

**SPECIAL REPORT**  
**CLOSE-UP: DIRECTV**  
PAGE 25

**Reality Gets Trumped**

Americans may have overdosed on reality TV. Ratings are up for scripted fare, like *CSI: NY* (below) and *ER*, and down for *Apprentice 2*. **Page 14**



“People have been skipping ads since the 1950s, yet advertisers keep spending more money on TV.”

—JON MANDEL, MEDIACOM, ON TIVO

NOVEMBER 29, 2004

**BROADCASTING & CABLE**

**\$4.95**

Reed Business Information

**INSIDE**

**12 NBC's Silver Lining:**

**'Friends' Leaves, Ratings Drop, Profits Go Up**

**40 Prime Time Pain and Angst**

**22 Madison Avenue Fights Over TiVo**

**ON THE 'RUNWAY'**

“Donald Trump says, ‘You’re fired!’ But I’m German. I say, ‘Auf wiedersehen.’”



Heidi Klum

**Design Central**

Model Heidi Klum isn't just a pretty face. She is the host of Bravo's new reality show and hot on the trail of the next big designer. **Page 17**



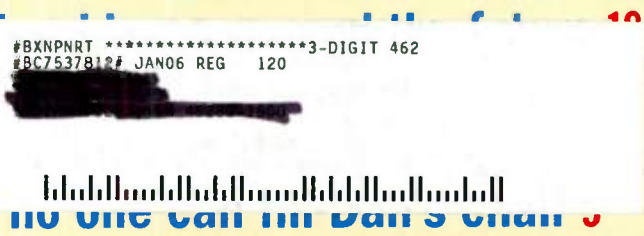
Nov. 22, 1963: Dan Rather reports the JFK assassination as CBS Dallas bureau chief.

“Nobody can do it perfectly.  
**God Knows, I Haven't Done It Perfectly,**  
but I've worked as hard as I know how.”



Nov. 24, 2004: Dan Rather announces he is leaving *CBS Evening News* after 24 years.

**Rather Unplugged: His cri...**  
**When the anchor...**  
**A life on the fr...**  
**The Robins Report: Why...**





# WORLD!

***For Fall 2006 To The Viacom,  
Belo, Gannett, Scripps Howard, Emmis, Cox,  
Hearst-Argyle, Landmark, Meredith, Dispatch,  
LIN, Clear Channel, Freedom, Media General,  
New York Times, Post-Newsweek, Young  
and Liberty Station Groups!***

# CSI: MIAMI

THE CSI FRANCHISE CONTINUES...





# THE HEAT IS ON:



# NEWS







B&C WEEK

Where to be and what to watch...

Monday, Nov. 29

The nominees for Most Dissed Members of the Entertainment Industry at Awards Time are: film technicians and TV technicians. At the Academy Awards, you can practically see Oscar roll his eyes when the subject of those glam-deprived tech nerds come up. And at the Emmys—hey, wait, this year, for the first time, the people who are instrumental in the way television looks are themselves going to be on TV. It's not exactly prime time on ABC, but the 2004 Emmy Awards



That Emmy gal

for Technology and Engineering and Advanced Media Technology will be covered tonight by Pulse, a news show on the cable channel G4techTV. Not sure what the red-carpet situation will be at the Marriott Marquis Hotel in New York City, but the technical side of the production ought to be exquisite.

Tuesday, Nov. 30

Are you like us—were you worried that, in a year already stuffed to the gills with Jessica Simpson publicity, there just wouldn't be anything left of her to exploit for Christmas? Relax! Tonight, Ms. Simpson, along with Mr. Simpson—er, Nick Lachey, her Newlyweds co-star on MTV—Hilary Duff, Clay Aiken and other performers turn out for Christmas in Rockefeller Center (8 p.m. ET), NBC's hour-long live coverage of the lighting of a certain oversized piece of vegetation.



Hilary Duff

Wednesday, Dec. 1

Are you like us—were you worried that, during a week already showcasing a festive Jessica Simpson on NBC, there wouldn't be anything left of her for a rival network to exploit for Christmas? Relax! ABC brings us Nick & Jessica's Family



Jessica Simpson

# Rather Irreplaceable

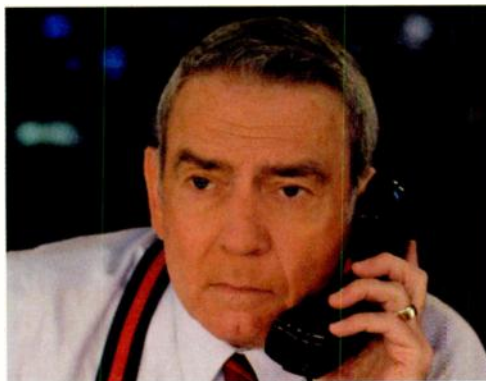
By J. Max Robins

Late last August during the opening night of the Republican National Convention, B&C Business Editor John Higgins and I had trundled in the upper reaches of the Madison Square Garden where the major news operations were trying to squeeze some NEWS out of a brilliantly choreographed infomercial. And there was Dan Rather, suit jacket off, red-white-and-blue suspenders on, chomping on an unlit cigar, clicking away on his laptop. He appeared as immersed as if he were covering his first RNC almost 40 years ago.

Now when you hear the names of those who may take Rather's place, whether it's inside favorites John Roberts and Scott Pelley or anyone else mentioned, they seem to pale beside Rather's one of a kind. The legends are fading away, and those replacing them have little chance of reaching that kind of iconic height.

Does anyone believe Elizabeth Vargas who took Barbara Walters' job on 20/20 will have a career like the legendary newswoman's? Likewise, there's no one in the wings waiting to take the mantle from Ted Koppel at Nightline, who works part-time and whose contract is up next year.

A group of us here at B&C watched the Nov. 23 newscast when Rather announced that he will be departing March 9. Most of the people in the room were in their 20s and 30s. It was the first time in a long time any of them had watched a nightly newscast. The products advertised—for Metamucil and such—couldn't have interested them less. They are not watching Brokaw or Jennings or Rather now, nor are they likely to watch John Roberts, a relative neophyte, or Brian Williams, who never attracted a big crowd on cable.



Dan Rather

After we left the Garden that night, we had a drink with a senior CBS exec who had known Rather for years. "This year will probably be Dan's last year on Evening News," he told us. "He wanted to make it until 2006 and his 25th anniversary. Hell, he'd stay until his 35th if he could get away with it. But by this time next year, they'll have somebody new."

The thinking internally was the time was right. Rather was almost 73 at the time, and his newscast was an also-ran in the nightly news race. Better to make a change soon after Brian Williams took over for Tom Brokaw at the perennial No. 1 program, NBC Nightly News, and get too settled in.

Still, I traveled home that night with

**Rather was the embodiment of the American anchorman.**

a certain sense of melancholy. More than Brokaw or Peter Jennings, Rather was the embodiment of the American anchorman. His roller-coaster ride in the anchor chair—which included dust-ups with presidents, exclusives with world leaders, a catbird seat covering virtually every story of import of the last 40 years, the catalog of Ratherisms and just plain weird incidents—made him irreplaceable.

## THE ROBINS REPORT

Christmas (9:01—yes, 9:01—p.m. ET). Ashlee Simpson is slated to join her sis for a duet of "Little Drummer Boy."



Tom Brokaw

Sample Ashlee lyric: "He started playing the wrong damned song, pa rum pum pum gulp! I swear, that little drummer brat pa rum pum pum swallow..." But the big-deal event of the night is Tom Brokaw's final broadcast of NBC Nightly News. This is the beginning of the end of network news-anchoring as we knew it, baby, so don't skip.

## Thursday, Dec. 2

Day 1 of NBC Nightly News With Brian Williams. That unseemly cackling you hear is ABC News execs glad to see the back of NBC's Mr. Ratings and waiting for the restoration of



Brian Williams

Peter Jennings. Those of you who are above such grubby mercantile concerns might prefer to focus on the Future of Public Television

conference today and tomorrow at the University of Chicago Cultural Policy Center. Participants will include various PBS, CPB and NPR bigwigs, plus New Yorker media maven Ken Auletta. Memo to organizers: Stick a Tickle Me Elmo in the audience as a silent rebuke to podium-hogging blowhards.

## Friday, Dec. 3

Paging Suge Knight: We've got an East Coast-West Coast fight on our hands! OK, it's not exactly Death

Row Records vs. Bad Boy Entertainment.

But we do have the Southern California chapter of Women in Cable & Telecommunications hosting their "Orange County Mentoring

Breakfast" at the Balboa Bay Club & Resort on the same day the Museum of Television & Radio in New York City opens six-week exhibition "Spacey Presents Darin: Television Appearances of Bobby Darin Selected by Kevin Spacey." Spacey—what are the odds?—is the director and star of the new life-of-Darin movie Beyond the Sea. Check your knife at the door, Mack.—Mark Lasswell

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





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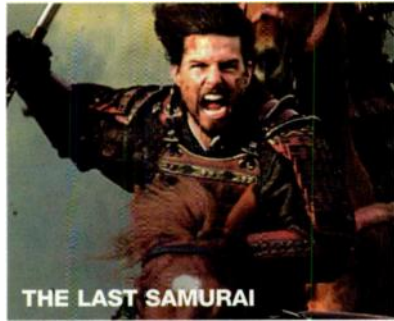


# HBO®

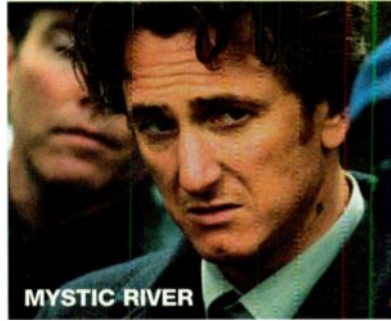
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**MORE MOVIES. MORE CHANNELS. MORE CHOICES.**



THE LAST SAMURAI



MYSTIC RIVER



MASTER AND COMMANDER:  
THE FAR SIDE OF THE WORLD

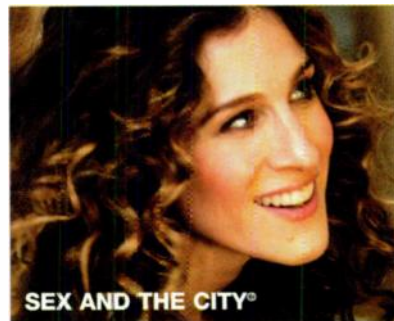
Over \$2 Billion in Box Office\* – more than any other premium channel in 2005.

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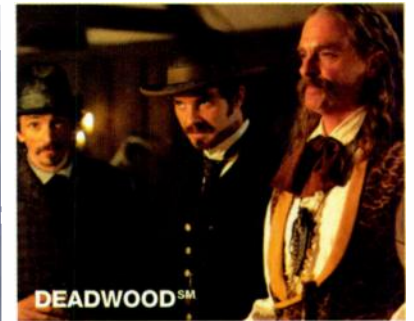
**START YOUR SUNDAY. NOW.**



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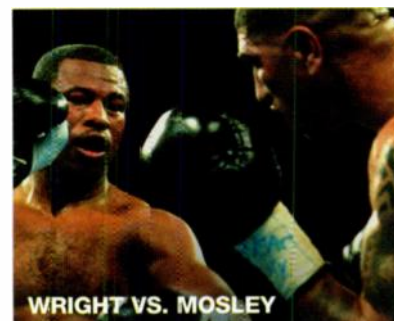
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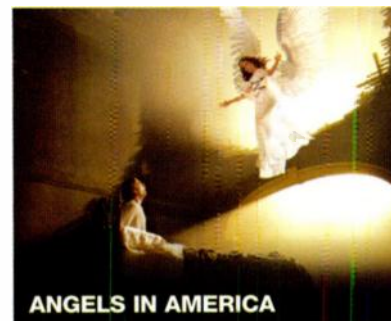
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**BETTER BY DEFINITION.**



WRIGHT VS. MOSLEY



ANGELS IN AMERICA



CHARLIE'S ANGELS:  
FULL THROTTLE

99% of Primetime Theatricals,\*\* LIVE HBO World Championship Boxing® and many of HBO's critically acclaimed Original Programming in True High Definition.

**WHAT THEY WANT, WHEN THEY WANT IT, HOW THEY WANT IT.**

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\*Source: The Hollywood Reporter as of October 25, 2004. \*\*For the period April 2004 through September 2004.



**FAST TRACK**

## Court Orders FCC Decision

The Washington, D.C., Circuit Court has given the FCC 30 days to explain why it has not issued a decision on digital cable must-carry requirements for cable operators.

The court was responding to a request by **Paxson Communications Corp.**, whose stations could become more valuable as either ongoing operations or saleable assets if cable operators are forced to carry digital versions of broadcasters' signals. The FCC doesn't have to produce a decision before the end of December, but it must explain to the court's satisfaction why deliberations have taken six years.

## Bettag Returns To 'Nightline'



ABC vet Tom Bettag

**This Week With George Stephanopoulos** executive producer **Tom Bettag** will return to **Nightline** as executive producer—at least for now. The move follows the announced exit of executive producer **Leroy Sievers**, who was unable to come to terms with **ABC** on a new contract after taking issue with format and direction changes planned for the show.

**Richard Harris**, a senior producer at **This Week**, is expected to be first in line to take the reins from Bettag in the interim, although **ABC** has made no formal announcement. Harris is a former **Nightline** senior producer. Bettag ran **Nightline** before moving over to helm the Sunday-morning **This Week** program. Sievers was the brains behind **Nightline's** moving honor roll of American soldiers killed in Iraq.

## DirecTV Dropping Trio

In one swoop, pop-culture digital network **Trio** is losing its place on DirecTV and half its available audience. As expected, the satellite company plans to pull the **NBC Universal**-owned channel Dec. 31. Starting Dec. 1, DirecTV will run a crawl on the channel informing viewers of Trio's fate. Trio says it is "committed to programming the network for its loyal viewers and cable distribution partners." A Trio rep adds **NBC U** "continues to evaluate the future of the network in relation to its



Richard Nixon and Dan Rather, page 18

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overall strategy." Translation: The future is grim. DirecTV accounted for more than half of Trio's 20 million subscribers.

## CNN Taps Klein

For the second time in 14 months, **Cable News Network** has reached outside for a new president, tapping former **CBS News** executive **Jonathan Klein** to oversee programming. As president of CNN's U.S. operations, Klein replaces **Princell Hair**, a former TV-station news executive who was named general manager about a year ago. He remains at the network as a program- and talent-development executive.

Klein was most recently founder and CEO of **The FeedRoom Inc.**, a broadband news and streaming site. He will report to **CNN News Group** President **Jim Walton** but will be based in New York.

"I'm not kidding when I say the place is having a record year financially," Walton says. "This place isn't broken." But he acknowledges that Klein was tapped to focus on prime time.

Klein's strongest background is in news-magazines. Toward the end of his 16 years at **CBS**, he was executive VP for prime time programming at the news division, overseeing **60 Minutes** and **48 Hours**.

## Fox Scores Big Bowls

After years as a lesser player in college football, **Fox Broadcasting Co.** secured rights to key games of the Bowl Championship Series, including the new bowl for a national title. Fox snagged rights for all TV, Internet and sponsorship rights for the Fiesta, Orange and Sugar Bowls from 2007 through 2010. **ABC** recently renewed a deal for the fourth game in the series, the Rose Bowl.

## Syndication Shows Soar in Sweeps

National syndicated ratings for the week ended Nov. 14, which includes the first full week of the November sweeps, produced the highest numbers yet for **The Insider**, which hit its third series high in the past five weeks. **Insider** scored a 2.8, up 4% from previous week. On its heels were **Access Hollywood** with 2.7, **Extra** and **Celebrity Justice**, unchanged at 2.4 and 1.1, respectively. The top magazine, **ET**, averaged a new season high of 5.5, up 4%. The other newcomer to register a new series high was **Tony Danza**, up 8% to 1.4.

## Corrections

The new weathercaster at KTLA Los Angeles will be chosen by a panel of three KTLA judges. "Lights, Camera, 'Audition'" (11/22, page 12)

Lisa Gregorisch-Dempsey is a senior executive producer at **Extra** and **Celebrity Justice**. "Inside the Fluff Factory" (11/22, page 1)

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# Big Shot

Will Chris Noth's guest shot on *Law & Order: Criminal Intent* become a permanent engagement?

Noth was already set for a January episode reprising the Det. Mike Logan character he played from 1990 to '95 on the original *Law & Order*. Since leaving the show, he has gained star power as *Sex and the City*'s swoon-inducing Mr. Big.

Erratic behavior by *CI* star Vincent D'Onofrio has NBC Universal executives considering Noth as an emergency backup in the lead-detective role, according to industry sources.

**FLASH!**

The *New York Post*'s Page Six column has chronicled D'Onofrio's instability, reporting that he passed out on the set, was starting

ing fistfights and was an overall nightmare to work with. He was hospitalized briefly after the first fainting spell, then returned to the hospital when he keeled over a week later at home. An NBC spokeswoman confirms Noth's planned guest spot but says she knows of no discussions of any casting changes on the show. But we give the idea a *big thumbs-up*.



Will Chris Noth be Detective Mr. Big on *Law & Order: Criminal Intent*?

# November Sweepings

WOIO Cleveland wasn't the only station airing an eyebrow-raising news story during November sweeps—though anchor Sharon Reed's on-camera nudity probably takes the

(cheese) cake. Given that she was taking part in one of photographer Spencer Tunick's portraits of group nakedness, Reed at least could claim she was doing it in the name of art. Other stations didn't have such ready-made alibis for their ratings quests. A few of our favorites:

On Nov. 18, KTVT Dallas morning anchor Shannon Hori reported on a "Bible diet" book and video series promoted by a church in Grapevine, Texas (what is the carb situation with manna from heaven?). WCAU Philadelphia meteorologist Amy Freeze—yes,



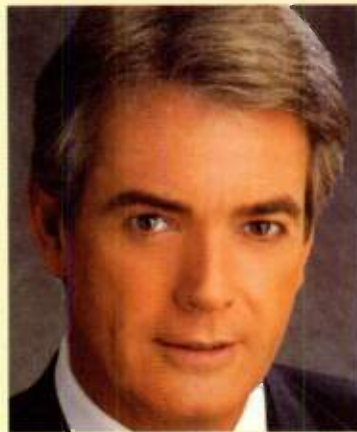
WOIO anchor Sharon Reed appeared in the buff for a story called "Body of Art."

that's her real name—produced a Nov. 19 story on the way weather affects food cravings. (See that cloud? Doesn't it look just like a pork tenderloin?) On a segment called "Trace Your Ancestors," KPIX San Francisco anchors Dana King and Ken Bastida underwent DNA

testing to find out where their ancestors lived 10,000-20,000 years ago. (King's distant kin may have been Middle Eastern, while Bastida's might have been Native American. Both were surprised.)

Also in mid November, both KCBS Los Angeles and WCBS New York launched hidden-camera investigations that must have had Mike Wallace firing off congratulatory notes. The journalists bought underwear, opened the packages, returned the underwear to stores and later surreptitiously filmed clerks re-stocking the same, potentially using underwear that had been returned. That's a violation of store policy—and common human decency. It's enough to make you "go commando," quit your Bible diet... except the barometric pressure's dropping and, hey, a little snack would hit the spot.

## A New Dan: The Odds



John Roberts leads the CBS pack.

There are two things to keep in mind as eyes turn to Rather's replacement. First, the choice must be blessed by CBS Chairman Leslie Moonves. The Viacom co-president is known for involving himself in casting decisions, from sitcoms to reality shows. Second, Moonves likes stars.

It's far from certain that Rather's successor at the *CBS Evening News* will be either of

two highly touted internal candidates, chief White House correspondent John Roberts and *60 Minutes* Wednesday correspondent Scott Pelley. Neither is anything close to a household name. Some TV news executives and agents believe that Moonves is likely to go on a star search. Here are some possibilities and their odds:

**John Roberts:** 2-1. The in-house favorite.

**Scott Pelley:** 3-1. Roberts' predecessor on the White House beat with solid reporting chops.

**Diane Sawyer:** 5-1. Pure star power. With a year-to-year contract as co-anchor of *Good Morning America* and *Prime-time Thursday*, she could be pried loose.

**Stone Phillips:** 15-1. Longtime co-anchor of NBC's *Date-line*, he's well-known but has little live-news experience.

**Lesley Stahl:** 20-1. The anchor of *48 Hours Mystery* is one of the network's only household names younger than 70.

**Lester Holt:** 20-1. The lone minority candidate who comes up is the MSNBC and weekend *Today* anchor.

**Charles Gibson:** 20-1. Sawyer's respected *GMA* co-host has the chops, but he's 61 years old. Still, he might be tired of the early wake-up call.



# MAURY IS MOVING IN AND MOVING UP!

CLEVELAND WJW/F • WOMEN 18-34 RATINGS

1.8  
JUDGE BROWN / DIVORCE COURT  
OCT. 2000

1.6  
JUDGE BROWN / DIVORCE COURT  
OCT. 2001

1.1  
JUDGE BROWN / DIVORCE COURT  
OCT. 2002

0.6  
JUDGE BROWN / DIVORCE COURT  
OCT. 2003

#1 at 3PM  
+292% Over Its Lead-in  
+683% Over Oct. 2003

4.7

maury

OCTOBER 2004

NBC UNIVERSAL

TELEVISION DISTRIBUTION

Source: NSI WRAP Sweeps, Oct. Sweeps as dated. 3-4pm, PA Oct. 04, TP Oct 00 - 03. 1/4 Hour Lead-in. #1 Oct. 04. Percent changes based on ratings.





# Viacom Settles All Indecency Fines But the 'Super' One

As part of an indecency settlement with the FCC, Viacom has agreed to pay \$3.5 million and delay live programming on its radio and TV stations.

Viacom is settling all outstanding indecency complaints, fines and proposed fines for its broad-



An *Opie & Anthony* stunt in 2002 earned WNEW(FM) New York a \$357,000 fine.

cast properties with the exception of one big one: the \$550,000 Janet Jackson Super Bowl fine.

All the fines involved Infinity Radio outlets, and Viacom has admitted as part of the settlement that some of the broadcasts, specifically on WKRK(FM) Detroit, were indecent. The FCC proposed a fine against Infinity station WKRK back in December 2003 for a *Deminski & Doyle Show* broadcast of a series of references to various sexual practices.

Also included was the \$357,000 fine for the infamous sex in St. Patrick's Cathedral stunt on WNEW(FM) New York, as well as fines for another *Opie & Anthony* broadcast (the jocks were axed after the St. Pat's event) and Howard Stern.

Viacom has also agreed to suspend, and potentially fire, any on-air employee whose broadcast results in a notice of apparent liability

from the FCC and to institute indecency-education programs at all its properties.

In other actions, the FCC denied indecency complaints against Fox's *Keen Eddie*, two episodes of The WB's *Off Centre* and four episodes of NBC's *Coupling*.

## DTV Deadline Push Crashes With Anti-Terrorism Bill

Plans to seize TV spectrum for emergency services suffered a setback when Congress failed to pass an anti-terrorism bill before Thanksgiving.

Lawmakers were expected to include a non-binding "sense of the Congress," recommending a specific deadline for completing TV stations' switch to all-digital channels and returning old analog channels to the government. The measure also would have recommended an even earlier date for reclaiming TV channels 62 and higher. Those channels are slated to be turned over to local fire and police departments, which are suffering a shortage of communications frequencies.

Their spectrum shortage was dramatically highlighted during the 9/11 terrorist attacks when emergency workers in New York City had trouble finding open frequencies. Disputes between top House Republicans and the White House—none of which had to do with the TV spectrum—prevented Congress from passing the measure. Congress was expected to adjourn for the year, but congressional leaders say they may call lawmakers back for two days in early December if a compromise on the anti-terrorism bill is reached. A breakthrough is unlikely, and the terrorism bill will likely wait until the next Congress, say congressional sources.

## Broadcasters Go After Red Lion

Broadcasters last week asked the Supreme Court for more time to prepare their appeals of the Third Circuit court's recent stay and remand of FCC ownership rules. In the requests, they telegraphed their plans to challenge the high

court's own 1969 Red Lion decision supporting spectrum scarcity as a rationale for regulating broadcasters.

The FCC's ownership rules, which would have loosened a number of radio- and TV-ownership restrictions (and tightened some for radio), were adopted in June 2003 but were immediately challenged and eventually sent back to the FCC for repair. The broadcasters are now challenging the court's stay of the rules.

So-called writs of certiorari are due Dec. 2, but petitioners are asking for an extra month. They include NBC Universal, Fox, Viacom, Sinclair, Media General and the Justice Department, although the government has yet to decide whether it will file an appeal. Such requests are routinely granted, so expect the would-be Lion-tamers to file by Jan. 3.

## Kids Promos To Count as Ads

Starting in January 2006, promos for other shows aired during kids shows will count as advertisements unless the shows promoted are educational/informational, the FCC said last week.

Until now, those promos didn't count as ads. The FCC says the new rules apply to cable as well as broadcasting, analog as well as digital.

The promo change was one of a number of new rules the FCC approved last week regarding children's TV on analog and digital stations. The FCC said a station's primary digital feed must carry three hours of core educational or informational kids shows per week. In addition, the FCC will also now require an E/I icon (educational/informational) to air throughout FCC-friendly kids shows. , noncommercial stations will be required to carry the icons as well.

## Broadcasters Thrilled With Satellite-TV Bill

After a year-long lobbying contest against satellite-TV providers, broadcasters got many of their wishes in legislation renewing direct-broadcast-

satellite operators' right to carry local stations for another five years.

Prompted by complaints from the National Association of Broadcasters, the measure orders satellite-TV provider EchoStar to end within 18 months a practice that requires many of its subscribers to install two dish antennas if they want to receive every station in their market.

Under EchoStar's current practice, some network affiliates are typically available on the same dish as popular pay-TV channels, but other stations are relegated to the second antenna, which many subscribers don't bother to install. Broadcasters say the practice unfairly hurts lower-rated stations.

EchoStar officials, however, complained that the legislation "inappropriately singled out" their company because it will have to spend more than \$100 million to move local channels to its main satellite.

## Broadcasters Fight DTV Decision

Opponents of FCC's so-called Ferree plan for speeding the digital transition have gotten organized and are taking their case to the Hill.

The National Association of Broadcasters, ABC and CBS affiliate groups, minority and rural representatives, and some broadcast unions have formed the Coalition for a Smart Digital TV Transition. Their goal: to keep the FCC from "rushing" a decision on the digital-TV transition

"The Coalition is united in asking the FCC not to act in December 2004, before the American public can weigh in on its plan," the group told a gathering of Hill staffers.

Broadcasters have pitched an alternative plan that would require cable to ensure that its subscribers can get a digital picture if broadcasters are delivering a digital signal and have also been pushing for guaranteed carriage of their analog signal and any other free multicast service under their digital-channel allotment.

"While the FCC looks to potentially force adoption of a complicated and unworkable digital transition plan," the Coalition says, "most Americans still don't understand what digital television is."

**Fear factor RAISING THE BAR IN SYNDICATION!**

**+38% IN THE LAST 7 WEEKS!**

<b>1.6</b>	<b>1.7</b>	<b>1.8</b>	<b>1.9</b>	<b>2.0</b>	<b>2.0</b>	<b>2.2</b>
WEEK OF 9/27/04	WEEK OF 10/4/04	WEEK OF 10/11/04	WEEK OF 10/18/04	WEEK OF 10/25/04	WEEK OF 11/1/04	<b>Fear factor</b> WEEK OF 11/8/04

NBC UNIVERSAL TELEVISION DISTRIBUTION

Source: NSS Galaxy Explorer, 9/27/04 – 11/14/04. HH GAA Ratings. Percent change based on Week of 11/8/04 vs. 9/27/04.



# THE FOUNDATIONS OF SYNDICATION

When it works, syndication is a powerful audience draw and an attractive advertising vehicle. But as NATPE draws near, it's also clear syndication is a tricky and intricate business. So for five weeks beginning with the Dec. 6 edition, *Broadcasting & Cable* will detail *The Foundations of Syndication*, giving our readers an up-close look at how the hits are made. We'll look at these component parts:

## ISSUE: DECEMBER 6TH — THE VIEWERS

SPACE CLOSE: NOVEMBER 29TH

The editors of *B&C* will talk to syndication and advertising research experts to find out where and who the viewers are and how demographics are evolving in a rapidly changing America. We will answer such questions as who's watching off-net - how different are young viewers from old, and how do advertisers use research to reach their target audience?

## ISSUE: DECEMBER 13TH — THE FORMATS

SPACE CLOSE: DECEMBER 3RD

From game shows to talk shows to court shows, *B&C* will look at syndication's genres—what's hot and what's not, in off-net, magazines, reality and more.

## ISSUE: DECEMBER 20TH — THE PRODUCERS

SPACE CLOSE: DECEMBER 10TH

Having a great idea for a show is only half the battle. Execution is key. *B&C* will look at the top producers of syndication's sturdiest hits to discover the tricks of the trade that keep some shows on top while other shows turn into flops.

## ISSUE: JANUARY 3RD — THE EXECUTIVES

SPACE CLOSE: DECEMBER 23RD

They're the syndication honchos who green light what gets a "firm go" and what gets lost in the shuffle. *B&C* will talk to the top bosses at the top studios to get their view on the business, the competition and the future.

## ISSUE: JANUARY 10TH — THE STATION GROUPS

SPACE CLOSE: DECEMBER 30TH

In the new consolidated world of television, shows don't happen unless big station groups sign on to turn a syndication idea into a syndication reality. *B&C* will talk to the decision makers who decide a show is going to play at 4 p.m.—or 2 a.m.

## SPECIAL REPORT: THE FOUNDATIONS OF SYNDICATION

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# A Closer Look at Must-See TV

NBC's frugal Thursday-night lineup is a modest success

Depending on their attitude toward NBC, TV executives are either lamenting or gloating over Jeff Zucker's fall as the king of Thursday night. Burbank and Madison Avenue are chattering about the network's slip after a 17-year reign as the Niensens champ on Thursday, the most lucrative night in TV advertising.

The blame, of course, is laid squarely at the feet of *Joey*. The *Friends* spinoff starring Matt LeBlanc is struggling in the ratings, especially when compared with the monster-hit original.

But the damage to NBC is not necessarily as devastating as it looks. For all the headlines about NBC's audience and sales losses following the departure of *Friends*, even industry executives overlook one important fact: The network also lost the burden of a hugely expensive show. The supposedly crippled NBC actually could end up making

programming costs for the night—including a pay raise for Donald Trump in *The Apprentice*—are down around 30%.

"*Friends* was a great thing for us," Zucker says. "On the other hand, this new world order is pretty good."

Not quite as good, though, as he was promising last May during the upfront season. Zucker boldly proclaimed to the packed house at Radio City Music Hall, "Next year, our Thursday night is going to be even stronger."

NBC's Thursday-night fade has had all sorts of ripple effects. The network loses the power to promote programming on other nights. Salesmen have less leverage over clients, such as studios and retailers, who covet Thursday-night spots to drive weekend traffic. And TV stations—notably NBC's own station group—don't care whether the NBC network is a little more or less profitable; they want big ratings to sell to local advertisers.

And development is a huge problem. NBC had only five prime time slots to fill this fall, so Reilly could afford to be picky. Three new series completely flopped: *Hawaii*, *LAX* and the infamous *Father of the Pride*. Friday drama *Medical Investigation* (the Centers for Disease Control as SWAT team) is a modest success. With its respectable top-20 finishes, *Joey* would actually be considered a hit if it weren't being held to the *Friends* standard.

Initiative Media Broadcast Group Director Peter Butchen calls NBC's Thursday-night savings "almost irrelevant." The problem, he says, is perception. "If NBC is perceived as a network in free fall, it impacts how advertisers see the network, how producers view the network."

NBC is making a valiant effort to blunt negative perceptions by talking up its scores not just among younger audiences but among younger, affluent audiences. Zucker points out that NBC beats CBS among 18-49s whose households generate income more than \$75,000. That's not a widely used measure of the TV horserace because it's not important to many consumer-product advertisers. Very interesting to Volvo; not so interesting to Kraft.

It's hard to see what programming might revive the network. In the new year, NBC will bring out an Americanized version of BBC's *The Office*, the boxing reality show *The Contender* and a fourth flavor of *Law & Order* (*Law & Order: Trial by Jury*). None looks likely to fill the *Friends* vacuum.

For all of NBC's ills, Zucker contends that the company is not having a make-good advertising crisis. Recognizing the impending fallout from losing *Friends*, the network trimmed back the ratings it guaranteed to advertisers. *Joey's* audience, Zucker says, is about where the network expected. He says NBC guaranteed that its fourth-quarter prime time would average a 4.0 rating among 18-49s. "We're at 3.9," he says. "We are completely in line with what we expected."

Buyers are skeptical that NBC won't be handing out a ton of ADUs—audience deficiency units—within weeks. "They have some built into the schedule," says one buyer. "I'm betting they'll go beyond that."

Yes, but just don't bet on the network's being quite as distraught about matters as the conventional wisdom would have you believe. ■

## MONEY TALKS By John M. Higgins

With its respectable top-20 finishes, 'Joey' would actually be considered a hit if it weren't being held to the 'Friends' standard.

more money on an average Thursday night than it did a year ago.

"Thursday remains by far our most profitable night," says Zucker, president of NBC Universal Television Group, including its broadcast and cable networks. "We'll generate more profits than last year. This is something the consumer press will never understand."

By the end of *Friends'* run last spring, producer Warner Bros. was charging NBC \$10 million an episode. The year before, NBC was paying \$7 million. But *Joey* is costing the network a fraction of that, around \$1.5 million.

Compared with *Friends* last year, viewership of *Joey* is down a massive 43% among adults 18-49 (a drop from an average 9.4 rating to 5.3). NBC's ability to increase the cost per thousand viewers (CPM) for commercials this season took some of the sting out of the decline; ad sales are down just a little bit less than that.

Here's what really makes losing *Friends* tolerable: Thanks to *Joey*, NBC's programming costs for its highest-profile Thursday-night show are down 80%-85% from previous seasons.

Averaged out across the whole night, NBC's 18-49 audience is off 13% for the season to date. But average pro-



NBC Universal TV Group's Jeff Zucker

And Thursday is far from the lone problem facing Zucker and NBC Entertainment President Kevin Reilly, the executive now primarily responsible for NBC's programming. NBC is weak across the board. Even ignoring Thursday night, the network's schedule is off 5% among 18-49s, although Friday and Sunday are relatively strong. Long-running workhorse *Law & Order* is being squeezed by the newest edition of CBS' own powerhouse, *CSI: NY*.

## STATION TO STATION

### Brown's World

By Allison Romano

At a time when most broadcasters are hiring younger, blonder anchors, KFDX's Joe Brown is an anomaly. Celebrating 40 years at the Wichita Falls, Texas, station next month, the 70-year-old agriculture editor rises at 3:30 a.m. to prepare his morning farm and community-affairs show, *RFD3 With Joe Brown*, for the NBC affiliate. When he goes live at 5:30, Brown ad-libs the half-hour program. He talks about everything from commodity prices to a local peach festival.

Unlike perfectly coiffed personalities, Brown is a throwback. He prides himself on being spontaneous and totally himself. "He is TV from the early days," says News Director Julie Pruett. Brown doesn't wear make-up or worry about wardrobe. When he couldn't find his pants one morning, he did the show in his boxers.

When *RFD3*—short for Rural Free Delivery—debuted in 1964, Brown's focus was agriculture, his specialty. After graduating from Midwestern State University, the Wichita Falls native penned a farm report for the local paper—which he still writes—and hosted a radio show. KFDX, now owned by Nexstar Broadcasting, hired Brown as a lead-in to the *Today* show.

The newspaper paid him \$135 a week, and the station kicked in another \$37.50. He covered local

Joe Brown, 70, is TV from the early days.

banquets and farm shows, shooting rolls of black-and-white film and airing the footage unedited the next morning. "People started to see themselves on TV, and I built up an audience," he says modestly.

Ever versatile, Brown sold the ad spots early on, too. Most *RFD3* advertisers are agriculture-related, some have aired on the show for 20 years. Brown likes to try out the products and does the commercial voiceovers live. "If they want to sell anything," he says, "I can get it done."

Brown attributes his popularity to his deep Wichita Falls roots. "I am a friend people grew up with. If I tried to start this in Dallas, I'd be run out of town in 15 minutes." Send local-news items to [aromano@reedbusiness.com](mailto:aromano@reedbusiness.com)





### RATINGS 11/8-14/04

Nielsen Media Research

#### Top 25 Shows ADULTS 18-34

PROGRAM	AA	GAA
1 Friends	4.4	5.5
2 Seinfeld	3.9	4.6
3 Everybody Loves Raymond	3.7	4.6
4 ESPN/NFL	3.5	NA
5 Seinfeld (wknd)	3.4	4.4
6 Oprah Winfrey Show	2.9	2.9
7 CSI: Crime Scene Investigation	2.5	2.8
7 That '70s Show	2.5	3.0
9 Will & Grace	2.2	2.7
10 King of the Hill	2.1	2.6
10 Malcolm in the Middle	2.1	2.4
12 Dr. Phil	1.9	1.9
12 Entertainment Tonight	1.9	1.9
12 Home Improvement	1.9	2.4
12 Jeopardy!	1.9	NA
12 That '70s Show (wknd)	1.9	2.3
12 Wheel of Fortune	1.9	NA
18 King of Queens (wknd)	1.8	2.3
19 King of Queens	1.7	2.1
20 Everybody Loves Raymond (wknd)	1.6	1.7
20 Maury	1.6	1.7
22 Cops	1.4	1.7
23 Entertainment Tonight (wknd)	1.3	1.3
23 Fear Factor	1.3	1.4
23 Friends (wknd)	1.3	1.3
23 Judge Judy	1.3	2.0

#### Top Court Shows ADULTS 18-34

PROGRAM	AA	GAA
1 Judge Judy	1.3	2.0
2 Divorce Court	1.2	1.6
3 Judge Joe Brown	1.0	1.4
4 Judge Mathis	0.8	0.9
4 People's Court	0.8	0.8
4 Texas Justice	0.8	1.0

According to Nielsen Media Research Syndication Service Ranking Report Nov. 8-14, 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

# Bank on 'Tyra'

### Fashion, court shows are safe bets **By Paige Albinak**

**T**his may be the slowest syndie development season on record. Only two shows so far have gotten a greenlight: Warner Bros.' *Tyra Banks* and Twentieth's *Judge Alex*. Twentieth is deciding whether *Judge Alex* will be a test rollout on the Fox owned stations or a national launch.

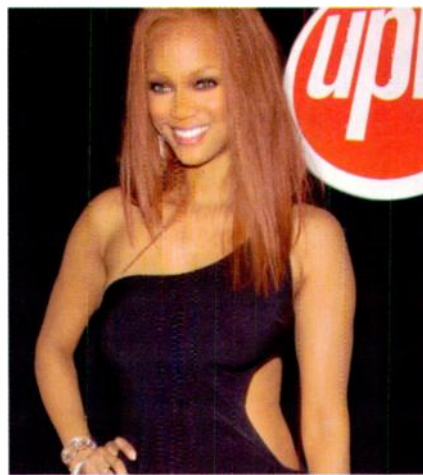
"Young women today have no bias toward network TV, so stations need to buy franchises to attract them," says Jim Paratore, executive vice president of Warner Bros. Domestic Television Distribution and president of Telepictures Productions.

That franchise, he says, is Banks. According to a Nielsen study, some 90% of women who watched Banks' *America's Next Top Model* on UPN watch daytime TV. Of those, 56% watch *Oprah*, where Banks has been a regular contributor, and 85% watch other daytime shows.

Paratore expects Banks' new talk show, which kicks off next year, to get time slots in daytime and early fringe, possibly even landing a coveted 5 p.m. on Fox and UPN stations. The show, like Warner Bros.' *Ellen*, also will have a corresponding cable run.

As for Twentieth, the syndicator says it's time for a new court show. "We decided to roll *Judge Alex* out because court shows are still the healthiest genre in daytime," says Robb Dalton, president of programming and production. Even as syndication pares down the number of launches, court shows thrive. Paramount's *Judge Judy* and *Judge Joe Brown* are as strong as ever.

For now, syndicators are waiting to



Tyra Banks, model and talk-show host

see what time periods open. Although NBC Universal is keeping mum, most don't expect *The Jane Pauley Show* to be renewed. That leaves many plum slots available, and NBC U doesn't appear to have a project to take its place. Insiders say NBC U's pilot with Isaac Mizrahi is dead, but the syndicator is considering a show with actress Vanessa Williams.

**T**here are no more confirmations for 2005, but companies are in development. Twentieth may reincarnate tabloid access magazine *A Current Affair*. Paramount did a pilot with *ET* correspondent Steven Cojocar, and Tribune has shot one episode of a remake of *Real People*, hosted by Mario Lopez. Buena Vista has a development deal with designer Vera Wang but first wants to see if Tony Danza earns upgrades for his chatfest. ■

### IN FOCUS

#### FARSCAPE FOREVER

Mercury Entertainment and Mort Marcus' Debmart Studios are bringing the Sci Fi Channel's *Farscape* to the U.S. market for a fall 2005 broadcast syndication launch. The show will be offered for straight barter, with 88 one-hour episodes available. *Farscape*, starring Ben Browder, ran on Sci Fi from 1999-2003. The show had such a rabid fan base that Sci Fi is bringing it back for a final miniseries titled *Farscape: The Peacekeeper Wars*. Sci Fi is now running all 88 episodes of the show as a lead-up to the event. Mercury and Debmart also worked together on distributing Comedy Central's *South Park* in broadcast syndication, sold for cash-plus-barter.



Farscape returns on broadcast.

#### VERRECCHIA UPPED AT DIC

Michael Verrecchia has been named senior vice president of marketing at kids-TV producer and distributor DIC Entertainment. In the newly created position, Verrecchia will oversee all marketing and promotional initiatives. That includes creating marketing strategies for DIC's brand properties—such as *Strawberry Shortcake*, *Trollz* and *Madeline*—as well as creating and executing retail and consumer advertising, and promotion and publicity campaigns.

Prior to joining DIC, Verrecchia served for nearly 14 years as a marketing executive in various divisions at Hasbro.

**THE KING IS CLIMBING!**

NATIONAL HH RATING

3.0	3.2	3.7	3.8
WEEK OF 10/18/04	WEEK OF 10/25/04	WEEK OF 11/01/04	WEEK OF 11/08/04

**KING OF THE HILL**

20th ANNIVERSARY

MIKE JUDGE

Source: NSS, Galaxy Explorer, w/o 10/18, 10/25, 11/1, & 11/8/2004. GAA HH Rtg

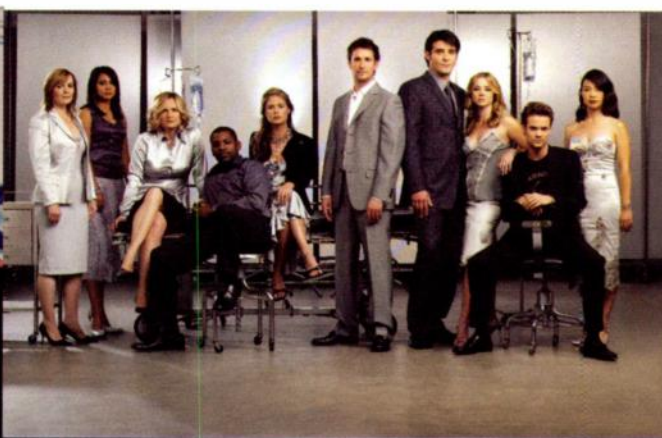


# Reality Gets Trumped

Ratings for scripted shows are outpacing reality fare **By Jim Finkle**



CSI: NY stars Melinda Kanakaredes and Gary Sinise.



The ER cast produces NBC's highest-rated show.



Donald Trump's *Apprentice 2* is the best reality performer.

**A**mericans' appetite for reality TV may be getting sated. A year ago, the average reality program pulled in higher ratings than traditional dramas and sitcoms. Seeing an opportunity for higher profits, the networks eagerly embraced unscripted fare, which is less expensive to produce. This fall's schedule doubled its reality intake from 2003.

It looks like they overbooked.

Average ratings are down sharply among shows in the reality genre. Although traditional dramas and comedies are little changed from a year ago, they're way ahead of reality's performance. During the first eight weeks of this season, the average scripted show pulled a 3.3 rating among 18-49s. Unscripted programs trailed at 2.9. That's a reversal from last year, when the average rating for reality was 3.9 and scripted averaged 3.3 among 18-49s.

Last year, when there were half as many unscripted

## FALL SEASON WATCH

firm, had undergone months of preparation. Fox pulled the plug shortly before production was to begin.

Fox and production company Rocket Science Laboratories blame the onslaught of unscripted boardroom fare and say they will focus their mutual efforts on other unscripted material.

The experience is reminiscent of what happened after *Who Wants To Be a Millionaire* took off in 1999. ABC redesigned its schedule around the popular game show. Audiences got bored, and the show was scaled back. That was the peak of the first wave in the reality

TV boom, says Joey Carson, CEO of Bunim/Murray Productions. His company is diversifying into scripted dramas after making a name for itself with such hits as

*The Real World* and *The Simple Life*. "We're now on top of the second wave," he says. "You'll see it taper off from what it is."

Veering away from reality, Bunim/Murray is developing two scripted dramas—one about teenagers in Southern California, the other about the world of modeling. It's also working on several feature-length

**Last year, reality was the big winner. This year, it's scripted shows. During the first eight weeks of this season, the average scripted show pulled a 3.3 rating among 18-49s. Unscripted programs trailed at 2.9.**

shows on the air, they had a built-in audience of viewers who tuned in to any show in that category, says Sam Armando, director of television research for Starcom Worldwide. Now there's so much to choose from, audiences are more discriminating. "It's not the genre of the show, it's the quality that brings them back," Armando says. "Is the show worth watching?"

**T**he networks, too, have developed selective tastes. They've been quick to pull poor performers and cancelled orders for several shows planned for this season. For example, earlier this month, Fox sacked *The Partner*, a reality competition of lawyers-to-be due to air in January. The series, in which law-school grads were to compete against each other for an entry-level job at a top law

films. His company may need some scripted hits. Its newest effort, *The Rebel Billionaire*, debuted earlier this month to lower-than-expected ratings, pulling in a 2.3 rating/6 share among 18-49s. Americans aren't as seduced by the antics of the show's star, British billionaire Richard Branson, as they are by New York grandstander Donald Trump.

*Billionaire* is one of several reality shows on Fox, but the genre comprises 60% of the network's prime time schedule. Within that group, there is one clear hit: *Nanny 911*. The show averaged a 4.0/9 in its first two outings.

To illustrate the divide between scripted and unscripted shows, here's a breakdown of the three best and worst performers in each category. Average ratings and share among 18-49s for the first eight weeks of the season are in parentheses.

## Unscripted

**Apprentice 2** (7.7/19): It may not be as compelling without Omarosa kicking around the rest of the cast, but it's the best-performing reality show on TV and No. 4 overall on the ratings chart.

**Survivor: Vanuatu** (7.4/20): One of the classics of the reality genre, it has helped CBS beat up *Joey* and *Will & Grace* on Thursday nights.

**Extreme Makeover: Home Edition** (6.7/16): This show is recommended as one of the 10 best shows for family viewing by the Parents Television Council, which says, "This uplifting and inspiring program showcases charity and selflessness."

**Totally Outrageous Behavior** (1.5/5): Got video of something you think is outrageous, shocking or unbelievable? Sell it to the producers of this Fox show. Call 888-862-TAPE. Dial quickly—before the show is cancelled.

**World's Craziest Videos** (1.5/5): Few bothered to watch what Fox promoted as "funny flubs and blunders" from TV shows around the globe.

**The Benefactor** (1.6/5): Mark Cuban played the Donald Trump role in this *Apprentice* wannabe. It was ABC's second-worst prime time performer during this period.

## Scripted

**CSI** (10.5/25): It's *CSI*. What else is there to say?

**Desperate Housewives** (9.6/22): The year's biggest freshman hit gets hotter and bolder every Sunday.

**ER** (8.2/21): This decade-old medical drama is NBC's highest-rated show.

**What I Like About You** (1.1/4): The WB show is in its third season. It may be its last.

**The Mountain** (1.1/3): The nicest thing you can say about this soap set at a ski resort is that it's filmed in high-def.

**Jack & Bobby** (1.1/2): Critics love this show; nobody else is watching. ■





AT A GLANCE

The Market

DMA rank	33
Population	2,144,000
TV homes	883,000
Income per capita	\$19,568
TV revenue rank	36
TV revenue	\$160,500,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WKRC	12 CBS	Clear Channel
2	WCPO	9 ABC	Scripps Howard
3	WLWT	5 NBC	Hearst-Argyle
4	WXIX	19 Fox	Raycom Media
5	WSTR	64 WB	Sinclair
6	WBQC	38 UPN	Block, Elliot

\*May 2004, total households, 7 a.m.-1 a.m., Sun.-Sat.

Cable/DBS

Cable subscribers (HH)	573,950
Major cable operator	Time Warner Cable
Cable penetration	65%
ADS subscribers (HH)**	150,110
ADS penetration	17%
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

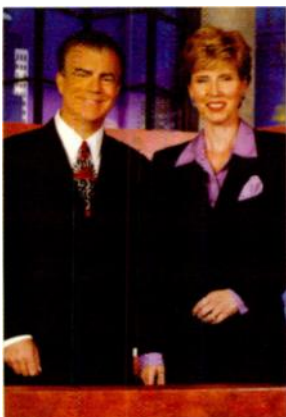
Syndicated Show	Rating/Share***
Jeopardy! (WCPO)	11.8/20
Network Show	
CSI (WKRC)	29.8/41
Evening Newscast	
WCPO, WKRC (tie)	9.0/18
Late Newscast	
WKRC	13.0/23

\*\*\*October, total households

SOURCES: Nielsen Media Research, BIA Research

# Dual Identity

Geography adds to competitive TV market **By Allison Romano**



WKRC's Rob Braun, K. Andrews

Cincinnati likes to bill itself as a "Midwestern town with Southern flair," says Chris Sehring, VP/GM of Clear Channel's CBS affiliate WKRC. Its economic backbone comes from a mix of manufacturing and white-collar jobs. A batch of Fortune 500 companies, including Procter & Gamble, Federated and Kroger, are headquartered in the area.

Known as conservative-leaning with many lifelong residents, the nation's No. 33 TV market has viewers intensely loyal to their stations and local newscasts.

"We have a big-market feel with our news," says Bill Fee, VP/GM for Scripps Howard's ABC affiliate WCPO. The competitive CBS, ABC, Fox and NBC outlets air at least two newscasts a day. Raycom Media's Fox affiliate WXIX wins morning news; WKRC is top-rated in late news; WCPO leads at 5 p.m.; and NBC affiliate WLWT is strong at 6. In the past two years, three stations (WCPO,

WKRC and WLWT) have overhauled sets, graphics and music for their newscasts.

The market is also flush from the fall ad season. Political money poured into Ohio for the presidential campaign and state and local races. Cincinnati stations raked in an estimated \$23 million in political spots.

"No one was prepared for that kind of money," says Fee. Many regular advertisers were misplaced, so stations are coaxing them back for the crucial fourth-quarter retail season. In local broadcast advertising, automotive is tops, followed by retail and home improvement. Fast food is an underdeveloped category ripe for growth. Next year, insiders expect ad revenue to cool to low-single-digit growth. This year, Cincinnati stations will rake in an estimated \$160 million in TV revenues, per BIA.

And they'll do it covering a far-flung market, spanning southern Ohio, northern Kentucky and southwest Indiana. "The three geographic constituents may have different opinions," says WXIX Vice President/GM John Long, "so we have to shape stories that interest everyone."

In prime time, CBS affiliate WKRC is the leader. The Clear Channel-owned affiliate is nationally known, ranking among the top CBS stations in the country. Clear Channel also owns eight radio stations in the market and cross-promotes its media assets: WKRC's news talent makes frequent appearances around town, and CBS prime time stars visit. When *Survivor* favorite Rupert paid a recent visit, 3,000 people lined up at the zoo to meet him.

On the cable front, Time Warner is the dominant cable operator in the region, which has 65% cable penetration. Local newscasts also compete with the 24/7 regional cable network Ohio News Network.

"We're blessed that people still have a high regard for local TV," says WLWT President/GM Richard Dyer. "It generates significant value for advertisers." ■

**NEXT: RALEIGH-DURHAM, N.C.**

THE DEMOS

Cincinnati residents invest their free time in sports and outdoor activities. In the past year, 19% of residents have been golfing, and 47% have attended a pro sports event. NASCAR is extremely popular; a quarter of Cincinnati dwellers are avid auto-racing fans, 43% more than adults in other top 75 markets.

WHO	SHARE OF POPULATION	INDEX*
18-34	31%	99
18-49	61%	99
25-54	58%	100
35+	69%	100
Married	55%	99
Never married	24%	93
College grad	22%	91
White	88%	106
Black	10%	82
Hispanic	NM	NM
Asian	NM	NM
\$100K+ HH	12%	78
\$50K+ HH	47%	97
Below \$50K HH	53%	103



BY THE NUMBERS\*\*

Played golf	19%	130
Attended pro sports	47%	130
NASCAR fans	27%	143
Listen to local radio online	10%	140

\*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

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

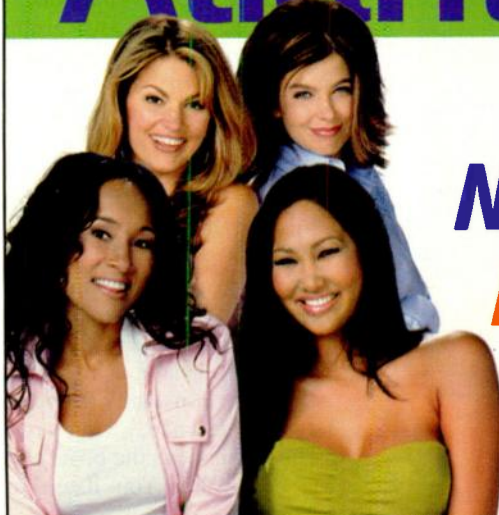
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Source: NSI, WRAP Sweeps, Oct '04; W18-34 Share; 10-11AM tp; year ago = Oct '03 (Ali & Jack); lead-in = 1/2 hr tp (Today Show 2)

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# So Happy Together

Viacom adds *Dr. Phil* to CBS stable **By Jim Finkle**

In true King World fashion, the syndicator is getting top dollar for its *Dr. Phil* renewal deal, commanding 50% increases for the talk-show hit through the 2008-09 season. Station insiders peg the deal at \$100,000 per week,

double what some stations currently pay.

Seven Viacom O&Os outbid their NBC rivals to begin carrying the self-help show in fall 2006. CBS outlets in Los Angeles, Chicago, Detroit, Pittsburgh and Baltimore, along with UPN

affiliates in Sacramento, Calif., and Norfolk, Va., have signed on. Another King World demand: upgrade *Phil*'s time slot to prime access.

"I'm thrilled," says King World CEO Roger King. "We've never sold a show this quickly." He added that he "substantially" hiked its price tag but was mum on specifics.

"NBC had first crack at it," he says. "They didn't want to pay a big increase." Viacom Station Group President Fred Reynolds did. Because others outbid him when *Dr. Phil* first launched, Reynolds was determined to seal the deal this time.

One major reason: *Dr. Phil* has been a quick riser. It pulled a 4.6 average rating as a freshman, then 4.9 last year. So far this season, it's the No. 4 first-run syndicated show, with an average rating of 5.2. It's behind *Wheel of Fortune*, with 8.6 rating; *Jeopardy!* at 8.1; and *The Oprah Winfrey Show*, at 7.7.

The new deal also signals an upgrade for *Dr. Phil*, the No. 2 syndicated talk show after *Oprah*. In Detroit, it moves

from 3 to 7 p.m., replacing Paramount's *The Insider*; in Miami, *Dr. Phil* replaces local news at 5 p.m.

*Dr. Phil* is currently seen on 207 stations nationwide. Its most-watched show to date was on Nov. 11, when almost 10 million households tuned in to help him help a married couple cope with the husband's affair.

Unlike *Dr. Phil*, the *Oprah* renewal played out differently. Reynolds says he heard it was up for renewal when King World made the announcement, but the Viacom group didn't get a shot at it. "That's the beauty of how all this works at Viacom," he says. "The highest bidder wins."

This round, the highest bidder is benefiting from *Dr. Phil*'s expertise.

"It was proven and tested," King says, adding that *Dr. Phil* has learned how to keep the show compelling for audiences. "You have a big staff, and you're constantly listening to your audience," King says. "The audience is the boss. Not me. Not *Phil*. You listen to them." ■



Dr. Phil

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# Show Me the 'Runway'

Supermodel **Heidi Klum** searches for the next hot designer

**F**or Heidi Klum, reality is coming full circle. Eleven years ago, she was discovered in a modeling contest on German TV. Now she's partnered with Bravo, *Elle* and Miramax Television to host and produce a behind-the-scenes search for the next big designer. *Project Runway*, the 10-episode reality series premiering Dec. 1 on Bravo, throws 12 amateur designers into the famously bitchy world of fashion. Each week, contestants tackle a new challenge, and Klum and her panel of judges vote off one player. The last designer standing wins a coveted *Elle* photo shoot, a showing at New York's Fashion Week in February and \$100,000 to launch their career. The top model talked to *B&C*'s Anne Becker from a limo in L.A.

#### How did you get involved with *Project Runway*?

Miramax asked if I wanted to host. When they heard my ideas, I got to be one of the producers. Going to all the cities and finding designers wasn't easy. There are really talented people out there.

#### Did your background in modelling help you develop the show?

Definitely. It's all about designers and making it in the fashion world. When I was judging, I thought: Have I seen this before? Would I wear this on the runway?

Being in the business, I've seen outfits for a magazine cover with a two-page description on how to get in it!

#### How involved were you in the process?

They put me into the mix when there were maybe 100 people left. Then we went through tapes and portfolios and made our decision on the final 12. It's crazy how much stuff you have to do before the show even starts.

#### Is this harder, easier or just different from modeling?

Totally different. Normally, models don't talk. So it's nice when you get to do other things. I get the rough cuts, look through it and make my comments. It's boring if you're only used for your face and body and not your brain.

**"Donald Trump says, 'You're fired!' But I'm German. I say, 'Auf wiedersehen.'" HEIDI KLUM**

#### Why will this reality show stand out?

People love the fashion world, the glamour and the glitz. Also, we have challenges people wouldn't think are things you have to do if you're a designer. Sometimes, I completely threw contestants for a loop.



Heidi Klum

#### What's the most gratifying thing about the show?

You see the talent grow and give people a chance. I'm also proud of the line I came up with to send everybody off. Donald Trump says, "You're fired!" But I'm German. I say, "Auf wiedersehen." We were filming the first show and still didn't have the line to say goodbye to people. We were brainstorming, people were shouting, nothing was working, and then I got it. I had a great time doing it, and I tried my best.

#### Did you get advice from Tyra Banks on her own reality series *America's Next Top Model*?

No. We did talk about how difficult it is to do. Sometimes, we're filming till 2 in the morning. It's not like I just showed up and showed my face.

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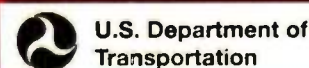
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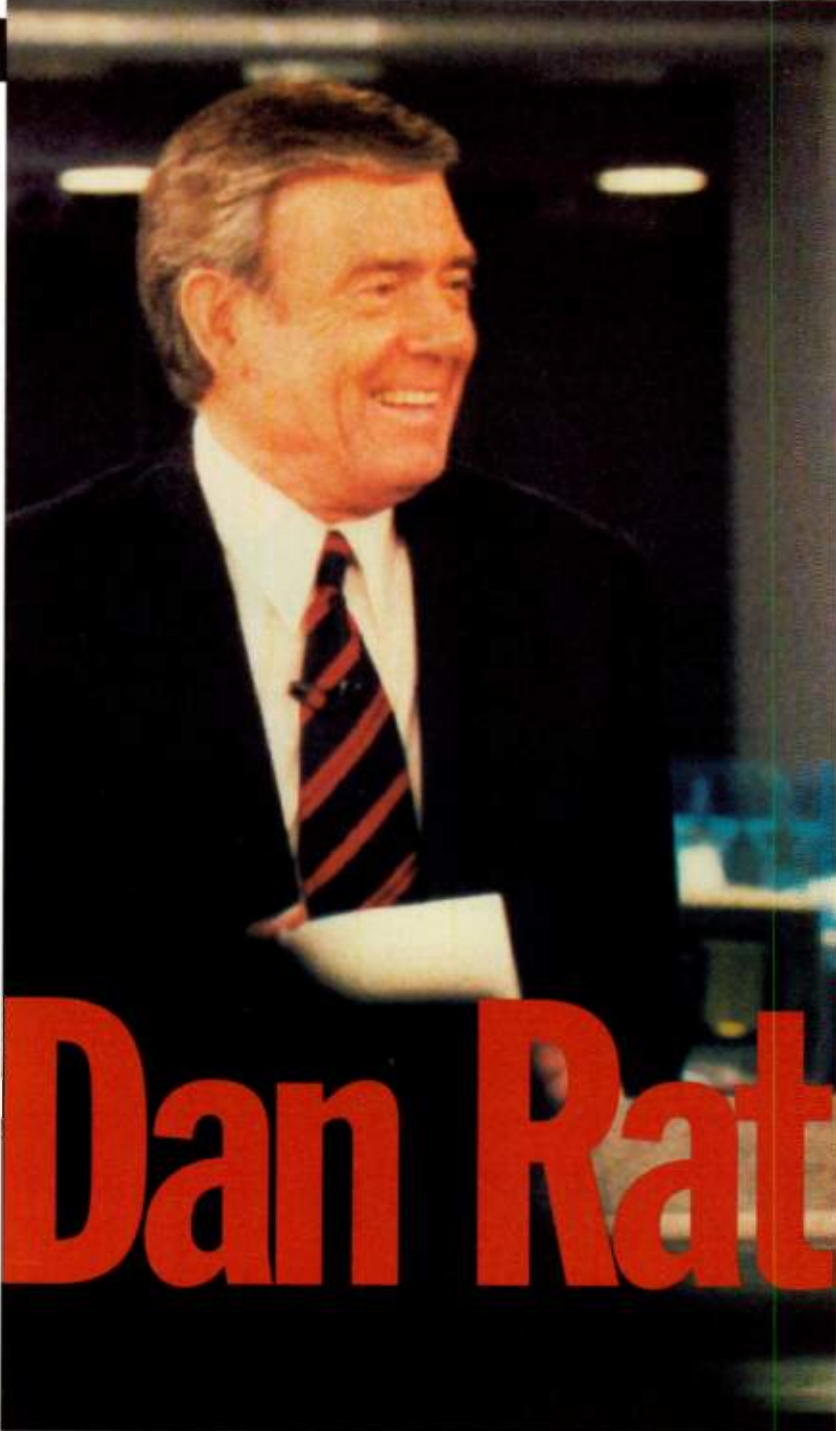


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The CBS anchor, Election Night 1996

that story doesn't negate the incredible body of work that Rather put together over the course of more than four decades with CBS. From breaking the news on CBS Radio of President Kennedy's death in 1963 to his coverage of the Vietnam War and the Nixon Administration, from his taking over for anchor Walter Cronkite in 1981 to covering the war in Iraq, Rather has been a central player in the way generations of Americans learned about their world.

Shortly after the announcement that Rather was giving up the anchor chair, *B&C* Editor in Chief J. Max Robins talked with the CBS anchor about his decision and about the job he is leaving behind.

it." And he said, "Well, what are you thinking?" I said, "Well, I think we'll know the right time. We'll know when it's time." It might have come up again in 2000. But when 9/11 happened, it changed everything for us. In the wake of 9/11, I don't think it was discussed at all for at least a year and a half, maybe two years.

Then this last summer, we began to talk in earnest about my feeling that it was getting to be time and the feeling up top was, "Well, you know it's got to come some time." And this was in the summer. We didn't have a specific date at that time, but the sense was some time after the elections would feel right.

This is candid. Then when the storm arose over the *60 Minutes* [Bush/National Guard dubious-document] piece, there weren't any more conversations about it. We had to deal with that and do all of our other work. But once we got through Election Night, I said, you know, it feels to me like maybe March 9th. That would be the 24th anniversary—there's a certain symmetry to it. And Les said, "Yeah, that feels right."

The next decision was the timing of the announcement and we decided we ought to do it pretty soon. We know this decision is not connected to the report from the panel [investigating the Bush/National Guard story]. I don't know what the panel has in mind, and neither does Les or anybody else. They're still talking to people. We have no idea when it's going to come out. But there was with me a sense that the more dis-

# Dan Rather: A STORY

After 24 years as anchor, he reflects on his critics, his career and the future

**D**an Rather is staying on to report for *60 Minutes*' Sunday and Wednesday editions, but the announcement that he will relinquish the *CBS Evening News* anchor chair in March effectively brings to a close one of the most remarkable—and tumultuous—careers in the history of television news. It is also a reminder, coming a week before Tom Brokaw's departure from *NBC Nightly News*, that the era of the powerful news anchor is fast drawing to an end. No matter who replaces Rather—or Peter Jennings at ABC when he decides to leave—we will never again see a network anchor who wields the influence and commands the sort of attention enjoyed by Brokaw, Rather, Jennings and their predecessors. This eventuality has been predicted for years, of course, as the news audience dwindled and alternative sources of information flourished. But that doesn't make it any less startling when a player of Rather's stature bows out.

Certainly, his exit was hastened by a now infamous report about President Bush's National Guard service that relied on questionable documents and the independent panel investigating how such a problematic piece ever made it on the air. But Rather would have been leaving before long anyway. Certainly his reputation has been tarnished by the National Guard story—but

*In light of your decision to leave the anchor desk and the investigation into the 60 Minutes piece under way, it must have been a tough couple of months.*

No. What's tough is to be a single mother with three kids and trying to make ends meet. That's tough. What's tough is to be a cop on the beat in a transition neighborhood. What's tough is what those guys in Iraq and Afghanistan are doing. Tough? No.

*Why did you decide to make the announcement that you'd be leaving the CBS Evening News in March now?*

It feels right to do it now. Back in 1999, [Viacom Co-President and Co-COO and CBS Chairman] Les Moonves and I wandered into a discussion. And he said something along the lines of, "look, we couldn't be happier with the work you're doing and how you're doing it." And I said, "Well, I couldn't be happier doing

**"If you don't believe there's a price for this sweet paradise, just remind me to show you my scars."**

QUOTING BOB DYLAN

tance we can put between this announcement and the panel's decision, it would underscore the fact that this decision is not connected with that.

*Are there moments that you think will be defining moments of Dan Rather's 24 years as anchor of the CBS Evening News?*

Well I'm not sure that one's time in the anchor chair is defined by moments. But there are certain places where it's more memorable than others.

We owned the story of the Chinese uprising for freedom and democracy in Tiananmen Square. And it's not my words but others have said it was one of those landmark moments in the history of CBS News. Certainly 9/11. Abu Ghraib. There have been so many things. I'd say the interviews with Saddam, both times I interviewed Saddam—the first within three weeks after he invaded Kuwait. Nobody else had had him.

And then this last time—you know, not everybody likes it, whatever—but by journalistic standards, again, by any objective analysis, those were pretty good moments.

*Do you have for advice your successor at the Evening News?*

No. And any advice I gave they should ignore. But I do want to underscore that whoever it is I hope it will be somebody from the inside, but if it's somebody from the outside, they will have my absolute, complete, total



support and encouragement. Anything I can do to help them they will only have to ask.

**You redefined the role of the network anchor. You were really the first anchor/reporter.**

Well, I came into this job determined to be an all-caps REPORTER and anchor. There were a lot of people who gave me counsel and advice at the time, along the lines of "Dan, that's not the way to go." Anchors need to be comforting, reassuring, and you have to set the trench coat and the bush jacket aside now. And I listened closely to that, and I said, "That's not me, and that's not how I want to do it." I want to bring the bush jacket, the trench coat, the flak jacket along for the ride and be a walk-the-ground kind of reporter. We did set out to redefine how and what an evening news could be. We called it the mobile anchor.

Computers were just really cracking through back then. With computers and much more sophisticated satellite capabilities, we knew we could take the broadcast anywhere. We invented and innovated and did that, and it's now taken for granted. Everybody has a version of it now. We wanted to be a broadcast that could go where the news is breaking and do the broadcast—Tiananmen Square being a good example. Not just do a piece of the broadcast, not do a couple of things, do the whole broadcast. And we did that during the first Gulf War; we did it during the Iraq War.

# ED LIFE

Remember, we reported on the Soviet invasion of Afghanistan when virtually nobody else in American electronic journalism was doing anything. We thought that story would be perhaps a defining moment in the history of the Cold War, and it turned out that it was.

We did a series beginning in about 1986 called "The Changing Face of Communism," which anticipated the break up of communism. Someone wrote [that] it was like Babe Ruth pointing to the fence. Well, I think that's a little strong. But we recognized that there was a big story there.

**"I'm going to go flat out, all out, full throttle into the two '60 Minutes' broadcasts and anything else they want me to do."**

**Was there much frustration over the years that you wanted to reach for the trench coat but responsibilities at the anchor desk kept you back?**

It's true that you're regularly torn between wanting to grab a pencil and a notebook, your bag and your bush jacket and go some place. But you have to weigh that against the overall responsibility for the broadcast. So you always try to measure, is this story big enough or

do you think it has the potential to become big enough. But I'm just crazy enough still, when my feet hit the floor every morning, I'm saying to myself that the next big story, maybe the biggest story of my lifetime is just around the corner. It might happen today. And if it does, boy, I sure want to cover it.

**It sounds like, being full-time with 60 Minutes now, you won't be held back.**

I hope you find a way to emphasize that. I'm not retiring. I'm not going to half-time work or three-quarters-time work. I'm going to go flat out, all out, full throttle into the two 60 Minutes broadcasts and anything else they want me to do. But it will give me a chance to do more of what I've always liked best to do, which is hard-news investigative reporting.

**In some ways, do you feel liberated?**

Yes, yes. But make no mistake, I love this job. I've loved every second of anchoring, and I'll savor every moment between now and March 9. I never was a huge Bob Dylan fan. I don't know what song of his it came from, but he had a line that said, "He not busy being born is busy dying." And professionally, I'm born again. Don't make that read in a religious sense, but essentially I'm a born-again going to 60 Minutes. I still think my best work is ahead of me.

**Throughout your career, you've been kind of a lightning rod for critics. Ever parse through what that's all about?**

I don't think much about it. But these things come to mind. In my first trip to Afghanistan in 1980, I heard a saying: the dogs bark, but the caravan moves. And that's been my attitude about criticism. You can't do fiercely independent reporting and expect that everybody's going to love you. Having said I'm not a big Dylan fan, I'm going to quote him twice. He has another song in which he said, "If you don't believe there's a price for this sweet paradise, just remind me to show you my scars." And anybody who is determined to be an independent reporter dedicated to the truth, pull no punches, plays no favorites, you're going to take shots. Nobody can do it perfectly. God knows I haven't done it perfectly. But I've worked as hard as I know how, tried as hard as I know how to keep the faith of the CBS News tradition on the CBS Evening News.

And I'm at peace with that, knowing flaws and all, mistakes and all, that I've given it my best, and I'll continue to give it my best until March 9th. And then I will throw myself into the two 60 Minutes broadcasts, which in many ways are the last bastion of gutsy reporting in prime time. And I look forward to it.

**Ten years from now, when you're traipsing around the globe for 60 Minutes, is there still going to be three evening newscasts?**

Yes. I think there will be. The country needs them now more than ever. I'm very well aware of the school of thought that says they're yesterday, they can't survive. But that old Mark Twain line comes in handy here: Reports of the evening news death are premature.

**Is there some regret that the CBS**

**Evening News trails behind the other guys in the nightly news race? You're nothing if not competitive.**

It's true that the numbers speak for themselves. In the 1980s, we won big for over 200 straight weeks. But ratings don't last, quality journalism does. We've had good years and bad years and some years when it's hard to tell. But what I always feel good about is when we do something that I know is good. I work at the world's best news organization, period, with more good writers, more savvy, experienced correspondents, producers and writers and technicians than any place in the business. The days where you feel terrific are when you know you've put up quality work. That's much better than looking at Tuesday's scoreboard when the ratings come out and saying well, we were up, down or in the middle.

**What do you hope that people in the television business take away from 24 years of Dan Rather at the anchor desk?**

Independent reporting is a national necessity and a national treasure. Any place, any group of people who are trying to keep that light lit are practicing a form of patriotism that might not get recognized. Cynics may pooh-poo it. But we know in that secret place behind our heart where we really are ourselves that it's important work. We're not important, but the work is important. And there are all kinds of pressures—ratings, demographics, political agendas, left, right, above and below. But it's important that they keep the light burning for independent reporting and be fiercely independent when it's called for.

I felt that when I came into anchoring, and I felt it even stronger particularly post 9/11, that there's always somebody around to say it needs to get softer, it needs to get more entertainment-oriented. But in the end, what counts is news that matters. ■



Rather in Tiananmen Square (above) in 1989 and Vietnam in the mid '60s.





# “The Mobile Anchor”

Rather was never content sitting behind the news desk

By Andrew Tyndall

In 1990, Rather anchored from the field on 66 of 260 weekdays.

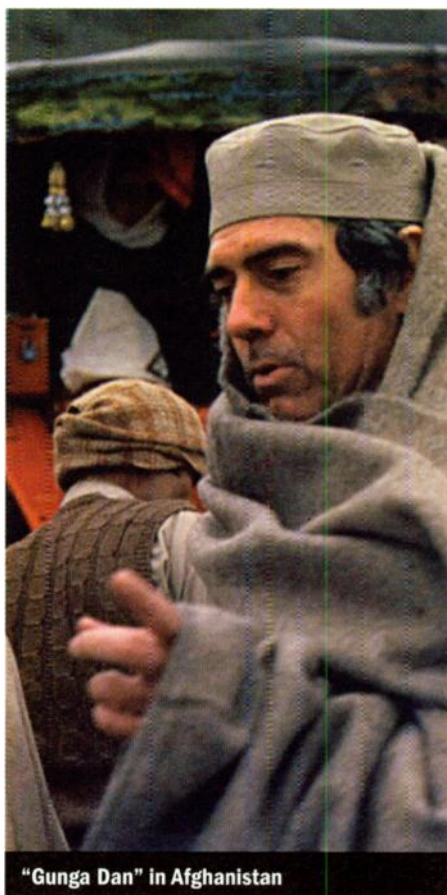
As *CBS Evening News* anchor, Dan Rather brought a dynamic style to the traditionally deskbound job. Replacing Walter Cronkite just as news-gathering became unshackled from the constraints of lighting and land lines, Rather led the newscast from the field.

Dubbed “Gunga Dan” as a *60 Minutes* correspondent for his field work from Afghanistan, Rather continued to present himself as the lead field correspondent for *Evening News* instead of its New-York-bound newsreader.

With Tom Bettag as his executive producer, Rather covered the collapse of the Soviet Union and dedicated himself to following the global diplomacy of Mikhail Gorbachev. While he was in Beijing covering a Sino-Soviet summit, the 1989 Tiananmen Square protests began. Rather anchored a *48 Hours* special in prime time from the square even before the tanks rolled in.

The following year, 1990 was Rather's most traveled year: He anchored from the field on fully 66 of its 260 weekdays. That year featured Rather's first one-on-one with Iraqi dictator Saddam Hussein on the eve of Desert Storm—a scoop, let's not forget, he replicated in 2003 before the second U.S. war with Iraq.

Rather was the anchor who asked the correct question of the soon-to-



“Gunga Dan” in Afghanistan

be-deposed tyrant (whether he had any weapons of mass destruction; he got an honest, negative, answer).

Besides diplomacy, Rather's other signature reporting beat on the road was in the eye of a storm. He pioneered the techniques of eyewitness meteorology that are now commonplace on cable television news. Remember this hallmark quote from Hurricane Andrew in 1992: “What this was I do not know. It was three-quarters of a city block of something. Gone. Toys R Us has become Toys Were Us.”

The announcement of Rather's resignation feels like the end of the era. In truth, however, Rather has long-since ceased being the action anchor-man, more at home in his trenchcoat than at the heart of a story. For several years Rather, now 73, has been more of a stay-at-home newsreader.

For the first 10 years of *The Tyndall Report's* database (1988-97), Rather averaged 37 weekday evenings annually on which he anchored from the field (29 for ABC's Peter Jennings, 33 for NBC's Tom Brokaw).

Over the last seven years, Rather is no longer the Big Foot. His on-the-road average has been cut almost in half, down to 20 dates, in third place behind the other two (Jennings 22 and Brokaw 32). ■

Tyndall is publisher of *The Tyndall Report*, which monitors TV news.

## On the Front Lines of History

A timeline of Rather's career

The folksy West Texas son of a father who was an oil-pipeline worker and a mother who was a waitress, Dan Rather has been witness to nearly every important world and national event since joining CBS in 1962. He has covered wars and civil strife in Bosnia, Iraq, Haiti and, of course, Vietnam; interviewed political leaders around the world; and anchored six presidential Election Nights.

**Nov. 22, 1963:** A 32-year-old Rather, the Dallas bureau chief, reports the JFK assassination.

**1964:** Rather promoted to Washington to cover the White House but is soon dispatched to London and then Saigon in 1965-66.

**1968:** As a floor reporter at the raucous Democratic Convention in Chicago, Rather is roughed up by Chicago Mayor Richard J. Daley's security forces. CBS anchor Walter Cronkite calls the men “thugs,” but Rather, knocked to the floor, replies, “Mind you, Walter. I'm all right. It's all in a day's work.”

**March 19, 1974:** President Nixon, plagued by Watergate scandals, appears at a National Association of Broadcasters meeting in Houston. During a Q&A Rather, once again covering the White House, approaches the microphone and is greeted by applause and jeers. Nixon asks jokingly, “Are you running for something?” Rather responds, “No, sir, Mr. President. Are you?” Although the entire exchange is a non sequitur, several CBS affiliates think the retort is disrespectful and urge CBS to fire him. After Gerald Ford becomes president, CBS replaces Rather at the White House.

**September 1975:** Becomes correspondent on *60 Minutes*, until 1981.

**April 1980:** Rather sneaks into Afghanistan dressed as a peasant, to report on rebels fighting the Soviet Union. *The Washington Post* dubs him Gunga Dan, a moniker that sticks.

**March 9, 1981:** Rather debuts as anchor and managing editor of the *CBS Evening News*, replacing Cronkite and beating out Roger Mudd for the job.

**September 1982:** Feeling that Rather didn't appear as “warm” as the avuncular Cronkite, CBS suggests he wear sweaters on-air to soften his image. Ratings improve.

**Oct. 4, 1986:** Rather reports being beaten on a Manhattan street by a man who keeps repeating, “What is the frequency, Kenneth?” For years, the story remains a mystery—and eventually becomes the basis of a hit song by R.E.M. In 1997, William Tager, by that time serving a 25-year sentence for killing a *Today* show stagehand, told psychiatrists he thought the media was beaming signals to him. Rather, looking at mug shots, confirms it's the attacker. (But an alternative theory

published in *Harper's* magazine implicates novelist Donald Barthelme.)

**Sept. 11, 1987:** The U.S. Open women's semifinal match runs long, delaying the beginning the *CBS Evening News* and angering Rather, who walks off the set. When the match ends, CBS goes black for six minutes before Rather can be found. Critics and affiliates are irate.

**January 1988:** Rather becomes anchor and reporter for the new *48 Hours*.

**Jan. 25, 1988:** In a brief but contentious live interview with Vice President (and then-presidential candidate) George H.W. Bush, Rather zeroes in on the Iran-Contra scandal and suggests that Bush's lack of knowledge means his role in the Reagan White House is “irrelevant.” An agitated Bush says Rather duped him by dwelling on the scandal rather than his candidacy.

**August 1990:** Rather interviews Saddam Hussein months prior to the first Gulf War.

**June 1993:** Begins co-hosting *Evening News* with Connie Chung. That lasts until 1995.

**January 1999:** Rather becomes correspondent for *60 Minutes II*.

**November 2000:** Rather anchors the extraordinary Election Night that leaves all the networks confused about whether George Bush or Al Gore had been elected. Covering his fifth presidential election, Rather is on from 6 p.m. Nov. 7 to 10 a.m. Nov. 8. Early on, he tells viewers, “Let's get one thing straight right from the get go. ... If we say somebody has carried a state, you can pretty much take it to the bank, book it, that it's true.” Turned out not so for CBS or others.

**December 2000:** Rather is first anchor to interview outgoing President Clinton.

**February 2003:** Rather has exclusive interview with Iraq's Saddam Hussein, just two months before the U.S. invades.

**April 29, 2004:** Along with *The New Yorker* magazine, Rather and *60 Minutes* uncover U.S. military abuses of Iraqi prisoners at Abu Ghraib.

**Sept. 8, 2004:** A Dan Rather report on *60 Minutes' Wednesday* edition questions whether President Bush's National Guard duty and produces documents that suggests he was given preferential treatment. Experts say documents are dubious because typewriters of that era couldn't produce the lettering shown in the memos.

**Sept. 20, 2004:** CBS News acknowledges it cannot verify the documents and appoints an independent review. Rather apologizes.

**Nov. 24, 2004:** CBS says Rather will relinquish his post as anchor of *The CBS Evening News*, on March 9, 2005, his 24th anniversary as anchor. He'll stay as a correspondent for *60 Minutes*.

—Compiled by P.J. Bednarski



Rather was roughed up at the 1968 Democratic convention.



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# See Spot Run—or Not

DVRs impact ad viewing, but is it time to panic?

**M**adison Avenue knows that viewers skip TV ads when they use digital video recorders (DVRs). Now some of the biggest media shops are putting hard numbers on the loss. Although DVR penetration is relatively low—only about 4% of U.S. TV households have them, according to Nielsen—the impact is significant in terms of viewers' skipping spots.

And the problem is growing.

Last year, Chicago-based TV buyer Starcom released findings of a study it conducted with TiVo about TiVo subscribers. It estimated that, based on a penetration of 3.5% of U.S. households, 1.3% of TV spots were being skipped nationwide due to DVR usage.

But in June, media powerhouse ZenithOptimedia Group issued the first study to benchmark the impact of DVRs in terms of total commercial losses.

Citing April 2004 data, Zenith's projects surpassed Starcom's. Based on the same 3.5% penetration rate, it claims DVRs "must have destroyed about 2% of the U.S. spot audience so far."

Interpublic's giant TV negotiating unit, Magna Global USA, is even more pessimistic. It released a "worst-case scenario" analysis of what it called "custom Nielsen data," indicating that the amount of commercial time being zapped by DVRs would rise to 4% next year and 17% by 2010.

**A** second dilemma is how the ad industry's top media buyers can calculate an effective CPM (the cost-per-thousand rate advertisers pay to place ads) when DVRs are thrown into the mix. Eventually, they could try to renegotiate deals with telecasters based on what they estimate to be diminishing commercial audiences. Or they can simply factor it into their advertising-cost estimates.

"Should people take money out of

television advertising to adjust for the ads that haven't been seen?" asks Jon Mandel, chairman of Grey Worldwide's MediaCom unit. "The reality is that people have been skipping commercials since the 1950s, yet [advertisers] keep spending more money on television," he says.

And even with DVR impact, is it realistic to think advertisers will abandon TV? Where else can they reach such a large audience at one time?

Print, Mandel claims, has TiVo problems, too. "It's not just elec-

tronic," he charges. "It's your fingers flipping by ad pages."

Meanwhile, the studies' findings have come under fire.

Beth Uyenco, senior vice president, US director of strategic research and analysis, OMD USA, thinks the industry is panicking prematurely. A big problem with the stats, she says, is that they are guesswork.

There is no technology that can accurately measure the real impact of DVRs on TV commercial exposure.

Both studies are essentially snapshots of DVR users projected onto the larger U.S. TV population. But DVR behavior can alter radically, Uyenco notes, based on several variables: the type of DVR a person uses—TiVo vs. one provided by a cable or satellite operator; how long the subscriber has had a DVR; and the demos and lifestyle of the DVR household.

**N**otably, Zenith and Starcom differ in their findings. The Starcom report came from research that ESPN/ABC Sports presented during a recent Advertising Research Foundation workshop, indicat-

ways fast-forward commercials when watching recorded shows. This rises to 72% among people who've had a DVR for a year or longer," says Steve Sternberg, executive vice president and director of audience analysis at Magna.

Sternberg contends that the biggest threat to advertisers isn't the impact of DVR behavior on commercial

exposure but Madison Avenue's ability to track it. "DVRs only become a major threat to advertisers if we can't measure how people use them," he says.

If advertisers can discern who is watching when, for how long and what is being fast-forwarded, Sternberg believes, the industry will simply adapt to new benchmarks and viewing patterns.

Even though Nielsen plans to incorporate DVR households in its national and local ratings samples in 2005, the ability to accurately measure DVR usage may be a long time off. That's because the data is incomplete, Uyenco says, and will use differing and, in some cases, questionable methods to obtain results. Nielsen will apply "arcane" editing rules likely to obscure the impact of DVR usage on TV ad exposure.

While many Madison Avenue media buyers were dubious about Nielsen's plan to begin measuring DVR usage in its national ratings sample next year, they were shocked by the research firm's plans to measure DVR usage in most of its local markets.

The plan calls for the use of an "eight-day diary," in which a member of each DVR household would record how household members utilized their DVRs over an eight-day period.

"It's ludicrous to use a paper and pencil medium to measure how people use a digital medium," says Tony Jarvis, a member of the executive committee of the Advertising Research Foundation.

**U**yenco concurs: "If we've had a hard time with diaries keeping track of regular TV viewing, what makes Nielsen think it can use paper diaries to measure what's going on with even more dynamic viewing via DVRs?" ■

**AD INFINITUM**  
By Joe Mandese



**"The reality is that people have been skipping commercials since the 1950s, yet [advertisers] keep spending more money on television."**

JON MANDEL, MEDIACOM

SPOT CHECK		
Madison Avenue estimates losses due to DVRs		
YEAR	SOURCE	PERCENT OF TOTAL SPOTS
2003	Starcom	1.3%
2004E	ZenithOptimedia	2.0%
2005E	Magna Global USA	3.8%
2010E	Magna Global USA	16.9%

E = estimated  
SOURCE: Company reports derived from analyses of proprietary research and Nielsen Media Research estimates, except for Starcom, which collaborated with TiVo on a 2003 DVR-subscriber study

ing that consumers who get their DVRs from a cable or satellite operator are less likely to zap commercials than people who regularly use TiVos.

The research suggested that, as a greater percentage of U.S. households begins subscribing to DVR services via cable and satellite companies, the levels of commercial-skipping should moderate.

But that result contradicts the Magna study released last week, which showed that commercial-skipping grows the longer consumers have a DVR.

"About 56% of those who've had a DVR for less than a year say they al-



# SBC Plans a Network Overhaul

Telco giant sees enhanced IP service as competitive wedge against cable **By Ken Kerschbaumer**

In a bold bid to remake its network to deliver TV over the Internet (IPTV), phone giant SBC struck a 10-year, \$400 million deal with Microsoft. By the end of 2005, SBC expects to begin rolling out a four-tier IP-based video, phone, cellular and data service. SBC thinks this option gives it a competitive edge against the triple play of voice, video and data offered by cable operators.

"Our intent is more than just cutting prices and hoping we get market share," says Jeff Weber, SBC's vice president, product and strategy. The goal is to attract subscriptions through added service.

In order to offer the enhanced IP service, SBC, the nation's second-largest phone company, will spend nearly \$4 billion digging up roads to lay ADSL2 fiber so it can deliver 20-25 Mbps of data to homes.

Those settings provide enough power to deliver SD and HD cable services, voice and data.

But Dave Spear, executive vice president, strategy and market development for Cedar Point, whose switch-based voice-over-IP (VoIP) technology is designed for cable systems, believes those build-out requirements will be a strain. "It's going to be tough," he says of SBC's plan. "Cutting through the streets and getting right of access to the street can be complicated."

Still, once that initial buildout is complete, IPTV could change the nature of the medium. IP places data, voice, and video services on the same signal-transportation platform. "This changes the ground rules in terms of the types of service that can be provided," says Ed Graczyk, Microsoft TV Group. With the TV and set-top boxes sitting on the same network and using the same language as a PC, gaming consoles, mobile phones and other ground-breaking services can be added.

Sharing the same IP infrastructure means systems can also communicate with each other. For instance, a football fan stuck in traffic when the big game begins could send a text message from a cellphone to his DVR telling it to begin recording. Or a couple tired of sitting in front of the living-room TV could redirect a program on the DVR into the bedroom.

That connectivity spells more opportunity for TV stations and networks, too.

"A network like HBO could send out a 30-second clip to a cellphone, and then the person could dial back into the DVR," says Graczyk. In addition, an IP-based switched-architecture technology is far more efficient in terms of bandwidth than the traditional cable plant, since it delivers only the channel requested to the viewer. A cable plant broadcasts every channel to the subscriber's home at all times.

In SBC's case, all content will pass through Microsoft servers located at video-distribution points that serve a certain neighborhood or town. Microsoft Foundation software will provide the electronic programming guide and user interface through which viewers access the channels.

Conceivably, an operator could offer more than 1,000 channels on the program guide, says Graczyk. The number doesn't affect how much bandwidth is needed into the home. To ensure that the service is bandwidth-efficient, it employs Windows Media 9 advanced video-

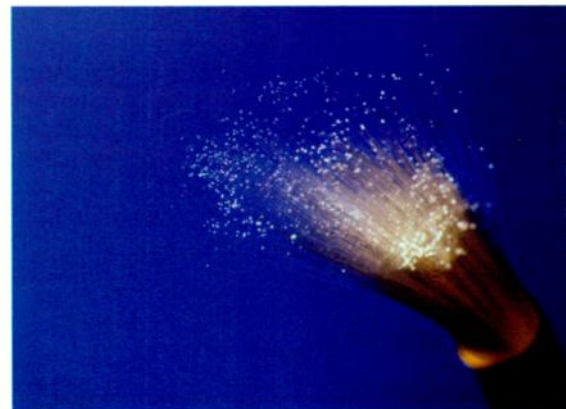
compression format. That format typically needs half the bandwidth of video currently used in MPEG2.

In addition to the mega-channel listing, there is an opportunity to explore other services: video teleconferencing over the television set, retrieval of voice mail through the TV, forwarding calls to phones outside the home. Meanwhile, TV networks and stations can investigate a new level of two-way interactivity.

"This is clearly a better two-way platform than anything on the market," says Weber. "And as content providers look to do more interesting iTV applications, we're clearly the platform that makes the most sense."

In fact, SBC and other telcos are embracing IP-based delivery of video signals for a bottom-line reason: survival. They've seen their traditional phone-line business snatched away by wireless companies, and now cable operators are going after digital-phone service.

"Cable is very bullish right now," says Spear. For the telcos, the trick is



Fiber optics deliver data to homes.

not just offering the service. It's turning the service into a business.

But some industry insiders remain skeptical. "The cable industry's flexibility to offer new services is superior to the telcos', so I think they're going to capture [the triple-play] market and capture it quickly," says Spear.

Companies like Cedar Point are working with cable operators to ready VoIP services. Every month, the telcos lay fiber that the cable companies can use to sign up new voice customers.

More important, the cost for cable operators to add voice is small compared with the costs telcos will incur for launching video services. (Deploying voice services typically requires about \$150 per subscriber; video services are usually \$600.) The cost a distributor pays for a cable channel is closely tied to the amount of distribution: more distribution, lower cost per subscriber. "Content-wise, the telcos will have more expensive negotiations than the MSOs," adds Spear.

Whether the telcos can pull off the triple play remains to be seen. One thing, however, is certain. During the next 12 months, both telcos and cable companies will embrace IP technologies. "It's all about broadband and sending packets and bits," says Spear. "The world is going IP everywhere." ■



Ed Graczyk, Microsoft

**For the telcos, the trick is not just offering the service. It's turning the service into a business.**

GUIDE			
THU 11/22	8:00 PM	8:30 PM	9:00 PM
1 REC	Deep Blue Sea		Recorded
2 VOD	Seabiscuit		Video Sto
3 HBO	Sex and the Ci	Curb Your Enth	Six Feet U
4 KGO	Mountain View Plot		Less Than
5 KRON	Friends	Will & Grace	Scrubs
6 KPIX	Lord of the Rings: The Fellowo		CSI: Crim

**Mountain View Plot**  
8:00 - 9:00 PM TV-PG  
Drama (1995). "The Legal Hussle" - reviews the defense attorney crede and finds the last missing link for h

All SBC content will be posted on Microsoft's electronic programming guide.

## TELCO TV SNAPSHOT

### UPSIDE

Flexible IP-based infrastructure  
More channel capacity  
Consumer trust

### DOWNSIDE

Spending billions on fiber  
IPTV technology unproven  
Higher costs, lower margins





# Fast and Easy

Emmis uses Cisco IP gear to speed delivery of news and ads **By Ken Kerschbaumer**

**I**n the late 1990s, Cisco Systems was a darling of the Internet boom. Five years later, it's holding similar sway with broadcasters.

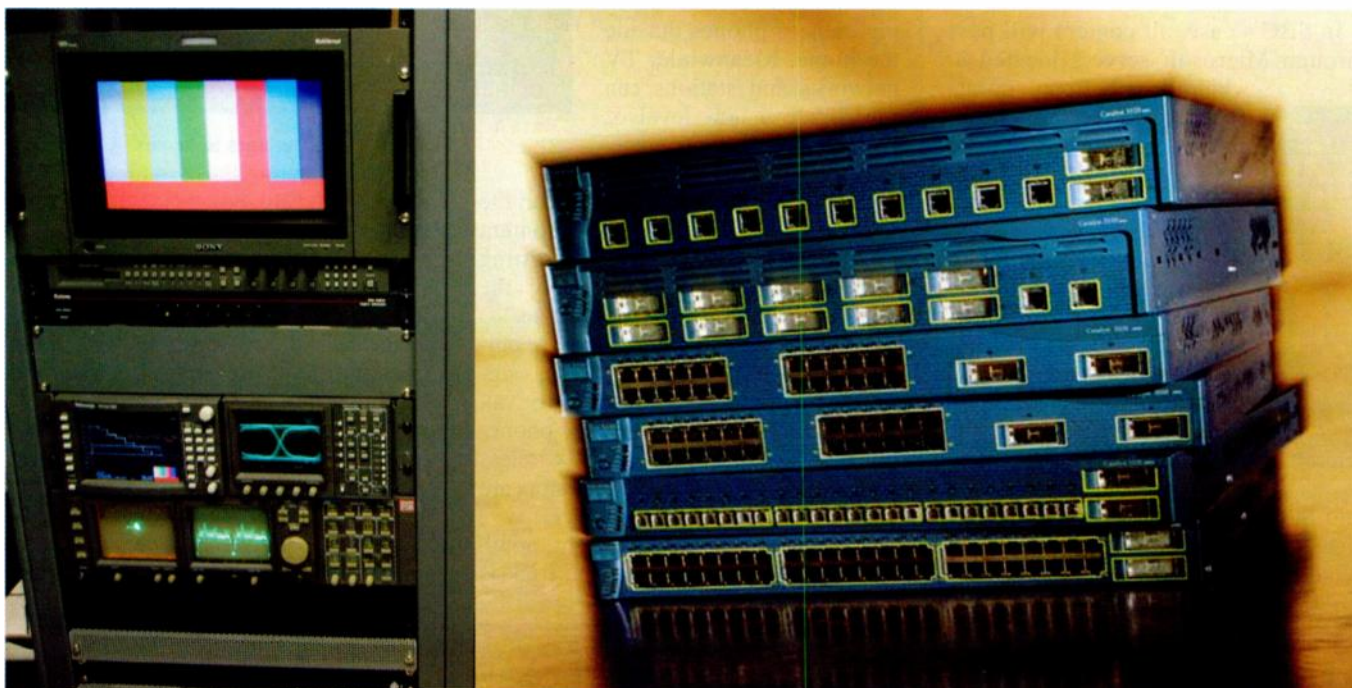
Emmis Communications is the latest to embrace Cisco routing and networking technologies. With the group's 25 TV and 22 radio

stations more closely aligned than ever, Emmis has married traditional broadcast engineering and IT. easily. Emmis has set up Private Video Networks (PVNs) on the WAN, making it possible for traffic and sales personnel to dial in from outside the network and watch digitally stored confidence feeds to ensure that a spot ran properly.

But that's just the beginning, says Marty Draper, Emmis vice president of corporate engineering. For example,

a combination of microwave and three 45-Mbps DS-3 fiber links at \$45,000 a month.

Also, an IP-based system removes the reliance on satellites for content distribution across the country. Cisco Systems Corporate Marketing Manager Marc Froemelt says the system offers more reliability than satellite, which can



The Cisco router, right, quickly converts audio and video signals into files, which can be easily transferred. At left, the system installed by Emmis.

stations more closely aligned than ever, Emmis has married traditional broadcast engineering and IT.

"Those two areas have truly converged," says Curtis Taylor, Emmis chief information officer. "There's no more engineering and IT department. It's now just the tech department."

That's thanks, in part, to Cisco gear. Based on Internet Protocol (IP), whereby video and audio signals are converted into files and then transferred across the group's wide-area network (WAN), it makes a broadcast facility faster and more nimble, says Taylor, making it easier to access data.

The Cisco gear includes 3,550 routing switchers at the stations. Devices at Emmis stations are hooked into the router via Ethernet plugs. Once connected to the router, the device can then exchange data, audio and video files with other equipment on the network. Tandberg encoders and decoders also play a part, helping get content distributed as files by prepping it for ingest onto content servers.

This slick connection gear has practical application to daily broadcast life. The traffic and sales department can now react to changes more quickly and

what if a baseball game requires an alternate traffic log? That can now be changed without having to make a trip into the station, he says. "The user con-

be disrupted by meteorological events. "Unless you're an ABC or NBC with access to a satellite, you're looking for alternatives," he says. Cisco also has the

**With a faster and more nimble broadcast facility, it's a breeze to access data.**

nects to the PVN and tunnels into the traffic system to publish a new log."

Taylor says that same ease of movement will be used to move content.

"Once it's data, we can share it across any site," he says. If there is a big story in Hawaii that may have national appeal, for example, Emmis will be able to get video and audio sent immediately to other stations.

That fluidity is a boon to newsgathering, too. A news crew, instead of using microwave or satellite transmission from the field, could edit and complete a package, find a local WiFi hotspot, and send the content to the station.

An additional plus is the cost saving. The new WAN uses three 100-Mbps Metro Ethernet links at a cost of \$5,000 per month. Previously, Emmis relied on

ability to deliver every video frame, a major concern for broadcasters.

**F**or Emmis, the next phase is to educate every station on the impact of IP and every staff member, not just engineers, on the importance of strong IT skills. Indeed, jobs in the engineering department now require networking certifications and general knowledge of networking tactics.

Says Taylor, "You can never underestimate the value of training, which is spreading well beyond the tech department."

He believes that underscores the promise of IP: Using it can mean happier advertisers, more timely news and, hopefully, higher ratings. ■

## TECH Q&A

### On a Roll

#### Pro-bel bores in on its core products

Last November, U.S.-based graphics maker Chyron and U.K.-based router and automation maker Pro-bel severed ties. The move gave Chyron some well-needed cash, while Pro-bel got the chance to focus on its core products. Graham Pitman, Pro-bel group chief executive, talked about the future of the industry with *B&C*'s Ken Kerschbaumer.

#### **How has the year been since the break with Chyron?**

It's been good. We've been able to focus on things on our own agenda. Today, we're primarily about moving and managing content, regardless of whether it's a signal or a file. If you have it here and you want to move it there, we'll do it.

#### **What's the impact on traditional routing companies with Internet Protocol-based transport?**

It's quite interesting. When you get down to details, they're focused on workflow in the new IP environment but don't pay enough attention to the holistic picture. Most still have a large signal-based infrastructure for moving signals around, as well as an IP-based architecture. And at IBC [the International Broadcasting Convention], we actually launched a router that will allow a facility to mix a file-based architecture with an IP-based architecture. It's still a research project, but it will help make the migration.

#### **Is the holistic approach for everyone?**

It depends on where the broadcaster comes from. Some are heavily file-based. It depends on the type of content they play.

#### **When you hear IP, the name Cisco is not far behind. Do they have an advantage?**

They do dominate the IP-router space. While we have switching in our router, their routers don't. We need to figure out how to get between one world and the other.

#### **Will there always be a need for traditional routing switchers?**

There's no doubt networks and files are the way of the future. The conventional switching architectures will disappear.



# Whatever It Takes To Get Ahead

News Corp. plays to win with DBS service

By Paige Albiniaak

**W**ith 13.5 million subscribers, DirecTV has pushed ahead to become the second-largest multichannel provider in the country, behind only Comcast. But in an extremely competitive environment it's going to need every bell and whistle to wrest subscribers from cable and EchoStar's Communications' rival Dish TV.

Rupert Murdoch's News Corp., which since January has owned 34% of DirecTV, isn't backing away from the battle. It is out to win, and win big. DirecTV is pouring money into upgrading its service, offering everything from TiVo to NFL game packages to upgraded HDTV capability in order to woo subscribers.

DirecTV's partnership with TiVo allows customers to get a digital video recorder that is integrated into their receivers. DirecTV research shows that customers who have DVRs buy more premium services and also turn over, or churn, at a lower rate.



Fans like the NFL Sunday Ticket, but some analysts don't.

"One of the reasons DBS has gained so much share from cable is because it's frankly a more attractive consumer offering," says Todd Mitchell, media and entertainment analyst for Blaylock & Partners. "That's due to two components: more channels for less money, and more variety. And their set-top boxes are just better than cable's. They got DVRs out first and theirs are better."

**"We are deploying a number of services that help viewers organize their day and give back the most valuable thing they have, which is time."**

ERIC SHANKS, DIRECTV

DVRs are so important to DirecTV's strategy that CFO Mike Palkovic says, "Rolling a truck in and giving a customer a DVR upgrade is a good thing to do. It costs you money during the quarter, but you get an increased revenue stream immediately."

As DirecTV pushes into more high-definition offerings, it has started to offer subscribers an HD DVR for \$999 retail. Sales of the box are currently slow, but HD remains a technology that has yet to catch on.

**D**irecTV is banking on HDTV. It has plans to launch satellites that will provide customers with their local broadcast stations in high-definition. Two satellites previously used to offer business-to-business broadband are being converted to video satellites, and service should be available from those satellites by next summer or fall. By 2007, DirecTV will have two more local HD satellites up and running. All that comes at a cost of \$1 billion—not cheap, but worth it,

says Stephanie Campbell, DirecTV's executive vice president of programming.

"It's the competitive factor," Campbell says. "We see high-definition as the way forward." DirecTV assumes that cable will carry stations' high-def offerings and is preparing now for the competitive onslaught.

One big question: How much content will eventually be broadcast in high-def?

"It's a complicated process to get started," Campbell says. "We'll have to go market by market and figure out who is broadcasting in digital and how much of that is high-def."

In the meantime, DirecTV isn't shuffling its feet waiting to implement new features to give it a competitive advantage over cable and EchoStar. That's because virtually every new DirecTV customer is being wooed away from a competitor.

Earlier this month, DirecTV announced a five-year, \$3.5 billion extension of its deal with the National Foot-

*Continued on page 26*





## Whatever It Takes

Continued from page 25

ball League. DirecTV offers NFL Sunday Ticket, which gives premium subscribers every NFL game every week throughout the season for a \$265 annual rate.

Analysts say the deal is too expensive to be profitable. "This announcement, we believe, is a short-term negative for the equity for several reasons," says Morgan Stanley analyst Benjamin Swinburne in a research note. "First, it likely dilutes near-term [cash-flow] growth and long-term [cash-flow] margins, at least through the end of the new contract.

"Second, it signals to the market that DTV management may not be focused on profitability, but rather has a more narrow-minded focus on subscriber growth. Third, it feeds the 'bear' thesis on DTV that controlling parent Fox is focused on building as large a subscriber base as possible to the benefit of its programming assets. Finally, it implies the market will have to wait longer than previously expected to see evidence of DirecTV's earnings power."

Palkovic disagrees with Swinburne and says DirecTV always has at least broken even or profited from its NFL package.

"Some of the customers who take that package are our best customers," he says. "I'm not only breaking even, I'm protecting my most lucrative customer: the high-end sports fanatic that's got the lowest churn and the highest [average revenue per user] in the industry."

With NFL Sunday Ticket secured, DirecTV now wants to add original channels; it's building studios at its Los Angeles headquarters so that it can create its own programming.

"I don't think we are going to be producing episodic dramas like *The Shield*. But we're not going to be afraid to produce content that we need," says Eric Shanks, senior vice president of advanced services and content.

Besides the Sunday Ticket channel, DirecTV also will launch three "Mix" channels in 2005 as guides to various genres. For example, the News Mix channel will show mini-screens of CNN, Headline News, MSNBC, Fox News Channel and other news channels offered with the service. The subscriber will use a remote to select the desired channel from those screens. DirecTV also is launching Kids and Sports Mix channels.

"In an effort to really rise above the crowd in terms of providing the best television experience, we found that the more choices you give people, the

harder it is for them to find what they want to watch on television," Shanks says. "So we are deploying a number of services that help them organize their day and give back the most valuable thing they have, which is time."

DirecTV is working to stay competitive by teaming with phone companies Verizon, Bell South, Qwest and Cincinnati Bell to offer a voice, high-speed data and video bundle in one package.

Those agreements are just starting to kick in, but in the third quarter, the telcos brought an additional

75,000 subscribers to DirecTV. Now, however, some telcos are dipping into the television business as well, making potential partners into potential competitors.

DirecTV still likes the tie-in with telcos. While DirecTV and EchoStar each have had relationships with telcos over the years, "it's different this time around," says Steve Cox, DirecTV's executive vice president of sales and distribution. Some phone companies, he says, will bundle DirecTV with phone service "with minimal to no upfront cost [to customers]. And when we originally launched with the telcos, we didn't have local channels."

Palkovic is bullish on the telco connection, too. "Cable has an advantage today by delivering a single network connection into your home," he says. "Are they having success with it? We saw from our numbers this quarter there are 1.1 million customers that came to our platform. So the cable bundle isn't getting it done for everyone."

Analysts are uncertain that consumers will ultimately prefer the DirecTV/telco package to cable's offering. "With all three products coming in through the same pipe, it's easier to converge those things. It's more difficult for the satellite guys to converge their offering with the phone infrastructure," Blaylock's Mitchell says.

But according to DirecTV, it's far too soon to tell. "I've always had a lot of confidence in our ability to keep up with the competition technologically," says DirecTV's Campbell, "especially with the talent that News Corp. brought to the table and the entrepreneurial spirit that they have. We're going to stay in it by hook or by crook." ■



CFO Mike Palkovic likes add-ons.

# Growth Comes at a Cost

DirecTV is growing but needs expensive customer incentives to do it

Once Rupert Murdoch finally got his hands on DirecTV, the mandate was clear: Acquire customers at the fastest pace possible. So far, DirecTV is achieving that but at the expense of short-term profitability. That has analysts on alert.

Getting new customers in the DBS or cable business is tough sledding. Virtually everybody who is going to buy cable or DBS has already done it, so DirecTV has to spend heavily on persuading customers to switch. And to get them to stay, it has to spend millions in upgrading equipment. That is all expensive.

DirecTV doubled its spending on customer retention and marketing to nearly \$1 billion in 2004. That includes making good on such offers as providing a free receiver for every TV in the house and upgrading users' TiVo digital video recorders (DVRs) as technology improves. While that increased spending has boosted growth, it has also cut into profits.

From a growth perspective, spending works. The third quarter was the first time the company added more than a million new subscribers. The company, which took in \$10.1 billion in revenue in 2003, had 13.5 million subscribers as of Sept. 30.

But that figure takes a little explaining. Because of customer churn, one of cable's and DBS' biggest

problems, DirecTV lost 725,000 customers during the same period, giving it a net gain of 456,000 new users.

It's the bane of the business, customer churn. DirecTV's churn rate is 1.67% a month. By comparison, its DBS competitor, EchoStar, had a churn rate of 1.77% in the third quarter.



This family needs to keep service for six years for DirecTV to profit.

"We've now attained higher gross adds in five consecutive quarters, with each one establishing a new record at that time," DirecTV CEO and President Mitchell Stern told analysts during the company's third-quarter conference call. "Over the last 12 months, DirecTV has added about 1.8 million net subscribers, which is the largest number of subscribers we have ever added over any 12-month period."

But customers also cost money—in new equipment, marketing and efforts to retain them. EchoStar spends less to grab a customer—\$600 per subscriber versus DirecTV's \$617—in equipment, upgrades, special deals (like providing extra set-top boxes for other TVs in a home) and programming. Getting the churn rate and the customer-acquisition rate in balance is the name of the game.

Multichannel providers like DirecTV base their business on keeping churn rates and subscriber-acquisition costs low, while keeping average revenue per unit as high as possible. DirecTV takes in an average of \$66.50 per customer. At that rate,



it takes about six years to make money from a subscriber. That's too long for many analysts.

"That's their business model, but the market doesn't seem to be too fond of it," says Andy Baker, a media analyst for Cathay Financial. "They were doing a good job with profitability, but then Murdoch arrives on the scene and says do a land grab and get subscribers at any cost."

**S**till, even with these economics in place, analysts put the company's return on investment at about 33%, and that's good news for any business. Whether that figure will continue depends on a continued low churn rate or lower costs for getting customers.

"No matter how you slice it, the multichannel-video market is a mature market," says Cannon Carr, executive director and senior analyst at CIBC World Markets. "It's more difficult to find profitable and desirable customers, and it's getting more expensive to win subscribers. If Rupert Murdoch wants heavy growth, he's going to have to spend heavily to do it."

Analysts and executives peg much of DirecTV's growth to the company's rapid rollout of local chan-

**"Over the last 12 months, DirecTV has added about 1.8 million net subscribers."**

MITCH STERN, DIRECTV

nels in local markets. DirecTV started the year with 64 markets available, covering 72% of the country. Today, it offers 130 markets, covering 92%.

Over the next three years, DirecTV plans to spend \$1 billion to launch a local high-definition satellite service—an imperative if the company wants to stay competitive with cable. While that service may attract hard-to-reach customers, it also will add to DirecTV's cost of acquiring customers. Analysts are watching closely.

DirecTV added more than 1.4 million subscribers—at exactly \$1,000 per subscriber—when it closed earlier this year on the \$1.4 billion purchase of DirecTV's subscribers through Pegasus Communications and the National Rural Telecommunications Cooperative (NRTC) in August.

**T**hese aren't typical DirecTV customers, says CFO Mike Palkovic. "When you are buying an existing subscriber base, particularly one that's already connected to your billing system and requires no transition costs other than the acquisition dollars, that's a guaranteed revenue stream from day one," he explains. "And a lot of those customers," he adds, "have been with Pegasus for years." Some 20% of new customers come in with risky credit and end up churning out faster.

But will DirecTV's major effort to grab new subscribers pay off?

"They are spending a lot of money to acquire these customers, and they are not going to see the benefits until down the line," says Cathay Financial's Baker. "If



Under Mitch Stern, DirecTV is breaking growth records.

that customer leaves within five to six years, DirecTV lost money on that customer."

Adds CIBC's Carr, "The incremental economics aren't near as good as they were a year ago. Gaining market share and stealing share from cable is getting more expensive to do. That's going to force companies like DirecTV and EchoStar to reevaluate their business plan."—P.A.

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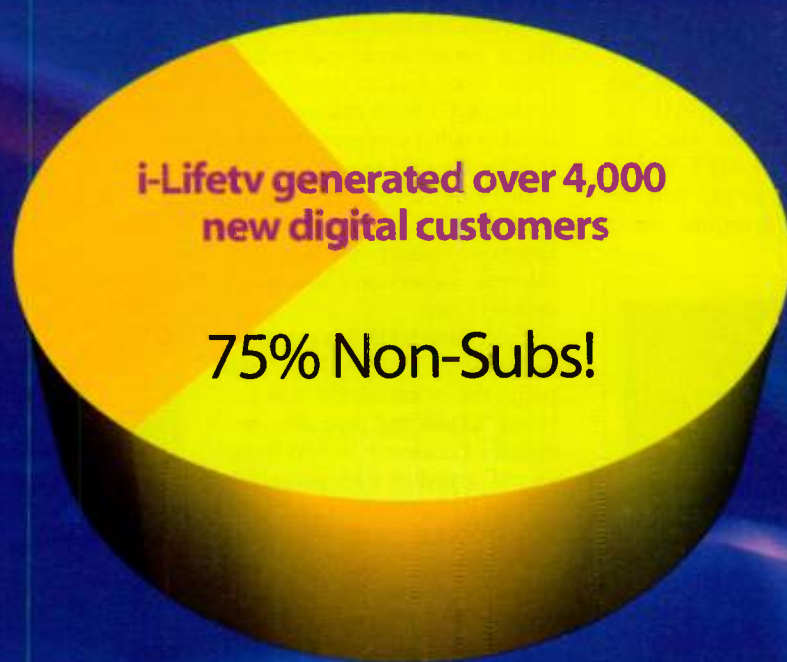
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# Murdoch's 21-Year Quest

That's how long it took News Corp. titan to gain control of a DBS operation

**M**aybe the lesson from Rupert Murdoch's long attempt to control a U.S. satellite-TV company: Forget about partners.

Murdoch began his attempt to build a U.S. satellite empire in 1983, when he tried to launch Skybrand, a satellite TV company that was to offer rural consumers five whole channels.

That first effort failed quickly because the company

couldn't acquire programming cheaply enough, and the British press wrote off the U.S. TV business as too tough to enter. (Meanwhile, in 1983, Murdoch's NewsCorp acquired a majority interest in a small British pay-TV offering that is now BSkyB, its most successful and innovative satellite TV company.)

In 1990, News Corp. entered a \$1 billion partnership with General Motors' Hughes Corp., General Electric's NBC

and Cablevision to launch Sky-Cable. The venture intended to offer customers 108 channels via satellite. But it wasn't long before squabbling broke the partnership up, and it was back to the drawing board.

Murdoch's attempt, in 1995, to build his own satellite-TV company called American Sky Broadcasting, or ASkyB for short, looked bona fide. He hooked up with MCI WorldCom, agreeing to pay half the \$682.5 million to acquire one of

the few satellite slots that could cover the entire continental U.S. (shortened to CONUS).

In return, MCI WorldCom was expected to pony up \$2 billion to get a 13% stake in News Corp. and a seat on the company's board of directors. But it quickly became clear that News Corp. had no intention of letting MCI have management input in either company, and the relationship fell apart.

In 1997, News Corp tried to combine ASkyB with Charlie Ergen's upstart satellite-TV interest, EchoStar Communications Corp.

Even though DBS was hardly competitive with cable at that point, the combination was labeled "Deathstar" by cable operators, because it would have joined together two powerful forces. It didn't happen. Ergen and Murdoch did not get along, and the two moguls parted company as bitter rivals.

Looking for a partner who was less interested in running the company, Murdoch attempted to sell his assets to cable-backed satellite-TV company PrimeStar for \$1.7 billion. The Justice Department blocked the deal, citing concerns about allowing companies that owned cable networks to also own DBS distribution platforms.

With nowhere else to turn, Murdoch ended up having to swallow a bitter pill, finally selling the ASkyB assets to EchoStar in 1998 for \$1.1 billion in cash and stock. As part of that deal, EchoStar dropped a \$5 billion breach-of-contract suit it had filed against News Corp. when Murdoch pulled the plug on the partnership.

Murdoch took a little break from the wild and woolly U.S. satellite industry while he waited for the regulatory and market environment to catch up with his ambitions.

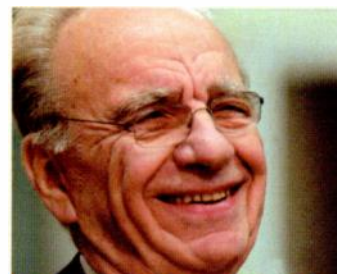
Overseas, in 1998, he acquired an 80% interest in a company called Stream International, now Sky Italia, for \$118.8 million.

News Corp. today owns 100% of that company, one of two satellite-TV operations it has whole ownership of. The other is Asia's Star TV.

Murdoch became interested

in the United States again when General Motors put DirecTV on the block in 2000. He endured grueling negotiations with the company for 18 months.

But General Motors wanted more cash than News Corp. was willing to give, and Ergen saw yet another opportunity to thwart his rival. Surprising everyone by raising enough capital, EchoStar won a \$26 billion bid for the company on Oct. 27, 2001. It simply had to convince the government that the merger



Buying DirecTV, Murdoch finally got a U.S. satellite operation.



EchoStar's Charlie Ergen: From partner to foe

of the country's only remaining satellite TV players wasn't anti-competitive.

But Murdoch didn't intend to let Ergen walk away with his prize. He assigned his lobbyists to walk the halls of Congress and the FCC until the deal—given only a 35% chance of success in the first place—was dead.

In December 2002, the Justice Department ruled that an EchoStar-DirecTV combination would be anti-competitive.

Four months later, on April 9, 2003, GM accepted News Corp.'s offer to buy a 34% controlling stake in Hughes Electronics, DirecTV's parent. In the end, Murdoch had his U.S. satellite company, finally sealing the DirecTV deal last January.

It had taken him only 21 years.—P.A.

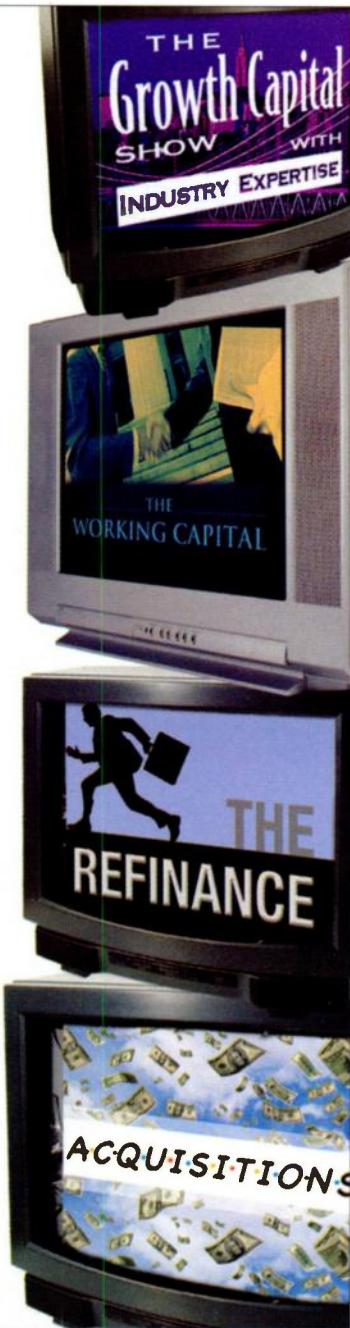
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SECOND ANNUAL

THE NATPE BRANDON TARTIKOFF

# LEGACY award



Legacy Award

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**THE NATPE BRANDON TARTIKOFF  
LEGACY AWARD SUPPLEMENT**

**ISSUE DATE:**  
January 24, 2005

**SPACE CLOSE:**  
January 10, 2005

**MATERIALS CLOSE:**  
January 12, 2005





# The Sporting Life

ESPN's Wolff takes the network franchise global **By Melanie M. Clarke**

**R**ussell Wolff defines the global sports executive. As the EVP and managing director of ESPN International, he oversees ESPN's operations in 190 countries and territories. Plus, he launched ESPN Radio in 13 nations. Since joining the sports network, he has been on a mission: to spread sports worldwide.

A self-confessed TV junkie who spent his childhood watching sports every afternoon and evening, Wolff grew up in a home where sports was de rigueur. "It was always on," says Wolff, who rooted for the Rangers, Knicks, Giants, Yankees and Mets.

As a teenager in suburban New York, he was captain of the ice-hockey team. Even before graduating from Mamaroneck High School, he worked as a production assistant with ABC Radio Sports for the 1984 Summer Olympics in Los Angeles. He then attended Dartmouth College, where he studied government and seriously considered a career in law. But by 1988, the sports bug was back. Wolff returned to ABC Radio Sports briefly as a venue operations coordinator for the Winter Olympics in Calgary.

After getting his BA, Wolff developed an interest in advertising and was recruited in 1989 as an account executive for the Leo Burnett Co. in Chicago. Three years into his advertising stint, he decided to enhance his market value and earned an MBA from Dartmouth.

By 1994, his grad-school decision had paid off.

**M**TV recruited him as director of market development for affiliate sales and marketing. "I loved MTV and learning how to sell the product," he says.

Three years later, he married—and was offered a vice president post at ESPN Pacific Rim, with board seats on three ESPN joint ventures. Although he had to live apart from his wife for six months, he savored living abroad in Hong Kong and Singapore. "It's great to live where you are a minority and learn a different culture. It's altered the way I think about the world."

And that broader view has enhanced his business expertise.

"He understands the need for the local relevance of our brand," says Jodi Markley, senior vice president, ESPN international production, ESPN Classic and ESPN News, who has worked with Wolff since 2000. "Under [his] leadership, we've launched a lot of networks

and brands into the local market."

For example, after his move from ESPN Pacific Rim to ESPN Star Sports, where he is chairman of the board, Wolff created ESPN Taiwan and Star Sports Taiwan. By 1999, the event-management arm of ESPN International was running the extreme-sports



**RUSSELL WOLFF**

Executive vice president/managing director, ESPN International

B. April 23, 1967; Brooklyn, N.Y.

#### EDUCATION

BA, government, Dartmouth College, 1989; MBA, Dartmouth College, 1994

#### EMPLOYMENT

Production assistant, Summer Olympics, Los Angeles, ABC Radio Sports, 1984; venue operations coordinator, 1988 Winter Olympics, Calgary, Alberta; ABC Radio Sports; account executive, Leo Burnett Co., Chicago, 1989-92; director, market development, affiliate sales and marketing, MTV Networks, New York, 1994-97; vice president, ESPN Pacific Rim, Hong Kong, 1997-98; vice president, programming and event management, ESPN Star Sports, Singapore, 1998-99; senior vice president, programming and event management, ESPN Star Sports, 1999-2000; senior vice president, programming and marketing, ESPN International, New York, 2000-02; senior vice president, managing director, ESPN International, 2002-04; current position since November

#### PERSONAL

Married; two children

#### FIFTH ESTATER

competition X Games in Asia, the Asian Bowling Tour, plus the Singapore Open tennis tournament, accomplishments that got Wolff elevated to senior vice president in 1999. By 2002, he was tapped as managing director, and he was instrumental in bringing *ESPN the Magazine* to China.

Business success aside, Wolff had to handle a personal crisis at home. In 2000, a family illness prompted a transfer to ESPN International in New York.

Wolff's personal work ethic meant that for two and a half months, he took 21-hour flights from Singapore to New York every 10 days to "get the work done." Still, he credits ESPN with understanding his situation and allowing him the flexibility to work out a creative schedule.

**E**ver the international promoter, by mid 2001, Wolff had launched ESPN Classic Sport in France and Italy. That meant he flew to London each Wednesday and back to New York on Friday for six months until the network was fully staffed and programmed.

His latest challenge: ESPN's popular show *Pardon the Interruption* is being duplicated in Australia, four new versions of SportsCenter are premiering internationally, and *Cronómetro* ("Stopwatch"), similar to *PTI*, is debuting in Latin America and on U.S.-based ESPN Deportes.

Although the international political climate has made global events tougher to coordinate, Wolff is determined to return the X Games to Europe, grow ESPN Classic Sport beyond its 37 European countries into the United Kingdom and establish wireless initiatives in Asia.

"One of the most impressive things about [Russell] has been the performance of the international division under his leadership," says Lino Garcia, general manager, ESPN Deportes. "The network is tapping into a lot of the infrastructure that's been developed, and he has coordinated it very well."

As Wolff scans the cricket bats, the five clocks set to different time zones, numerous family photos and signed pictures of Howard Cosell and Arthur Ashe that line his office, he beams. His career satisfaction is palpable. Says Wolff: "I know I am in the right job." ■

#### FATES & FORTUNES

##### BROADCAST TV

**ELLIOT SIMMONS**, local sales manager, WLNY Riverhead, N.Y., promoted to VP/director, sales.

**JOE JOHNSTON**, manager, sales marketing, KSTC Minneapolis, named director, marketing.

**CURTIS MILES**, director, creative services and production, WVEC Hampton, Va., named creative services director, WVEC Durham, N.C.

At KPIX San Francisco: **MADDIE GRIGGS**, account executive, named national sales manager; **NANCY PINNELLA**, account executive, TeleRep, San Francisco, named account executive.

**PETER NOLL**, assistant manager, promotions, KCRA Sacramento, Calif., named director, creative services, KJRH Tulsa, Okla.

##### PROGRAMMING

**ART COHEN**, senior VP, ACTV, New York, named senior VP, ad sales, Turner Media Group, New York.

**CHRIS MCCUMBER**, senior VP, on-air promotion, USA Network, New York, promoted to senior VP, marketing and brand strategy.

**NANCY KANTER**, VP, original programming, Disney Channel, Bur-



**Manish Jha**  
ESPN/NAMIC

bank, Calif., promoted to senior VP.

At Starz Encore Group, Englewood, Colo.: **EMILIO (CHE CHE) MATA** promoted from VP, creative services, to senior vice president, on-air promotion; **RAY MILIUS**, VP, technology, promoted to senior VP, programming operations; **JAMES PORTER**, executive director, post-production and operations, named VP, post-production and Broadcast Operations Center.

At ESPN, Bristol, Conn.: **JUSTIN CONNOLLY**, director, business strategy, promoted to VP; **LORI CONKLING**, director, national accounts, promoted to VP; **JOHN PORIO**, director, national accounts, Eastern division, promoted to VP, national accounts; **ROBYN REMICK**, executive director, affiliate sales, Eastern region, promoted to VP, integrated marketing.

**MARC BUHAJ**, executive director,





P E O P L E

programming and acquisitions, Turner Entertainment Networks Asia,



**Chuck Herring**  
The Weather Channel

Hong Kong, named VP, programming and scheduling, Cartoon Network and Boomerang.

**RON GERACI**, VP, research, Nickelodeon, New York, named senior VP.

At The Weather Channel, Atlanta: **CHUCK HERRING**, VP/general manager, The Weather Channel Radio Network, named VP/general manager. Weather-scan; **VICKI HAMILTON**, senior VP, shared services and IT operations, The Weather Channel Companies, named general manager, The Weather Channel Radio Network.

**KEN LO**, managing director, BDC & Co., Hong Kong/Shanghai, appointed VP, business development, Sony Pictures Television International, Asia, Hong Kong.

At Television Korea 24,

Los Angeles: **HEATHER YOON**, manager, news/director, production and programming, Korean Broadcasting System (KBS), Los Angeles, named director, broadcasting; **NANCY AHN**, director, advertising sales, KBS Los Angeles, named director, advertising sales; **JOHN H. CHI**, VP, strategic marketing, Citynet, named director, marketing.

**JOURNALISM**

**OLGA OSPINA**, anchor, English and Spanish newscasts, Independent News Network, Davenport, Iowa, named 5 p.m. anchor, KION Monterey, Calif.

**CABLE TV**

**ROBERT E. SHEMA**, regional senior director, government and community affairs, Comcast, Pittsburgh, named VP/chief operating officer, American Cable Association, Pittsburgh.

At Charter Communications, Southeast operating division, Atlanta: **JIM NEANDER**, director, project management office for VoIP deployment, Cox Communications, Atlanta, appointed director, telephony operations; **SHERITA CEASAR**, VP/general manager, SciCare Broadband Services sector, Scientific Atlanta, Lawrenceville, Ga., appointed VP/general manager, Georgia operations; **BILL SWEENEY**, director, sales and marketing, Charter operations, Bir-

mingham, Ala., promoted to VP, sales and marketing.

**CHRIS MELBY**, regional account executive, Comcast Spotlight, Indianapolis, promoted to local sales manager, Comcast Spotlight, Fort Wayne, Ind.



**Olga Ospina**  
KION

**ADVERTISING/MARKETING/PR**

At Clear Channel: **JULIE LANE**, VP/manager, marketing dimensions, Katz, Dallas, named VP/associate managing director, marketing business development team, Clear Channel Katz Advantage, Dallas; **PAMELA GODFREY**, VP/New York sales manager, named VP/associate managing director, marketing business development team, Clear Channel Katz Advantage, New York; **RAUL CALVO**, VP, sales, Clear Channel Radio Sales Hispanic, New York, named VP/director, sales; **TANYA BRAIDMAN**, manager, Katz marketing dimensions, Clear Channel Advantage, Chicago,

promoted to VP/director, marketing advantage.

**KEVIN MOORE**, senior media buyer, Johnson & Johnson at Universal McCann, New York, named East Coast account executive, PIC-TV, New York.

**ALLIED FIELDS**

**MANISH JHA**, senior VP, ESPN Mobile, elected president, National Association for Multi-ethnicity in Communications (NAMIC), New York.

Appointed to the board of directors at BroadLogic Network Technologies, San Jose, Calif.: **MIKE HAYASHI**, senior VP, advanced engineering and subscriber technologies, Time Warner Cable; **MARK LESCHLY**, managing partner, Rho Ventures.



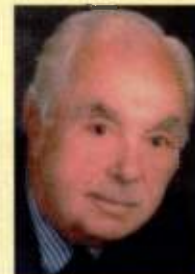
**Raul Calvo**  
Clear Channel

**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

**OBITUARY**

Veteran local broadcaster and co-founder of Young Broadcasting Corp. **ADAM YOUNG** died Nov. 15 of a stroke in Palm Beach, Fla. He was 91.



**Adam Young**

Young, with his son Vincent, founded his namesake company in 1986 with two stations. The operation is now a top-25 station group with 10 stations, including

ABC, CBS and NBC affiliates and independent KRON San Francisco. Vincent Young serves as its chairman.

Adam Young started his media career at the age of 17, as a page for NBC Radio, where he worked the opening of Radio City Music Hall and NBC's move to its current Rockefeller Center headquarters. He eventually became NBC's top page.

After a subsequent stint in NBC's programming unit, he joined the research and promotions group and managed the New Amsterdam Theater at night for NBC.

Young went on to start rep firm Adam Young Inc. He was a founder of the Station Representative Association and served as its president from 1955 to 1957.

He also served on the board of the Television Bureau of Advertising from 1977 to 1980 and of the Radio Advertising Bureau.

Young is survived by his wife of 68 years, Margaret Kelly Young, two sons and a daughter.—M.C.

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N I E L S E N N O V . 1 5 - 2 1 R A T I N G S

**THE PRIME TIME RACE**  
Top 10 Basic Cable Shows

Nov 15-21

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Packers vs. Texans	11/21	ESPN	7.4
2. College Football Prime Time	11/20	ESPN	3.9
3. NFL Prime Time	11/21	ESPN	3.6
4. WWE Raw 10p	11/15	SPIK	3.5
5. WWE Raw 9p	11/15	SPIK	3.4
6. SpongeBob SqrPants 9:30a	11/20	NICK	3.2
7. SportsCenter	11/21	ESPN	3.1
7. Law & Order: SVU 10p	11/20	USA	3.1
7. Mv: The Wool Cap	11/21	TNT	3.1
10. Law & Order 9p	11/16	TNT	3.0
10. SpongeBob SquarePants 9a	11/20	NICK	3.0
10. Fairly OddParents 10:30a	11/21	NICK	3.0
10. Fairly OddParents 10a	11/20	NICK	3.0
10. SpongeBob SqrPants 9:30a	11/21	NICK	3.0

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. NFL: Packers vs. Texans	11/21	ESPN	5.5
2. WWE Raw 10p	11/15	SPIK	2.7
2. NFL Prime Time	11/21	ESPN	2.7
4. College Football Prime Time	11/20	ESPN	2.6
4. SportsCenter	11/21	ESPN	2.6
6. WWE Raw 9p	11/15	SPIK	2.5
7. Real World XV	11/16	MTV	2.2
7. Sportscenter	11/20	ESPN	2.2
7. CSI 8p	11/15	SPIK	2.2
10. South Park	11/17	COM	2.1

SOURCE: Turner Entertainment Research, Nielsen Media Research

**Broadcast Networks**

Nov 15-21

Total Households (in millions)

	WEEK	STD
1. CBS	10.0	9.6
2. NBC	7.9	7.5
3. ABC	7.5	7.3
4. FOX	4.8	6.9
5. UPN	3.1	2.7
6. WB	2.8	2.9
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. CBS	5.7	5.4
2. NBC	5.2	5.0
3. ABC	5.1	5.0
4. FOX	3.8	4.9
5. UPN	2.2	2.0
6. WB	2.1	2.1
7. PAX	0.2	0.2

**Top 10 Broadcast Shows**

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	21.1
2. Desperate Housewives	ABC	16.1
2. CSI: Miami	CBS	16.1
4. Without a Trace	CBS	14.1
5. ER	NBC	13.8
6. Survivor: Vanuatu	CBS	13.2
7. Everybody Loves Raymond	CBS	12.9
8. Monday Night Football	ABC	12.7
9. CSI: Miami	CBS	12.6
10. CSI: New York	CBS	12.4

Adults 18-49 (in millions)

	WEEK	STD
1. CSI	CBS	15.1
2. Desperate Housewives Sun 9p	ABC	14.2
3. ER	NBC	11.7
4. CSI: Miami	CBS	10.9
5. The Apprentice	NBC	10.1
6. Survivor: Vanuatu	CBS	9.9
7. Extreme Makeover: Home Edition	ABC	9.6
8. Monday Night Football	ABC	9.3
9. Without a Trace	CBS	8.8
9. Lost	ABC	8.8

SOURCE: Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
<b>MONDAY</b>	9.3/14	11.2/17	6.2/9	4.8/7	0.1/1	2.4/4	3.7/6
8:00	83. Life of Luxury 3.4/6	31. Still Standing 7.3/11	37. Fear Factor 6.7/10	62. Trading Spouses 4.8/7	125. Model Citizens 0.1/1	93. One on One 2.4/4	72. 7th Heaven 2.9/4
8:30		33. Listen Up 7.2/11				93. Half and Half 2.4/4	
9:00		7. Everybody Lvs Raymond 11.7/17	28. Las Vegas 7.6/11	62. The Swan 4.8/7	125. World Cup of Comedy 0.1/1	90. Girlfriends 2.6/4	85. Everwood 3.1/5
9:30	8. Monday Night Football—Philadelphia Eagles vs. Dallas Cowboys 11.6/19	9. Two and a Half Men 11.5/17				96. Second Time Around 2.3/3	
10:00		3. CSI: Miami 14.6/23	72. \$25 Million Hoax 4.3/7		125. Second Verdict 0.1/1		
10:30							
				<b>TUESDAY</b>			
<b>WEDNESDAY</b>	6.1/9	8.2/13	8.1/13	4.1/6	0.2/1	3.3/5	3.5/5
8:00	53. My Wife and Kids 5.4/9	17. NCIS 9.8/15	36. The Biggest Loser 6.9/11	79. Rebel Billionaire 3.6/6	120. World Cup of Comedy 0.2/1		76. Gilmore Girls 4.0/6
8:30	53. George Lopez 5.4/8					84. 2nd Annual Vibe Awards 3.3/5	
9:00	35. According to Jim 7.0/10		50. Scrubs 5.6/8	79. House* 4.6/7	120. Cold Turkey 0.2/1		87. One Tree Hill 3.0/4
9:30	40. Rodney 6.4/10	29. The Amazing Race 7.4/11					
10:00	42. NYPD Blue 6.1/10		11. Law & Order: Special Victims Unit 11.1/18		120. Cold Turkey 0.2/1		
10:30							
				<b>THURSDAY</b>			
<b>FRIDAY</b>	8.6/13	10.8/17	7.4/12	4.7/7	0.3/1	2.9/4	2.5/4
8:00	12. Lost 10.6/16	13. CBS Wednesday Movie—Category 6: Day of Destruction, Part 2 10.5/16	71. LAX 4.5/7	75. That '70s Show 4.2/7	116. Doc 0.4/1	82. America's Next Top Model 3.5/5	85. Smallville 3.1/5
8:30				79. The Simple Life 3.5/5			
9:00	46. The Bachelor 5.9/9		23. The West Wing 8.2/12	50. Nanny 911 5.6/8	118. Sue Thomas, F.B. Eye 0.3/1	96. Kevin Hill 2.3/3	100. Jack & Bobby 2.0/3
9:30		10. CSI: New York 11.3/19	19. Law & Order 9.4/16		120. Early Edition 0.2/1		
10:00	33. Wife Swap 7.2/12						
10:30							
				<b>SATURDAY</b>			
<b>SUNDAY</b>	5.0/8	14.7/23	10.3/16	3.8/6	0.5/1	3.7/6	1.8/3
8:00	69. Extreme Makeover 4.6/7	6. Survivor: Vanuatu 12.0/19	25. Joey 8.0/13	60. The O.C. 4.9/8	112. America's Funniest Home Videos 0.6/1		105. WB Thursday Movie—The Whole Nine Yards 1.8/3
8:30			24. Will & Grace 8.1/12			78. WWE Smackdown! 3.7/6	
9:00	64. Primetime: The Clinton Legacy 4.7/7	1. CSI 19.2/28	14. The Apprentice 10.3/15	90. North Shore 2.6/4			
9:30		4. Without a Trace 12.8/21	5. ER 12.6/20		113. Diagnosis Murder 0.5/1		
10:00	46. Primetime Live 5.9/9						
10:30							
				<b>FRIDAY</b>			
<b>SATURDAY</b>	5.2/9	6.6/12	6.3/11	2.1/4	0.4/1	1.6/3	2.4/4
8:00	64. Hope & Faith 4.7/8	44. Joan of Arcadia 6.0/10	42. Dateline NBC 6.1/11	100. House 2.0/3	113. America's Most Talented Kids 0.5/1	100. Enterprise 20/4	100. What I Like About You 2.0/4
8:30	72. Complete Savages 4.3/7						100. Grounded for Life 2.0/4
9:00	58. Hope & Faith 5.2/9	39. JAG 6.5/11	37. Third Watch 6.7/11	96. Renovate My Family 2.3/4		107. America's Next Top Model 1.2/2	88. Reba 2.9/5
9:30	64. Less Than Perfect 4.7/8				118. MCM Night at the Movies—Running Scared 0.3/1		92. Blue Collar TV 2.5/4
10:00	44. 20/20 6.0/11	31. CSI: Miami 7.3/13	41. Medical Investigation 6.2/11				
10:30							
				<b>SUNDAY</b>			
<b>MONDAY</b>	3.9/7	3.4/6	4.9/9	5.3/9	0.3/1		
8:00				64. Cops 4.7/9			
8:30				53. Cops 5.4/10	116. Universal Family Movie—That Old Feeling 0.4/1		
9:00	77. Wonderful World of Disney—The Rookie 3.9/7	89. The Amazing Race 2.7/5	60. NBC Saturday Night Movie—Erin Brockovich 4.9/9	52. AMW: America Fights Back 5.5/10			
9:30							
10:00		59. 48 Hours Mystery 5.0/9			120. Faith Under Fire 0.2/1		
10:30							
				<b>TUESDAY</b>			
<b>WEDNESDAY</b>	9.5/14	8.9/13	7.3/11	5.4/8	0.8/1		1.7/3
7:00	53. America's Funniest Home Videos 5.4/9	18. 60 Minutes 9.5/15	49. Dateline NBC 5.8/9	(nr) NFL Game 2 12.8/24	113. America's Most Talented Kids 0.5/1		106. Steve Harvey Big Time 1.7/3
7:30				64. Malcolm in the Middle 5.9/9			
8:00	15. Extreme Makeover: Home Edition 7.9/12	15. Cold Case 9.9/15	53. American Dreams 5.4/8	46. The Simpsons 5.9/9	108. Doc 1.1/2		93. Charmed 2.4/3
8:30				79. Arrested Development 3.6/5			
9:00			22. Law & Order: Criminal Intent 8.8/13	99. My Big Fat Obnoxious Boss 2.2/3	109. Sue Thomas, F.B. Eye 1.0/1		109. Mountain 1.0/1
9:30	2. Desperate Housewives 14.7/21	25. CBS Sunday Movie—Back When We Were Grownups 8.0/12					
10:00	27. Boston Legal 7.9/13		20. Crossing Jordan 9.2/15		111. Diagnosis Murder 0.7/1		
10:30							
				<b>THURSDAY</b>			
<b>FRIDAY</b>	6.8/11	9.1/14	7.2/11	4.4/7	0.4/1	2.8/4	2.5/4
S-T-D	6.6/11	8.7/14	6.8/11	6.3/10	0.4/1	2.5/4	2.6/4

KEY: Each box in grid shows rank, program, total-household rating/share • Blue bar shows total-household rating/share for the day • Top 10 shows of the week are numbered in red • TV universe estimated at 109.6 million households; one 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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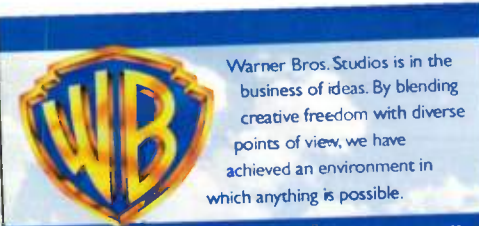
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# Pay for Play

**V**iacom would rather pay than fight. By agreeing to pay \$3.5 million to protect its licenses, place a time delay on all live programming, suspend or fire employees who run afoul of the FCC, and hold classes in indecency compliance, the media giant has virtually surrendered. Viacom has gone from feisty combatant against the FCC to a symbol of what Washington's clampdown has done to the industry.

Viacom had already enacted some of those measures voluntarily as part of its response to Washington's hissy fit over skin and swearing. Now it has made those safeguards an official part of its deal with the FCC. Does paying off the FCC to the tune of \$3.5 million (like Clear Channel paying \$1.75 million and Emmis paying \$300,000) amount to protection money? You bet it does.

Some of the fines Viacom settled involve the wildly popular Howard Stern and *CSI*, one of the most-watched shows of this or any other season and the one CBS Chairman Les Moonves has called the best programming purchase CBS ever made.

These are programs that CBS/Infinity wants to continue airing, but to do so, it must give up to the government some of its control over programming. It's already losing Stern to satellite radio because he feels, correctly, that he can't survive on commercial radio, unless Viacom's Infinity Radio streamlined the process and had a weekly deposit added automatically into the FCC's bank account.

What is wrong with this picture? Everything.

Viacom may now have joined the line of broadcasters paying up to stay in business, but it has taken its compliance to a whole

new level with the blanket delay now set in regulatory stone.

Will other networks be able to resist following suit? We hope so, but don't bet the farm on it. NBC has already put in a time delay on NASCAR races after an errant s-word was uttered, and the network may delay college football after a quarterback exclaimed that he was f-ing amazed he had led his team back from five touchdowns down to beat Notre Dame. Imagine the viewers scarred by that heinous utterance!

Yes, Viacom is still going to fight the Janet Jackson fine, but it is hard to give it the moral high ground now that the company has given away so much territory. In theory, had Viacom's new blanket delay been policy earlier, the world would not have been traumatized by the brief glimpse of her right breast during the Super Bowl.

Viacom last week acted voluntarily, but it clearly calculated the benefit of a full-out fight for the First Amendment vs. the cost of losing its licenses and livelihood. Sadly, it is not a small price, and Viacom execs know it.

As it is now, or will be soon, CBS, UPN and Infinity stations will be 10 seconds late with everything, from the copter report during rush-hour traffic to President Bush's press conferences, even to bulletins if terrorists strike again or a hurricane is roaring into Fort Lauderdale.

In reality, the delay means no profanities (or presumed indecent liberties with language or kinda/sorta gross talk) shall pass the Viacom/FCC gatekeepers.

We are reminded that NBC once censored Jack Paar for using the term "water closet" (that's a toilet, in case you don't know) on *The Tonight Show*. That was 1960. This is 1984. Oops, make that 2004.

## EDITORIAL

# A Matter of Fact, Not Opinion

**A**ll of us are watching as the world of communications changes faster than ever. Those of us in network news can look on these changes as threatening or as a great opportunity to reach our audiences in new ways—to come to our viewers, rather than making them come to us.

But, as dramatic as these changes are, I'm more worried about what we are providing our audiences than how we are providing it. We're facing the danger of changing the very nature of the "news" we're delivering.

In recent years, we've watched an explosion of news outlets—and in the opinions being expressed over many of them. That explosion is beginning to drown out our reporting of facts. The clash of ideas is coming to occupy the center stage, with the search for truth moving off into the wings. If this trend continues—if we follow those who would lead us in this direction—we could ultimately become irrelevant to our public.

Talk radio and daytime syndicated interview programs probably began the move away from reporting what is and toward talking about what ought to be. Fox News brought this format in the most effective way to television news. Now a host of others are following behind. As a result, we now see the same people moving from one channel to another, repeating the opinions that they've already expressed elsewhere.

There's nothing wrong with the expression of opinion—provided that it's clearly labeled for what it is. Opinion journalism plays an important role in our national discussion about important issues.

There are powerful economic and competitive reasons for the embrace of opinion journalism we're seeing. It's vivid,

it's entertaining, and—let's face it—it's less expensive. The explosion of news outlets on cable and the Internet has helped drive many to opinion, which offers a quick, efficient and effective way to attract an audience.

Seeking to report the truth of a matter, on the other hand, can be hard work, expensive and inefficient.

I have two concerns about where we are headed. First, and perhaps most obvious, the more we fill up our reports with opinion, the less time we have for reporting facts. But there's a second, far more disturbing problem with the expansion of opinion in TV news. As it comes to predominate so much of what we call "news," it can give our audiences the impression that everything they're seeing is some expression of someone's opinion.

Unless we're careful, we who are charged with reporting the news may ourselves lose sight of truth as our ultimate goal. We can end up in a world where, implicitly, none of us—not the audience, not the reporters—even believes any longer in the truth.

Those of us in network news don't have the luxury of giving up on our goal of truth-telling.

If we had any doubt that the truth matters, surely that doubt was taken away by the events of 9/11. All of us were shown on that bright Tuesday morning that there are real-world matters that need to be addressed and that we need to get right. And when I say "right," I mean the truth of what surrounds us. How we address this truth and our quest for it may affect not just our own lives, but the lives of our children and our children's children.

*Excerpted from an Oct. 25 speech by ABC News President David Westin to the Institute of Politics at Harvard University.*

## AIRTIME By David Westin

## OPEN MIKE

### Why Not B&C...&S

Editor: With the logo change, you should have added 'S' for satellite (or 'DS').

As much as we broadcasters and cable operators hate to admit it, EchoStar and Direct TV have become competitors for viewers' eyes along with terrestrial broadcast and wired broadcast.

**Steve Dresser**

**Chief Operator**

**KMPH/KFRE Fresno, Calif.**

*(Received via e-mail)*

### Cartoon Cover

Editor: Now we know why you call it BC: Bad Cover. The Nov. 15 ("Prime Time for Adult Cartoons") cover of B&C wins the prize.

In this era of indecency followed by substantial fines, sexual tricks played by rock stars, and networks promoting programs with outright indecency, what genius made the decision to run that cover? Did anybody there say, "Wait a minute. Did anyone hear about the 'moral issues' exit polling on election day?"

Please don't spoil the long tradition of a quality publication which has served this wonderful industry for decades with class and dignity.

**Ron Kempff**

**President**

**Kempff Communications**

**Tampa, Fla.**

*(Received via e-mail)*

### Fine Urban Radio, Muzzle Stern

Editor: If the FCC wants to fine ABC [for the *Monday Night Football* opening], then they should do it and get it over with and prove to the broadcasters they are serious about this type of content. But then the FCC should get really serious and shut down or fine urban radio stations for all of the indecent music they play. The owners of these stations should get fines daily.

Also, I saw Howard Stern on *Letterman*, and he was being very negative about the FCC and about President Bush. I do believe that the FCC should step in and take this guy down all the way. In what other country in the world would a no-class, low-class self-proclaimed star be able to broadcast this kind of talk and get away with it?

**Raymond M. Barp**

**Glendale, Calif.**

*(Received via e-mail)*

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# Pain, Suffering, Prime Time

For some, reality isn't a TV show

**A**che and angst are the big looping signature of television this millennium. In other words, suffering.

It's hardly new on the small screen. One of my most vivid childhood memories of television's infancy is daytime host Jack Bailey's practiced "Awwwww" when hearing teary sad sacks pour out their hard-luck woes on *Queen for a Day* while vying for gifts (a fur, a fridge) to make the pain go away.

The distress factor has proliferated since then, with suffering now deep in the marrow of prime time, especially with the waning of traditional half-hour comedies. Like zombies in *Night of the Living Dead*, the anguished just keep coming.

No one on the planet suffers more than the tormented shrink of Showtime's new *Huff*, who went to pieces when a troubled young patient produced a gun and blew himself away right before our hero's eyes.

Suffering mingles with sex on ABC's new hit, *Desperate Housewives*. It also permeates ABC's other new hit, *Lost*, whose message is that your ability to survive a jet crash improves if you're a gorgeous thirtysomething who can still look great while stranded indefinitely on a remote island with little food and water and a dwindling supply of sunblock.

Talk about misery, while waiting to be rescued, these kids battle sea urchins, wild boars, polar bears, unseen monsters, personal demons and, even deadlier, scripts that challenge reason.

Suffering remains a central theme of many "reality" shows, too, including those now in ratings free fall. Take NBC's *Fear Factor*. (Please!) Its tortured souls regularly go through hell in courageous pursuit of a 50-grand payoff. The week I tuned in, the poor babies were holding their noses and downing putrid shots of blended fish eyes, beetles, maggots and worms.

"It was the most piercing, disgusting filth I have ever ingested in my entire life," one of them moaned. "I just wanted to survive."

Speaking of that, suffering also epitomizes Vanuatu, the island hangout for this season's *Survivor* rivals backstabbing their way toward fame and a \$1 million prize on CBS. An episode I watched had the Yasur and Lapevi tribes sloshing and crawling through the mud in competition for steaks. Afterward, one member of the losing team began to weep. Said another, "Damn, I wanted a steak." And another: "We could have used that protein."

No protein? Oh, the horror.

That recalled an episode of HBO's *Curb Your Enthusiasm*, a grand, hilarious send-up where Larry David's guests for dinner included Solly, an elderly Jewish Holocaust survivor, and Colby, a *Survivor* survivor who recalled the terrible ordeal of being deprived of basic comforts.

Colby: "So here we are in a region of Australia

where, of the 10 most deadly snakes, nine of them inhabit this region."

Solly: "I was in a concentration camp. You never suffered vut minute in your life compared with vut I went through."

Colby: "I'm saying we spent 42 days trying to survive. We had very little rations. No snacks."

Solly: "Vut you talking snacks. Ve didn't eat sometimes for a week, for a month."

Colby: "Did you ever see the show?"

Solly: "Did you see our show? It was called the Holocaust."

In other words, get a life. There is suffering, and there is suffering.

That point is made inadvertently by back-to-back pages of the current *Vanity Fair*. First comes a panoramic spread advertising a new Fox "reality" series, *The Rebel Billionaire: Branson's Quest for the Best*, whose participants do high-altitude stunts with a \$1 million payoff. The ad screams: "SUCCEED OR DIE TRYING. It's winner takes all... but first they have to survive!"

Next page, above a story on lingering peril in Afghanistan, is a

photo of U.S. troops in action north of Kandahar. They'll be coming home one of these days...

But first they have to survive!

I watched another reality show recently. No gobbling worms and maggots in pursuit of \$50,000 for this crowd. No muddying themselves for steaks and a cool million. No chasing big bucks with Virgin Atlantic Airways mogul Richard Branson. No whining by millionaire wannabes about minor discomforts they volunteered to endure in front of TV cameras, production crews and others who would assist them if they were in real danger.

On the screen instead was actual reality, a searing *60 Minutes* report by Scott Pelley displayed the human wreckage of Darfur, a western province of Sudan where the World Health Organization estimates that 6,000 native Africans die monthly in genocide attributed to government-backed Arab militias.

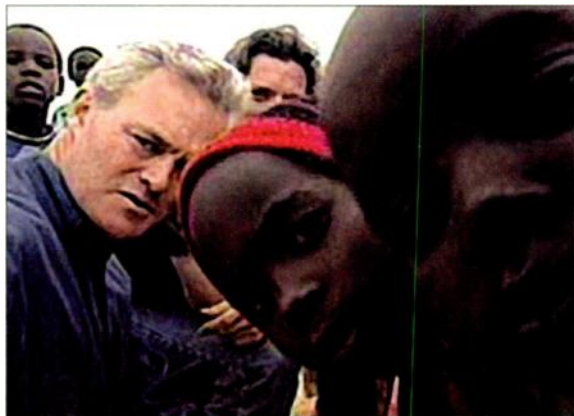
There was talk of ethnic cleansing, mass slaughter and starvation that night, and there were pictures

of children with hollow eyes, matchstick limbs and distended lumps for bellies.

There was talk of Sudanese pouring across the border to Chad and of refugee camps all along that border. One woman said she carried her 1-year-old child for 12 days just to reach a camp. Then came two teenage brothers. They said their father, uncles and other siblings had been murdered. They said their mother was missing. They said they'd been in hiding and walking for months, living on rainwater and whatever else they could find in the foothills.

The brothers hadn't volunteered for the suffering shadowing them. I wonder if they are still alive. And if they could watch U.S. television, what they would think of *Survivor*. ■

**HOWARD ROSENBERG**



Scott Pelley's *60 Minutes* Sudan story was real reality.

## Editor in Chief

**J. Max Robins**

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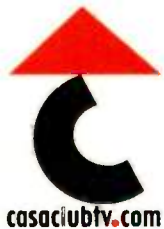
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