

NATPE:
STATION GROUPS
WITH CLOUT
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GOLDEN GLOBES

Desperate Housewives is too hot *not* to win an award on Jan. 16. We ask three top critics to pick other likely winners of TV's strangest competition. The awards show, famous for its curveballs, ignored Martin Sheen and James Gandolfini. **Page 42**



Housewives' Marcia Cross



"To me, *Crossfire* has always been more than shouting."
—TUCKER CARLSON,
ON HIS SWAN SONG WITH CNN

JANUARY 10, 2005

BROADCASTING & CABLE



\$4.95

World Business Information

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TSUNAMI COVERAGE



CNN's Anderson Cooper

How well has the media covered the tsunami? CNN's new president, Jon Klein, talks to Max Robins about trying to put a face on an incalculable tragedy. **Page 5** Brian Lowry says CNN, which had lost its way, has now found its footing in its disaster coverage. **Page 56** Local stations discover a way to bring the story home to viewers. **Page 20** *B&C's* editorial points out the danger of exploiting a tragedy and turning it into a TV news cliché. **Page 54**



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Showstealers

TV wakes up to the threat of online piracy **By Mark Lasswell**
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SOLD!

009 To These Prestigious Broadcasters!

Indianapolis	WTHR-TV	Jacksonville	WJXT-TV	El Paso	KFOX-TV
San Diego	KFMB-TV	Austin, TX	KEYE-TV	Charleston, SC	WCBD-TV
Hartford	WFSB-TV	Dayton	WHIO-TV	Greenville, NC	WNCT-TV
Charlotte	WSOC-TV	Little Rock	KTHV-TV	Springfield, MA	WSHM-TV
Raleigh	WRAL-TV	Knoxville	WBIR-TV	Florence, SC	WBTW-TV
Nashville	WSMV-TV	Richmond	WWBT-TV	Lansing	WLNS-TV
Kansas City	KMBC-TV	Charleston	WOWK-TV	Sioux Falls	KELO-TV
Milwaukee	WISN-TV	Mobile	WALA-TV	Macon	WMAZ-TV
Cincinnati	WLWT-TV	Flint	WNEM-TV	Eugene	KVAL-TV
Columbus, OH	WBNS-TV	Wichita	KWCH-TV	Boise	KBCI-TV
Greenville, SC	WSPA-TV	Roanoke	WSLS-TV	Lafayette, LA	KLFY-TV
Salt Lake City	KUTV-TV	Ft. Myers	WZVN-TV	Salinas	KSBW-TV
San Antonio	KSAT-TV	Green Bay	WBAY-TV	Yakima	KIMA-TV
Grand Rapids	WWMT-TV	Honolulu	KHON-TV	Chico/Redding	KHSL-TV
W. Palm Beach	WPTV-TV	Des Moines	KCCI-TV	Topeka	KSNT-TV
Birmingham	WIAT-TV	Portland, ME	WMTW-TV	Beaumont	KFDM-TV
Norfolk	WGNT-TV	Omaha	KMTV-TV	Joplin	KOAM-TV
Harrisburg	WGAL-TV	Spokane	KREM-TV	Terre Haute	WTHI-TV
New Orleans	WWL-TV	Shreveport	KTBS-TV	Wheeling	WTOV-TV
Oklahoma City	KOCO-TV	Chattanooga	WDEF-TV	Panama City	WMBB-TV
Buffalo	WGRZ-TV	Jackson, MS	WJTV-TV	Idaho Falls	KIDK-TV
Albuquerque	KRQE-TV	Johnstown	WJAC-TV	Clarksburg	WBOY-TV
Greensboro	WXII-TV	Savannah	WSAV-TV	Hattiesburg	WHLT-TV
Providence	WLNE-TV				

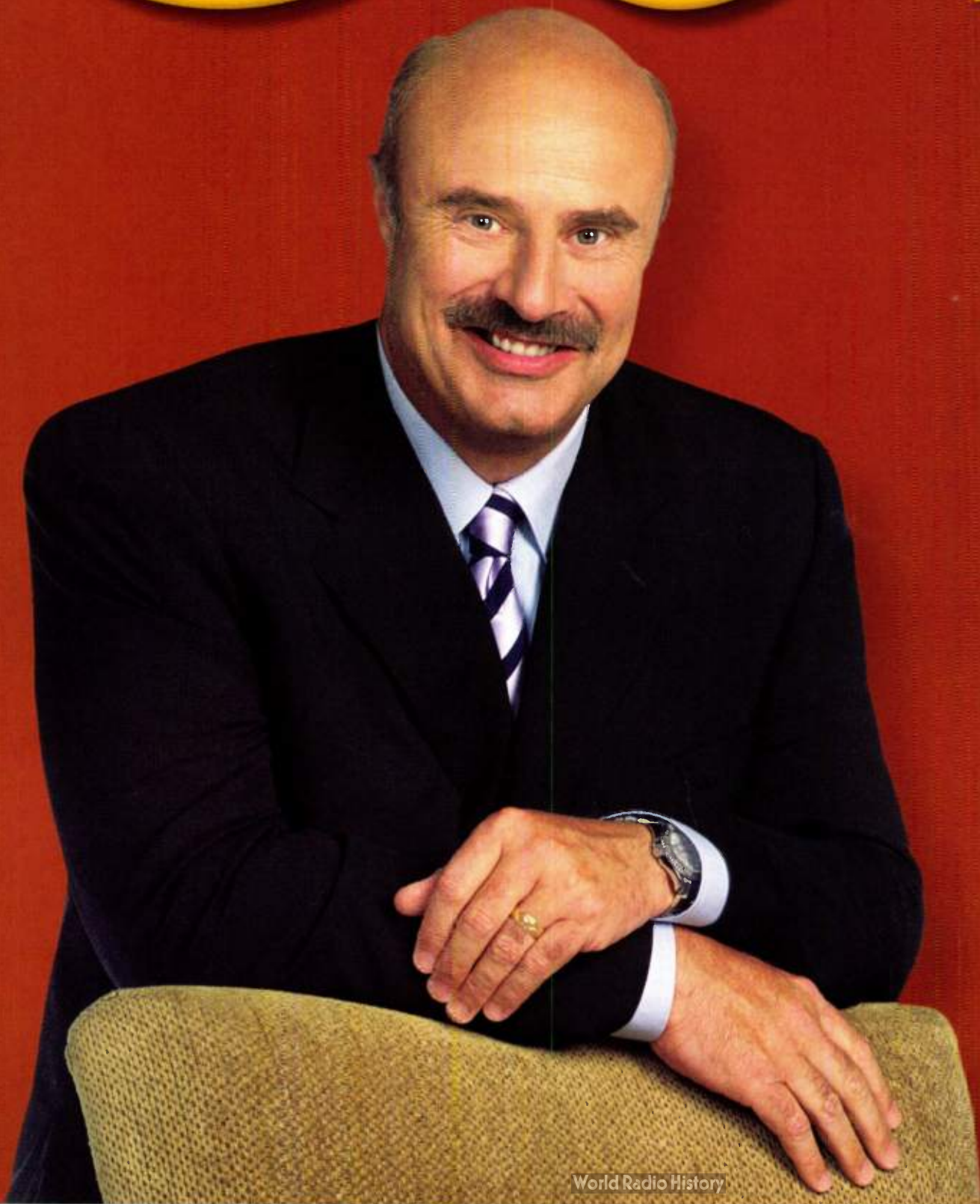
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Atlanta	WXIA-TV
Detroit	WWJ-TV
Houston	KPRC-TV
Seattle	KING-TV
Tampa	WTSP-TV
Minneapolis	WCCO-TV
Phoenix	KTVK-TV
Cleveland	WKYC-TV
Miami	WPLG-TV
Denver	KCNC-TV
Sacramento	KMAX-TV
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St. Louis	KMOV-TV
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Baltimore	WJZ-TV
Portland, OR	KOIN-TV



B&C WEEK

Where to be and what to watch...

Monday, Jan. 10

"Smart, fresh and a bit precocious"—there was a time when that might have described Barry Diller and Sumner Redstone. But, alas, it's the Arizona Biltmore Resort & Spa's description of The Links, a golf course that—along with the hotel's eight swimming pools and seven tennis courts—will be of no interest whatsoever to Biltmore guests listening to Messrs. Diller and Redstone at Citigroup Smith Barney's 15th annual media, entertainment and telecom conference in Phoenix. Other media celebrities making financial presentations to the money managers and analysts assembled for the three-day affair include DirecTV CEO Chase Carey and Disney President Bob Iger. Not that they'd care, but today's weather forecast: temperatures near 70.



Sumner Redstone



Barry Diller

Tuesday, Jan. 11

Meanwhile, at the Hyatt Regency Huntington Beach Resort and Spa in you-know-where, Calif. (today's forecast: 57 degrees and mostly sunny!), the Society of Cable Telecommunications Engineers hosts a three-day conference on emerging technologies. The slogan for the event has a peaceful, kinda haiku feel: "Like minds, divergent views, propelling us forward." Almost makes us want to propel ourselves gently forward to the hotel spa for one of their "deeply hydrating pumpkin butter" foot massages. Oops, nix the butter! Tonight, it's the fat-free Biggest Loser finale (NBC, 8 p.m. ET). Host Caroline Rhea does 90 minutes of live television—hey, just like they did it in the Golden Age!—as the three remaining competitors return after spending two months back in their regular lives. That meant going cold turkey without their trainers and being tempted by, uh, some cold turkey and lettuce and tomato on a hero, just dripping with mayo.



Caroline Rhea

Baptism by Water

By J. Max Robins



CNN's Christiane Amanpour reports on the tsunami.

Jon Klein had been president of CNN a mere 12 days when the Asian tsunami hit and began to take its devastating toll. Watch for a while as the story continues to unfold, and you see his influence: how much more time the network is spending with survivors from Indonesia to Thailand as they describe the impact on their lives of the incalculable devastation, instead of just pointing the camera at a parade of government officials. CNN stars, such as Christiane Amanpour and Anderson Cooper, gave reports with true depth from the field.

To capture the "true impact of what happened," Klein says, "we're letting people tell their stories. It's in the DNA of this place to do that. If you open the spigot at this network, trust the instincts of the people in the field, you get powerful work."

In the first week of tsunami coverage, Klein's ratings got a big bump, bigger than No. 1 Fox, but the narrowed gap isn't likely to remain that way in the absence of the kind of major story that plays to CNN's strengths: superior international reach and breaking-news chops.

"If we're going to succeed, we have to stay on important stories and own them," says Klein. "We're going to cover the war on terror and homeland security the way we covered the tsunami."

According to Klein, CNN's approach to covering the tsunami disaster has provided a new template for the 24/7 news machine. He was glad to show conservative pundit Tucker Carlson the door and announce that the long-running Crossfire shoutfest was in its final days. Larry King Live, the network's highest-rated show, will continue, he says, but the rest of prime time will get a makeover. That doesn't mean An-

derson Cooper or Aaron Brown is likely to lose his respective perch—Klein has praise for both—but it does mean their shows will spend more time reporting on issues from the field and less with talking heads chattering about the story of the day.

"The conventional wisdom in the business is that you look at the Fox News Channel and emulate what they do," says Klein, in a subtle dig at MSNBC, which is planning to give Carlson a prime time show. "I'd rather trust my instincts."

Klein's playbook calls for developing shows that emulate the best of the broadcast-news genre, whether it's a public-affairs show as good as Meet the Press, a nightly newscast as compelling as Nightline at its best, or a weekly franchise as strong as Frontline or 60 Minutes. "I don't think there's been the will here to do programs like that before," he says.

Before coming to CNN, the 46-year-old Klein ran The FeedRoom, a broadband service he started in 1999 and managed to survive the dotcom bust. Before that, he had been a wunderkind producer at CBS News, rising to be executive vice president of the news division.

Being the No. 2 suit at CBS News didn't work out. The word inside the network was Klein displayed a lot of shoot-from-the-hip arrogance and tried to change too much too fast at an entrenched institution. He recognizes that now he's getting that rare thing in the journalism business: a second shot at overhauling a long-established but struggling news operation. "You have to embrace the institution and love it more than you love your own ideas," he says. "CNN suffered the same problem that AT&T faced when the Baby Bells were born. When you're the only game in town, you don't take the competition seriously. You become uncompetitive. You need a slap in the face to make you sit up and take notice. In a strange way, Fox has done us a favor by waking up the sleeping giant. We are fully awake and a little pissed off and ready to go do what we're better at than anybody in the world." ■

THE ROBINS REPORT

"Fox has done us a favor by waking up the sleeping giant."

JON KLEIN, CNN

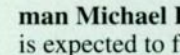
E-mail comment to bcrobinsreport@reedbusiness.com

Wednesday, Jan. 12

It turns out that the premiere tonight of Queer Eye for the Straight Girl (Bravo, 10 p.m. ET) was being hyped last night with a special episode. Missed it! Oh, we read the press release, all right, but got confused by the first line: "Good things come to those who don't wait when Bravo airs a sneak peak at 'Queer Eye for the Straight Girl.'" Peak? Peek? Pique? It's all the same to spell-check.

Thursday, Jan. 13

At the Federal Communications Commission's first meeting of 2005, bureau chiefs perform their ritual reports on the coming year. Media Bureau Chief Ken Ferree, basking in Chairman Michael Powell's approval, is expected to formally recommend the switch to all-digital TV by 2009. We'd like to formally recommend that CBS stop touting Wickedly Perfect (8 p.m. ET), with host Joan Lunden, as a "competition to crown the country's new authority on at-home living."



Joan Lunden

The reality show probably sounded like a great idea back when Martha Stewart was on trial and it looked like her company was going to tank. But guess what? Martha Stewart is the new Martha Stewart.



Martha Stewart

Friday, Jan. 14

Welcome back, Bernie Mac! Recovered from the pneumonia that knocked him out of action this fall, the comedian returns tonight with The Bernie Mac Show (Fox, 8 p.m. ET). Funny,



Bernie Mac

Fox execs also spent the autumn feeling terrible—and they won't really be themselves again until next Tuesday, when American Idol premieres. Then they'll feel just as refreshed as if they'd spent three days working their fingers to the bone at a resort spa.

—Mark Lasswell

Send info for B&C Week to b&cweek@reedbusiness.com

Photos: Filmmagic.com (clockwise from top right) Lawrence Lucier, Lunden; Gregory Pace, Stewart; Lawrence Lucier, Mac; Gregory Pace, Rhea; Robin Platzer, Diller; Lawrence Lucier, Redstone

FAST TRACK

Networks Are Asked To Drop Junk-Food Ads

To help stem rising obesity rates in kids, the **Center for Science in the Public Interest (CSPI)** wants TV networks, stations and food marketers to eliminate "junk-food" and fast-food advertising to anyone under 18.

The plea is the centerpiece of CSPI's new "Guidelines for Responsible Food Marketing," unveiled last week. Under the guidelines, *SpongeBob* toys would no longer be marketed with **Burger King** kids meals.

CSPI, which was founded by former **Ralph Nader** researcher **Mark Jacobson**, is urging the voluntary ban in part because the group has virtually given up hope the government will regulate food marketing to kids.

The need to clamp down is pressing, said CSPI Executive Director Jacobson, because marketing aimed at children has more than doubled, to \$15 billion, over the past decade. Half of that number is for food.

Trade groups for advertisers and grocers were quick to dismiss CSPI's news.

Smut Bill Returns

Indecency foes on **Capitol Hill** are wasting no time putting more teeth in the **FCC's** crackdown on TV sex and swearing.

Rep. **Fred Upton** (R-Mich.), chairman of the **House Telecommunications Subcommittee**, this month will reintroduce his bill boosting FCC indecency fines for stations and performers, according to a senior staffer.

Essentially the same legislation that passed the house but died in the Senate last year, the new bill would boost the maximum indecency fine from \$32,500 to \$500,000 per incident.

In addition, the bill would require a license-revocation hearing after three violations (the so-called "three-strikes" provision)

Finally, it would put a 180-day "shot clock" for FCC action on a complaint and eliminate the current provision that individuals cited for indecency can get a warning, but not a fine, for a first offense.

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Independents Start Selling Revolution

Veteran programming executives **Mort Marcus** and **Ira Bernstein**, two well-known independent distributors, are teaming up to distribute films from **Revolution Studios** in a deal that extends through 2006.

The domestic-distribution agreement—covering syndication, network TV and some basic cable—includes 27 films produced through December 2004 and future titles through December 2006.

There are some big-ticket titles in the package, including *Blackhawk Down*, *Anger Management* and the current *Christmas With the Kranks*.



Christmas With the Kranks

The first 27 films will be featured in Revolution 1, with a second package planned for 18 months from now.

Their companies—Marcus' **Debmar Studios** and

Bernstein's **Mercury Entertainment**—already jointly hold the syndication rights to **Comedy Central** hit *South Park* and **Sci Fi Channel** action hour *Farscape*. The film package gives the budding independent a sitcom, hour drama and movie offering, all targeted for this fall.

The two plan to combine operations by then, since that is essentially when their business will launch, but they are still working on a name for the new company—"Debmarcury" is probably a nonstarter.

The pair will be selling the movie package at the **NATPE** convention this month. *South Park* is already cleared in 90% of the country and *Farscape* in about 50%, says Marcus.

Correction

In the Jan. 3 edition, **Money Talks** misstated the terms of the **Sirius Satellite Radio** deal with the **National Football League**. The satellite radio company will pay the league \$200 million over seven years.

Also, old bondholders who converted the debt into stock to bail **Sirius** out of a financial crisis are major shareholders, but they do not control the company.

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WORLD EXCLUSIVE

SHOCKING!



The Popular Judge Joe is in for a Long Stretch.

FAMOUS TV JUDGE LOCKED UP FOR 4 YEARS!

Look inside for photos and coverage of the whole story:

PLUS: New York NBC O&O joins others keeping Judge Joe under house arrest thru 2008!



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WHAT A YEAR FOR JUDGE JOE BROWN. AN

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NEW YORK WNBC
LOS ANGELES KCAL
CHICAGO WFLD
PHILADELPHIA WTXF
BOSTON WSBK
DALLAS KDFW
WASHINGTON, DC WTTG
ATLANTA WAGA
DETROIT WWJ
HOUSTON KRIV
TAMPA WTVT
MINNEAPOLIS WFTC
PHOENIX KSAZ
CLEVELAND WJW
MIAMI WPLG
DENVER KDVR
SACRAMENTO KMAX
ORLANDO WOFL
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CINCINNATI WSTR
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GREENVILLE WLOS
SALT LAKE CITY KSTU
SAN ANTONIO KENS
WEST PALM BEACH WTVX
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FLINT WJRT

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ROCHESTER, NY WUHF
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**JUDGE
JOE
BROWN**

Martha Stewart: No Negatives, Please

Last month, it was announced with great fanfare that reality-TV wizard **Mark Burnett** was teaming up with his friend **Martha Stewart**. The alliance promised to make the doyenne of domesticity a bigger TV star than ever, upon her release from prison in March.

But insiders at **Martha Stewart Living Omnia** are scratching their heads over how, precisely (and with Stewart, the emphasis is always on "precisely") they're going to pull it off. Burnett is overseeing the revamping of her syndicated talk show, but the plan to make it a live production, or even live-to-tape, has one higher-up in the company jittery over what will happen when the perfectionist host starts working in front of a live audience this fall.

A bigger concern is the still-unconsummated deal for a prime time reality show.

Stewart is reportedly balking at any concept that portrays her in a setting with "negative tension"—a qual-



Martha Stewart's next challenge might be to rise above reality TV.



Mr. Herriman, Eduardo, Wilt and Coco from Cartoon Network's *Foster's Home for Imaginary Friends*



Sumner Redstone is strengthening Viacom's GOP ties in Washington.

FLASH!

ity that's almost a prerequisite for reality TV. One solution being discussed: having Stewart coordinate weddings for sparring spouses-to-be but remaining above the fray. Think **Donald Trump** on Burnett's *The Apprentice*. Only nicer. And with much better hair.

Cartoon Network Stays With Toonami

It seemed so clever at the time. Casting around for a way to brand a block of Japanese animation of the *Dragonball Z* variety a few years ago, **Cartoon Net-**

work came up with a cute solution: combining "cartoon" and "tsunami" into "**Toonami**."

The name was so appealing that the network now applies it to a broader slate of prime time action cartoons on Saturdays. But with the disaster in **South Asia** making "tsunami" a feature of American conversations for the bleakest possible reasons, the folks at **Cartoon Network** are understandably a little sensitive about questions regarding the name.

"It's a brand we've had out there for a long time," says **Cartoon Network** General Manager **Jim Samples**. He understands that viewers might wonder about the name, he says, but the network isn't changing what he calls "obviously an unfortunate rhyme."

Cartoon Network has

taken other steps in response to the emergency. They yanked an episode of *Hi Hi Puffy AmiYumi*, slated to air the week of the disaster, that featured the girl rockers surfing a tsunami. And the cable channel is prepping a campaign to tell kids what they can do, in addition to raising money, to support the survivors.

Viacom Vies For Help

Viacom knows it could use some Republican friends in **Washington**, and now the company has hired someone to find them. After a year that saw the media giant get in hot water with the **FCC** over a **Super Bowl** halftime show engineered by **Viacom**

properties **MTV** and **CBS**, and with the **White House** over **Dan Rather's** bungled **National Guard** story about **President Bush**, **Viacom** seems intent on building bridges to the **GOP**.

The company's D.C. lobbying shop has hired well-connected **Mehlman & Vogel** as consultants. The move gives **Viacom** a pair of outside guns with strong ties to both the **Bush** administration and Senate Majority Leader **Bill Frist** (R-Tenn.). The firm is led by **Bruce Mehlman**, who was the **Commerce Department's** assistant secretary for technology policy during **Bush's** first term and whose brother **Ken** ran the President's reelection campaign. **Alex Vogel** is **Frist's** former chief counsel.

Vogel says his firm doesn't have any other media clients at the moment and he looks forward to working with "a great company." He'll be trying to polish **Viacom's** image in a town where people are given to saying things like, "Cable is a bit like pharmaceutical companies or **Microsoft**. Everybody loves the product but feels that the industry is a big and potentially dangerous player." The speaker? **Vogel's** partner, **Bruce Mehlman**, in 2003.



BEST TIME PERIOD PERFORMANCE IN 15 YEARS ON WXIX!

CINCINNATI 1:00PM	STN/AFF	W18-49	W25-54
<i>Starting Over</i>		3.0	3.6
	WXIX/F	#1	#1
Days of Our Lives	WLWT/N	2.3	3.0
Young & Restless / Bold & Beautiful	WKRC/C	2.5	2.9
All My Children	WCPO/A	2.5	2.9

Source: NSI WRAP Sweeps, Nov. 2004. 1-2pm, PA where available. Last 15 Years = Nov. Sweeps 90-04. Ratings.

Photos: Robin Pitzer/FilmMagic.com; Stewart: Lawrence Lucier/FilmMagic.com; Redstone

LIVE
WITH
Regis
AND
Kelly

GREAT DAYS

SOLD THROUGH 2009



Buena Vista Television

World Radio History

Thanks, But No

Should Time Warner pass on Adelphia?

Time Warner is not being secretive about setting its sights squarely on ailing Adelphia Communications' 5 million subscribers. Chairman Dick Parsons openly acknowledges he has billions of dollars to spend and wants to spend them on bulking up his cable portfolio.

Cable operators are deal junkies, and a war for Adelphia might be good for stocks and system values. So executives are genuinely excited over the prospect of an approximately \$17 billion bidding war between Time Warner and a cluster of Wall Street buyout firms that have been circling, including Kohlberg Kravis Roberts, Thomas H. Lee Partners and Providence Equity.

But would it be good for Time Warner? It is so natural for cable giants to grow by gobbling each other up that questioning a deal would have been heresy just a few years ago. There can be tremendous economies of scale for small cable companies that get increasingly larger.

However, too many media mega-deals have turned out to be train wrecks (AOL-Time Warner) or merely mediocre (Viacom's takeover of BET). Now big media investors have stopped fixating on acquisitions and are instead clamoring for media giants to spend—or even borrow—billions to buy back their own stock or to pay out dividends.

So should Time Warner pass on Adelphia?

Adelphia is no prize. After two years spent mired in bankruptcy and

It was John Kornreich who showed me the light. A senior managing director of multibillion-dollar money manager Sandler Capital, he has a reputation for being a bit irascible. In the world of big media, you are bound to encounter Kornreich at some conference or company meeting, peppering a CEO or CFO with questions.

Media executives pay attention to Kornreich not only because he is a seasoned media investor who has been following their companies for decades. They also watch him because he likes to ask tough questions that other investors or analysts won't ask in public—and he often asks the ones that everyone wants to have answered.

That is why it was fun to watch Kornreich call out Time Warner Cable Chairman Glenn Britt on the subject of Adelphia. During Britt's presentation at Credit Suisse First Boston's recent media investor conference, Kornreich said he had a simple question: "Why?"

To Kornreich, Time Warner is already huge. A company like 3 million-subscriber Cablevision might be able to generate better deals with cable networks or other economies by adding 5 million subscribers. But what does the second-largest cable operator gain by acquiring the fifth-largest? "You have 11 million subscribers now, and the evidence of economies of scale frankly are dubious right now ... Why is going to 16 million subs going to benefit the company?"

First, Time Warner likes the cable

business and is happy investing in it—at the right price, says Britt. "This business is becoming a business of scale across the board ... the RBOCs are huge companies compared to any company, even Comcast," he says, referring to regional Bell operating companies. "DirecTV is now bigger than we are, and EchoStar is catching up fast."

Did you get that? Time Warner, the largest media company on the planet, with \$40 billion in revenues, worries that it is too small. Britt declined a request for an interview last week.

To some extent, it may be true. While Time Warner Cable controls systems serving 10.9 million subscribers, it doesn't truly own all those properties. Partner Advance Newhouse's Brighthouse unit has claim on around 2 million subs. And Comcast owns 21% of Time Warner Cable, a legacy of its takeover of AT&T Broadband.

Time Warner and Comcast are bidding for Adelphia jointly, planning to use the deal as an opportunity to unwind the Time Warner Cable partnership. So Adelphia's subscribers could keep Time Warner a 10 million-subscriber player over the long run.

Time Warner Cable clearly does a great job running cable systems. But at what cost? In bankruptcy court, bondholders—who in this case are owed billions—call most of the shots. And Adelphia's largest bondholder, W.R. Huff Asset Management, has declared that the bidding for all the systems must reach \$17.5 billion.

Huff CEO Bill Huff didn't return calls last week, but cable executives think he is bluffing. "You can say that if you're prepared to own it," says a finance executive with one operator. "I don't think he is."

Time Warner might make better use of Adelphia's hidden asset: a giant tax shelter. Adelphia's financial problems generated \$6.7 billion in net operating losses (NOLs). That means some buyer may be able to shelter billions of dollars of future income from taxes. But gauging NOLs is a tricky game, and Adelphia warns that it has no clue how much of those NOLs the IRS will ultimately allow the company to use.

A buyer who can exploit that shelter can afford to bid more. But that doesn't mean Parsons should. If the media giant can win with a lowball bid, the returns could make the deal worthwhile. And if it can't, then why bother? ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS
By John M. Higgins

Parsons openly acknowledges he has billions of dollars to spend on bulking up his cable portfolio.

financial scandals, new managers (Bill Schleyer and Ron Cooper) have exorcised the worst operating habits of the Rigas family (to say nothing of the outright fraud). But Adelphia's operating-cash-flow margins are an anemic 28%. (Time Warner's are 38%.) What is disturbing is that the margins haven't improved.

Adelphia expects to solicit formal bids by the end of January. To attract Wall Street financial players who might not be big enough to swallow the whole thing, Adelphia has divided its systems into seven "clusters" worth \$1.5 billion to \$4 billion each. Some systems are lucrative, like West Palm Beach, Fla., and a large swath of Los Angeles. Many systems are not, including those in rural Vermont and the Pennsylvania mountains. Adelphia last week extended the bidding deadline to the end of January.



Time Warner Chairman Richard Parsons

THE B&C

THE B&C 10
WEEK OF DEC. 31, 2004-JAN. 6, 2005

	WEEK	12 MONTHS
	-1.2%	-2.9%
BROADCAST TV GROUPS		
WEEK	-2.2%	-17.3%
CABLE OPERATORS		
WEEK	-1.5%	0.2%
RADIO		
WEEK	-4.8%	-30.6%

	CLOSE	WEEK	12 MO.
Dow Jones	10622.88	-1.6%	1.6%
Nasdaq	2090.00	-4.1%	4.3%

THE B&C 10

	CLOSE	WEEK	12 MO.
Cablevision	\$24.66	-0.4%	5.4%
Clear Channel	\$32.10	-5.1%	-31.5%
Comcast Corp.	\$31.89	-2.6%	1.9%
Disney	\$27.44	-1.6%	17.6%
EchoStar	\$32.41	-2.3%	-4.6%
Fox Ent.	\$31.03	-1.7%	6.4%
Hearst-Argyle	\$25.79	-1.9%	-6.4%
Time Warner	\$18.93	-2.5%	5.2%
Tribune	\$41.44	-1.8%	-19.7%
Viacom	\$38.27	2.8%	-13.6%

GOOD WEEK

Paxson	\$1.95	41.3%	-49.4%
Gabriel Tech.	\$3.20	10.3%	-1.5%
Pegasus	\$9.75	9.3%	-30.6%
New Frontier	\$8.44	7.5%	-9.3%
Big City Radio	\$0.11	4.8%	-91.5%

BAD WEEK

Acme	\$5.99	-11.9%	-31.8%
TV Azteca	\$9.30	-8.8%	2.2%
Interactive Corp.	\$25.36	-8.1%	-25.3%
Interep	\$0.73	-7.6%	-46.3%
Scientific-Atlanta	\$30.58	-7.5%	12.0%

XM SATELLITE SAGS

-7.3%

With all the spiffy new products at the Consumer Electronics Show, you'd think related stocks would do better. But neither satellite radio company did well. XM Satellite dropped 7.3%. Rival Sirius didn't budge despite news it will start video channels for viewing in cars. TiVo slipped even with the unveiling of its TiVoToGo networking.



PAY DAYS

SOLD THROUGH 2009



© Valleyscrest Productions Ltd

World Radio History

The Media Department Is Back

As clients favor an integrated agency approach, rebundling media is hot again

Ad agency Deutsch is famous for the double play: integrating media buys with the spots it creates for clients. But an upcoming campaign takes the practice to new heights. The shop has produced individual commercials for each media outlet where ads will appear, even specific episodes of TV shows. The strategy isn't new, but the complexity involved in a cluttered media universe is mind-boggling.

Peter Gardiner, Deutsch partner and chief media officer, won't reveal his client, but he says the initiative is solely due to the agency's media structure, which houses creative, account planning and management departments together.

"This kind of connection is more difficult if you are not breathing the same air," says Gardiner, taking a jab at the independent media shops spun off from large agency holding companies.

Deutsch's media department, which was the norm 10 years ago, is an anomaly in an industry now controlled by a handful of gigantic media companies.

Yet a backlash is gently rippling through Madison Avenue. Suddenly, the buzz isn't about big media agencies like MindShare, OMD and Zenith. Instead, it is all about well-integrated and creatively driven media departments, like New York-based Deutsch, Miami-based Crispin Porter + Bogusky, Santa Monica, Calif.-based Rubin Postaer Associates and Minneapolis-based Fallon.

Industry estimates claim one-third of media billings are controlled by independent media shops, approximately \$90 billion in U.S. spending in 2004. But integrated media agencies, which account for two-thirds of billings, approximately \$185 billion in the same year, could see that number rise, given

The buzz on Madison Avenue is a union between media buyers and creatives.

the push toward integrated models.

Unbundling media planning and buying from account planning and creative may not be such a smart move, after all. For many media directors, the old-fashioned media department is gaining new cachet. "The media department is back, but we like to think it never really went away," says Fallon Media Director Lisa Seward.

Integrated media operations have been thriving amid the turmoil of media unbundling and the wave of account consolidations at big media shops.

into the next great creative director," Farella says, "instead of the talents and tools that a media department needs." For him, that makes an integrated department difficult to rationalize.

Despite these caveats, Farella acknowledges that some media departments are breaking the mold. They make up for scale and economy with creativity, innovation and better synergy with the account and creative groups.

develop proprietary research, modeling and media-management tools. Many internal media departments could not do that without their own P&L.

"We're really an aligned model," explains Gagnon. "We're partnered with the people at Initiative and Magna when we need to be. But, at the same time, we know there

are benefits for our clients by having people culturally aligned with their accounts at FCB."

FCB Media's unique "aligned" structure may be a model that future media departments embrace, rather than the traditional standalone option of a decade ago. As clients and agencies search for the right mix of structure, resources and culture to deliver the best media buys for their brands, the integrated-media debate is key.

The biggest issue confronting all players in this new media mix is talent. How well can agencies compete for and attract the top media talent they need to remain competitive?

Recruiters specializing in the media-services industry say there is a huge demand for talented media planners, people who, like FCB's Gagnon, boast a combination of traditional-media and digital-media experience. Before running FCB's media department, Gagnon was head of the media operations for interactive agency FCBI.

"These days, agencies want the whole package: someone who knows traditional media inside and out, as well as someone who also knows new and interactive media," says Amy Hoover, vice president of Talent Zoo, an Atlanta-based recruitment firm specializing in the ad industry.

Hoover says demand and salary requirements are being pushed up for all types of media managers. But those who can demonstrate media versatility are particularly desirable. "Online, interactive and integrated are on every job order request right now."

As the industry begins fusing new and old media in a far more integrated fashion than they have done to date, diversity and flexibility will be critical.

"Dial back 25 years, and virtually all media was integrated in an agency. There was lots of very similar, me-too media thinking," says Fallon's Seward. "You're not going to find that today." ■

AD INFINITUM
By Joe Mandese



Managers versatile in both traditional and digital media are in big demand.

Seward says the integration model suits clients who believe in teamwork. They see a media department that joins forces with consumer research as more likely to develop a winning ad strategy than an independent shop.

Still, the integrated approach isn't without its tradeoffs, says Seward. She claims that big media shops have an "economic advantage" over traditional media departments: They can reinvest much of their profits and cash flow into media resources. By contrast, media departments must share their P&L with the rest of their agency.

"There is a huge challenge for integrated ad agencies to support a modern media operation," says Steve Farella, CEO of independent media shop Targetcast, New York, who formerly ran media departments at Ammirati & Puris, Wells Rich Green, and Young & Rubicam.

"It is tempting to take profits from a good media operation and put them

"If you think about it, it's fabulous. It says we have great marketplace diversity." But a one-size-fits-all approach isn't right for everyone, he warns. "Clients are looking for an array of options."

In fact, the marketplace is becoming so diverse, it is spawning new media department structures. Recently, giant ad agency Foote, Cone & Belding, New York, named Rich Gagnon worldwide president of FCB Media, a name the agency uses to differentiate its internal media department. Gagnon, who had been media director of the agency's domestic media operations based in New York, describes FCB Media as a hybrid that captures the "best of both worlds."

FCB Media is an integrated part of the full-service agency. Its media team works hand in hand with account planning and creative teams to develop all facets of their ad campaigns, from concept through media execution. Yet it remains a part of holding company Interpublic Group, so it is able to tap the resources of some of Interpublic's big media networks.

For instance, Interpublic's Magna Global buying unit handles media-deal negotiations that require the clout and scale of a giant media buyer. Gagnon serves on the Magna board. Interpublic's Initiative Media unit was created when part of FCB's media department was spun off and combined with Western International Media; it helps

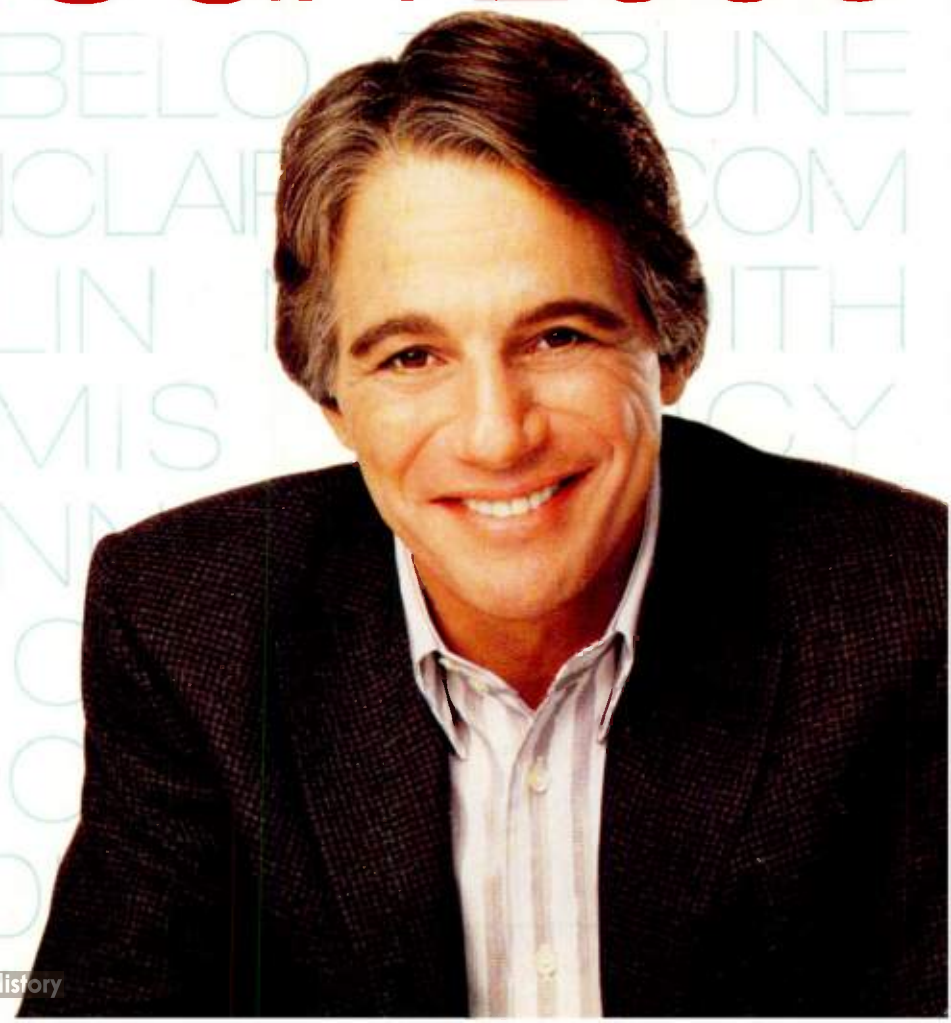


Peter Gardiner, Deutsch

the
Tony Danza
show

FUNDAYS

SOLD THROUGH 2006



© Buena Vista Television

World Radio History

WASHINGTON WATCH

Subpoena for '60 Minutes'



Mike Wallace

CBS is fighting a subpoena against *60 Minutes*' Mike Wallace by Richard M. Scrushy, the former CEO of health-care giant Health-

South, who is now on trial for securities fraud. Scrushy was the subject of an Oct. 12, 2003, *60 Minutes* piece after allegations of wrongdoing surfaced. The wrongdoing allegedly included ill-gotten gains funneled into Rolls Royces, gems and original Picassos. Scrushy also wants show producer Robert Anderson to testify.

"We are seeking to quash this subpoena, as we do all intrusions into the newsgathering process," says a *60 Minutes* spokesman. Subpoenas are not uncommon for the long-running investigative show, but no one at CBS could recall if any of its news team has been forced to testify.

One of the show's subjects was hauled in to testify, however. Tobacco-industry whistle-blower Jeffrey Wigand was forced to give a deposition to Mississippi officials after the former Brown & Williamson researcher told *60 Minutes* in 1996 the company added a cancer-causing ingredient to a tobacco product.

FCC: DBS Threat Slows Cable Hikes

Two researchers last week debunked consumer activists' complaints that competition from DBS does nothing to slow cable-rate inflation. "Even for basic-cable services, consumers appear to turn to DBS as a substitute for cable" when facing large price increases, wrote FCC economists Andrew Wise and Kiran Duwadi.

They noted that cable-price hikes typically have outpaced inflation on a total-cost basis, but cautioned that, on a per-channel basis, the increases are outpacing inflation only slightly. Further, cable customers are prone to bolt to DBS when per-channel price hikes exceed 10%.

McCain Goes to Battle

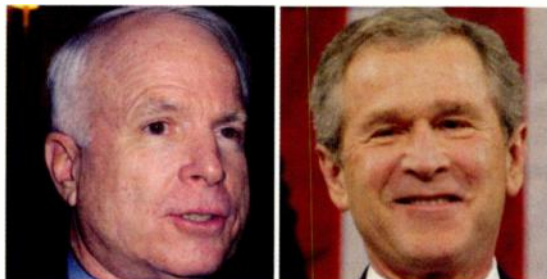
Senator tackles campaign-finance reform **By Bill McConnell**

Sen. John McCain (R-Ariz.) is gearing up for another battle over campaign-finance reform and counting on a powerful new ally: President George W. Bush. More than two months after the presidential election and two weeks away from Bush's second inauguration, only a handful in Washington are contemplating this issue. But the determined McCain is one of the few, and he plans to hold Bush to a campaign promise—phoned to him from Air Force One on Aug. 26—to assist in shutting a loophole in the law (which McCain himself helped author in 2002) that facilitated the funneling of hundreds of millions of dollars into the 2004 campaign. The president's call

Feingold, (D-Wis.) and Reps. Christopher Shays (R-Conn.) and Marty Meehan, (D-Mass.)—promise to soon introduce a bill that will eliminate 527 cash and impose other reforms. Sen. Trent Lott (R-Miss.), also says he will back McCain.

Meanwhile, what remains of the Bush-Cheney campaign is also waging a court battle to force a reluctant Federal Election Commission to restrict campaign ads by 527s. If the court action doesn't work, President Bush "would be willing to pursue legislative action and work with Sen. McCain on that," McClellan told reporters aboard Air Force One.

Money raised by 527s helped spending on political TV ads reach a record-breaking \$1.6 billion in 2004, despite predictions that campaign reform would



Sen. John McCain

President George W. Bush

Money raised by 527s helped spending on political ads reach record-breaking \$1.6 billion.

was a dramatic gesture touted only moments later during a press conference by Bush Press Secretary Scott McClellan. Bush owed McCain for an enthusiastic endorsement of his reelection from the floor of the Republican Convention.

Now that GOP term limits have forced him to relinquish chairmanship of the Senate Commerce Committee, McCain will have plenty of time to focus on the campaign-finance-reform battle. The river of cash flowing through the current law's loophole helped fund a new type of political advertising that came to characterize the 2004 presidential campaign; viewers were treated to massive negative TV ads funded by nonprofit activist groups like the anti-Bush MoveOn.org and the anti-Kerry Swift Boat Veterans for Truth.

The nonprofit groups, dubbed "527s" after the section of the tax code governing their operation, became a prime alternative for unions, interest groups and wealthy individuals who in previous elections donated unlimited amounts of cash directly to the Republican and Democratic parties. Those enormous "soft-money" contributions were outlawed in 2002. The 527 groups are not permitted to coordinate their ad spending with the political parties, but there is rarely any doubt where their sympathies lie.

McCain and three other co-authors of the 2002 campaign law—Sen. Russ

cut into the cash available for TV buys. According to the Campaign Legal Center, \$336 million was raised by 527 groups, 44% from 25 wealthy individuals including financier and Bush opponent George Soros. The Republican Party led an initial fight to outlaw 527s when Democrat-leaning groups gained an early lead in exploiting the loophole. But GOP allies embraced them after the FEC delayed a final ruling on their operation until after the 2004 election.

McCain also hopes to restructure the FEC by replacing the current panel of six members (three GOP, three Democrat) with five independent commissioners. ■

A CLOSING LOOPHOLE?

Spending by top 527s during 2004 campaign (in millions)

DEMOCRATIC

America Coming Together	\$76.3
Media Fund	\$54.4
MoveOn.org	\$21.2
New Democrat Network	\$12.2
Citizens for a Strong Senate	\$10.1

REPUBLICAN

Progress for America	\$35.4
Swift Boat Veterans for Truth	\$22.4
Club for Growth	\$13.3

SOURCE: Center for Responsive Politics

The study also found that DBS customers are less likely than cable customers to jump to a new service after a big price climb, most likely because long-term contracts, installation fees and equipment charges create high "switching costs."

Activists Turn Ire On Cable TV

Some say the cable industry has gotten off easy since 2003, when opponents of media consolidation began focusing primarily on broadcasters. At the time, the FCC's move to broadcast-ownership limits was the priority. Now those rules are mired in court fights, and at least one media-consolidation group is turning its sights on cable.

Free Press has just sent out an e-mail alert detailing its 2005 action agenda. Media ownership remains atop the list. But new to the priority list will be "open-access rules" that would make cable operators carry rival Internet providers over their broadband networks. Consumer advocates have been seeking such a mandate for years and would benefit greatly if Free Press marshaled its e-mail and grassroots lobbying capacity to the fight. "The goal is to offer affordable broadband Internet access to residents, businesses and local governments as a basic utility, just like water, gas and electricity," Free Press says in its alert.

Currently, cable operators are not required to open their broadband service to third-party Internet access providers. A Supreme Court case this year could change that.

Stations Set To Pick Permanent DTV Slots

TV stations will begin choosing their permanent digital channels on Jan. 27, when the FCC launches the first round of a channel-selection process that will run through next year.

Stations participating in the first round currently have both their analog and digital assignments on channels 2-51, the range that will be left to TV after the business goes all-digital and stations return their old analog frequencies to the government. Any first-round station that doesn't submit a request by Jan. 27 will be assigned one by the FCC. Other stations will pick channels in two additional rounds, next summer and winter 2006.

RATINGS 12/20-26/04

Nielsen Media Research

Top 25 Shows

ADULTS 18-49

PROGRAM	AA	GAA
1 Friends	4.5	5.9
2 Seinfeld	4.2	5.2
3 Everybody Loves Raymond	4.0	5.0
4 ESPN/NFL 2	3.5	NA
5 ESPN/NFL	3.1	NA
6 Seinfeld (wknd)	3.0	3.6
7 CSI: Crime Scene Investigation	2.8	3.2
8 Oprah Winfrey Show	2.6	2.6
9 Wheel of Fortune	2.3	NA
10 Malcolm in the Middle	2.2	2.6
10 That '70s Show	2.2	2.8
12 Judge Judy	2.1	3.1
12 King of the Hill	2.1	2.6
14 Will & Grace	2.0	2.4
15 Jeopardy!	1.9	NA
16 Entertainment Tonight	1.8	1.8
16 Home Improvement	1.8	2.3
16 King of Queens	1.8	2.2
19 Dr. Phil	1.7	1.7
19 Maury	1.7	1.8
21 Cops	1.5	1.9
21 Live With Regis and Kelly	1.5	NA
21 That '70s Show (wknd)	1.4	1.7
24 Divorce Court	1.3	1.8
24 Everybody Loves Raymond (wknd)	1.3	1.3
24 Frasier	1.3	1.5
24 Inside Edition	1.3	1.3
24 Judge Joe Brown	1.3	1.9

Top Action Hours

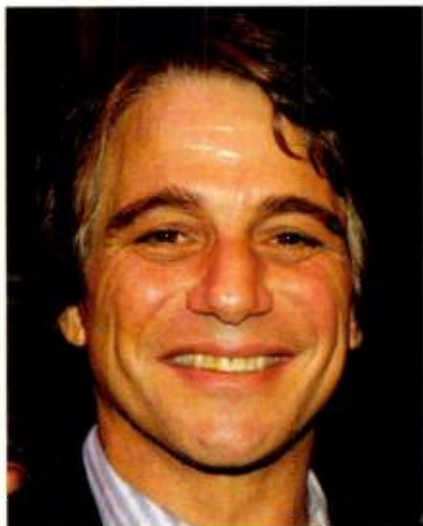
ADULTS 18-49

PROGRAM	AA	GAA
1 Cops	1.5	1.9
2 Maximum Exposure	1.1	1.1
3 Stargate SG-1	1.1	1.2
4 Twilight Zone	0.9	0.9
5 Andromeda	0.8	0.8

According to Nielsen Media Research Syndication Service Ranking Report Dec. 20-26, 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

Women Love 'Danza'

Rookie talk show is renewed **By Paige Albinak**



Tony Danza attracts key demos.

The Tony Danza Show will return for a second year. With renewals on the ABC O&Os, Buena Vista's new talk show is holding steady. In addition, Buena Vista has sold it to the Gannett, Belo, Tribune, Cox, Raycom, Hearst-Argyle and Sinclair station groups. So far, the show is cleared in 90 markets for year two, on more than 60% of the country.

"Tony has built up lots of goodwill with women," says John Bryan, EVP of sales for Buena Vista Television. "They grew up with him on *Who's the Boss* and *Taxi*." In fact, *Danza* performs best among the key daytime demo women 25-54, earning the highest share in the demographic among all rookie first-run strips, according to Lloyd Komesar, Buena Vista's EVP of strategic re-

search. Since the show's September launch, *Danza* has grown 17% among households, 14% among women 25-54 and 17% among women 18-49.

The caveat is the ratings, says Garnett Losak, VP, director of programming for Petry Media Corp. "Strictly based on the numbers, *Danza's* performance is moderate. But stations are happy with the content and its look." Losak believes stations don't want to rebuild time periods if a program shows momentum. "Churning time periods doesn't have value," she says, "unless a show carries some real proof of success."

Season-to-date, *Danza* rates a 1.3 nationally among households. That is not a high number, but the standards by which daytime syndicated shows were once measured are changing. Most producers don't expect higher than a 2.0 rating between 9 a.m. and 3 p.m. For that reason, they are launching fewer shows. They are also careful to nurture the ones they have, provided they aren't too expensive to produce. Plus, stations have to be willing to let the program grow.

While *Danza* has been renewed by ABC stations, it still lacks the clearances necessary to become a genuine ratings success. It remains in overnight slots on ABC O&Os WLS Chicago and KABC Los Angeles and on Hearst Argyle's WCVB, the ABC affiliate in Boston. It has no station home in Washington.

Buena Vista hopes to do with *Danza* what it did with *Live With Regis and Kathie Lee* (now *Regis and Kelly*) in the early '90s. The show started in late-night time slots on weak stations and slowly grew into a hit. Says Komesar, "Patience eventually paid off for those stations." ■

IN FOCUS

WGN DISTRIBUTES MOESHA

Tribune-owned Superstation WGN has picked up Paramount's *Moesha*, starring pop star Brandy, to air weekdays and weekends starting Sept. 10. The show is moving off broadcast syndication and into exclusive distribution on WGN, which will be the show's only analog cable outlet. "The big push for us is young demos," says Bill Shaw, WGN president and GM. WGN will pair the show with Carsey-Werner's *The Cosby Show* in weekday early fringe, replacing Warner Bros.' *Fresh Prince of Bel-Air*. WGN reaches more than 65 million households. *Moesha* also will air on Nickelodeon's digital cable channel Noggin. Paramount, Nickelodeon and Noggin are all owned by Viacom. The show started in broadcast syndication in fall 2000 and will run through the end of this summer.



Moesha will be distributed exclusively by Superstation WGN.

SNTA CONFERENCE IN MARCH

SNTA Syndication Day 2005, an annual conference of syndicators and advertisers held by Syndication Network Television Association, is scheduled for March 10 in New York, March 21 in Chicago and March 24 in Los Angeles, says SNTA President Mitch Burg. For media planners who cannot attend the whole day, a 4 p.m. "Planners Summit" will be held, summarizing important information.

Soars To An 84 Week High!

4.1 HH

Judge Mablean Ephriam

DIVORCE COURT.



Source: NSS, W- of S'11#03 to v:4 of 12/20/04 Household GAA% rating



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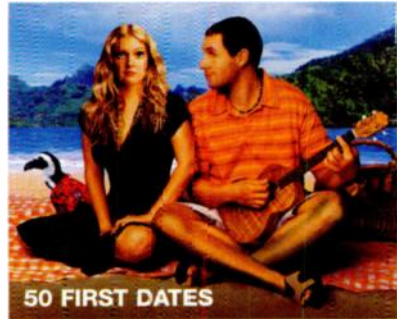
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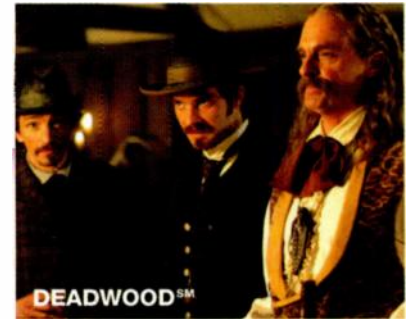
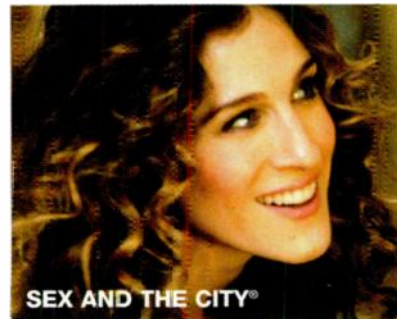
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*Source: The Hollywood Reporter as of October 25, 2004. **For the period January 2005 through March 2005.

World Radio History

STATION TO STATION

'Phil' Boosted in Philly; DirecTV Offers Local HD

By Allison Romano

Dr. Phil is dishing out more tough love in Philadelphia. The King World-distributed talk show is getting double exposure on Viacom's two stations there. CBS O&O KYW airs *Dr. Phil* weekdays at 5 p.m., and sister UPN station WPSG just started airing reruns weeknights at 10 p.m. WPSG's episodes are not immediate encores but slightly older reruns.

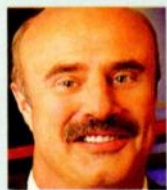
Strengthening the UPN station is one of the duopoly's top priorities. In addition to *Dr. Phil*, a new morning news show will debut later this month to help attract new viewers and entice advertisers.

The WPSG deal is an example of King World's latest efforts to promote *Dr. Phil*. The distributor is angling for stations to give the show better time slots and more play. In Boston, Viacom-owned WSBK next week will replace its 10 p.m. newscast with encores of *Dr. Phil*, a week after episodes run on sister station WBZ. Young Broadcasting's San Francisco independent KRON, which airs *Dr. Phil* at 9 p.m., is adding a 3 p.m. repeat the next day to enhance Bay Area exposure.

Another King World ambition is to move *Phil* into prized late-afternoon slots. Stations are contractually forbidden to run the show against *Oprah*, King World's 4 p.m. powerhouse. The distributor is urging stations to air the talk show in a plum 5 p.m. slot.

That time slot is hardly new turf for *Dr. Phil*. About 20 stations, including the Philadelphia, Boston, Atlanta and Cleveland markets, already run it there. For some, however, adding a 5 p.m. dose of *Phil* means eliminating early-evening news, an important revenue source. One remedy is adding a 4 p.m. newscast, as KYW has done.

Looking to the future, Post-Newsweek's Miami ABC affiliate WPLG poached *Dr. Phil* from CBS O&O WFOR for 2006 by offering a 5 p.m. slot. The station will drop its 5 p.m. newscast to



Dr. Phil

Local Voices Go Global

Stations focus on hometown connections **By Allison Romano**



WFOR Miami's Brian Andrews reports on the tsunami toll.

When the tsunamis struck South Asia and East Africa, WFOR Miami reporter Brian Andrews was vacationing in Colombia. A day later, he was racing to Phuket, Thailand, to join station photographer Rudy Marshall on the scene of the disaster. Like all TV reporters in the devastated countries, Andrews tries to convey the magnitude of the wreckage and detail the relief efforts. His challenge is to bring the story home to South Florida viewers.

"People like to see their local person on the front lines," he said last week from Phuket. "The scenes here are very moving and sad. We're always looking for the local connection."

Nationwide, stations are covering the disaster intently, but Andrews is one of a handful of local reporters deployed to the region. KABC Los Angeles quickly dispatched Phillip Palmer to Thailand. Belo's WOAI San Antonio anchor Randy Beamer is accompanying relief workers. Fox-owned KDFW Dallas reporter Richard Ray and photographer Jeremy Pollard are in Sri Lanka.

THE COST OF COVERAGE

CBS O&Os are especially aggressive. WBBM Chicago sent reporter Jon Duncanson and photographer David Fox to Indonesia with local charity World Vision. KPIX San Francisco dispatched medical correspondent Dr. Kim Mulvilhill, along with a producer and photographer, to Sri Lanka to report on medical relief. KTVT Dallas medical correspondent Dr. Mona Khanna and photographer Billy Sexton are also in South Asia.

But given the extensive reports on broadcast and cable TV, it can be hard to justify a local crew. Such overseas trips can run into the tens of thousands of dollars. While network teams are blessed with translators and field producers, lo-

cal reporters are usually two-man bands.

"You have to be a journalist, field producer, tech producer and diplomat," says Andrews. He hired a Thai driver and is armed with a satellite phone and cellphone. He uses a crude roadside satellite uplink manned by three Turks to send reports back to Miami. "It looks like three trash cans with metal easels on top, but it works."

Given such difficulties, some stations

choose to keep their reporters on the home front. Emmis' Honolulu Fox affiliate KHON considered sending a reporter to the scene but will focus on local connections instead. "Hawaii has more ties to this story than other places," says News Director Dan Denison. "People think about what they'd do here, like evacuation plans and stockpiling supplies."

RELIEF EFFORTS

Initially, WFOR was also conflicted. Miami doesn't have a large Asian population, but when Florida Gov. Jeb Bush decided to travel to the region, "that pushed us over the edge," says VP of News Operations Shannon High-Bassalik.

KABC Los Angeles' News Director Cheryl Fair says her station can find "plenty of local connections" with an Asian-centered story.

Aside from local coverage, many stations are involved in relief efforts. The cast of Fox New York O&O WNYW's *Good Day Live* will collect donations for Ameri-Care. In Minnesota, Hubbard Broadcasting outlets are fundraising for Direct Relief International. Cox Broadcasting's KIRO Seattle is partnered with locally based World Cares and the Red Cross, while CBS' KCNC Denver joined the Red Cross and the Fire Department.

On Jan. 5, a WNBC-produced fundraiser simulcast on NBC's 14 O&O stations and 30 affiliates generated \$10 million. "We debated if we should go but decided the best way we could help is to give cash," says Dan Forman, WNBC's SVP and station manager.

Separately, NBC and its sister networks—USA, Sci Fi, Bravo, Telemundo, MSNBC and CNBC—will air a special Jan. 15 at 8 p.m. Some broadcasters held local telethons, including Hubbard's WHEC, ABC's KGO San Francisco, WXYZ Detroit, and Viacom's seven Philadelphia radio and TV outlets in Cleveland and Chicago. ■

make room. WPLG doesn't have much to lose in early news. In the last two sweeps periods, its 5 p.m. news was a distant third among English-language stations, behind WFOR and Fox affiliate WSVN.

WPLG's VP/GM David Boylan says *Phil* is a compelling alternative because Miami's 5 p.m. news audience is crowded. "We have four English-language stations fighting for 15 rating points. *Phil* will push us into 6 p.m. with a strong lead-in."

WFOR says *Phil*'s price tag was too rich. Now, says President/GM Michael Collieran, "we see a fantastic opportunity with one less news competitor at 5 p.m."

WPLG is not adding a 4 p.m. newscast, but Boylan says the station will enhance other newscasts.

DIRECTV: 12 MARKETS GET HIGH-DEF

DirecTV says subscribers in 12 large markets will receive local broadcast signals in HD by the middle of next year. The first markets—New York, Los Angeles, Chicago, Philadelphia, Boston, San Francisco, Dallas, Atlanta, Detroit, Houston, Tampa, Fla., and Washington, D.C.—represent nearly 36 million homes, or 32.8% of all U.S. TV homes.

The DBS company now offers local stations in standard-definition in 130 markets. DirecTV says it will deliver more than 1,500 local HD signals and 150 national high-def channels by 2007. There is a hitch: To pick up local HD, customers will have to buy a new dish and updated set-top box. No word yet how much the new equipment will cost.

RTNDA CONTEST

One lucky broadcaster will win a new look—complete with a fresh set of music and graphics—courtesy of the Radio-Television News Directors Association (RTNDA).

The group is holding a competition billed *Extreme Makeover: Newsroom Edition* for small- and medium-market stations, says RTNDA VP Rick Osmani. Vendors such as Steven Arnold Music, the FX Group and Devlin Design Group may donate their services. RTNDA producers will document the makeover and present the results at April's RTNDA@NAB convention in Las Vegas.

A new set can cost up to \$1 million, a graphics package \$70,000 and new music several thousand dollars. "Money is very tight. It costs a lot to achieve a big-market, sophisticated look," says one Midwest news director.

Send local station news to aromano@reedbusiness.com

AT A GLANCE

The Market

DMA rank	4
Population	7,643,000
TV homes	2,919,000
Income per capita	\$19,881
TV revenue rank	6
TV revenue	\$690,000,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WPVI	6 ABC	Disney
2	KYW	3 CBS	Viacom
3	WCAU	10 NBC	NBC
4	WTXF	29 Fox	Fox
5	WPHL	17 WB	Tribune
6	WPSG	57 UPN	Viacom
7	WUVP	65 Uni.	Univision

*November 2004, total households, sign-on to sign-off, Mon.-Sun.

Cable/DBS

Cable subscribers (HH)	2,451,000
Major cable operator	Comcast
Cable penetration	84%
AES subscribers (HH)**	233,520
AES penetration	8%
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***
The Oprah Winfrey Show (WPVI)	9.7/20
Network Show	
CSI (KYW)	24/32
Evening Newscast	
WPVI	14/23
Late Newscast	
WPVI	11.6/19

***November 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Top Three Wage War

Inside Philadelphia's hot station battles **By Allison Romano**



KYW anchors Larry Mendte and Alycia Lane

There is no love lost between the stations fighting it out in the City of Brotherly Love. Market leader WPVI, an ABC O&O, is fending off NBC's strong O&O WCAU and CBS' surging KYW. In November sweeps, WPVI won the critical 11 p.m. news, but just two rating points separated the Big Three stations. Prime time and early news are equally tight.

"Our viewing levels are uncommonly high," says WPVI President and GM Rebecca Campbell of the country's fourth-largest TV market.

(The DMA covers 18 counties in Pennsylvania, New Jersey and Delaware.)

WPVI, the top-rated station for years, got a boost this fall thanks to *Desperate Housewives* and *Extreme Makeover: Home Edition*. "These successes are helping raise overall viewership," says Campbell. Similarly, CBS' prime time supremacy is aiding KYW. The station rose to second place in late news in November, edging out WCAU. "This is our best book in a decade. We have great lead-ins and talent to keep the viewers [for news]," says Peter Dunn, KYW's president and GM. Sister UPN station WPSG will launch a new morning news show in late January.

A healthy local economy also fuels the stations' success. The retail industry is humming, and the banking and health sectors—large employers and big TV advertisers—are strong. Downtown is enjoying a revival, and new construction projects abound.

In 2004, the local ad market exploded. Pennsylvania was a political swing state, with Philadelphia a particular focus. The local stations booked nearly \$60 million in campaign ads. But even without it, execs estimate the ad market here grew 10% over 2003. Overall, stations garnered \$690 million in revenue in 2004, up 9% over 2003, per BIA Financial Network. Next year, without election and Olympic spots, revenue growth will slow to about 1%, with \$700 million in revenue.

Come spring, Nielsen will shake up the local ad market when it rolls out its local people meter (LPM). Beginning April 7, Nielsen will report LPM ratings and use the paper diary system for two months. By June 2, LPMs will be the sole method.

Cable penetration is high, and Philly-based Comcast Corp., the country's largest cable company and the local provider, owns CN8, a regional news channel, and Comcast SportsNet, an area sports network.

Enhancing local connections is important for the stations. WCAU partners with *The Philadelphia Inquirer*, and KYW teams with *Philadelphia Magazine* on newscasts. WPVI broadcasts a dozen events, including the Philadelphia Auto Show. Says Campbell, "We are always looking for new ways to share the region with our viewers." ■

NEXT: MIAMI-FT. LAUDERDALE

THE DEMOS

Half of Philadelphia's residents are NFL fans, and about one-quarter are avid NHL followers. Among cable subscribers, 33% have premium channels, 28% buy digital cable and 17% have cable modems.

WHO	SHARE OF POPULATION	INDEX*
18-34	29%	93
18-49	59%	96
25-54	57%	98
35+	71%	103
Married	53%	96
Never married	27%	105
College grad	26%	106
White	79%	96
Black	17%	140
Hispanic	6%	43
Asian	2%	72
\$100K+ HH	19%	119
\$50K+ HH	55%	112
Below \$50K HH	45%	88



BY THE NUMBERS**

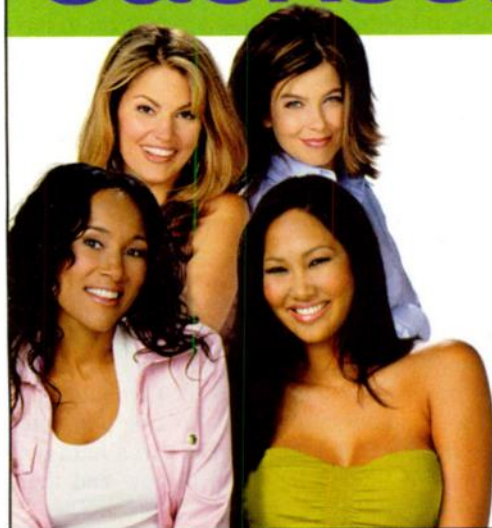
HHs with cable modem	17%	120
NFL fans	51%	115
NHL fans	23%	176
Attended rock concert	16%	126
Have premium cable	33%	136
Have digital cable	28%	114

*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.

**Activities engaged in past 12 months

SOURCE: Scarborough Release 1 2004 75 Markets Report (Feb. 03-March 04)

Jacksonville Has Life & Style



With the Time Period's **BEST PERFORMANCE** in 5 YEARS, **WJXX** Has a **Brand New Point of You** at 10:00am!

+14% WEEK TO WEEK!

+33% OVER YEAR AGO!

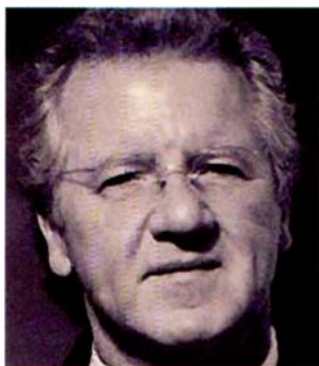
Source: NSI WRAP Overnights, 12/27-12/31/04. HH rating. M-F 10AM Year ago = December '03: Celebrity Justice/Extra

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Photo: Jeff Kravitz/FilmMagic.com, (far right)



Peter Brennan started a breakthrough show and syndication genre.

Rupert Murdoch has little patience. First, he wanted to create a TV newsmagazine that resembled the tabloid energy of News Corp. newspapers. Then he wanted to debut it in four weeks. To make that happen, he tapped Peter Brennan, one of his favorite producers. The Sydney native had started a hit morning show for News Corp. in Australia, and Mur-

doch hoped Brennan's sass would play in the U.S.

It did. *A Current Affair*, which debuted in 1986 hosted by Maury Povich, was a breakthrough show that launched a new syndication genre: the TV tabloid magazine.

Five years later, Brennan left the show to take over Paramount's failing *Hard Copy* for its second season—and he doubled its ratings. He later created *Good Day New York*, the pioneer of Fox's *Good Day* franchise, along with *Judge Judy* and *Judge Joe Brown*. But without its creator, *A Current Affair* gradually lost its luster. Ratings fell, and it was canceled in 1996. Now Rupert Murdoch's son Lachlan is betting that the time is right to bring it back. And he has hired Brennan, now 59, as executive producer. The show, which may return as early as April, will be syndicated by Twentieth Television but will have an initial run on the Fox O&Os. Brennan talked with *B&C*'s Jim Finkle about rekindling *Affair*.

Why air *A Current Affair* now?

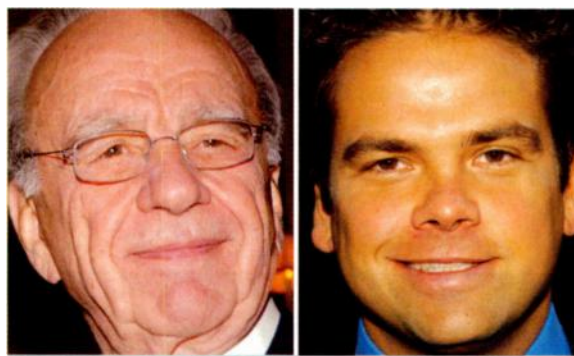
Lachlan took a look at the TV landscape and saw the vacancy. The original *A Current Affair* quickly had serious competition. *Inside Edition* and *Hard Copy* were intense rivals. Since then, *Hard Copy* has gone away, and *Inside* has gone soft. Today's rival magazine strips are celebrity puff. *A Current Affair* is a great idea at this time. I can't think of any other TV exec who's attempted something like this—bringing back a news-related show, or any kind of show for that matter, after an absence of eight years. It was a great franchise; it made a lot of money. In many ways, the competition is weaker now than it was then. It's a great decision and should be a lot of fun.

You established the tabloid genre. Now you have competition.

They're all the same show, kissing up to celebrities, though some are better than others. It sometimes seems like they're a half-hour of 30-second promos for a story that never happens. Everybody is afraid to do something longer than a minute and a half. About the

Can Peter Brennan Rekindle His 'Affair'?

The mother of all tabloid shows returns to challenge its imitators



Rupert Murdoch (left) pushed the first *Current Affair*. Son Lachlan is bringing it back.

"I'd love to have a couple of Jon Stewart's field correspondents. I'd like to have Ali G now and then. We're open."

—PETER BRENNAN, *A CURRENT AFFAIR*

only place you see that is on Court TV. Even though they don't really have the budget to do it, they are better storytellers. I also like A&E's *City Confidential*.

Given its problems in the 1990s, how will you get viewers to come back?

We're going to have a fresh start. We'll be coming in with a new chance to entertain people. My experience is that most people remember *A Current Affair* at its best,

when Maury Povich was a welcome visitor and they trusted him. That's a blessing we appreciate deeply.

What's your formula for the new show?

It's going to be different now, the same way it was different then. Television and cable news have discovered tabloid. But they find one tabloid story and decide that it's *the* one. It becomes obsessive. Like with O.J. and Laci Peterson. They are afraid to leave it for a day and

tell a new story in case they get scooped. We'll be doing a show with much greater variety each day. There are stories as good as or more disturbing than Laci Peterson out there. What we used to do was to do a new Laci Peterson every week, or even more often than that—like a mini-movie for 30 minutes or 10 minutes.

So you wouldn't have spent much time on the Peterson case?

If we did something, it would be because we had something exclusive that nobody else had.

Have you found a host?

We're excited by some talent that's available and interested right now. But we haven't signed anyone; officially, we're still looking. That's what I'm doing right now. [We want] somebody who has a news and story background, who understands what a story is and can tell it with some passion.

Any particular qualities?

He will be a guy like Maury, a regular guy who is offended by the things that offend most of us. His taste level is common to the guy next door. He is generous. He is self-effacing. He has a sense of humor. Men and women like him. He's not boring. He's edgy. [Think of this person] as a friend or neighbor who calls five nights a week who entertains you. He basically comes in and tells you stories. Some nights, he's hilarious; some nights, he's dramatic.

Sounds like you're looking for a man.

I'm a Leslie Stahl groupie. I would never rule out a woman as host. What's out there right now are more male possibilities, though it could end up being female.

Will you have somebody ready to meet station managers at NATPE?

I hope so. I can't guarantee. Last time, we had four weeks from the time Mr. Murdoch decided to go with the show to when we aired. This time, we don't feel quite as pressed to deliver a name.

Why was the show so successful in the late 1980s?

It was sort of edgy. We did stories that nobody else was doing. We had fun. It had a heart. The show was unpredictable. One of its great strengths was that we didn't know what we were going to do tomorrow.

After you left the show, it gradually went down hill.

What happened?

They started using supermarket-kind-of-tabloid people to run it. That was a big mistake. There was never an equivalent between *A Current Affair* and the supermarket tabloids. It became mean-spirited. It exploited people's misery. It seemed to me to look down on its story subjects and viewers. It treated everybody like trailer trash. It became something too cynical to have around five times a week.

Shortly before *Affair* was cancelled, Fox hired John Tomlin and Bob Young as executive producers to turn things around.

They were capable of saving it. But it was too late to repair the damage. Bob and John were the first guys I asked to join us when Lachlan said go.

To what extent will the new *Current Affair* resemble *The Daily Show*?

If there is something funny to do and we can pull it off, we'll try. There is nothing we won't try to do, unless it's corny or mean-spirited or pompous. The worst thing the show could ever do is be pompous. I'd love to have a couple of Jon Stewart's field correspondents. I'd like to have Ali G now and then. We're open. ■

A large, bright yellow sign is mounted on a dark metal structure on a city street. The sign features bold, black, sans-serif text. The background shows a busy urban street with buildings, a street lamp, and a 'NO PARKING' sign. The overall scene is brightly lit, suggesting daytime.

DAYTIME

*** GETS A ***

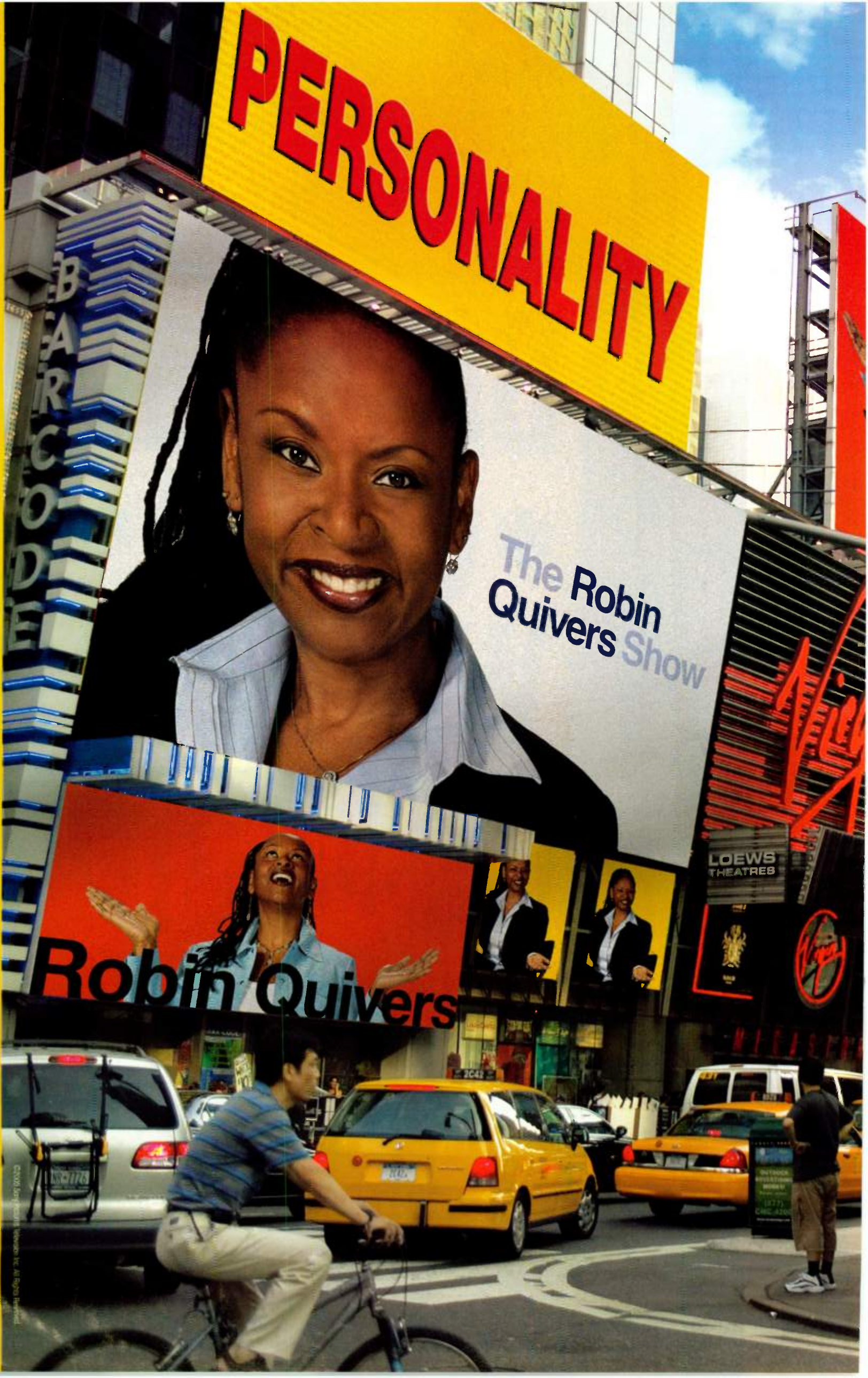
WINNING

PERSONALITY!

PERSONALITY

The Robin Quivers Show

Robin Quivers



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The Robin Quivers Show

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- * QUICK ON HER FEET with a GREAT SENSE OF HUMOR

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TV WAKES UP TO THE THREAT OF ONLINE PIRACY

BY MARK LASSWELL

Eric Garland got home too late to catch a new episode of *ER* recently, but his trusty TiVo had recorded the show. Or so Garland thought. Midway through the episode, his TV screen turned to snow. Garland's digital cable service had gone down earlier and ruined the rest of the recording.

"Without even thinking twice about it," Garland says, he headed straight for his computer, downloaded a pirated file of the *ER* episode and finished watching it. Garland has a certain expertise when it comes to finding online files of TV content: He is the CEO of BigChampagne, the Beverly Hills, Calif.-based company that has become known as the Nielsen of Internet file-sharing measurement.

"I had no qualms," Garland says, because in an age of instant media gratification, "if you're not giving me what I want when I want, we're becoming conditioned to seeking alternatives and taking matters into our own hands."

Garland and the hundreds of thousands of file-swappers like him may be impatient about traditional means of television distribution, but that is nothing compared to the urgency the industry feels about the incipient Napsterization of TV content. Alarmed that downloading content has the potential to damage everything from the booming market for DVDs of TV shows (Merrill Lynch pegs sales for 2004 at \$2.3 billion) to the all-important TV schedule itself, television executives are racing to address a problem that barely existed 18 months ago.

To thwart this threat, the industry has launched a multifaceted offensive, enlisting the help of the FCC; hiring lawyers to pursue file-swappers in court; employing security firms to throw a monkey wrench into the downloading process; and—in what may become the ultimate revenge—scrambling to develop their own iTunes-inspired content-downloading services.

SpongeBob Rules

"Stealing and making multiple copies

of copyrighted material is a crime," says Rick Cotton, executive vice president and general counsel of NBC Universal, repeating the mantra of the entertainment business. "The experience of the music industry shows us all the dangers of not paying adequate attention to this." Recent numbers from BigChampagne certainly would get NBC's attention: For the week ended Dec. 7, the network's *Will & Grace* was the No. 2 TV show available for peer-to-peer downloading in the U.S., with 318,997 files up for grabs online. (Nickelodeon's *SpongeBob SquarePants* was tops, clocking in at 374,555.)

The Swarm

Movie and television companies were insulated from the initial file-sharing explosion in the 1990s, when narrow-band America first discovered that digital song files could be swapped fairly easily over dial-up

modems. Sending info-heavy movie or TV files through the skinny pipes was beyond impractical. But with the spread of broadband connections capable of carrying much more information—fully half of the online households in the U.S. now have high-speed connections—shipping movie and TV content over the Internet became more convenient.

The real breakthrough came a couple of years ago with the introduction of a radical twist on file-sharing,

called BitTorrent. The software turns file distribution into a piecemeal "swarming" activity, breaking files into parts so that multiple users are simultaneously downloading file parts while uploading others that they've already acquired. The result is that large files can be acquired with relative ease: Variables including video quality and available bandwidth affect the speed, but, generally speaking, if you want to acquire the entire first season of *The Sopranos* without paying \$75 and you know where to find such BitTorrent listings, click on the program after dinner, and you'll have it by breakfast. The Motion Picture Association of America (MPAA) announced last month that it is suing more than 100 people who operate BitTorrent servers to facilitate swarming.

File-sharing "is a very big issue for us," says Bob Zitter, chief technology officer at HBO. The loss of potential home-video sales is important, he says, but even more worrisome is the threat to HBO's subscriber base. "If we don't have some form of security," he says, "we won't have any business."

Broadcasters echo HBO's concerns, seeing illegal file-sharing of TV content as a menace to their business models as well. They're especially worried about continual improvements in Internet technology in tandem with the spread of picture-perfect HDTV (there's widespread disagreement about the general quality of most online files right now, but there is no doubting that it will only get better, with ever faster delivery).

In addition to the threats to advertising, ratings and DVD sales, the worldwide reach of Internet TV piracy means that young shows that could use the kind of support offered by licensing in other markets might go begging, according to Jane Sunderland, vice president of content protection and anti-piracy for the Fox Entertainment Group. "*Arrested Development* got a lot of kudos, but it hasn't been picked up in a lot of territories around the world. And yet you can find it on BitTorrent," Sunderland says. In other words, thanks to file-sharing, *Arrested Development* may suffer arrested development.

Spoofing Tactics

Broadcast networks, cable channels, the studios that make up the MPAA, and others who try to make a buck from TV (and saw file-sharing kneecap the music industry) have been pouring resources into fighting piracy. The legal battle took an encouraging turn for content owners last month when the Supreme Court agreed to consider whether file-sharing services such as Grokster and StreamCast Networks' Morpheus can be held responsible for illegal trading of copyrighted material using their software.

rs

In the meantime, networks will continue harassing and frustrating downloaders by utilizing anti-piracy specialists

such as Macrovision, MediaDefender, MediaSentry and LoudEye's Overpeer. Such services saturate file-sharing sites with "spoofer" files that appear to carry TV content but instead just send digital gibberish. TV promos or directions to a site where downloaders can legally buy DVDs of the show they're after.

LoudEye Vice President and General Manager of Media Asset Protection Marc Morgenstern says that, while piracy of TV content "has just exploded," he doesn't predict legions of new file-swappers hunting for TV shows. The base of peer-to-peer network users "has stayed quite steady," he says, at 9 million to 10 million. "But what has changed is that the user base is trading more files, has more powerful computers and more available bandwidth."

"Internet Pinkertons"

Content businesses also hire companies such as BayTSP to detect individual file-sharers and then send the Digital Millennium Copyright Notice to the users' Internet Service Provider, warning of the illegal activity. The ISPs caution the file-sharers to stop, and cancel their accounts if they continue. "Think of us as the Internet Pinkertons," says CEO Mark Ishikawa, whose company sends out a million notifications per month for illegal music, movie and television downloading (BayTSP started monitoring for TV content only in the past year). Combating downloaders can be a maddening pursuit, however. Last summer, fans of The WB's *Summerland* compared notes about finding "torrents" of the show—in a conversation conducted on The WB's own *Summerland* message board.

But spoofing and cease-and-desist letter-writing are only finger-in-the-dike measures compared with the long-term solutions sought by the television industry. One strategy, called "plug-and-play," is

already in place, with satellite and cable companies bowing to Hollywood's request to equip digital boxes with digital rights-management capabilities (that is, limiting the copying of programming). Another, called "broadcast flag," is shorthand for an FCC rule that prohibits copying of terrestrial digital broadcasting. The rule, which takes effect in July, requires that all new digital recording devices made this summer would recognize broadcasters' unique anti-pirating signals. The rule faces a legal challenge from the American Library Association, the Electronic Frontier Foundation (EFF) and other organizations, which say the FCC has overstepped its authority.

Enter the Darknets

Even though the EFF has joined the fight and deplores plug-and-play technology, staff attorney Fred von Lohmann sounds almost amused by Hollywood and the FCC's attempts to control the distribution of TV content. "The cow is way out of the barn," he says, pointing out that mountains of "legacy" TV and computer hardware already in use will continue to work perfectly well for years to come, immune to rules governing new electronics gear.

The very file-swappers the entertainment business is trying to thwart are often just the sort of tech-savvy iconoclasts who like nothing better than undressing digital security measures. (They also like to come

up with digital ways to cloak their activities—as with a relatively new phenomenon called darknets; these are created by software that allows groups to congregate in a closed circle, chatting and freely sharing the music, photos, movies and TV shows on each other's computers—far from the entertainment industry's prying eyes.)

Mitch Singer, executive vice president of Sony Pictures Entertainment's digital policy group, calls the plug-and-play and broadcast-flag technologies "speedbumps" that are intended mainly to "give consumers the appropriate boundaries." Singer says: "We'll never stamp out piracy, but I believe we can keep it to a manageable level."

The music industry's experience may be what spooks the movie and television businesses, but the parallels are less clear. Josh Bernoff, an analyst with Forrester Research, says file-sharing of TV content has limited appeal for most consumers because of the annoyance factor involved in downloading a file and then either having to watch the show on a computer screen or figure out the tricky business of burning a DVD so it can be viewed on a TV set.

Nevertheless, illegal downloading "was a knife pointed

at the heart of the music business," he says, but varied revenue streams for movies and TV make them less vulnerable to piracy losses—if, Bernoff says, there are in fact any losses.

Todd Chanko, a digital television analyst at Jupiter Research, is similarly skeptical, calling TV-content downloaders "a tiny universe." The bigger threat to the TV industry's business model, say analysts, is the digital video recorder.

Converting Criminals into Customers

At a time when illegal downloading of TV content is still relatively new, networks likely have time to launch what could prove to be the most potent weapon of all: the video equivalent of Apple's iTunes online music shop, offering affordable, convenient (and legal) downloads of their own programming. That goal is "a matter of very intent discussion at all of the content companies," says NBC Universal's Rick Cotton, who expects his company to have a content-downloading business running within a year's time. At Sony Pictures Entertainment, says Mitch Singer, "we're exploring all opportunities to deliver content over Internet Protocol."

Liberty Media Corp.'s Starz Encore Group has jumped ahead of the pack with its new STARZ! Ticket on Real Movies. The pay-TV movie service gives online users instant access to 150 hit movies for \$12.95 a month. The first time a movie is downloaded, the user receives three individual "24-hour viewing licenses." Afterwards, the expired movie is removed automatically from the user's hard drive. Another model: Movieline, a Hollywood-backed service for legal movie downloads that launched in 2002 but has yet to generate much buzz.

With the TV industry hoping to convert pirates and newcomers alike into paying customers, BigChampagne's Garland says they're on the right track. Many people are unaware that downloading movie and TV content is even possible. More online video will be bought—not shared—he says, "if Hollywood starts rolling out legitimate alternatives soon." ■

"If we don't have some form of security, we won't have any business."

—BOB ZITTER, HBO

TOP 10 PIRATED TV SHOWS IN THE U.S.

File sharers are big fans of *SpongeBob* and *Will & Grace*

PROGRAM	FILES*
<i>SpongeBob SquarePants</i>	374,555
<i>Will & Grace</i>	318,997
<i>The O.C.</i>	240,525
<i>Friends</i>	222,671
<i>Survivor</i>	222,404
<i>American Idol</i>	204,298
<i>Family Guy</i>	196,330
<i>Futurama</i>	137,440
<i>Seinfeld</i>	121,520
<i>The Simpsons</i>	118,769

*Average number of simultaneous files at any given moment on peer-to-peer networks, for the week ended Dec. 7, 2004

SOURCE: BigChampagne

— 1000 —
DINNER FOR FIVE

— 1030 —
ULTIMATE FILM FANATIC

— 1100 —
PULP INDIES

SPEND
FRIDAY
NIGHTS

with

IFCSM

PRESENTED
UNCUT

Network Shows in Play

By Jim Finkle

Development season is in full swing. Here's a sneak peek at some of the contenders the six broadcast networks are considering for the 2005-06 prime time season.

- Jerry Bruckheimer (*CSI*, *Amazing Race*) is working on *E-Ring*, a Pentagon drama for NBC, and an untitled drama about mismatched lawyers for The WB.
- John Wells (*ER*, *The West Wing*) is developing *The Evidence* for ABC: two cops schooled in forensic evidence.
- Marshall Herskovitz and Ed Zwick (*thirtysomething*, *Once and Again*) are developing *1/4life* for ABC, about a group of twentysomethings.
- Frank Langley (*Cops*) is mixing reality with fiction in *Hollywood Vice*.
- David E. Kelley (*Boston Legal*, *Ally McBeal*) has a med-school drama for The WB called *Halley's Comet*.
- Fox is bending time (similar to *24*) with *Reunion*. Each episode covers a year in the life of a group of friends. The list of signed comedies is relatively short and also dominated by familiar names. ABC has at least three of them:
- Emilio Estevez heads a sitcom

from *Mad About You* writer Danny Jacobson.

- Freddie Prinze Jr. is being pitched as a man plagued by women who drive him crazy.
- An unnamed show casts Melissa Etheridge as a gay women living with her male best friend.

Fox projects include a *Good Morning, Vietnam*-type show set in Baghdad and *Peep Show*, a Carsey-Werner take on a British comedy à la *The Odd Couple*.

NBC is looking at a pilot with *Happy Days*' vet Scott Baio as a middle-age man who gets a younger roommate.

CBS is quiet on development but is signed to do a medical drama with exec producer/writer Peter Ocko. ■



Melissa Etheridge and Scott Baio

IN THE WORKS

DRAMA

WORKING TITLE	NETWORK	VISION
<i>1/4life</i> (Touchstone TV)	ABC	Marshall Herskovitz and Ed Zwick put seven friends in a house, where they face friendship, love, sex and work.
<i>The Evidence</i> (John Well Prods/Warner Bros. TV)	ABC	John Wells procedural about two best friends obsessed with looking at forensic evidence.
<i>3 Lbs.</i> (Paramount Network TV)	CBS	Is this drama about brain surgeons the start of a medical franchise?
<i>Hollywood Vice</i> (Fox 21/Langley Prods.)	Fox	Mostly improvisational show about the Hollywood Vice Squad by the creator of <i>Cops</i> .
<i>E-Ring</i> (Warner Bros. TV)	NBC	Jerry Bruckheimer drama chronicles the lives of people inside the Pentagon.
<i>Book of Daniel</i> (NBC Universal TV)	NBC	Dramedy about a minister/dad befriended by a hip, congenial Jesus
<i>Fathom</i> (NBC Universal TV)	NBC	<i>Close Encounters of the Third Kind</i> meets <i>The Abyss</i> .
TBD (Warner Bros. TV)	WB	Jerry Bruckheimer is behind this story of a legal odd couple.
TBD (Warner Bros. TV/Wonderland)	WB	McG is the driver as <i>The X-Files</i> meets <i>Route 66</i> .
<i>Halley's Comet</i> (David E. Kelley/20th Century Fox TV)	WB	Dramedy about a cancer survivor in med school

COMEDY

<i>Long Island Sound</i> (Warner Bros. TV/Tannenbaum)	ABC	Like <i>Mad About You</i> , the show is based on the life of writer Danny Jacobson.
TBD (Warner Bros. TV)	ABC	Freddie Prinze Jr. stars as a Puerto Rican man surrounded by women who drive him crazy.
TBD (20th Century Fox TV/Brad Grey)	ABC	Melissa Etheridge as a gay music teacher living with her best friend and his daughter
<i>Spirit of America</i> (20th Century Fox TV)	Fox	Life at a Baghdad TV station trying to bring American-style entertainment to war-torn Iraq
TBD (HBO Independent Prods./Tagline)	NBC	Scott Baio as a middle-aged guy whose life is turned upside down by a twentysomething roommate.
<i>Lies and the Women We Tell Them To</i> (NBC Universal TV)	NBC	Four close friends who have trouble with the truth

TBD - To be determined



Reefer Madness, Showtime's first movie musical, is slated for April.

Networks Court Critics

TCA showcases future programs **By Anne Becker**

Con-artist moms, pot-smoking sluts and a zany family who manages a Vegas wedding chapel are all featured in new TV shows being rolled out at this year's winter Press Tour, beginning tomorrow. The biannual event, sponsored by the Television Critics Association (TCA), lets TV critics nationwide converge on Los Angeles for two weeks of parties and panels that showcase the latest broadcast and cable offerings.

This year's event runs Jan. 11-23 at the Hilton Universal City. In addition to being wined and dined and getting their sweaty mitts on TV shows early, the critics rub elbows with executives and talent who don't usually make the rounds to the daily papers in, say, Nebraska.

For the execs, TCA is a chance to highlight new strategies and resuscitate ratings, if they are lagging. For example, after experiencing a 6% drop in prime time viewers last year, Lifetime is focusing on original movies this year, upping the number of its trademark originals from 12 to 18. The network's Jan. 14 presentation will focus on two: *Mom at Sixteen*, about a teenage mother, and *Lies My Mother Told Me*, about a con-artist mother and her daughter. The movies' stars—Mercedes Ruehl and Jane Krakowski for *Mom*, Joely Richardson for *Lies*—will act as presenters, alongside Trevor Walton, the network's senior VP of original movies.

"It's a good opportunity to define who you are to the critics, what you stand for as a network," says Meredith Wagner, EVP of public affairs for Lifetime. TCA helps make a show pop in a crowded cable-programming landscape.

ABC Family is coming off a 33% jump in prime time viewers this year and will

use the event to highlight its growth. The network's Jan. 12 presentation will roll out new reality series *Las Vegas Chapel of Love*, introducing critics to the "dynamic family that owns and runs a hectic Las Vegas wedding chapel," says Paul Lee, who is attending his first TCA tour as president of the network.

For critics, especially those from smaller markets, the tour provides an early heads up. "It's a grueling schedule, but the chance to meet the producers, the actors and the executives is an incomparable, one-of-a-kind experience," says Hal Boedeker, TV critic at the *Orlando Sentinel*, who has been to 28 TCA tours in 15 years. "I find it fascinating. It means a lot to get to talk to the head of CBS and NBC."

Cable presentations include previews of HBO movies *Empire Falls* (slated for May) and *Lackawanna Blues* (February). Showtime will unveil its first movie musical, *Reefer Madness* (April). ESPN is offering a half-hour *ESPN Hollywood*, which addresses the intersection of pop culture and sports.

On the broadcast side, high points include a Jan. 21 panel hosted by new *NBC Nightly News* anchor Brian Williams and a Jan. 17 Fox panel for its new animated show *American Dad* from Seth MacFarlane, creator of *Family Guy*.

After a day of previewing new shows, including drama *Blind Justice*, John Stamos' sitcom *Jake in Progress* and the original movie *Oprah Winfrey Presents: Their Eyes Were Watching God*, ABC hosts a faux suburban bash on the set of *Desperate Housewives* to close TCA.

"There's something about that trip that's rejuvenating," Boedeker says. "It reminds you why television is such an exciting medium." ■

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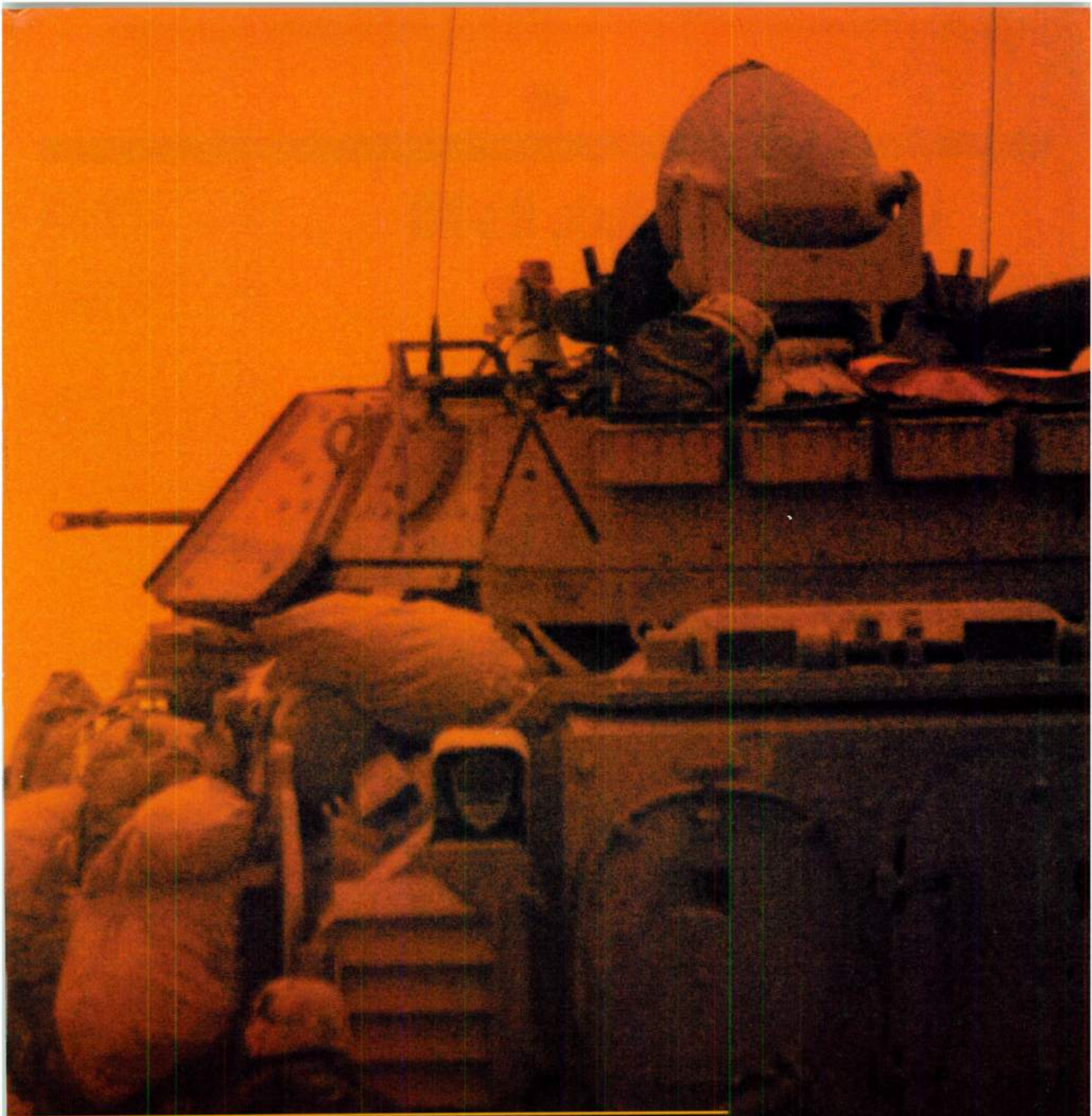
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Live From New York, It's HD

NBC adds high-def to its late-night lineup **By Ken Kerschbaumer**

In April, NBC will begin moving its entire late-night lineup to HD. *Late Night With Conan O'Brien* steps up that month, and *Saturday Night Live* and *Last Call With Carson Daly* join in the fall.

"We hit the ground running with *The Tonight Show With Jay Leno* in high-def a few years back, and we've been watching the technology and consumer interest develop," says Richard Westcott, NBC vice president of digital media productions.

The slow conversion of late-night programming to HD isn't unique to NBC. *The Tonight Show* made the move thanks, in part, to a great deal from Sony on HD cameras and gear.

"*The Tonight Show* had a production team that worked to understand the differences in producing a high-def show and made sacrifices, including broadcasting nearly two months from a truck," says Jim Powell, NBC vice president of entertainment production operations.

CBS has faced similar hurdles in moving *Late Show With David Letterman* to HD: there is no simple way to make the upgrade in the Ed Sullivan Theater. It will require either a long hiatus or producing the program from trucks on the street. The former isn't going to happen, and the latter would be tricky.

NBC's measured approach is a matter of timing. All its late-night programs are currently shot on standard-definition tape. Although they could have moved to HD tape years ago (*The Tonight Show* is shot on Sony HDCam tape), the network believed it would be a waste of capital and energy. Eventually, NBC would switch to tapeless production in HD.

Easy Access

Now that technology is finally ready for deployment, says Westcott. "We just didn't want to turn around and rebuild the environment to go tapeless," he says of the multimillion-dollar project.

All shows will be shot using Sony HD cameras and mixed with a Sony HD production switcher. Isolated camera feeds and the main program feed will be recorded directly to an Avid

Unity HD video server. The Avid Unity used for *Conan* has 11 TB (terabytes) for about 80 hours storage, employing the Avid DNxHD 145 compression at 145 Mbps.

The advantage, according to Westcott, is that the promo department and the show's respective production teams will be able to access footage simultaneously by pulling it off the server, something that

create the different layers needed for compositing work.

A Few Drawbacks

Working in high-def does have its drawbacks. Although today's HD video requires much more data than SD, it takes twice as long for the editing and graphics systems to render any cuts or graphics—even longer if the project is unduly complex.

But those slight headaches don't bother Westcott, who sees only the positives.

"Overall, [going tapeless] gives us more efficiency and the capacity to do more," he says. "Producers have more time to apply their art. They can get started later and take the time to improve things." In practical terms, it allows them to quickly recut a segment, add new graphics or fix any other problems.

The most interesting aspect of NBC's move to HD resolution, however, is how the widescreen feature will impact *SNL*.

"This will cause a huge change in the way they design sets and do wardrobe," says Frank Accarrino, VP for news, entertainment and facilities. "*SNL*'s studio is crammed

with sets, and many of them are very narrow. That isn't conducive to widescreen production. There will be some challenges, but the set designers will be able to do it."

In fact, tests are already under way. And whatever technical or design changes have to be made, Westcott is confident viewer reaction will be strong.

"When people get an HD set, they'll watch goats feeding over their favorite show if it's in HD," Westcott says. "HD is the ultimate killer app, and no one could have predicted that going to HD would be so attractive."

Industry professionals predicted that

"HD is the ultimate killer app, and no one could have predicted that going to HD would be so attractive."

RICHARD WESTCOTT, NBC

chance to get up to speed in operating them. This is a plus for NBC because finding operators versed in the Nitris system is a challenge.

Nitris uses a tree-type menu, something that can initially appear to be complex but actually makes it easier to



The Boston Red Sox' Johnny Damon (left) with *SNL*'s Seth Meyers

BRIEFS

SBC GETS WIRED

SBC Communications continues to take steps to roll out video services. The company formed a joint venture with 2Wire, a provider of broadband DSL-based service platforms. It will use 2Wire's MediaPortal technology to deliver SBC Yahoo! DSL, DISH network satellite TV and home-networking services to subscribers. This offering is scheduled for a midyear arrival, with satellite TV, VOD and music-on-demand. In the future, added options will include combining wireless voice mail, e-mail and faxes into one mailbox. SBC is also in discussions with Court TV, says John Moran, the network's VP of affiliate relations. "This allows quick delivery of a complete, personalized, and seamless entertainment and communications service to our customers while SBC companies build a fiber network," says Ed Cholerton, CEO of newly formed SBC Media Solutions LLC and VP of SBC DSL.

SAMSUNG AND TWC JOIN FORCES

Samsung and Time Warner Cable are working together on a specification for building two-way interactive-compliant TV sets and cable infrastructure. They will drill into the Open Cable Applications Platform from CableLabs. The goal is to make it easier for viewers to access everything from games to commerce through their TV set.

LIFETIME PLANS NEW HOME

Lifetime's technical operations center will move to a 50,000-square-foot facility in Manhattan's Meatpacking District in early 2006. Broadcast operations, post-production, engineering and corporate-data center are currently in Astoria, Queens. The move will allow the network to embrace tapeless operations. "The workflow will operate entirely on [tapeless] technology, which is revolutionary for a creative television network," says Gwynne McConkey, SVP of operations, information systems & technology.



Omneon Media Server System

WISC TAPS OMNEON

WISC Madison, Wis., is installing an Omneon Spectrum media server system in a new network operations center that handles centralized playout of its analog and digital transmissions. It also services UPN affiliate WKBT LaCrosse. Leonard Charles, WISC director of engineering, says the server's ability to handle both SD and HD was the key selling point. WISC will move to the server later this quarter, running it with Sundance Digital's Titan automation system.



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NEP Dominates Truck Business

New deal boosts NEP nationally and NMT regionally **By Ken Kerschbaumer**



NEP Supershooters became the largest owner of mobile production trucks when it bought 10 trucks and related contracts from National Mobile Television (NMT). For NMT, knocked out of the No. 1 slot, the deal relieves it of debt and allows the company to more easily embrace new business from regional sports networks. NEP, now with 33 production trucks, is the largest fleet in the nation.

"NEP will be the major player now. Everyone in the business will watch to see what it does, since it will affect them," says Mike Werteen, director of marketing for New Century Productions (NCP), a vendor with three HD and four SD trucks used by CBS, ESPN, Fox, Turner and regional networks. NEP will acquire three HD mobile trucks, three SD trucks, plus mobile units based in Hawaii. An influx of new employees is expected along with the trucks.

The sale, still to be approved by ABC and Fox Sports, sets NEP up to dominate truck deals involving national broadcast- and cable-network sporting events. "This gives us an ABC contract [through 2007] that provides an exclusive arrangement similar to the ones we have with NBC and the Golf Channel," says NEP CFO Jim Milano. "We also have an opportunity to expand our relationship with Fox [through 2008] for the NFL and NASCAR broadcasts."

Financial details of the deal were unavailable, but NMT CEO Mark Howith estimates that it's worth \$30 million to \$50 million. He says the sale eliminates a lot of debt the company amassed during its expansion in the late 1990s.

Late last year, NMT was looking for additional investors, but the National Hockey League strike gave them pause. "The financial community doesn't know the sports world," he says. "The NHL

strike made them nervous."

The deal turns the production of ABC's *Monday Night Football*, college football, golf and other sports over to NEP. The company will also handle Fox "B" and "C" National Football League game broadcasts and a contract for HD services with ESPN. (NEP already handles Fox "A" games.)

"The only thing we're out of is the ABC business," adds Howith. "CBS is still important to us. ESPN continues as a customer." NMT will also do work for Fox and plans to aggressively bid on the BCS (Bowl Championship Series) college-football package.

Howith says the regional sports-production business lets NMT do many events in a small geographic area. "In San Francisco, we can work with four teams; the trucks are always working. This is about capital utilization."

The business deal cannot be finalized until ABC and Fox Sports sign off on it.

Says NMT President Jerry Gepner, "Nobody denies our ability to build a truck. There are a remarkable number of regional rights-holders that are rapidly moving to HD." Current NMT clients include CBS Sports, InDemand, New England Sports Network and Cablevision's Rainbow sports networks in New York, Boston, San Francisco and, soon, Florida. NMT retains a solid collection of contracts, he says: "We want to be positioned so we can be responsive when others become available."

A New Focus

Gepner is familiar with starting fresh. When Fox Sports added the NFL contract, he joined as VP, field operations and engineering. "It isn't often you get to start with a blank piece of paper and

build a sports network. This is the same thing. We are resetting the direction of the company and will be relatively unencumbered."

As for the transition from NMT to NEP, Milano promises no disruption of services or facilities for clients. Tying contracts in closely with truck assets may seem odd to those outside the mobile-production community, but it's the nature of the business. Trucks are never built or bought unless there is a guaranteed business, week in and week out.

Smart Business

The opportunity to add both trucks and contracts with large networks was viewed as a solid investment inside NEP. NMT will retain four HD production trucks, says Howith, adding that the company plans to build five more HD units in 2005. Any ripple effect on

the rest of the mobile production community is unknown.

"We're excited about acquiring the assets and contracts. But there isn't a whole lot of significance to being the largest," says Milano. Being big could give NEP more price flexibility, but that has never been related to the number of trucks available, notes Gepner. "You can be a discount provider with one truck or a premium one with 100," he says. "Pricing has more to do with how you'll run the business."

As a competitor, NCP isn't worried about the future or its price structures. It feels it can price competitively for clients and build trucks to handle the largest events. "And we'll still be flexible enough," Werteen says, "to do a one-day show, like college basketball." ■

TECH Q&A

Inside 'Hawaii'

HD gear heats up latest PBS special

This week, nature fans will tune into PBS for *Violent Hawaii*, the fourth all-HD production by its long-running series *Nature*. It gives viewers an up-close look at 2,000-degree lava flows, deep-diving humpback whales and the mysterious caverns that make Hawaii so alluring. *B&C's* Ken Kerschbaumer recently discussed the project with *Nature* executive producer Fred Kaufman and director of photography Paul Atkins.

Violent Hawaii covered a wide variety of terrain. What gear did you use?

Kaufman: We shot on Sony HDCam and used a variety of Canon HD lenses, everything from wide-angle zooms to standard zooms. One of the challenges for us was *Nature* wanted the film to look like IMAX, and that meant moving the camera as much as possible and trying to use wide-angle lenses to get maximum depth-of-field.

What is it like shooting on an active volcano?

Atkins: Shooting a volcano definitely poses challenges. The fast-flowing lava is actually about 2,000 degrees Fahrenheit, and there's a barrier in the air you can feel. When you try to get the camera close and you cross that barrier, your eyebrows start to singe. In fact, if you take a piece of tissue and flip it in the air, it ignites into flames. There are a lot of sulfuric and other acids in the air, so you have to clean the equipment every night. We learned that the hard way years ago. We were shooting on film and the insides of the camera literally turned to dust a few months later.

NATURE's next project is Deep Jungle, in April. Why didn't you use HD for this project?

Kaufman: The *Deep Jungle* series needed a very lightweight, portable, quick, off-the-shoulder look to it, with many cameras out there. We were in the Congo. If we had a problem with an HD camera, we would need another one. So we used some Canon XLI cameras to be portable and have a raw look about the video. But I do think HD will eventually be the format of choice.



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Five Giants That Decide What We See

Major station groups hold fate of syndicated shows, but localism is on the rise **By Paige Albiniaik**

It's simple math.

For a new show to launch in syndication, advertisers demand that it be sold in the top three markets: New York, Los Angeles and Chicago. But to get a syndicated product cleared in these markets requires the participation of one of five major station groups: NBC, ABC, Viacom, Fox and Tribune.

"The 'five families' do control the landscape of syndication," says John Nogawski, president of Paramount Domestic Television. "If they decide a show should return, it's just one less place a new show can really get launched."

Says John Bryan, executive vice president of sales for Buena Vista Television, "You used to have the backup of going to the independents in those big markets. That's changed a lot now with Viacom and Fox owning those stations."

"You used to have the backup of going to the independents in those big markets. That's changed a lot now."

JOHN NOGAWSKI,
PARAMOUNT DOMESTIC

Each of the station groups works with its own strategic goals. For example, the ABC-owned stations have not bought a new show from outside their own production company, Buena Vista Television, in years.

Fox Goes Its Own Way

This year is no different; Buena Vista has recently renewed *The Tony Danza Show* and secured some upgrades, locking up any extra slots the group may have had. Otherwise, with King World's *The Oprah Winfrey Show* in daytime or early fringe and its *Wheel of For-*

tional go for fall, and a talk show with financial whiz Suze Orman is also likely for fall.

"Fox, in an interesting way, doesn't care whether the rest of the marketplace wants a show or not. They'll launch it on their own," says one syndication executive. "That's how they differentiate themselves: They ignore the marketplace."

For the past few years, Twentieth has been pioneering a system of testing its first-run shows by rolling them out on the Fox station group, which by itself covers 40% of the country. That incubator allows Twentieth to test and fix syndicated programming before offering it nationwide.

"It depends on the project, where it's going to air and how it fits on our stations, so there are a number of considerations," says Bob Cook, president and chief operating officer of Twentieth Television, "but we think testing shows makes sense for us in certain situations."

Shows like *Classmates*, *Live Like a Star*, *Design Invasion* and *Ambush Makeover* all started as regional rollouts. Of those, only *Ambush Makeover* has made it into national syndication, where it averages around a 1.1 national household rating.

The Viacom station group, which includes CBS and UPN stations, also has a lot of time to fill. Like Fox, UPN programs only two hours of prime time per night; unlike Fox, the network takes weekends off. While the CBS stations are crowded with network fare and local news, the duopoly stations have plenty of space.

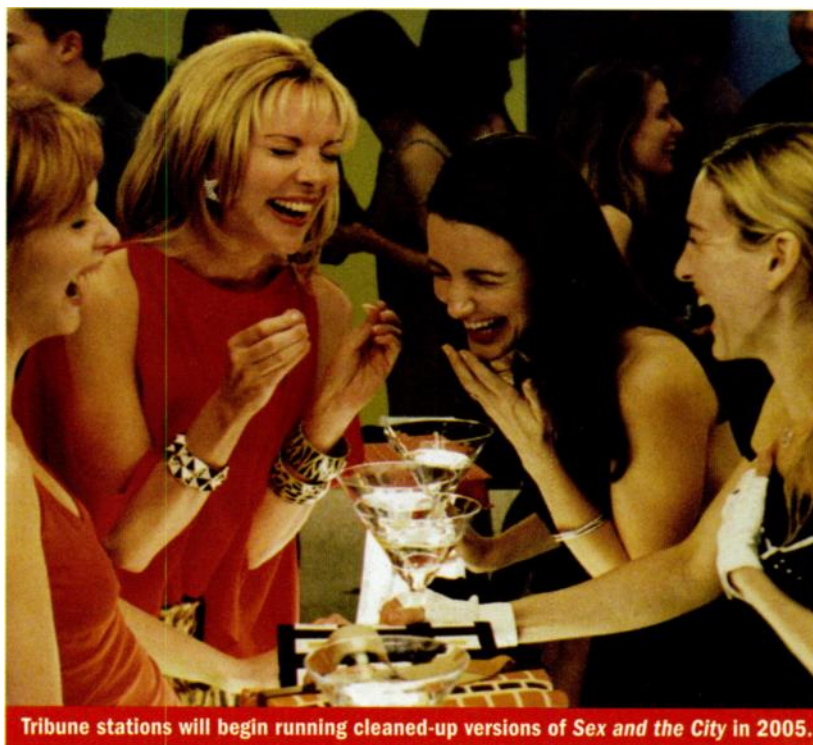
Thus, Viacom's UPN stations carry a wide range of syndicated programming, including Warner Bros.' *Celebrity Justice*, *Judge Greg Mathis* and *People's Court*; Paramount's *Girlfriends*, *Becker*, *Spin City* and *Frasier*; Buena Vista's *Home Improvement*; Carsey-Werner's *That '70s Show*; and Sony's *Life & Style* and *Pat Croce: Moving In*.

Trib a Big Buyer

Tribune also has many available time slots, but the group's major stations are WB affiliates. That gives them two hours a night of prime time, local news on many stations (including morning shows and late-fringe newscasts), and robust off-net fare, including Warner Bros.' *Friends* and *Will & Grace* and King World's *Everybody Loves Raymond*. In 2005, the group will show HBO's *Sex and the City* in late night.

In first run, the Tribune stations rely heavily on

Continued on page 40



Tribune stations will begin running cleaned-up versions of *Sex and the City* in 2005.

tune and *Jeopardy!* in access, Buena Vista's *Live With Regis & Kelly* in the morning, a plethora of network soaps and plenty of local newscasts, ABC stations tend to have very few syndication needs.

It is typically a different story with Fox-owned stations, because they have duopolies in many markets and only two hours of network-generated programming per day, resulting in plenty of time slots to fill. Still, that group also tends to keep its production needs in-house. While some of the stations' programming—Sony's *Seinfeld*, NBC Universal's *Fear Factor*, Buena Vista's *Regis* (in a few markets) and, debuting in 2008, King World's *Everybody Loves Raymond*—comes from other studios, for the most part, News Corp. keeps it in the family.

For next year, News Corp.'s Twentieth Television, its syndication division, has three shows on the slate: *A Current Affair* is planned for a station-group launch in the spring, court strip *Judge Alex* looks like a na-

Belo Corp. congratulates WCNC-TV and WFAA-TV

for winning 2005 Alfred I. duPont-Columbia University Silver Baton Awards. WCNC and WFAA exemplify Belo's commitment to journalistic excellence. Belo television stations have won five duPont Awards since 2001.



WCNC-TV: (from left) Mary Alvarez, special projects manager; Rick Yarborough, investigative producer; Stuart Watson, investigative reporter; Stephanie Johnson, photojournalist and editor.

WCNC-TV (Charlotte)

"Medicaid Dental Centers Investigation"

The investigation started with a cry for help from a single mother on Medicaid. At her son's first dental visit, dentists separated the 4-year-old boy from his mother for hours, restrained him and drilled 16 of his baby teeth at once as his mother paced the waiting room, demanding to see him.

After the investigation aired, a state lawmaker called for an investigation,

the FBI launched its own probe and North Carolina and Colorado now limit the dental work in one sitting for which Medicaid will pay.



WFAA-TV: (from left) Mark Smith, investigative producer; Brett Shipp, investigative reporter; Nann Goplerud, executive producer of special projects; Craig Kirchem, investigative photographer and editor.

WFAA-TV (Dallas/Fort Worth)

"State of Denial"

WFAA's "State of Denial" investigation of workers' compensation insurance and the Texas Workers' Compensation Commission uncovered the systematic denial of basic medical benefits for injured workers. The probe found faulty peer reviews, failure to reimburse doctors, a suspicious grant to state regulators and widespread denial of claims by injured workers

– even after treatment was authorized. The head of the Texas Workers' Compensation Commission was forced to step down after the investigation aired.



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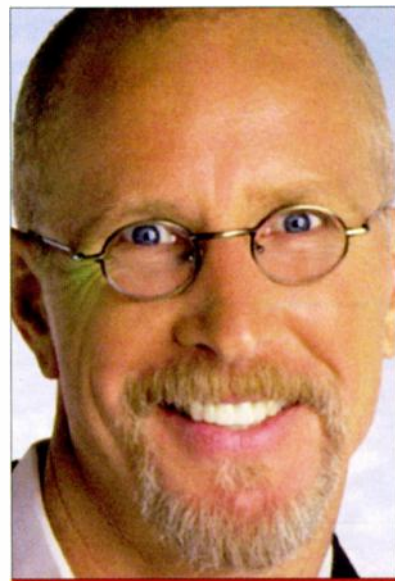
SPECIAL REPORT

Continued from page 38

NBC Universal's *Maury* and *The Jerry Springer Show*, which they double-run in many markets. They also run NBC Universal's *Home Delivery*, which won't be back next year due to high production costs. Recently, the Tribune stations and Tribune Entertainment together agreed that a planned remake of *Real People*, starring *The Other Half's* Mario Lopez, was ultimately too expensive to produce.

Finally, NBC also tries to funnel its own fare to its stations, but it is open to other studios. The station group has been happy with the performance of Warner Bros.' *The Ellen DeGeneres Show*. It doesn't own the show but shares half of any profits with the syndicator. However, NBC Universal let go of King World's *Dr. Phil* and Paramount's *Judge Judy* because they were too pricey.

Starting Over, NBC Universal's little show that could, isn't knocking the national ratings out of the park, but NBC and station groups such as Hearst-Argyle are pleased with the reality show's demographics; it is expected to be renewed for a third year.



UPN outlets help Pat Croce's show.

Low national ratings and high-profile clearances are making *The Jane Pauley Show's* future less certain, although stations do have two-year contracts to run it. Last month, NBC Universal announced it is bringing Martha Stewart back to syndicated television through a deal with the jailed domestic diva and reality maven Mark Burnett.

Other than *Martha*, Warner Bros.' *The Tyra Banks Show*, Sony's *The Robin Quivers Show* and

Twentieth's three offerings, there is an unusually low number of new first-run strips coming to NATPE this year. This is because stations are renewing successful syndicated for years into the future, locking up those slots. Stations also double-run many shows, including *Maury* and *Jerry Springer*. Many of the court shows, such as genre leader *Judge Judy* and Warner Bros.' *People's Court*, also get double runs.

Some Stations Build Their Own

And some station groups that aren't quite the size of the five giants are upping their hours of local news, figuring it is better for their stations to do more local programming than to suffer with subpar syndicated product.

From the syndicators' side, there are also fewer reasons to produce first-run shows. Because of entrenched hits and the proliferation of cable, it is nearly impossible for a new show to do better than a 1.2 national household rating between 9 a.m. and 3 p.m. Such low ratings aren't easy to sell.

"I don't think it's the need, I think it's the math," says Emerson Coleman, vice president of programming for Hearst-Argyle Television. "The cost of producing shows for daytime that have a good chance for a healthy return is too high. It's really a challenge for the program providers and for the stations. They have to be concerned about where new product is coming from."

Dick Askin, president and CEO of Tribune Entertainment, says, "We still think that first-run production and distribution is a good business, but you really have to pick your moments. One of the things that people lose sight of is that this is a business that is expected to generate profit."

"In prior years," he adds, "if you launched a show, you were considered to have had a successful year. The reality is, given the economics of the marketplace, you have to be smarter in terms of what you are going to do and, more importantly, what you are not going to do."

With studios' interest in producing first-run shows for daytime waning, stations are looking for alternatives. One of those is turning back toward locally produced programming, at least gradually.

"I don't think it's imminent," Coleman says. "I don't think it's something we're going to see next season or the following



Emerson Coleman

"There is some value for local stations in doing their own thing. I think doing local programming has to be reviewed and examined carefully and closely."

EMERSON COLEMAN, HEARST-ARGYLE TELEVISION



Everybody Loves Raymond is an off-net hit.

season, but I think you are going to see some local stations become inventive and create their own product. There is some value for local stations in doing their own thing. I think doing local programming has to be reviewed and examined carefully and closely."

In fall 2004, Gannett's WUSA Denver launched a weekday talk show at 10 a.m. The show has a staff of only six, which keeps expenses down, according to station President and General Manager Roger Ogden says. The show also offers advertiser-supported segments to help defray costs.

"We've gotten very little negative feedback on this format," Ogden says. "Not every segment is advertiser-supported, but if they were it would be fine with us."

Gannett also airs a similar show in Phoenix at 11 a.m. "The industry is trending back to localism," Ogden says. "Doing local shows like this under the old format, relying solely on advertising that came during the breaks, would be too difficult. This way, you can create a greater revenue stream and still put on a product that people care about seeing. Then you can overcome the hurdle that has always been in the way of producing more local programming." ■

WB 100+ Gets Shows Out to Hinterlands

Securing a launch group that includes the top three markets is priority No. 1 for syndicators, but they also have to clear the rest of the country in order to attract national advertisers. That can mean traveling to all 211 markets nationwide in order to sign up each station.

But these days, it also can mean just signing one overall deal with The WB 100+ station group. The group, set up by former WB Chairman Jamie Kellner to ensure that The WB Network would be delivered to every station in the country, is delivered via cable to markets 100-211 (with the excep-

tions of Lafayette, Ind., market No. 189, which is coming online this quarter, and Fairbanks, Alaska, market No. 203).

"The challenge for us is that a product has to be available in the bottom 100 markets because we clear across the board without exception," says Lynn Stepanian, senior vice president of programming and distribution for The WB 100+.

The WB 100+ airs off-net programming like Warner Bros.' *Will & Grace*; Twentieth's *Cops* and *Yes, Dear*; and Sony's *King of Queens*. It also airs *Cheaters*, an independently produced first-run strip.

In all, a clearance on The WB 100+ gives a syndicator coverage over 9% of the country, more than in New York or Los Angeles.

The Ellen DeGeneres Show is one of the few shows to have leaped over syndication's obstacles and sailed smoothly into year three, except on The WB 100+. It simply cost too much.

"Ellen was very popular in the marketplace this year," explains Stepanian, but "we realized that paying the market value of *Ellen* going forward didn't make sense for us."—P.A.



Ellen is too expensive for The WB 100+.

SIX DEGREES IS FIVE TOO MANY!

Dennis Fitzsimons

John Weiser

David J. Barrett

Deb McDermott

James McNamara

Patrick J. Mullen

Dennis Swanson

Ed Wilson

Debbie Myers

Charlie Rutman

Ted Turner

Stacey Lynn Koerner

Michael J. Copps

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Golden Globes: Expect the Unexpected

But count on *Desperate Housewives* to win something **By Deborah Starr Seibel**



Handicapping the Golden Globes is like throwing darts at a dartboard while blindfolded. That is "because you really can't get into their heads," say *TV Guide's* resident critic (and *B&C* contributor) Matt Roush.

The "heads" he is referring to are the 93 members of the Hollywood Foreign Press Association, a merry band of foreign journalists who like to give a good party, reward creative underdogs and bedevil the expectations of the Hollywood community.

Known for throwing sliders and curveballs, the HFPA goes its own way. Asked to handicap the Golden

Morris. "It is absolutely an assist in helping build momentum around a career."

The Jan. 16 NBC telecast may be special for *Desperate Housewives*, the breakout ABC hit, which is nominated for Best Comedy Series. Also, three of the five nominees for Best Actress (Marcia Cross, Teri Hatcher and Felicity Huffman) are from the show; Nicollette Sheridan is nominated for Best Supporting Actress.

Desperate Housewives is even competing against the *Golden Globes* show itself on the Sunday schedule.

The heavy dose of *Desperate* is the most interesting wrinkle this year and a windfall for ABC. "It sure doesn't hurt," says Kevin Brockman, senior vice president for entertainment communications for the

other ABC water-cooler favorite, *Lost*, which had to beat Fox's *24*, HBO's *Deadwood* and *The Sopranos*, and FX's *Nip/Tuck*. "*The Sopranos* had one of its best years, but does that matter?" wonders Roush. "If it doesn't, then *Lost* will win."

JASON BATEMAN IS DUE

Among the comedies, here comes *Desperate Housewives*. It is competing against Fox's *Arrested Development*, HBO's *Entourage* and *Sex and the City*, and NBC's *Will & Grace*. "I think *Desperate Housewives* is going to trump everything," says Roush.

In fact, a lot of people think the same way, but Rosenthal and Holston point out the Globes sometimes surprise viewers. Last year, it picked BBC America's *The Office* as the best situation comedy. Most of the nation had never heard of it.

"Frankly, [Globe voters] often make better picks than the Emmys," Holston says.

As for Best Actress in a Comedy, Roush is betting that *Desperate* star Cross, the Martha Stewart clone gone haywire, will win. "There's something so completely original about what she's doing: deep, dark and really twisted." Rosenthal takes a slightly more cynical view of the nominations. "The thing about the Golden Globes is they like to pick pretty women." By that measure, he picks any actress from *Desperate Housewives*: "They're tailor-made for the Golden Globes."

Rosenthal also notes that only one major female cast member from *Housewives* wasn't nominated: the tarty Eva Longoria—who, it was widely reported, missed a Golden Globes luncheon for personal reasons and feels she was snubbed as a result.

In the Best Actor in a Comedy realm, Roush thinks it's time for Jason Bateman of Fox's *Arrested Development*. He calls him "the heart and soul of that show." Rosenthal agrees: "For that show to work on any level, you have to have someone who sees how weird his family is, and he conveys that perfectly." But, he adds, the winner could be Larry David (HBO's *Curb Your Enthusiasm*), too: "He's our inner asshole."

Among actresses in a drama: "Jennifer Garner's star power [ABC's *Alias*] could get her a Globe," says Roush, "but I'm thinking that Christine Lahti represents the kind of low-rated, quality show [The WB's *Jack & Bobby*] that the Globes have recognized before." By Rosenthal's rules, Garner's cuter, "but if you're talking acting, Edie Falco wins."

It should all make for an interesting evening where anything can happen—and often does (especially with Robin Williams getting a special award this year.) "What I love about the Globes," says Roush, "is their willingness to go off the charts." ■



Jason Bateman

Marcia Cross

Ian McShane

Globes, Phil Rosenthal, the TV critic for the *Chicago Sun-Times* cracked, "They're already pretty handicapped as it is. Somehow they've become known as a precursor for the Emmys. Well, they got the pre part right, but I don't know about the rest."

In fact, though, sometimes the Globes voters seem more savvy than the Emmy crowd.

"They're a weird assortment of people," says *Newsday* chief TV critic Noel Holston. "Who knows who these people are?"

In Hollywood, though, Holston agrees, the awards announce you're hot stuff. But he's unsure exactly how the Globes got their sizzle. "I guess they're important because everybody chooses to believe they're important," he says. "And they're on TV."

WISTERIA LANE'S NIGHT?

Not everyone's that cynical. "You can feel a rhythm and a wave that starts to build as these kinds of accolades come in," says Erwin More, a talent agent at William

Disney/ABC Television Group.

The other TV categories don't have such momentous storylines.

In the Best Actor in a Drama category, nominations go to FX's Michael Chiklis (*The Shield*), Denis Leary (*Rescue Me*) and Julian McMahon (*Nip/Tuck*), along with Ian McShane from HBO's *Deadwood* and James Spader from ABC's *Boston Legal*.

Not a bad list, says Roush, but he grouches, "The fact that Martin Sheen [*The West Wing*] and James Gandolfini [*The Sopranos*] aren't nominated in that category is just a riot." He's betting on McShane, "who was inexplicably passed over at the Emmys last year and has the most scenery-chewing part. I mean, good grief, what villain has had more outrageous lines than what he's had in *Deadwood*?"

As for Best Drama, "the Globes are all about buzz, glamour and possibly quality—which is not an imperative," Roush says. With that in mind, his choice is the



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NIELSEN DEC 27 - JAN 2 RATINGS

THE PRIME TIME RACE
Top 10 Basic Cable Shows
 Dec. 27-Jan. 2

PROGRAM	DATE	NET	HHS
1. NFL: Cowboys vs. Giants	12/28	ESPN	6.5
2. Peach Bowl: Florida/Miami	12/31	ESPN	4.5
3. Lib Bowl: Boise St/Louisville	12/31	ESPN	4.1
4. Alamo Bowl: Okla St/Ohio St	12/29	ESPN	3.8
5. Holiday Bowl: Texas Tch/Calif	12/30	ESPN	3.5
6. Law & Order 9p	12/28	TNT	3.3
6. NFL Prime Time	1/2	ESPN	3.3
6. WWE Raw 10p	12/27	SPIK	3.3
9. Outback Bowl: Georgia/Wisc	1/1	ESPN	3.2
10. Law & Order 7p	1/2	TNT	3.0

PROGRAM	DATE	NET	HHS
1. NFL: Cowboys vs. Giants	1/2	ESPN	4.5
2. Peach Bowl: Florida/Miami	12/31	ESPN	3.0
3. WWE Raw 10p	12/27	SPIK	2.6
4. NFL Prime Time	1/2	ESPN	2.5
5. Lib Bowl: Boise St/Louisville	12/31	ESPN	2.3
6. The Real World XV	12/28	MTV	2.2
7. Alamo Bowl: Okla St/Ohio St	12/29	ESPN	2.1
8. My: Kiss the Girls	1/2	USA	2.0
8. Holiday Bowl: Texas Tch/Calif	12/30	ESPN	2.0
8. WWE Raw 9p	12/27	SPIK	2.0
8. SportsCenter	1/2	ESPN	2.0

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Dec. 27-Jan. 2

	WEEK	STD
1. CBS	7.3	9.1
2. ABC	6.8	7.2
3. NBC	6.1	7.2
4. FOX	3.7	5.9
5. UPN	2.0	2.6
6. WB	1.7	2.6
7. PAX	0.5	0.5

	WEEK	STD
1. ABC	4.4	4.9
2. CBS	4.0	5.2
3. NBC	3.7	4.7
4. FOX	2.9	4.4
5. UPN	1.4	1.9
6. WB	1.2	1.9
7. PAX	0.2	0.2

Top 10 Broadcast Shows

	WEEK	STD
1. CSI	CBS	12.6
2. Monday Night Football	ABC	11.6
2. 60 Minutes	CBS	11.6
4. Everybody Loves Raymond	CBS	10.4
4. Without a Trace	CBS	10.4
6. Law & Order: Criminal Intent	NBC	10.2
7. Crossing Jordan	NBC	10.1
8. NFL Monday Showcase ¹	ABC	9.8
8. CSI: Miami	CBS	9.8
10. Two and a Half Men	CBS	9.6

	WEEK	STD
1. Monday Night Football	ABC	7.9
2. CSI	CBS	7.5
3. NFL Monday Showcase ¹	ABC	6.4
4. Extreme Makeover: Home Edition	ABC	6.3
5. Law & Order: Criminal Intent	NBC	6.2
6. Without a Trace	CBS	6.1
7. Crossing Jordan	NBC	6.0
8. Everybody Loves Raymond	CBS	5.9
8. 60 Minutes	CBS	5.9
10. Law & Order: Special Victims Unit	NBC	5.6

¹ Program length less than 15 minutes
 SOURCE: Nielsen Media Research

Week	abc	fox	NBC	FOX	PAX	UPN	WB
MONDAY	9.0/15 43. ESPN Blunderful World of Sports 5.0/9 2. Monday Night Football—Philadelphia Eagles v/s. St. Louis Rams 10.5/18	7.9/13 27. Still Standing 5.8/10 29. Listen Up 5.5/9 4. Evrybdy Lvs Raymond 9.5/15 10. Two and a Half Men 8.8/14 9. CSI: Miami 8.9/15	4.7/8 49. Fear Factor 4.7/8 51. Crossing Jordan 4.5/7 47. Las Vegas 4.9/8	2.8/5 77. House 2.9/5 82. House 2.7/4	0.2/1 123. Model Citizens 0.2/1 123. 35th Annual Gospel Music Association Awards 0.2/1	1.6/3 97. One on One 1.5/3 92. Half and Half 1.7/3 89. Girlfriends 1.9/3 97. Second Time Around 1.5/2	2.0/3 84. 7th Heaven 2.5/4 94. Everwood 1.6/3
TUESDAY	5.3/9 35. My Wife and Kids 5.3/9 22. According to Jim 6.5/11 35. Rodney 5.3/9 47. 20/20 4.9/8	6.4/11 13. NCIS 8.0/13 23. The Amazing Race 6.1/10 42. Judging Amy 5.1/9	4.6/8 71. Father of the Pride 3.4/5 77. Father of the Pride 2.9/5 74. Father of the Pride 3.0/5 67. Scrubs 3.5/6 15. Law & Order: Special Victims Unit 7.5/13	3.1/6 85. Rebel Billionaire 2.4/4 54. House 4.3/7	0.2/1 123. World Cup of Comedy 0.2/1 121. Early Edition 0.3/1 127. Cold Turkey 0.1/1	1.5/2 97. All of Us 1.5/3 94. Eve 1.6/3 101. Veronica Mars 1.4/2	1.9/3 88. Gilmore Girls 2.1/4 92. High School Reunion 1.7/3
WEDNESDAY	5.9/10 29. Lost 5.5/9 33. Lost 5.4/9 18. Primetime 6.8/12	5.9/10 28. 60 Minutes Wednesday 5.6/10 29. King of Queens 5.5/9 43. Center of the Universe 5.0/8 20. CSI: New York 6.7/12	5.9/10 23. Law & Order: Criminal Intent 6.1/10 37. The West Wing 5.2/9 21. Law & Order 6.6/11	1.7/6 67. That '70s Show 3.5/6 73. Quintuplets 3.1/5 59. Manny 911 4.2/7	0.5/1 115. Doc 0.5/1 113. Sue Thomas, F.B. Eye 0.6/1 121. Early Edition 0.3/1	1.9/3 89. 2004 Vibe Awards 1.9/3	1.5/3 89. Smallville 1.9/3 107. BMOOC 1.1/2
THURSDAY	4.9/8 37. ABC Movie of the Week—My Best Friend's Wedding 5.2/9 53. Primetime Live 4.4/8	9.3/16 18. Cold Case 6.8/12 1. CSI 11.5/19 5. Without a Trace 9.4/16	4.5/8 54. Joey 4.3/8 59. Joey 4.2/7 63. Joey 3.9/7 61. Will & Grace 4.0/7 37. ER 5.2/9	2.1/4 85. The O.C. 2.4/4 85. The O.C. 2.4/4	0.7/1 110. America's Funniest Home Videos 0.7/1 110. Diagnosis Murder 0.7/1	2.9/5 77. WWE Smackdown! 2.9/5	1.1/2 107. WB Thursday 'Jovie—Heathers 1.1/2
FRIDAY	3.7/8 65. 8 Simple Rules 3.7/8 74. Complete Savages 3.0/6 72. Hope & Faith 3.2/7 74. Less Than Perfect 3.0/6 49. New Year's Rockin' Eve '05 4.7/10	4.0/8 77. Joan of Arcadia 2.9/6 67. JAG 3.5/7 33. Without a Trace 5.4/12	4.2/9 43. Dateline NBC 5.0/10 81. New Year's Eve With Carson Daly 2.8/6	2.6/5 83. Fox Movie Special—Bait 2.6/5 85. The O.C. 2.4/4	0.6/1 110. America's Most Talented Kids 0.7/1 115. MGM Night at the Movies—Moonstruck 0.5/1	1.4/3 101. UPN Friday Movie—The Best Man 1.4/3	1.4/3 104. What I Like About You 1.3/3 106. Grounded for Life 1.2/2 94. Reba 1.6/3 104. Blue Collar TV 1.3/3
SATURDAY	9.9/17 (nr) 91st Annual Rose Bowl—Texas vs. Michigan 12.4/23 16. 34th Annual Fiesta Bowl—Utah vs. Pittsburgh 7.4/13	4.5/8 65. The Andy Griffith Show Reunion 3.7/6 51. Crimetime Saturday 4.5/8 37. 48 Hours Mystery 5.2/9	6.3/11 29. Law & Order 5.5/9 25. Law & Order: Criminal Intent 6.0/10 14. Law & Order: Special Victims Unit 7.6/13	1.0/7 67. Cops 3.5/6 61. Cops 4.0/7 54. America's Most Wanted: America Fights Back 4.3/7	0.4/1 119. Universal Family Movie—Lorenzo's Oil 0.4/1 123. It's a Miracle 0.2/1		
SUNDAY	8.0/13 54. Extreme Makeover: Home Edition 4.3/7 17. Extreme Makeover: Home Edition 7.1/11 63. ABC Premiere Event—Dynasty: The Making of a Guilty Pleasure 3.9/6	8.2/13 (nr) NFL Game 2 12.8/22 3. 60 Minutes 10.5/17 11. Cold Case 8.3/13 26. CBS Sunday Movie—Behind Enemy Lines 5.9/10	8.0/13 11. Dateline 8.3/14 43. American Dreams 5.0/8 6. Law & Order: Criminal Intent 9.3/14 7. Crossing Jordan 9.2/15	1.3/7 54. Fox Movie Special—True Lies 4.3/7	0.5/1 115. America's Most Talented Kids 0.5/1 115. Doc 0.5/1 113. Sue Thomas, F.B. Eye 0.6/1 119. Diagnosis Murder 0.4/1		1.3/2 101. Steve Harvey Big Time 1.4/2 97. Charmed 1.5/2 109. Mountain 1.0/2
Averages	Week 6.2/10 S-T-D 6.5/11	6.6/11 8.3/14	5.6/10 6.5/11	3.4/6 5.4/9	0.4/1 0.4/1	1.9/3 2.4/4	1.5/3 2.4/4

KEY: Each box in grid shows rank, program, total household rating/share. Blue bar shows total-household rating/share for the day. Top 10 shows of the week are numbered in red. *TV universe estimated at 109.6 million households; one rating point is equal to 1,096,000 U.S. TV homes. *Tan tint indicates 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



"Pinnacle has been a lifetime endeavor, since I love building projects, companies and career opportunities for others." —AJAY CHOPRA, PINNACLE SYSTEMS

PEOPLE

Chopra Reaches the Pinnacle

A focus on the video market propels his company to the top **By Ken Kerschbaumer**

In 1985, Ajay Chopra got an unexpected bonus. He was an engineering manager working on a graphics workstation for Silicon Valley-based MindSet. Great design was one of the project's goals, but even Chopra was surprised by its reception.

"It eventually found a home in the Museum of Modern Art's collection," says the current COO of Pinnacle Systems.

The reason? Sleek style. The workstation's ultra-modern design was devoid of ugly internal floppy drives. Instead, it relied on slick external modules. (And it was one of the first to use a mouse.)

FIFTH ESTATER

Although it delivered all the processing power a graphics pro could want, the workstation lacked one major component: applications. Auto-CAD software was just beginning and, though popular for industrial design, wasn't widely used in graphics. Chopra and MindSet had a problem—creating a PC platform without software—they couldn't solve.

MindSet eventually failed, but the experience proved a turning point in Chopra's career. He founded Pinnacle Systems, a manufacturer of editing graphics and server products. He has held numerous titles at Pinnacle, but as COO, he makes use of the biggest lesson he learned at MindSet: Always listen to your customer.

"MindSet was heavily technology-driven," he says. "We did things that were cool and interesting, rather than what people wanted."

At Pinnacle, Chopra kept the client's needs paramount. And he has grown the company from a fledgling startup to one boasting more than \$350 mil-

lion in annual revenue. The company has become one of the largest players in the video market, with a number of graphics, editing and storage systems available for every level of user—from home videographers to professional broadcasters.

only one to make money, but it wasn't enough to save the company.) MindSet had closed that year, having sold its technology to JVC, and Chopra and a few former MindSet employees found themselves holding informal meetings in his living room. The group decided to attend that year's National Association of Broadcasters convention to get a sense of the market.

For Chopra, the show was a revelation. "I couldn't believe how rich the industry was," he says. "There was so much money. Everything was so posh and polished." He also spied an opening—in computers. Few companies at that time were selling computer-based systems, and Chopra was certain the broadcasting industry would embrace them.

He and his co-workers decided to



AJAY CHOPRA
Founder, COO and director,
Pinnacle Systems

B. Jan. 2, 1957, Delhi, India

EDUCATION

BSEE, Birla Institute of Technology and Science, 1978, Pilani, India; MSEE, State University of New York, Stony Brook, 1979

EMPLOYMENT

Engineer, Burroughs Corp. (now Unisys), 1979-81; system architect, Atari Corp., 1981-83; engineering manager, MindSet Corp., 1983-86; current position since 1986

PERSONAL

Married; two sons

exhibit at the 1985 Society of Motion Picture Television Engineers convention, armed with little more than prototypes. Pinnacle was an immediate hit, taking more than \$1 million in orders. The company faced just one problem: It had no manufacturing capability.

"We raised \$1 million in seed money from the venture-capital firm Alpha Partners," he recalls. "Our company was profitable from the very beginning."

Pinnacle's early success could be credited to a mix of smart acquisitions, engineering and management. Two products, the Deko character generator and Thunder server, drove earnings. Chopra had found his calling.

An Emphasis on Education

Given his nomadic childhood, it was hard to predict Chopra's stable 19 years at Pinnacle. His father was a government official in India, and the family moved frequently. Chopra attended a British boarding school near the Himalayas and college in Rajasthan. "There is no bigger priority in India than a college degree," he says. "As each generation sees a standard of living that is improving steadily, parents invest a lot in education."

After graduating from college in 1978, he began applying to graduate schools. He was accepted at the University of California, Santa Barbara and Carnegie Mellon, but it was SUNY Stony Brook and its scholarship that drew him. The trip to Long Island was his first to the United States.

The California bug bit Chopra when he visited for a few weeks while working with Burroughs Corp. in the early 1980s. Although it took him a year, he eventually signed on with Atari, the then-videogame giant, because it was moving into personal computing.

Two years as a system architect at Atari, coupled with his MindSet experience, set the stage for Pinnacle's inception. "Pinnacle has been a lifetime endeavor, since I love building products, companies and career opportunities for others," Chopra says. "It's been 19 years, and each one has been a different challenge."

Pinnacle's Future

The current challenge involves navigating rocky terrain. Pinnacle, under the leadership of President and CEO Patty Hart, has begun divesting bad acquisitions. Most recently, it sold Steinberg, an audio-editing unit. Such moves give the company additional cash, while making it easier to focus on core products.

Chopra continues to be inspired. "As long as challenges continue, I'll remain at Pinnacle." ■

FATES & FORTUNES

BROADCAST TV

At WFXL, Albany, Ga.: **JENNY COLLINS**, general sales manager, promoted to general manager; **DEBORAH OWENS**, business manager, promoted to station manager.

At The Scripps Networks emerging media division, Knoxville, Tenn.: **MARK QUINN**, VP, national accounts, affiliate sales, appointed VP, distribution and new business development; **SCOTT BRUN**, senior producer, creative services, HGTV, Knoxville, named director,



Keira Alexandra
Sundance Channel

programming library; **SUE CLARK**, director, emerging media, upped to VP, emerging media; **CARRIE CONYNGHAM**, programming coordinator, VOD and broadband, promoted to manager, programming.

ANDY STAVAST, VP, television sales, Metro Networks/Westwood One, Minneapolis, named general sales manager, KSTC Minneapolis/St. Paul.

KEN BAUER, promotion manager, KCTV Kansas City, Mo., promoted to creative services director.

LINDSAY LEBOYER, account executive, C2Media, Chicago, named account executive, WBBM Chicago.

LAYNE RAWSON WALKER, national sales manager, KWBP Salem, Ore., named national sales manager, KNTV San Jose, Calif.

At WBDT Springfield, Ill.: **KRISTA EVANS**, account executive, Clear Channel Radio, Chicago, joins as account executive; **ALLEN WHITE**, account executive, WTVW Evansville, Ind., joins as account executive.

CABLE TV

JEFFREY M. ZIMMERMAN, VP/assistant general counsel, Time Warner Cable, Stamford, Conn., promoted to senior VP/deputy general counsel.

JOURNALISM

ANZIO WILLIAMS, assistant news director, WESH Daytona Beach, Fla., named news director, WDSU New Orleans.

Continued on page 50

"I couldn't believe how rich the [broadcast] industry was. Everything was so posh and polished."

AJAY CHOPRA



PEOPLE

Continued from page 48

LU PARKER, host, *Great Day SA*, KENS San Antonio, named co-anchor *News @ Ten: Weekend Edition*, KTLA Los Angeles.

JENNIFER LONDON, freelance correspondent, MSNBC, Los Angeles, named staff correspondent.

ANNE-MARIE GREEN, reporter, CITY-TV, Toronto, joins KYW(TV) Philadelphia, as a reporter.

ELIZABETH HART, meteorologist, Sinclair Broadcast Group, Hunt Valley, Md., named morning meteorologist, WFOR Miami.

ELIZABETH HUR, reporter, Capital News 9, Albany, N.Y., named reporter, KTVX Salt Lake City.

ALEXIS TARYN, assistant director, *The Apprentice*, NBC, Burbank, Calif., named producer, *On Q Live*, Q Television Network, Palm Springs, Calif.

PROGRAMMING

PAMELA KAUFMAN, senior VP,



Glenn Dolce
The Outdoor Channel

Nickelodeon marketing, New York, promoted to executive VP, marketing and worldwide promotions, Nickelodeon.

AMY CARNEY, senior VP, advertiser sales and operations, Sony Pictures Television, New York, promoted to executive VP.

MARY CORIGLIANO, VP, marketing, FUSE, New York, named senior VP, marketing, Court TV, New York.

CHRISTIE K. LEGG, director, Inspirational Life

Television, Charlotte, N.C., promoted to VP.

KEIRA ALEXANDRA, director, on-air design, Sundance Channel, New York, named VP/creative director.

GLENN DOLCE, director, advertising sales, AMC/WE networks, New York, named VP, advertising sales, eastern region, The Outdoor Channel, New York.

RADIO

At American Urban Radio Network, New York:

VERNON WRIGHT, senior VP, sales, promoted to executive VP, sales and new business development; **MICHELLE JENNINGS**, managing partner, Currie Jennings LLC, New York, appointed senior VP, marketing operations.

JOSHUA RAHN, senior director, Integrated Marketing Services, SonyBMG Music, New York, named VP, integrated marketing solutions, national sales,

Univision Radio, New York.

ADVERTISING/MARKETING/PR

LINDA NARBHEY, VP, account director, MPG Arnold Advertising, Boston, joins MediaCom as senior VP/group planning director, New York.

SANDE BOVIS, senior VP/associate director, national broadcast, Universal McCann, New York, named managing partner/



Joshua Rahn
Univision Radio



Hillary Smoot
Schwartzman & Associates

director, national broadcast, Mediaedge:cia, New York.

HILLARY SMOOT, director, public relations, Tropicana Resort & Casino/Official All Star Café at Planet Hollywood, Las Vegas, named VP, Schwartzman & Associates, Los Angeles.

WHAT'S YOUR FATE?

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

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The Broadcasters' Foundation



World Radio History

2005 Golden Mike Award



DEALS

TVs

WTOF(LP) ORLANDO, FLA.

PRICE: \$300,000

BUYER: Daystar TV Network (Marcus Lamb, president/CEO)
SELLER: Charles S. Namey
FACILITIES: Ch. 50, 14.7 kW

K49GX BOISE, IDAHO

PRICE: \$250,000

BUYER: Gary M. Cocola Family Trust (Gary Cocola, trustee)
SELLER: Philip A. Lozano
FACILITIES: Ch. 49, 150 kW

W07DA GRUNDY, VA.

PRICE: \$40,000

BUYER: John Colson Dash (John Colson Dash, individual)
SELLER: Peggy Sue Broadcasting (Henry Beam, president)
FACILITIES: Ch. 7, 0.090 kW

K39GD ALAMOSA, COLO.

PRICE: \$15,000

BUYER: Kenneth Swineheart
SELLER: U S Interactive LLC (Dean Mosley, CEO)
FACILITIES: Ch. 39, 5 kW

K35GP MCALESTER, OKLA.

PRICE: \$7,000

BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 35, 2.5 kW

COMBOS

KFON(AM) AUSTIN, KKLB(FM) ELGIN, KELG(AM) MANOR AND KTXZ(AM) WEST LAKE HILLS (AUSTIN), TEXAS

PRICE: \$19 million

BUYER: BMP Radio LP (Thomas H. Castro, president/CEO); owns 26 other stations, including KOKE(AM), KHHL(FM) and KXXS(FM) Austin

SELLER: Dynamic Radio Broadcasting Corp. (Joe Garcia, general manager)

FACILITIES: KFON(AM): 1490 kHz, 1 kW; KKLB(FM): 92.5 MHz, 3 kW, ant. 440 ft.; KELG(AM): 1440 kHz, 800 W day/500 W night; KTXZ(AM): 1560 kHz, 3 kW
FORMAT: KFON(AM): Spanish/Mexican; KKLB(FM): Tejano; KELG(AM): Spanish/Mexican/Variety; KTXZ(AM): Spanish/Tropical/T40

BROKER: American Media Services LLC

KHDV(FM) KING CITY, KTGE(AM), KEBV(FM) AND KRAY(FM) SALINAS AND KMJV(FM) SOLEDAD (MONTEREY-SALINAS-SANTA CRUZ), CALIF.

PRICE: \$14.5 million

BUYER: Latin Entertainment Network Inc. (Anthony M. Hernandez, president/CEO); owns one other station, not in this market
SELLER: Wolfhouse Radio Group Inc. (Hector Villalobos,

president)

FACILITIES: KHDV(FM): 93.9 MHz, 5 kW, ant. 702 ft.; KTGE(AM): 1570 kHz, 5 kW day/500 W night; KEBV(FM): 97.9 MHz, 3 kW, ant. 479 ft.; KRAY(FM): 103.5 MHz, 3 kW, ant. 512 ft.; KMJV(FM): 106.3 MHz, 5 kW, ant. 371 ft.

FORMAT: KHDV(FM): Spanish/Mexican; KTGE(AM): Spanish/Mexican; KEBV(FM): Oldies; KRAY(FM): Spanish/Mexican; KMJV(FM): Spanish/Mexican
COMMENT: There are two separate asset-purchase agreements for this deal, one for KEBV(FM) for \$2.5 million and another for the rest of the stations plus FM translator K277AH for \$12 million.

KTNS(AM) AND KAAT(FM) OAKHURST (FRESNO), CALIF.

PRICE: \$4.75 million

BUYER: California Sierra Corp. (Abel DeLuna, individual); owns no other stations
SELLER: Larry Gamble (Larry W. Gamble, president/CEO)

FACILITIES: KTNS(AM): 1060 kHz, 5 kW day/23 W night; KAAT(FM): 103.1 MHz, 25 kW, ant. -194 ft.

FORMAT: KTNS(AM): Adult Standard; KAAT(FM): AC
COMMENT: 100% of stock in California Sierra Corp., which is the licensee of KAAT and KTNS, is transferred from Larry Gamble and Sylvia Gamble to Abel DeLuna.

KNOT(AM) AND KNOT(FM) PRESCOTT (FLAGSTAFF-PRESCOTT), ARIZ.

PRICE: \$1.7 million

BUYER: Guyann Corp. (Guy Christian, owner/president); owns three other stations, including KAFF(AM)/(FM) and KMGN(FM) Flagstaff-Prescott
SELLER: Payne-Prescott Broadcasting (William Payne, owner)
FACILITIES: KNOT(AM): 1450 kHz, 1 kW; KNOT(FM): 99.1 MHz, 3 kW, ant. 1,024 ft.
FORMAT: KNOT(AM): Big Band/Oldies; KNOT(FM): Country
Continued on page 54

THE BEST OF TELEVISION THE 62ND ANNUAL GOLDEN GLOBES

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Continued from page 52

BROKER: Glenn Serafin of Serafin Brothers Inc.

**WOEN(AM) AND WMXO(FM)
OLEAN, N.Y.**

PRICE: \$950,000

BUYER: Pembroke Pines Inc. (Robert J. Pfuntner, president/CEO); owns nine other stations, including WZKZ(FM) Olean

SELLER: Vox Media Corp.

(Bruce G. Danziger, president)

FACILITIES: WOEN(AM): 1360 kHz, 1 kW day/30 W night; WMXO(FM): 101.5 MHz, 1 kW, ant. 404 ft.

FORMAT: WOEN(AM): Talk; WMXO(FM): Hot AC

BROKER: Richard A. Foreman

of Richard A. Foreman Associates Inc.

**KWXI(AM) AND KWXE(FM)
GLENWOOD, ARK.**

PRICE: \$530,000

BUYER: US Stations LLC (Charles Shinn, president); owns four other stations, none in this market

SELLER: Jay Bunyard

FACILITIES: KWXI(AM): 670 kHz, 5 kW; KWXE(FM): 104.5 MHz, 3 kW, ant. 328 ft.
FORMAT: KWXI(AM): Country; KWXE(FM): Country



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IMPORTANT KEYNOTES

David Barrett, President/CEO, Hearst-Argyle Television

Jeffrey Smulyan, Chairman/CEO, Emmis Communications

Richard Wiley, former FCC Chairman, Sr. Partner, Wiley, Rein & Fielding: "The Regulatory Outlook for the Next Four Years"

DISCUSSIONS AND DEBATE:

- ▶ The Practical Side of Conversion to IT – What Have We Learned from Experiences
- ▶ Will Consolidated, Centralized Operations Let you Maximize Profitability?
- ▶ How Technology Advancements Can Drive Station Group Share Price
- ▶ Latest Profit Opportunities in Multicasting—Making Money With Your Spectrum
- ▶ Challenges of Mixing HD and SD Workflows
- ▶ Gaining Productivity Through Workflow Changes and Technology Improvements

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**WPMB(AM) AND WKRV(FM)
VANDALIA, ILL.**

PRICE: \$350,000

BUYER: The Cromwell Group Inc. (Bayard H. Walters, president); owns 20 other stations, none in this market

SELLER: Midwest Communications Co. (Don Hecke, owner)

FACILITIES: WPMB(AM): 1500 kHz, 250 W; WKRV(FM): 107.1 MHz, 5 kW, ant. 164 ft.
FORMAT: WPMB(AM): Adult Standard; WKRV(FM): Hot AC

**WLTN(FM) LISBON AND
WLTN(AM) LITTLETON, N.H.**

PRICE: Undisclosed

BUYER: Barry Lunderville; owns two other stations, neither in this market

SELLER: Profile Broadcasting Co. Inc. (Dick Sharpe, president)

FACILITIES: WLTN(FM): 96.7 MHz, 6 kW, ant. 295 ft.; WLTN(AM): 1400 kHz, 1 kW
FORMAT: WLTN(FM): Bright AC; WLTN(AM): News/Talk

FMs

**KAGM(FM) STRASBURG
(DENVER-BOULDER), COLO.**

PRICE: \$16 million

BUYER: NRC Broadcasting Inc. (Tim Brown, chairman/CEO); owns 12 other stations, including KCUV(AM), KNRC(AM) and KJAC(FM) Denver-Boulder.

SELLER: Seeger, Guest & Fort (Edward F. Seeger, president)

FACILITIES: 102.3 MHz, 6 kW, ant. 328 ft.
FORMAT: Dance

**WKKB(FM) MIDDLETOWN AND
WAKX(FM) NARRAGANSETT
PIER (PROVIDENCE-WARWICK-
PAWTUCKET), R.I.**

PRICE: \$7.5 million

BUYER: Davidson Media Group LLC (Peter Davidson, president); owns 16 other stations, including WALE(AM) Provi-

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DEALS

dence-Warwick-Pawtucket

SELLER: Citadel Broadcasting Corp. (Farid Suleman, chairman/CEO)

FACILITIES: WKKB(FM): 100.3 MHz, 2 kW, ant. 656 ft.; WAKX(FM): 102.7 MHz, 2 kW, ant. 226 ft.

FORMAT: WKKB(FM): Rock; WAKX(FM): Top 40/Rhythmic
COMMENT: Citadel has requested FCC consent to assignment of the license for WAKX from AAA Entertainment Licensing LLC. Citadel's obligation to sell WAKX to Davidson is contingent on Citadel's prior acquisition of WAKX.

WKOE(FM) OCEAN CITY (ATLANTIC CITY-CAPE MAY), N.J.

PRICE: \$3.16 million
BUYER: Press Communications LLC (Mark D. Lass, president); owns five other stations, none are in this market
SELLER: Millennium Radio Group (Charles W. Banta, chairman)
FACILITIES: 106.3 MHz, 3 kW, ant. 308 ft.
FORMAT: Christmas
BROKER: Peter Handy of Star-Media Group Inc.

WXZX(FM) CULEBRA (PUERTO RICO), P.R.

PRICE: \$1.8 million
BUYER: Newlife Broadcasting Inc. (Juan Carlos Matos Barreto, president); owns two other stations: WZNA(AM) and WBRQ(FM) Puerto Rico
SELLER: Aureo Matos, et al (Aureo Matos, owner)
FACILITIES: 98.7 MHz, 6 kW, ant. 584 ft.

FORMAT: Spanish/Christian Contemporary

KCFY(FM) YUMA, ARIZ.

PRICE: \$636,000
BUYER: Relevant Media Inc. (Greg Myers, president); owns no other stations
SELLER: Voice of International Christian Evangelism
FACILITIES: 88.1 MHz, 3 kW, ant. 240 ft.
FORMAT: Christian Contemporary

KGLF(FM) DOSS (SAN ANTONIO) AND NEW (FM)(CP) DRIPPING SPRINGS (AUSTIN), TEXAS

PRICE: \$490,000
BUYER: Educational Media Foundation (Richard Jenkins, president); owns 119 other stations, including KZLV(FM) San Antonio
SELLER: Legacy Austin Broadcasting Foundation Inc. (Robert L. Hand, president)
FACILITIES: KGLF(FM): 88.1 MHz, 6 kW, ant. 328 ft.; NEW(FM): 91.9 MHz, 6 kW, ant. 276 ft.
FORMAT: KGLF(FM): Christian Contemporary; NEW(FM): CP-NOA

KBMD(FM) MARBLE FALLS, TEXAS

PRICE: \$130,000
BUYER: La Promesa Foundation (Leonard Oswald, president/secretary); owns two other stations, neither in this market
SELLER: Media for the Holy

Family Foundation (J.A. Martinez, chairman)

FACILITIES: 88.5 MHz, 6 kW, ant. 89 ft.

FORMAT: Religion
BROKER: John W. Saunders of John W. Saunders

KJFX(FM) FRESNO, KTSX(FM) SAN JOAQUIN AND KFRR(FM) WOODLAKE (FRESNO), CALIF.

PRICE: Undisclosed
BUYER: Wilks Broadcast Group LLC (Jeff Wilks, CEO); owns no other stations
SELLER: Mondosphere Broadcasting (Clifford Burnstein, co-president)
FACILITIES: KJFX(FM): 95.7 MHz, 18 kW, ant. 850 ft.; KTSX(FM): 105.5 MHz, 25 kW, ant. 328 ft.; KFRR(FM): 104.1 MHz, 17 kW, ant. 853 ft.
FORMAT: KJFX(FM): Classic Rock; KTSX(FM): Country; KFRR(FM): Alternative
BROKER: Michael J. Bergner of Bergner & Co.

AMs

WBGR(AM) AND WBMD(AM) BALTIMORE

PRICE: \$7.5 million
BUYER: Family Stations Inc. (Harold Camping, president); owns 43 other stations, including WFSI(FM) Baltimore
SELLER: Infinity Broadcasting (Joel Hollander, president/COO)
FACILITIES: WBGR(AM): 860 kHz, 3 kW day/66 W night; WBMD(AM): 750 kHz, 730 W
FORMAT: WBGR(AM): Gospel; WBMD(AM): Religion
BROKER: Elliot B. Evers of

Media Venture Partners

WPBC(AM) DECATUR (ATLANTA), GA.

PRICE: \$3.3 million
BUYER: Chang Soo Kim; owns no other stations
SELLER: Pacific Star Broadcasting Inc. (Charlie S. Kim, president)
FACILITIES: 1310 kHz, 3 kW day/31 W night
FORMAT: Adult Contemporary/Variety/Talk

WRUN(AM) UTICA (UTICA-ROME), N.Y.

PRICE: \$275,000
BUYER: WAMC/Northeast Public Radio (Alan Chartock, executive director); owns eight other stations, none in this market
SELLER: Regent Communications Inc. (Terry S. Jacobs, chairman/CEO)
FACILITIES: 1150 kHz, 5 kW day/1 kW night
FORMAT: Nostalgia
BROKER: Jim Richards of John Pierce and Co.

KEED(AM) EUGENE (EUGENE-SPRINGFIELD), ORE.

PRICE: \$225,000
BUYER: Churchill Communications LLC (Suzanne K. Arlie, member); owns two other stations, KOPT(AM) and KZTU(AM) Eugene-Springfield
SELLER: Extra Mile Media Inc. (William Zipp, president)
FACILITIES: 1600 kHz, 5 kW day/1 kW night
FORMAT: Gospel

KUOA(AM) SILOAM SPRINGS (FAYETTEVILLE), ARK.

PRICE: \$150,000
BUYER: Johnson Communications Inc. (Dewey Johnson, president); owns no other stations
SELLER: KUOA Inc. (Charles W. Pollard, president)
FACILITIES: 1290 kHz, 5 kW day/31 W night
FORMAT: Country

WNDC(AM) BATON ROUGE, LA.

PRICE: \$75,000
BUYER: Communications Capital Managers LLC (Michael F. Starr, managing member); owns 11 other stations, none in this market
SELLER: Church Point Ministries (Dwight Pate, president/pastor)
FACILITIES: 910 kHz, 1 kW
FORMAT: Gospel

WKNV(AM) FAIRLAWN (NEW RIVER VALLEY), VA.

PRICE: \$1
BUYER: Baker Family Stations (Vernon H. Baker, president); owns 32 other stations, including WPIN(AM) and WKEX(AM)/(FM) New River Valley
SELLER: Baker Family Stations (Vernon H. Baker, president)
FACILITIES: 890 kHz, 10 kW
FORMAT: Gospel

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QC/Ingest Operator

In this role, you'll provide technical QC to all media prior to ingest for 24x7 operation. This individual must demonstrate job knowledge in audio and video setup procedures and possess 2+ years of hands-on experience in a broadcast environment, coupled with technical literacy and the ability to read scopes and monitor equipment. Knowledge of automation ingest and server applications a must. Candidate must possess excellent organization skills, good verbal and written communication skills, computer proficiency and a high level of attention to detail. Bachelor's degree in communications preferred.

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TELEVISION

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Will take place at Wiley Rein and Fielding, 1776 K St. NW, Washington, DC on January 12, 2005, 12:15 p.m.-5:00 p.m. The panel will receive presentations by public broadcasting organizations and stations regarding their vision for harnessing digital technology.

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TV's Tsunami Challenge

The tsunami story has grown and been clarified daily like pieces being added to a horrible puzzle, with the death toll seeming to rise between each commercial break on the cable news networks.

Much of the story has been told through home video, which lends the tragedy a more pervasively personal horror. Indeed, relief experts say that television's vivid coverage has inspired viewers to give donations in unprecedented amounts.

There is much to praise in the electronic media's response to this catastrophe, from the dedicated correspondents and crews on the scene, to the well-crafted stories of individual survival and courage, to the ongoing media efforts to help raise money for the victims. As no less an expert on human misery than Joseph Stalin once pointed out, "One death is a tragedy. A million deaths is a statistic." Television has helped us see beyond the statistics.

But there is also room for criticism. Because this story was tailor-made for 24-hour news channels, those outlets have yielded to the temptation to employ the standard techniques of hyping and teasing a story in order to hold news grazers for as long as possible. But this is a story of almost unprecedented sadness. New sensibilities should be at work.

The one-upmanship of death totals and guesstimates, the "exclusive" footage of the carnage and hyped-up stories about the sex trafficking of orphans have verged on exploitation and sometimes crossed the line. We saw a promo for one of the

many tsunami-related specials teased in an upbeat voice that sounded more like a promotion for the next episode of *Survivor*. CNN's exhaustive coverage, lauded on page 56 by columnist Brian Lowry, was exhaustive and complete but didn't completely avoid the maudlin clichés of the business.

A cataclysmic event that takes the lives of hundreds of thousands demands straight news leads, not punny wordplay headlines and titles, or purple prose. We have had our fill of phrases like "Waves of Destruction," "Turning the Tide" and "It came without warning, it killed without mercy."

There was also something about this story that, juxtaposed against what has become standard prime time entertainment fare, exposed the built-in vacuousness of television. The trouble with this medium is that the TV picture is always the same size. So the utter devastation in Asia can appear to be of equal importance to the events on *Fear Factor* or Fox's horrid *Who's Your Daddy?* (which aired while thousand of children in Asia were searching for relatives). Ashlee Simpson's atonal Orange Bowl shrieking at halftime, for more reasons than one, made us realize that a moment of silence would have been much more appropriate.

Television news channels, in spite of some excesses, are covering the disaster commendably. But it is the excesses that worry us. The media often parades victims through the television gauntlet to be induced to burst into tears on every network. In this case, news managers should cease and desist. The victims of this historic tsunami really don't need to be coaxed to cry for the cameras.

EDITORIAL

The Networks, the War and the Truth

As soon as Dan Rather publicly admitted that documents cited in a high-profile story on *60 Minutes* could not be substantiated, rumors flew that he was a goner. After a "decent interval," the controversial anchor announced his retirement as anchor of *CBS Evening News*. (He will continue to report for *60 Minutes*' Sunday and Wednesday editions). He took the fall.

TV journalism can be unforgiving to those who fabricate documents, stage news or make errors that embarrass the network overlords. But Rather's crime was a mere misdemeanor compared with a felony later admitted by presidents of the Big Three news networks. In November, they told a Stanford University seminar that their operations uncritically conveyed deceptive information that convinced the public an invasion of Iraq was the only option. They admitted that they reported inaccurately about the threat of weapons of mass destruction (WMDs).

"Simply stated," confessed David Westin, president of ABC News, "we

let the American people down."

Sadly, their partial mea culpa was not repeated on their broadcasts. (C-SPAN covered it.)

Will they face any consequences for their actions? Unlikely. Has there been any outbreak of conscience in newsrooms or, more important, any commitment to cover Iraq in a less jingoistic manner? Not that I can see.

The news presidents did not offer any explanation as to why network coverage of Iraq marched in lockstep with the Bush administration or discuss if that approach will change regarding coverage of the hasty elections foisted on that nation.

Toronto Star columnist Antonia Zerbisias, a Canadian, has been closely following American television coverage. Her conclusion: It has barely changed, even as the administration wants it to be even

more "positive."

"It is all but impossible to know what is happening on the ground in and around Fallujah. It's a humanitarian disaster for sure," Zerbisias wrote. "But who knows how many civilians have been affected by the bombardment, not to mention the lack of food, water and medical care? Even many

who escaped the fighting are short of the necessities of life. The Americans are not counting the civilian dead. So there's no way to know their number. That's because, as Jon Stewart [host of *The Daily Show* on Comedy Central] noted last spring, the administration has been preventing many media from operating freely in Iraq."

Zerbisias is not alone in believing that Comedy Channel gets closer to the truth than our news channels.

Quoting Stewart: "There is some good news coming out of the hunt for WMDs, as coalition forces in Iraq have, in fact, uncovered and disarmed one of the most dangerous and destructive weapons known to man: the free press."

Our news media has covered "intelligence failures" and "policy failures," but it has yet to turn a probing eye on systemic "media failures": its own role in the patriotically correct selling of war.

As a former CNN and ABC News producer, I have made a feature-length documentary investigating how and why our media blew it—and not just on WMDs. Oddly, the response from some critics is that the public already knows all this—even though it hasn't been covered.

Schechter calls himself a "news dissector" and edits Mediachannel.org.

AIRTIME Danny Schechter

OPEN MIKE

Those Liberals at CBS

Editor: Regarding "Mr. Heyward Goes to Washington" (Jan. 3, page 11), why are Mr. Heyward, Mr. Rather and other people responsible for the *60 Minutes* debacle even employed by CBS at this late date? It clearly shows that CBS has no respect for their viewing public or for the truth.

I am not a supporter of Mr. Bush, but I do believe in truth, honesty and respect. Too bad CBS does not.

Christine Fix

Editor: After 40 years of liberal bias, CBS fair and balanced? Horse----!

Ron Mabra
Hebron, Texas

Editor: Oh right! Who would ever think that CBS had a vendetta against the White House? Perish the thought.

Robert Allshouse

The Bush Conspiracy

Editor: You do not cross a Bush and survive. From what I understood, Rather [once] asked the elder Bush a question that he did not like. Now Bush Jr. was having a difficult time with his National Guard record. So what would be a better time for Karl Rove to leak a memo to Dan and then howl to the media? Guess what? It got the media off Bush's National Guard record and got rid of Dan at the same time.

Mission accomplished.

Carrie L. Davis
Gaffney, S.C.

Simon Is Right

Samuel A. Simon made an excellent point in his letter (Open Mike, Jan. 3, page 40) supporting public comment to the FCC. [Simon disagreed with a *B&C* editorial criticizing mass e-mails by organized watchdog groups.]

E-mail is a way to quickly criticize. To believe a duplicate form letter sent by e-mail is not a part of democracy is folly ...

Some radio owners have moved their city-of-license studios to a metro location miles away. They are no longer required by the FCC to concern themselves with their "forgotten cities." Ascertainment is voluntary. All the more reason that a change should be made through the localism hearings scheduled this year.

Bill Wipfel
Normandy Park, Wash.

(All letters received via e-mail)

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Back on the Job

Asian coverage proves CNN still matters

The morning after a devastating tsunami swept through South Asia, the network morning shows stuck with their usual dose of celebrity banter and lighthearted cooking segments. After they had largely sat out this summer's political conventions, it was another glaring act of abdication, underscoring why broadcasters are no longer a first stop for many seeking news.

By contrast, CNN, however fleetingly, again looked like the CNN of old: a 24-hour news operation possessing an intricate web of worldwide bureaus able to blanket the story. Yet in this glimpse of the past, it's still hard to find a compass that points directly toward the channel's future.

For the last year or more, CNN seemed like a confused Fox News Channel wannabe trying to strut around as awkwardly as a kid in his mom's high-heel shoes. But if only for the last couple of weeks, the network that Ted Turner built hasn't looked like the gang that couldn't shoot straight.

Management turmoil and lack of vision have taken their toll at CNN, which, as the eldest cable news network, has experienced the same kind of growing pains witnessed at major newspapers. Purists can huff and puff, but answers for old-guard journalists are no longer always obvious. Do they pander to younger consumers, as even *The New York Times* did under former Editor Howell Raines

(and occasionally still does)? Or should they settle for a discerning crowd and hope that the young eventually give a damn once they, too, have more to lose?

There are no easy solutions on this front, just as

and uncertain where its mandate lies. If Fox News represents the TV equivalent of talk radio, brash and opinionated, CNN remains not quite AM news but less than talk as well.

It's a blurry image not helped by the limited wattage of the network's so-called stars, which got thinner still when bow-tied conservative shouter Tucker Carlson was jettisoned last week.

Mercifully, world events of the tsunami's magnitude come along rarely, but CNN has rightfully planted its flag in this story, refusing to look away. At times it seems as if the U.S. public's willingness

to see beyond nationality and appreciate the scope of the tragedy has compelled slow-to-react TV interests to step up their coverage. CNN was best prepared. It already had four

existing bureaus in the region.

The question is, what to do next? CNN's problem has been that people use the channel as a headline

service and don't watch long enough for it to generate significant ratings—a point officials have tried to impress upon numbers-challenged TV-beat writers, without much headway.

Jonathan Klein, the recently installed president of CNN News Group, has a series of hurdles to clear, not the least being that few of his predecessors have endured 18 months in the job. CNN's commitment to the tsunami's aftermath, however, recognizes that news—not just

Carlson screaming about it—must be a central component. CNN must establish a destination where people go to understand the wider world, which doesn't mean obsessing over outwardly normal types who

BRIAN LOWRY



Looking like the CNN of old, the network has 80 staffers on the scene.

Not only does CNN need to be better than it has been, but there's a need for the channel to occupy an under-served niche that has real value.

precious little has been simple these last few years at CNN, a place where the term "revolving door" barely does recent history justice.

In a sense, the wake-up call didn't entirely register until the outbreak of war in Iraq, at a point when Fox's ascension past the Time Warner-owned channel seemed less sure. Pundits such as myself were convinced that, in time of crisis, CNN's international presence and breaking-news credentials would supersede Fox's talking heads. Yet somehow, Fox's unvarnished patriotism (and more often than not, Bush administration booster-ism), coupled with surprisingly adept field reporting and aggressive packaging, further solidified the network Roger Ailes created.

Since then, CNN has appeared even more at sea

kill their spouses or kids.

With the major networks having reduced their claim to being a source of news and in-depth analysis, the door is open for CNN if the network can deliver the goods. That means not swaying with every minor breeze, panicking at each ratings setback or jettisoning management before they can break in the office furniture.

The truth is that not only does CNN need to be better than it has been but there's a need for the channel to occupy an under-served niche that has real value.

Fox News has its own successful formula. But that leaves ample room to operate so long as someone at CNN remembers a bit of wisdom popularly associated with the East—the one about the link between "crisis" and "opportunity." ■

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