis XIV?" on Nov. 3 edition of Jeopardy! Already Jeopardy's top earner, perpetual contestant Ken Jennings pushed his total winnings to \$2,197,000, making him the top TV-game-show winner ever.

"Another rich guy, Richard Branson, who apparently doesn't know what to do with himself, submits to reality TV."

Sacramento Bee critic Rick Kushman, on Fox's The Rebel Billionaire: Branson's Quest for the Best



Nothing But Clunkers

NBC's premiere season is too safe to succeed

It isn't easy being the Peacock these days. Consider this: NBC's Next Big Thing in reality this fall was supposed to be the boxing competition *The Contender*, originally scheduled to premiere on Tuesdays this month.

But after the ratings debacle of Fox's *The Next Great Champ*, NBC filled *Contender's* time period with a supremely cheesy time-waster called *The Biggest Loser*.

From *Contender* to *Biggest Loser*. Do metaphors come gift-wrapped any more perfectly?

Whatever halo effect the Summer Olympics was intended to have on NBC's fall schedule has all but vanished. NBC's aggressive (some would say arrogant) strategy to premiere some of its new shows even before Labor Day seriously backfired when audiences finally got a look at what had been hyped so relentlessly during those golden days and balmy nights in Athens.

The early bird didn't get the worm. It was the worm. In a season when risks and originality have paid off, NBC decided to play it safe, with a lazy new lineup of cynically dumbed-down and overly familiar concepts. The consequences have been disastrous, especially for a network that used to boast it's "Where the Quality Shows."

Look what has happened. NBC gave us the season's first scripted casualty in the haplessly junky, hopelessly retro *Hawaii*. And now that the equally uninspired airport melodrama *LAX* has moved into *Hawaii's* Wednesday time period, opposite ABC's widely acclaimed buzz magnet *Lost*, we'll no doubt be saying a flight attendant's "buh-bye" to Heather Locklear and Blair Underwood before long.

NBC wasn't the only network firing blanks this fall. CBS's new shows (with the no-brainer exception of *CSI: NY*) are mostly duds, too. But NBC had a far wobblier foundation to fall back on.

Comedy is every network's Achilles heel, but on NBC, it's especially glaring in the wake of the departure of *Friends* and *Frasier*.

To say that the much-heralded *Friends* spinoff *Joey* has failed to live up to creative and ratings expectations is about as obvious as Drea de Matteo's New York accent. It's not a loss, but *Joey* needs work and fast if it's to regain any momentum in a time period made even tougher in the young-adult sweepstakes by the return of Fox's upstart soap *The O.C.* (a show that most weeks is actually far funnier than *Joey*).

NBC's other new comedy, the painfully mediocre *Father of the Pride*, is probably unfixable. Best just to press the delete button on these computer-animated creatures and find a more compatible companion for NBC's most innovative (and least appreciated) comedy, *Scrubs*.

Among NBC's newbies, the sole bright spot—

though it's hardly blinding—is Friday night's scientific mystery drama *Medical Investigation*, which is every bit as generic as it sounds. The show stars Neal McDonough, previously featured in NBC's distinguished but short-lived *Boomtown*, which despite low ratings enjoyed the sort of critical and cult buzz that eludes NBC's schedule these days.

As it turns out, NBC's best and brightest tends also to be its oldest, and even those cultural icons aren't what they used to be.

The ubiquitous *Law & Order* franchise, the value of which probably inspired NBC to merge with Universal in the first place, has taken major hits on two of its three nights, while a fourth version (*Trial by Jury*) waits nervously in the wings. *Criminal Intent* is being rightfully clobbered by ABC's delightful smash

Desperate Housewives. And the original *L&O* sorely misses Jerry Orbach's sardonic Lennie Briscoe in the *Law* half and has found its audience of procedural junkies (especially the younger ones) cannibalized by CBS's gloomy hit, *CSI: NY*.

Meanwhile, the fading *West Wing* has been upstaged in a year of overheated real-life political combat. Its own "Season of Change" has yet to catch fire. There have been plenty of pivotal events: C.J. has taken over as Chief of Staff. Leo suffered a massive heart attack (accompanied by a major bout of overacting) in the woods outside Camp David. No one seems to care.

The perception of NBC's decline is nowhere greater than on Thursdays, with CBS now in complete domination of this all-important night.

Far from growing in its second season, *The Apprentice* has stalled against the *CSI* juggernaut, and at 10 p.m., the once-unthinkable: *ER* has been outpaced in

total viewers by the riveting missing-persons procedural *Without a Trace*.

So is it curtains for the doctors of County General? I doubt it. Even in its 11th season, *ER* is still capable of surprise.

This week's remarkable sweeps-stunt episode (Nov. 11) is at least a momentary return to greatness and a reminder of a not-so-distant time when NBC once ruled the water-cooler talk on Friday morning.

ER's "Time of Death" packs an enormous emotional punch. It plays out 44 minutes in the ebbing life of a disoriented, dying patient (actor Ray Liotta) coming to grips with his mortality and the tragic wreckage of his past as the doctors work over him.

It's a heartbreaker, not just in its impact but in the memories it evokes of NBC's glory days.

If the network could get that kind of quality from its new and veteran shows, maybe it could be a contender again. Look at ABC. Anything's possible. ■

MATT ROUSH



Ray Liotta, in an *ER* episode that recalls good old days.

In a season when risks and originality have paid off, NBC decided to play it safe, with a lazy new lineup of cynically dumbed-down and overly familiar concepts.

J. Max Robins Editor in Chief

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P.J. Bednarski Executive Editor 646-746-6965

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EVENTS

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REED BUSINESS INFORMATION

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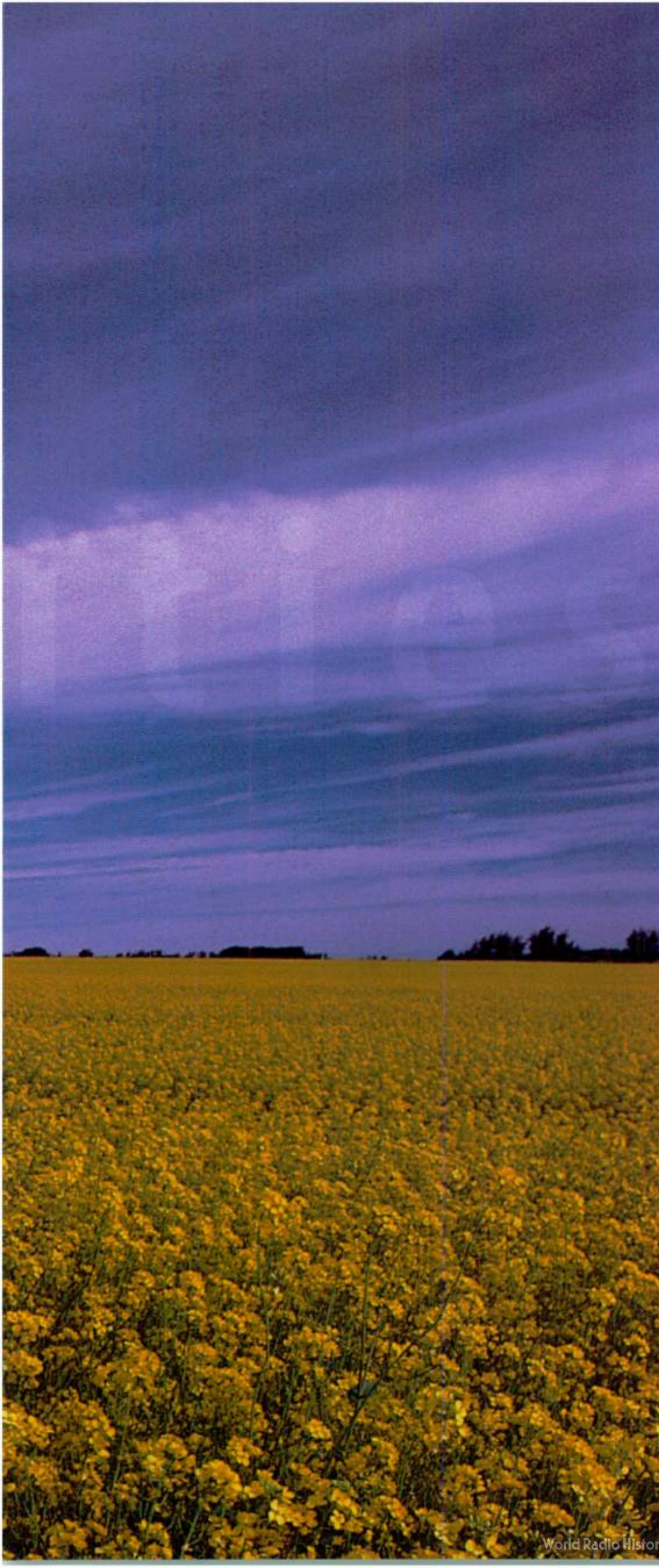
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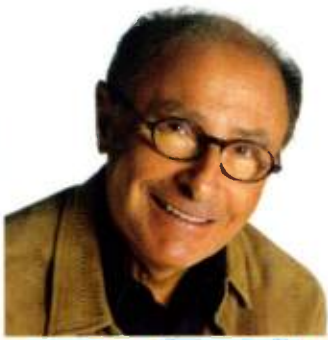


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Email: info@harmonicinc.com
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