



Keep It Real

Howard Stern's longtime sidekick Robin Quivers is ready for her close-up. She's got a TV talk show to sell.

Page 58

Financial guru Suze Orman gives inside dish on her new chatfest, too.

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**NATPE
Preview
PAGE 23**

"This is well within the parameters of responsible reporting of an important news event."

— E! PRESIDENT TED HARBERT
ON UPCOMING REENACTMENTS
OF MICHAEL JACKSON'S TRIAL

JANUARY 17, 2005

BROADCASTING & CABLE



\$4.95

Reed Business Information

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CRITICS' TOUR

What's Hot

TV scribes at the Television Critics Association winter tour got a sneak peek at what 30

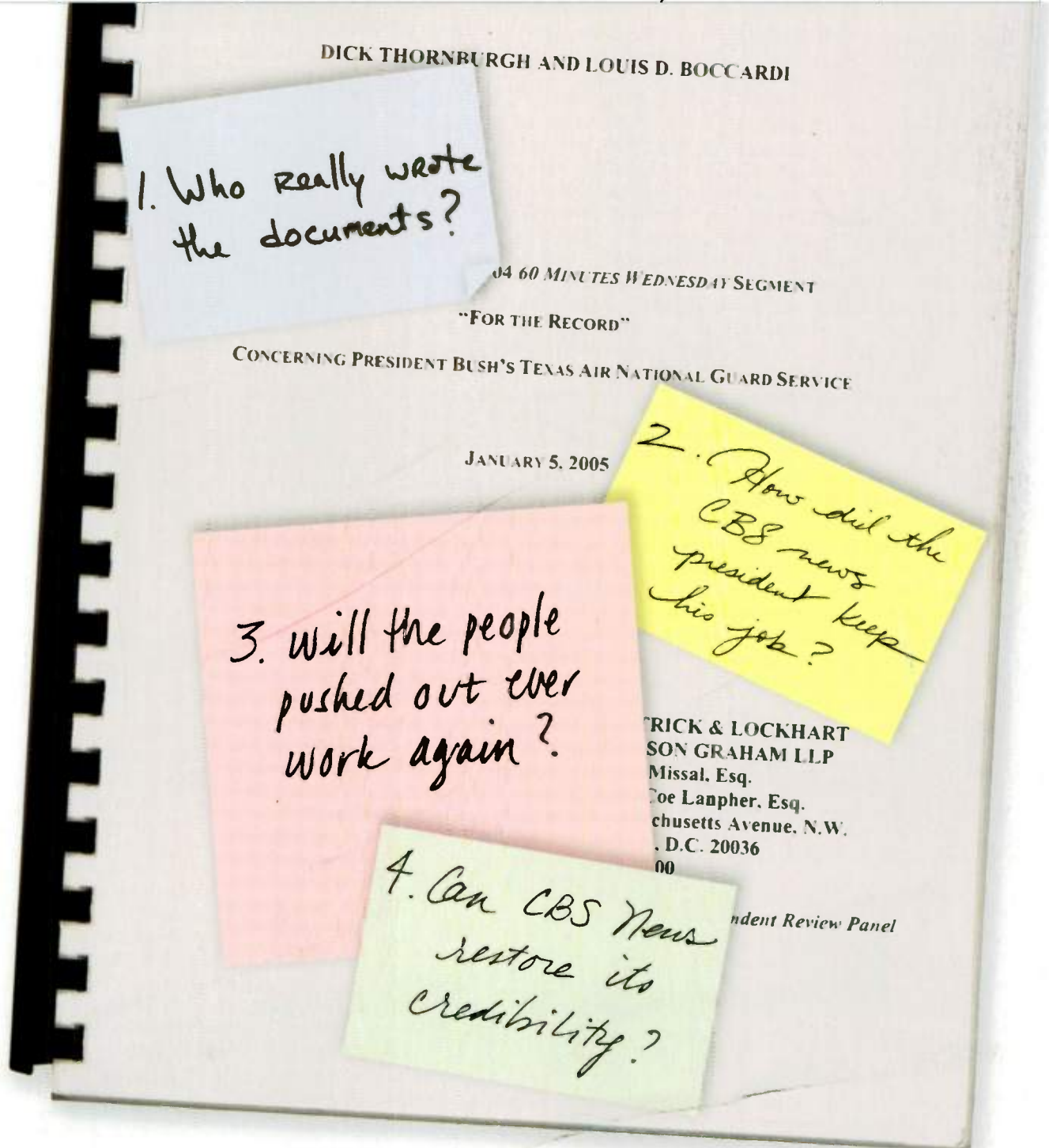
cable networks have on tap. ESPN and CNN are offering new celebrity shows. FX added Glenn Close to *The Shield* and renewed *Nip/Tuck*. Bravo



Glenn Close

pitched parody shows about stars. And that's just for openers. More on Discovery, Sci Fi, E! USA Network and others inside.

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UNSOLVED MYSTERIES

■ Five questions the CBS investigation did not answer **31**

■ Winners and Losers **33** ■ The Report's Best Parts **34**

OUR WEIGHT IN GOLD!

THE AVIATOR

KING ARTHUR

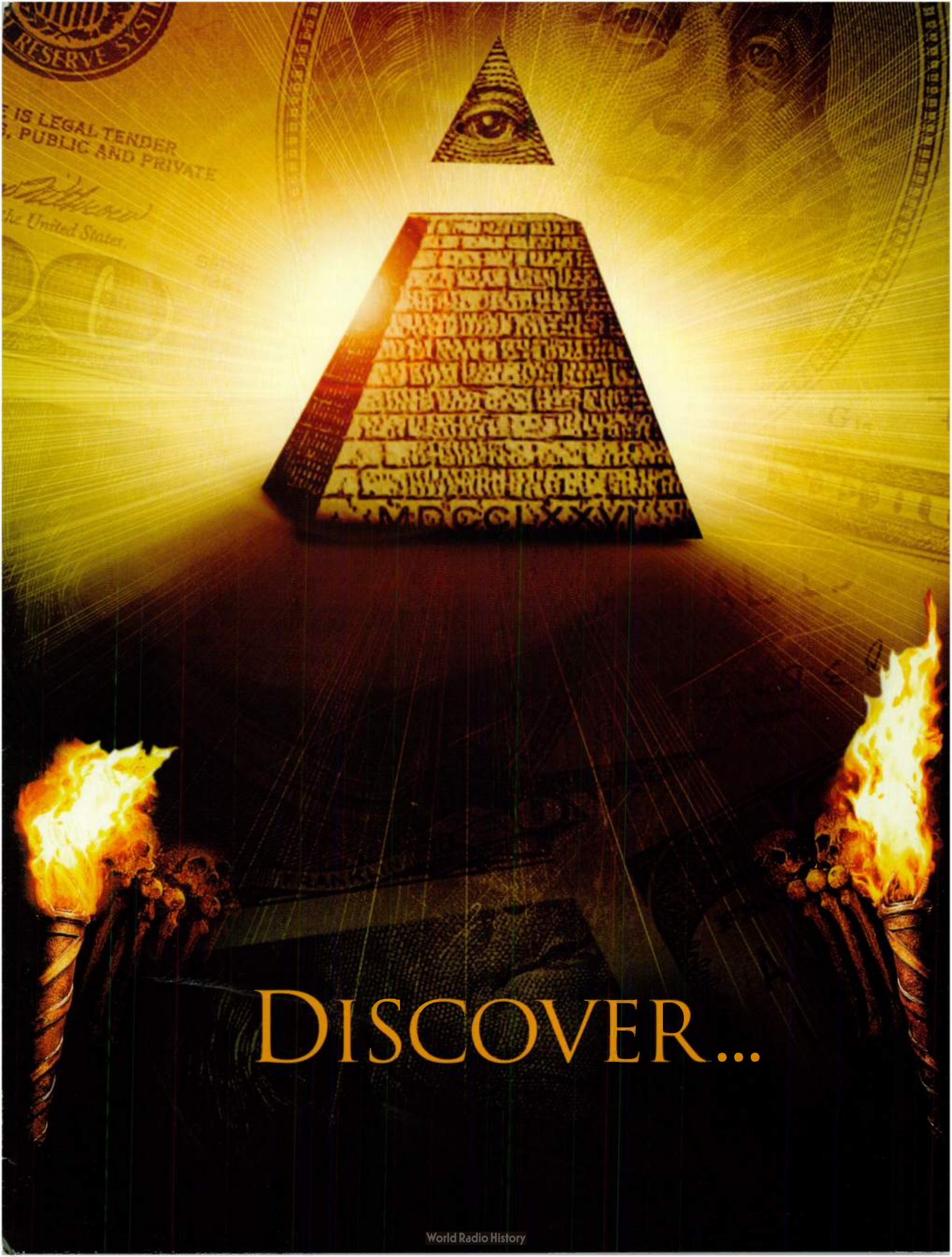
SCARY MOVIE 3

KILL BILL VOLS. 1 & 2



BV

BUENA VISTA



RESERVE SYSTEM
IS LEGAL TENDER
FOR ALL DEBTS, PUBLIC AND PRIVATE
Benjamin Franklin
The United States

DISCOVER...

MOVIES WORTH THE

NATIONAL TREASURE

MR. 3000



COLD MOUNTAIN



T A B L E O F C O N T E N T S

JANUARY 17, 2005 VOLUME 135 NUMBER 3

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Independent Review Panel

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B&C WEEK

Where to be and what to watch...

Monday, Jan. 17

"Are your kids driving you nuts? Is your house a zoo?" That's **ABC.com**, seeking applicants for *Supernanny* (premiere, 10 p.m. ET), with **Jo Frost** bringing her no-nonsense act over from the UK. But you must meet certain other requirements before qualifying as the sort of hapless parent who allows a bossy-boots



Jo Frost

Brit to dissect your shortcomings and order your kids around on national TV. For instance, you have to agree not to "become a candidate for elected office until 12 months after the initial broadcast of the last episode in which you appear." Right: *I'm a slob, I can't control my kids, and I'd like your vote.*

Tuesday, Jan. 18

Never let it be said that the members of the **South Dakota Cable Telecommunications Association** are a bunch of junketeering media fatcats who don't let too much business interfere with their golf and tennis and poolside obligations. These folks are



Paula Abdul

holding their annual meeting today in frigid **Pierre** at the shy and unassuming **Governor's Inn** ("State of the art voicemail for every room"). Tonight, **Paula Abdul** and her fellow *American Idol*ators come to **Fox's** rescue (8 p.m. ET), still basking in the glow of the show's victory over **Paris Hilton** as Yahoo!'s most-searched term for 2004.

Wednesday, Jan. 19



Paris Hilton

Admit it: You dream of having a home network for the electronics gear that currently snakes enough wiring along your baseboards to run a U2 concert, *but you have no idea what "home network" really means.* Unfortunately, neither do a lot of people who *ought to*—just try talking to the cable guy about hooking up wireless modems or meshing TiVo

with your high-speed connection. Bless the **Society of Cable Telecommunications Engineers** and their prez, **John Clark**, then, for



John Clark

holding a Web-based live seminar, "Home Networking Technologies," today at 2 p.m. If you're a gearhead who's interested, go to scte.org for more information. If you're a gearhead who has already networked your own home—what's your day rate?

Thursday, Jan. 20

That muttered cursing you hear today in **Washington** isn't just **Democrats**—Nancy Pelosi, get a grip—who can't bear **President Bush's** inauguration (12 noon, pick your channel). It's also **FCC** and cable-industry lawyers elbowing through the clogged streets and the triple-secret security lockdown to file briefs with the **Supreme Court**.



President Bush

The cable biz is livid—well, maybe that's too strong a word for their feelings after a six-year legal slog—over rules requiring the companies to let Internet Service Providers piggyback on their broadband networks. The cable position: *Hey, what's with this open-access business? Do we look like the phone company?* Five bucks to anybody in the court who yells *VoIP! VoIP!* Tonight,



Donald Trump

Donald Trump returns with the third edition of *The Apprentice* (NBC, 8 p.m. ET). The network will interrupt the broadcast of the still-unfolding second-season finale.

Friday, Jan. 21

Tony Shalhoub returns tonight (USA, 9 p.m. ET) as the detective with Obsessive Compulsive Disorder in the season premiere of *Monk*. Or as we like to refer to the show: "The OCD." This season, *Monk* switches out sidekick **Bitty Schram** for ex-*Two Guys and a Girl* star **Traylor Howard**. The network is teaming up with **Lysol** for a contest with they're calling "Clean Up With Monk." "Is Your House a Zoo?" was already taken.

—Mark Lasswell

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

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WORLD!

*For Fall 2008 To The Viacom, Belo,
Hearst-Argyle, Gannett, Scripps Howard,
Meredith, Emmis, Cox, Media General,
Capitol, Landmark, Dispatch, Freedom
and Grey Station Groups!*

CSI: NY

THE CSI FRANCHISE CONTINUES...



75% S



A nighttime photograph of a city skyline, likely New York City, viewed from across a body of water. The buildings are illuminated with various lights, and the sky is a deep blue. The text is overlaid on the upper half of the image.

**EVERYTHING
IS
CONNECTED:**

FAST TRACK

Time Warner Trims Three

Three veteran Time Warner Cable execs are exiting in a major restructuring of the top ranks. Vice Chairman and COO **John Billock** and President **Tom Baxter**, both at the end of their contracts, will exit over the next several months, with their jobs consolidated into a single president/COO position. Executive Vice President and Chief Marketing Officer **Chuck Ellis** is also heading out the door.

Insiders say Time Warner Cable Chairman and CEO **Glenn Britt** wants a more efficient management structure. Billock heads marketing, ad sales and corporate affairs, while Baxter runs the cable company's system operations. Warner restructured its management ranks in 2001, when Britt took the top job and Billock and Baxter were installed atop the country's second-largest MSO.

PTC Slams CBS "Orgy"

The Parents Television Council has filed a complaint with the Federal Communications Commission over CBS' Dec. 31 rebroadcast of an episode of *Without a Trace*



Without a Trace

containing what the PTC said were scenes of a "teen orgy party."

PTC says it complained about the episode when it first aired but that the com-

plaint was never addressed since it was part of CBS parent Viacom's consent decree settlement with the commission.

"The fact that this shocking episode aired only days after the consent decree was announced proves that CBS has no intention whatsoever to abide by the spirit or the letter of that agreement," said the group.

Back in November, Viacom agreed to pay \$3.5 million to settle all outstanding indecency fines, proposed fines and complaints against it except **Janet Jackson's** Super Bowl "wardrobe malfunction," which it is expected to challenge in court.

A Real Page-Turner

By J. Max Robins

Want to read a riveting cautionary tale rife with intrigue, betrayal and characters as compelling as those found in the best fiction? Then go to the CBS Web site and download the Thornburgh-Boccardi investigative panel's report into Dan Rather's discredited *60 Minutes Wednesday* segment on George Bush's National Guard service.

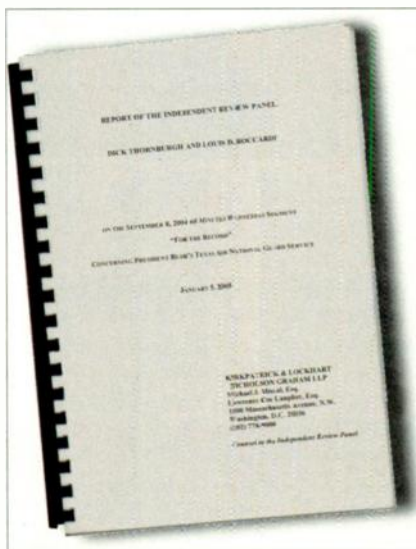
Written with the deadpan style of a good legal thriller, the 224-page report shows in stark terms how a news organization, pushed to the edge by hubris, competition and bottom-line concerns, can be torn asunder.

It graphically displays what happens to a once-vital organization—a great brand—when it's not well-managed or properly fed. As veteran news research analyst Andrew Tyndall writes in this issue (page 33), the report vividly portrays an organization "on a shoestring, rushed and overworked, without built-in fail-safes."

In addition, it shows an operation where many seemingly savvy, successful individuals—from super-anchor Dan Rather to disgraced star producer Mary Mapes to longtime CBS News President Andrew Heyward—could be shockingly oblivious to how their organization is perceived by the outside world. As the report unfolds, CBS continues to broadcast hole-filled story after hole-filled story to support the original flawed *60 Minutes* segment. It's like reading a horror novel—don't go back into the house!—as you watch CBS personnel repeatedly return to the well, making the specious claim that the dicey documents at the heart of the original flawed broadcast were backed up by a phalanx of experts.

This doomed defense continued for days, even after CBS uber-flack Gil Schwartz, who has as a good an ear for how the media works as anybody, warns all involved that they'd better find two document experts immediately or CBS News "is toast." Shades of truth-telling John Dean breaking the news to Richard Nixon: "There's a cancer on the presidency."

Last week when the report was issued, CBS Chairman Leslie Moonves talked to our business editor, John Higgins. Moonves gave the impression that he regarded the scandal



Turn to page 31 for more on the CBS report.

and the report that emerged from it as a chance to make some needed changes—and he appeared to shoulder some of the blame himself. "I don't want to sound overly happy about all this, because I'm not," Moonves told Higgins. "But because of this, we're getting a chance to reexamine CBS News, which is probably something that we should have been done a long time ago."

That's an understatement, but at least it's a start.

With the release of the report, Moonves quickly took up the panel's recommendations to establish more safeguards. The changes shouldn't stop there. The scandal stemmed, in part, from an organization that has been in perpetual downsizing mode for more than two decades.

Moonves needs to seize the day. It's time for *Extreme Makeover: CBS News*. That means a corporate commitment to grow the institution, with an infusion of cash, talent and innovation. It might also mean it's time to rekindle long-dormant talks with CNN about a strategic alliance.

In the wake of the report, Moonves issued a statement saying he would turn the current crisis "into an opportunity to make CBS News stronger than it has ever been." Read the report, and you'll put it down dearly hoping the CBS boss puts his words into action. ■

E-mail comments to bcrobinsreport@reedbusiness.com

Moonves must seize the day. It's time for 'Extreme Makeover: CBS News.'

THE ROBINS REPORT

PTC had to lodge the complaint for its Central and Mountain time zone viewers. The show aired at 9 p.m. there. On the East Coast, it aired at 10 p.m., which is within the FCC's 10 p.m.-6 a.m. safe harbor for indecency.

PTC also said it was mailing the FCC a copy of the episode. CBS declined to comment on the PTC complaint.

Shine Rises at Fox

Fox News Channel has promoted prime time production chief **Bill Shine** to senior vice president of programming. Shine was primarily responsible for the production end, keeping Fox News' evening shows on track. The promotion puts him in charge of all programming throughout the day, including greater responsibility for developing new shows.



Fox's Bill Shine

Shine says no one should expect any big changes. "It's not a matter of 'fixing' something, but improving things that we have throughout the day. With the success of the network, I think there is even more room for our ratings to go up." Shine replaces **Kevin McGee**, who was recently put in charge of Fox's radio syndication unit.

Ex-Marketwatch Columnist Settles With SEC

Former CBSMarketWatch.com columnist **Thom Calandra** has agreed to pay \$540,000 to the Securities and Exchange Commission to settle a complaint against him.

The SEC charged that Calandra had "betrayed his reader's trust," by using his column, "The Cassandra Report," to make over \$400,000 in profits by "scalping"—buying low-priced shares in thinly traded stocks, then selling them after he had promoted them in the newsletter to artificially inflate the price.

Calandra said of the resolution, "I am happy to have finally reached a settlement with the SEC on this matter. It has been a challenging year, to put it mildly."

Continued on page 76

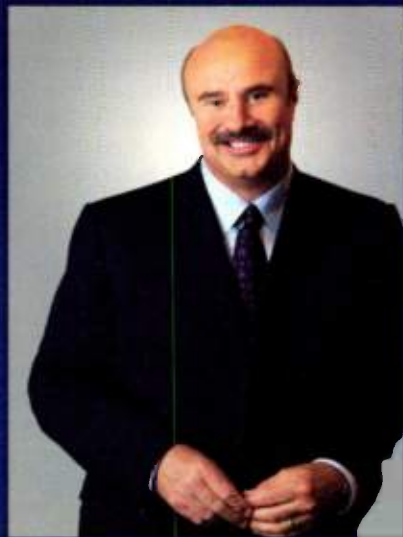
SIMPLY THE B

OPRAH



- #1 TALK SHOW!
- RENEWED THROUGH 2011!

DR. PHIL



- #2 TALK SHOW!
- RENEWED THROUGH 2009!

WHEEL OF FORTUNE
AND JEOPARDY!



- #1 AND #2 GAME SHOWS!
- RENEWED THROUGH 2010!

INSIDE EDITION

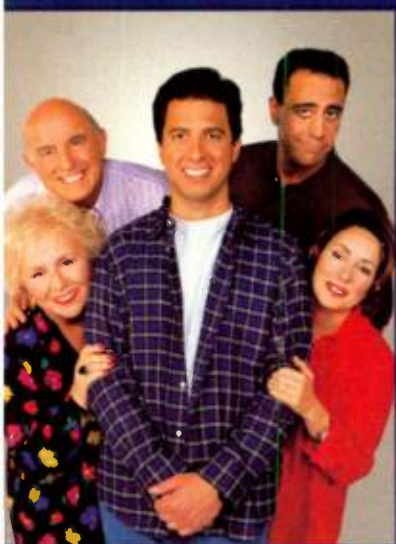


- #1 NEWSMAGAZINE!
- RENEWED THROUGH 2010!

BEST!

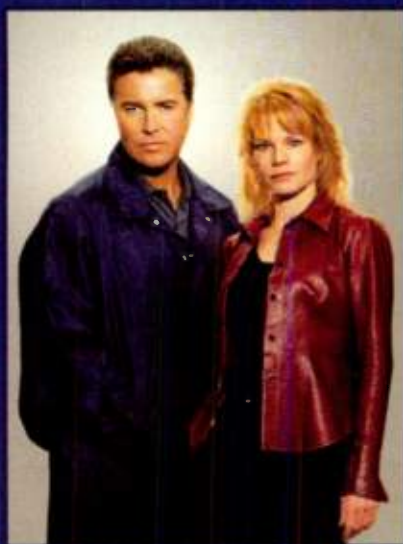


EVERYBODY LOVES
RAYMOND



- #1 OFF-NET SITCOM!
- RENEWED THROUGH 2013!

CSI: WEEKENDS



- #1 OFF-NET HOUR!
- HIGHEST-RATED SYNDICATED HOUR IN 7 YEARS!

CSI: MIAMI



- #2 DRAMA ON CBS!
- 90% SOLD FOR 2006!

CSI: NY



- #1 IN THE TIME PERIOD!
- 75% SOLD FOR 2008!

KINGWORLD



The Apprenticeship of Martha Stewart?

Martha Stewart may be a guest of the government all winter long, but just because the Supreme Stickler is absent doesn't mean standards are being allowed to slip at **Martha Stewart Living Omnimedia**. An amazed source at the company tells us that painters still dutifully make their weekly rounds, endlessly repainting the New York offices to keep MSLO looking pristine, in what seems like an eerie rehearsal for Stewart's return to work.

Then again, it's not as if the only thing Stewart does right now is by orders of a warden. She's actively engaged in plotting her comeback, including planning her new television vehicles. Last week, we told you that development of a new series with reality-TV guru **Mark Burnett** hit rough waters when Stewart balked at concepts that put her in settings with "negative tension." Ways were being explored to put her above the reality fray and play the benevolent overseer. "Think **Donald Trump**," we said, "only nicer."

If some folks inside NBC have their way, forget about the "nicer." The buzz from **Burbank** is that NBC wants to launch two weekly editions



Donald Trump and Martha Stewart may become partners.



Pitcher Bartolo Colon of the newly renamed Los Angeles Angels of Anaheim



G4techTV's new *Girls Gone Wired* sizes up female video-game characters.

of *The Apprentice*: one with Trump and another with the Diva of Domesticity. The network officially denies that's the plan. But we're dying to hear Stewart utter the negative-tension-reducing phrase, "You're fired. And it's a good thing."

FLASH!

'Girls Gone Wired'

G4techTV is changing its name to **G4 Video Game Television** on Feb. 15, which helps explain its new show: *Girls Gone Wired*, which the network is touting as the first beauty contest involving two-dimensional video-game characters. Categories include "hottest video-game newcom-

er," "character with the sexiest voice," and "most likely to kick enemy ass."

To promote the show, G4techTV gave critics attending its Jan. 11 TCA press tour event a *Girls Gone Wired* calendar, featuring scantily clad characters from video games. But some 50 TV critics—many of whom were a tad beyond G4's teens'n'20s demographic—seemed confounded by the show's premise.

"What's the point?" one critic asked, after viewing clips of the show. Others questioned whether *GGW* encouraged young men to develop unrealistic expectations about the way women should look. The tone of the Q&A session surprised G4techTV CEO **Charles Hirschhorn**. "Attractive women," Hirschhorn

told *B&C*, "are the No. 1 TV attraction, so I didn't really understand those questions." A G4 flack points out that, for people who play video games, the characters "are just as real" as **Cameron Diaz**. "So let's give them some time in the sun." Or at least some time under the glowing eyes of slack-jawed American youth.

Washington Telecomedy

Sen. Ted Stevens of Alaska, the new **Commerce Committee** chairman, is starting the new Congress by getting under the skin of his counterpart in the House, **Rep. Joe Barton** of Texas.

Stevens is maddening Barton by starting off the session's biggest legislation battle at a

snail's pace, also known as the power-consolidating, rival-frustrating bureaucratic pace. Barton is eager to start a massive rewrite of the country's telecom laws, which include not only attempts to change media regulations but also comprehensive retooling of telephone rules. But unless the Senate is similarly motivated, his efforts will be mostly for show.

As of last week, Stevens hadn't even named a telecom aide to oversee the legislation.

Why is Stevens moving so slowly? Fresh from the **Appropriations Committee**, where he kept tight control over pork-barrel spending, Stevens knows the advantages of clamping onto legislation and the political favors he can negotiate by making people guess his intentions. Ah, Washington.

Winging It

We called *ESPN SportsCenter* anchor **Trey Wingo** to find out how they'll be handling the renamed **Los Angeles Angels of Anaheim** this baseball season: "Graphically, it may be the longest team name we've ever tried to produce on the screen. I'd go for initials: L.A.A.O.A. We'll pronounce it like it's spelled: 'Laaaaaoooooaaaaa.'"

GROWING IN DETROIT!
UP 67% FROM NOVEMBER 2002

WDIV/N
4:00 PM

2.4
NOV 2002

2.9
NOV 2003

4.0
maury
WOMEN 25-54
NOVEMBER 2004

NBC UNIVERSAL
TELEVISION DISTRIBUTION

SOURCE: NSI WRAP SWEEPS, NOV 02-04. 4-5PM, PA. RATINGS.

Big News From Paramount

ET

**#1 Entertainment Newsmagazine
for 57 consecutive sweeps**

The Insider

#2 in its very first sweep

(Did We Say Big?)



THIS IS HUGE.

Talk about being on the fast track. After only one sweep,

THE INSIDER is already the #2 entertainment newsmagazine overall.

And we do mean over **ALL**. Check the chart, then check your pulse.

Clearly, there's a new Power Hour in Access.

THE INSIDER.....2.9

ACCESS HOLLYWOOD 2.7

EXTRA 2.4

Source: NSS Galaxy Explorer, HH GAA%, ET=1990-2004 (Nov/Feb/May/Jul).
INSIDER=Nov 04, Ent Newsmags=programs listed.



No More Nutter Butter Ads?

Kraft Foods vows to stop targeting kids with spots for sugary, snack foods

For decades, cereal commercials spawned towering icons of childhood nostalgia. The mention of Tony the Tiger or the Trix rabbit is bound to evoke fond memories of sitting with a bowl of cereal in front of the TV with the volume low to avoid waking Mom and Dad.

No more. Gripped by anxiety over child obesity, some parents now see these images as corporate villains: Cap'n Crunch is really a pirate, and Toucan Sam is a vulture. Pressure to slim kids down may now force the networks to go on a diet. Last week, Kraft Foods—with a clear eye on Capitol Hill—declared that it will curtail advertising of sugary cereals and snack foods on media aimed at kids 6 to 11 years old. A new program will beef up nutritional labeling. Products that don't meet the company's "Sensible Solution" criteria for healthy foods won't be advertised to kids. (Kraft says it doesn't advertise to preschoolers at all.)

Over the next 18 months, the food giant will phase out kids-TV commercials for cereals like Fruity Pebbles and Oreo Os or snack foods like Chips Ahoy and Nutter Butters. That's striking fear into the hearts of ad-sales reps at kids-TV outlets like Nickelodeon and Cartoon Network. Food is the second-largest children's-advertising category, and Kraft is the biggest player. And children 6-11 compose a third of Nick's and Cartoon's average viewers every day. If the largest manufacturer is nervous enough to publicly declare a big pullback, others are likely to follow.

Child obesity has become a prickly issue over the past three years. Having made inroads into fighting teen drinking and smoking, now they're moving on to new causes.

TOBACCO REDUX?

Food manufacturers are concerned about the number of lawsuits by customers blaming fast-food companies for their obesity and health problems. But is pitching fat-laden Cheetos to children different from using Joe Camel to sell cigarettes that later cause lung cancer? Tobacco companies successfully defended themselves for 30 years before court losses cost them tens of billions of dollars. Who knows where this litigation arc will take food companies?

Kraft, of course, is hypersensitive to these threats. The company is 85% owned by Altria, which also owns to-

bacco company Phillip Morris. More worrisome for TV networks is the possibility of tight government restrictions on food companies' advertising. The Federal Trade Commission isn't likely to take any action on its own, but various Congressmen have periodically moved to legislate snack-food ads.

Companies are voluntarily increasing the amount and prominence of nutritional labeling. In September, General Mills started using whole grains in all of its cereals, including Trix and Lucky Charms.



Nickelodeon insisted that fruit be included in Burger King's Dora the Explorer kids meal.

Products that don't meet Kraft's "Sensible Solution" criteria for healthy foods won't be advertised to kids.

Networks are also trying to preempt regulation. Nickelodeon notes that it is devoting a big chunk of promotion time to public-service commercials urging children to turn off the TV and play. One industry executive says that, when Burger King wanted to license *Dora the Explorer* for a kids meal promotion, Nickelodeon executives insisted that a piece of fruit be included.

The networks aren't chatty. "It's too soon to know how the impact of this new marketing direction will affect our business and the marketplace," says a Cartoon Network spokesman.

The Centers for Disease Control estimates that 10% of preschoolers and 15% of children ages 6-19 are overweight. The obesity rate for adolescents has tripled since 1980, and pediatricians

are increasingly seeing weight-related problems more common in the offices of geriatricians, like diabetes, high blood pressure and depression.

PLACING THE BLAME

The victimization culture, of course, blames food manufacturers and TV networks. Cereal and snack-food companies make all sorts of sugary and fatty foods catering to the tastes of children. And, of course, they spend heavily trying to woo children with messages cleverly targeted at making sure they yelp at a certain spot in the cereal aisle.

Now it seems that responsibility should lie primarily with the parent. "Oreos don't come into the house by themselves," Jim McNeal, a former Texas A&M marketing professor.

However, some studies do show that kids' exposure to advertising does affect their eating habits and health. Last year, the Kaiser Family Foundation found that the amount of television that kids watch correlates to their weight, and not simply because they don't get outside to play.

"The ads children are exposed to do influence their choices of food," Kaiser Vice President Vicky Rideout said when the study was released. "They influence how many products they ask their parents for in the grocery store ... and ultimately those requests do indeed have a fairly high rate of success in terms of influencing what parents buy."

So what's the immediate damage to networks like Nick? Kraft spends about \$90 million, out of a \$1.3 billion budget, advertising to kids. Nielsen Monitor-Plus estimates that about \$27 million of that goes to Nick, Cartoon Net and Toon Disney. Kraft says it will shift some of those ad dollars to promote healthier foods to kids, so the networks perhaps won't lose all of the spending.

While Kraft has made a noble gesture, don't expect the onslaught of TV marketing to kids to stop—or even slow down. Even if food companies curtail advertising, they will still reach young TV addicts with li-

censed characters and an avalanche of related products. Look at the goodies already on the grocery aisle: Networks are cashing in on SpongeBob Rice Krispie Treats or SpongeBob Keebler E.L. Fudge Cookies. Says one children's TV executive, "That's where the money is." ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS
By John M. Higgins

THE B&C

WEEK OF JAN. 7-13

THE B&C 10

WEEK	YTD
▲ 0.6%	▼ -0.4%

BROADCAST TV GROUPS

WEEK	YTD
▼ -0.2%	▼ -2.4%

CABLE OPERATORS

WEEK	YTD
▲ 1.7%	■ 0.0%

RADIO

WEEK	YTD
▼ -2.4%	▼ -6.3%

	CLOSE	WEEK	YTD
Dow Jones	10505.83	-1.1%	-2.6%
Nasdaq	2070.56	-0.9%	-4.8%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$24.45	-0.9%	-1.8%
Clear Channel	\$31.26	-2.6%	-6.7%
Comcast Corp.	\$32.74	2.7%	-0.3%
Disney	\$27.75	1.1%	-0.2%
EchoStar	\$31.97	-1.4%	-3.8%
Fox Ent.	\$33.96	9.4%	8.6%
Hearst-Argyle	\$25.50	-1.1%	-3.3%
Time Warner	\$18.68	-1.3%	-3.9%
Tribune	\$41.20	-0.6%	-2.2%
Viacom	\$38.04	-0.6%	2.6%

GOOD WEEK

New Frontier	\$9.34	10.7%	17.9%
Granite	\$0.44	10.0%	7.3%
Fox Ent.	\$33.96	9.4%	8.6%
Gabriel Tech.	\$3.45	7.8%	16.9%
Valuevision	\$14.05	7.1%	1.0%

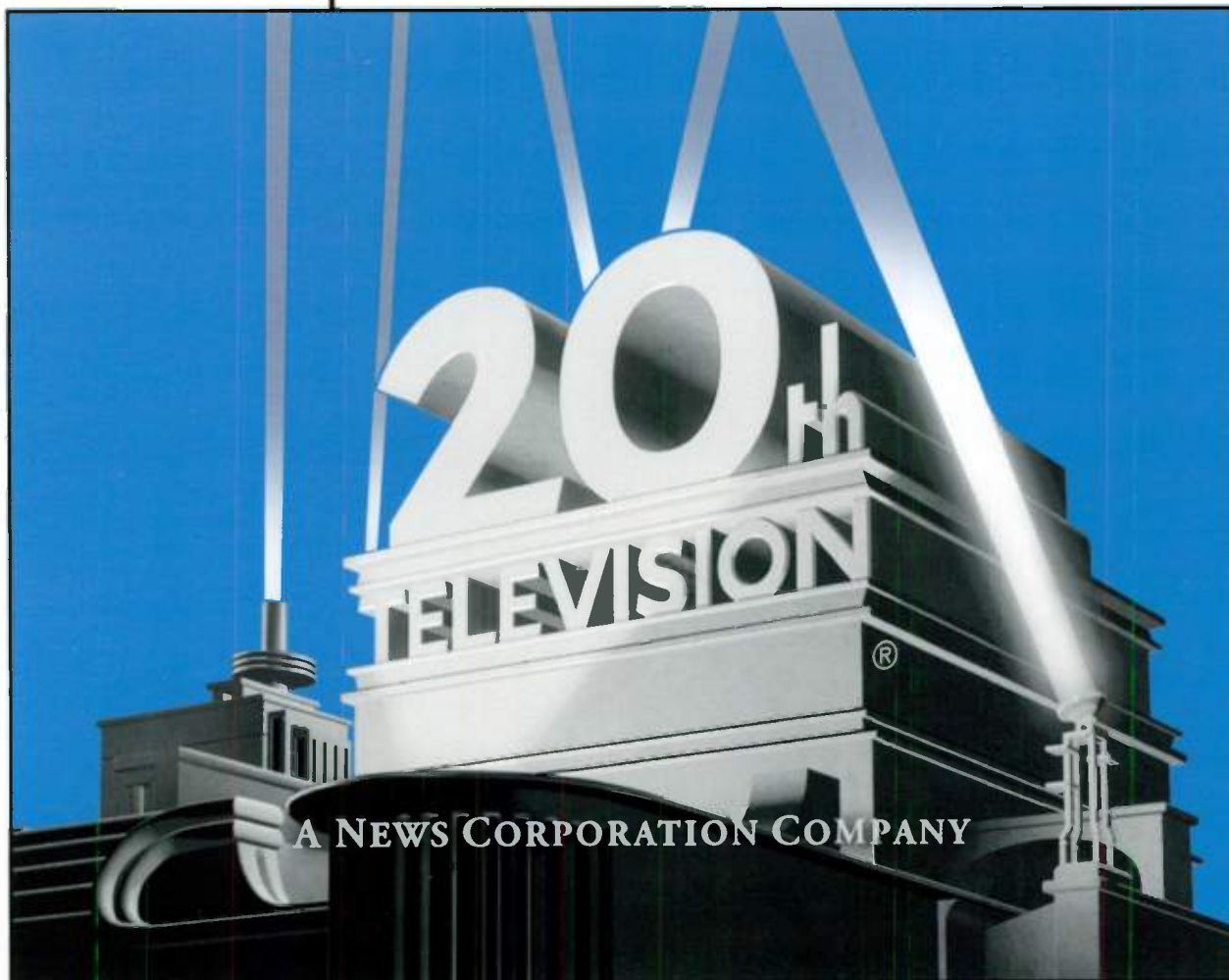
BAD WEEK

TiVo	\$4.54	-21.7%	-22.7%
Paxon	\$1.55	-20.5%	12.3%
Knology Inc.	\$2.79	-17.5%	-28.5%
Sirius	\$6.46	-13.8%	-15.2%
Gemstar	\$5.23	-9.2%	-11.7%

TIVO TUMBLES

-22.7%

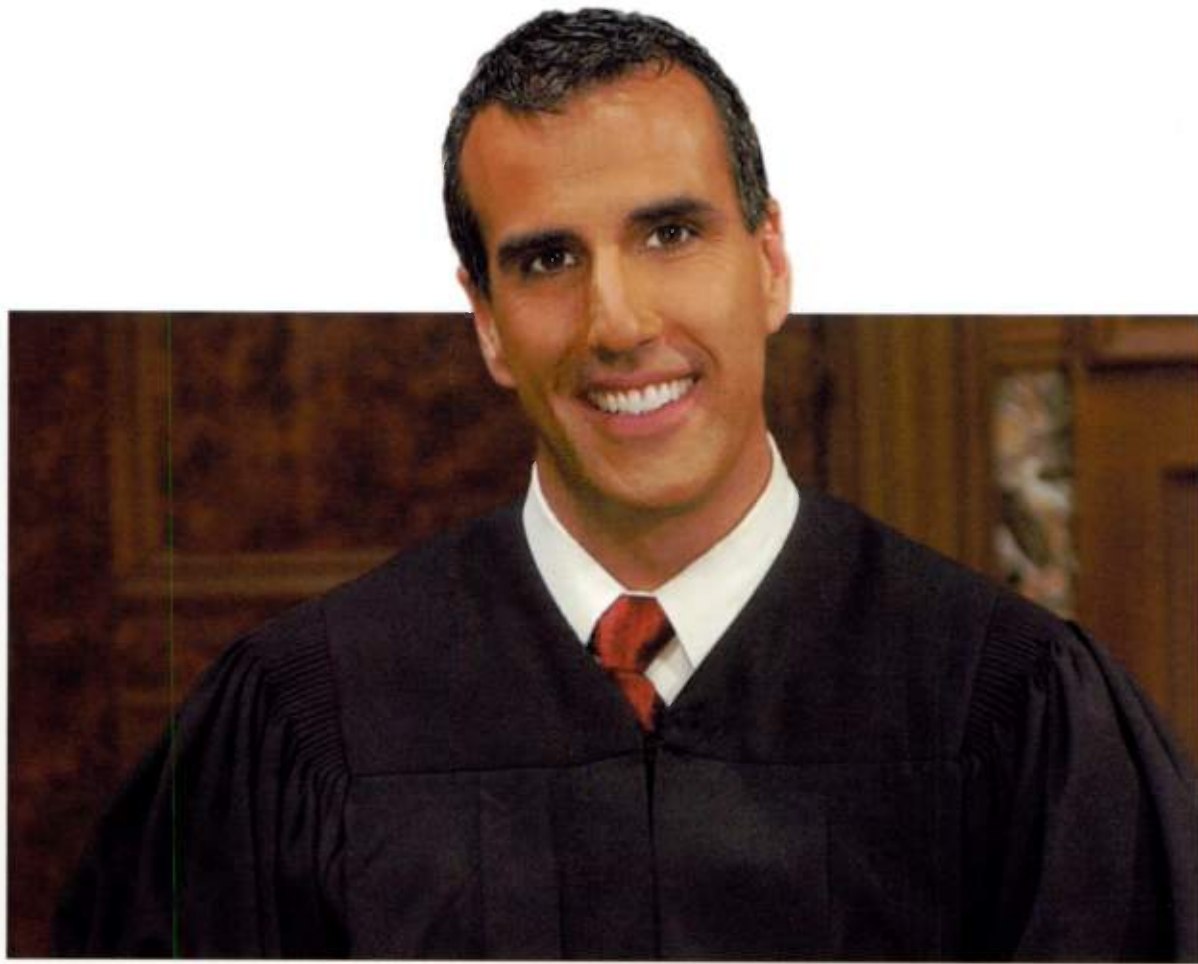
TiVo shares continued to slide last week, after its biggest customer, DirecTV, decided to deploy its own digital video recorders, which don't rely on TiVo's brilliant technology. It's a huge—though long-expected—blow. Indicating how adrift TiVo is, Chairman and CEO Mike Ramsay says he's stepping aside to bring in a new CEO.



keep them

ENTERTAINED

JUDGE ALEX



AMBUSH
MAKEOVER





TEXAS JUSTICE

DIVORCE COURT



GOOD DAY LIVE

SUZE ORMAN



keep them

**COMING BACK
...EVERY DAY**

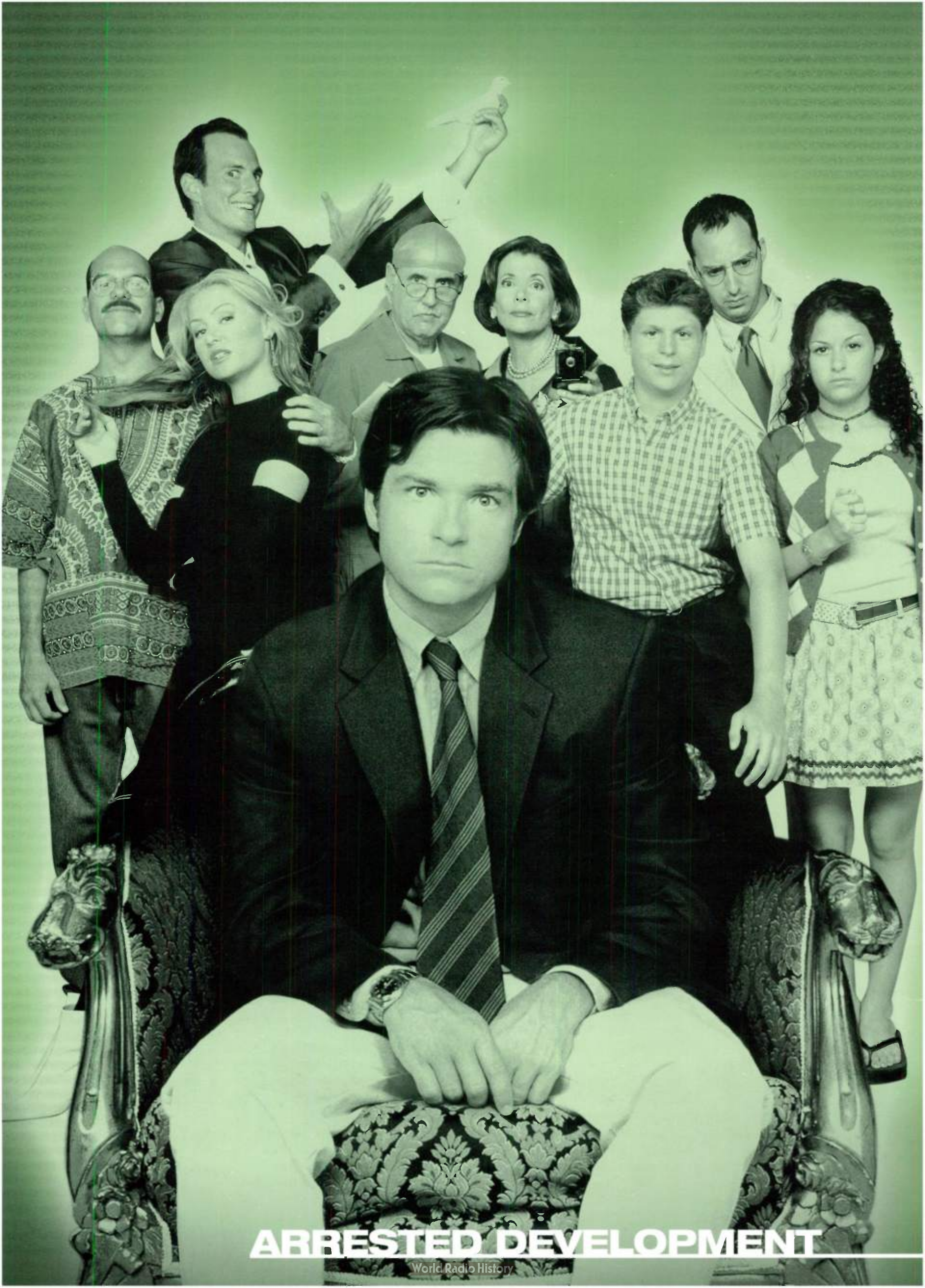
A Current Affair

A CURRENT AFFAIR

World Radio History

keep them

IN STITCHES

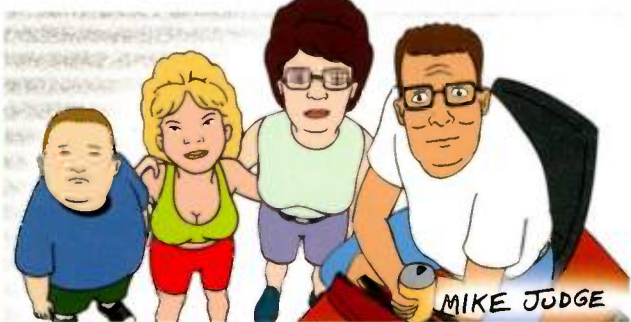


ARRESTED DEVELOPMENT

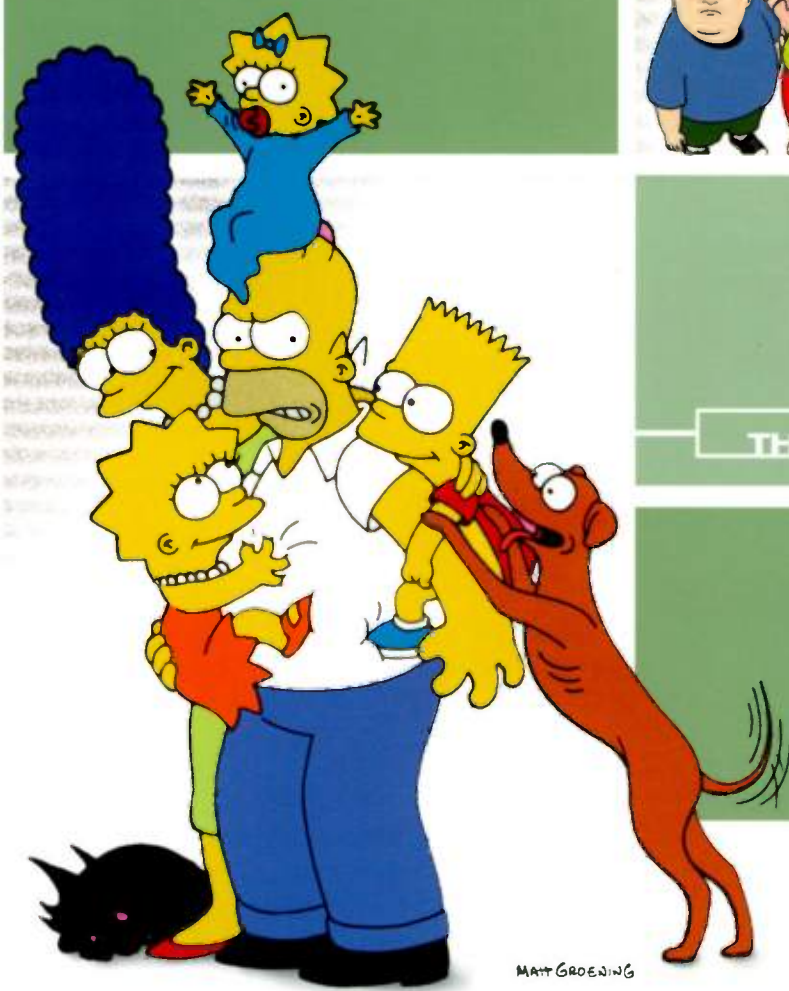
World Radio History



MALCOLM IN THE MIDDLE



MIKE JUDGE



MATT GROENING



REBA



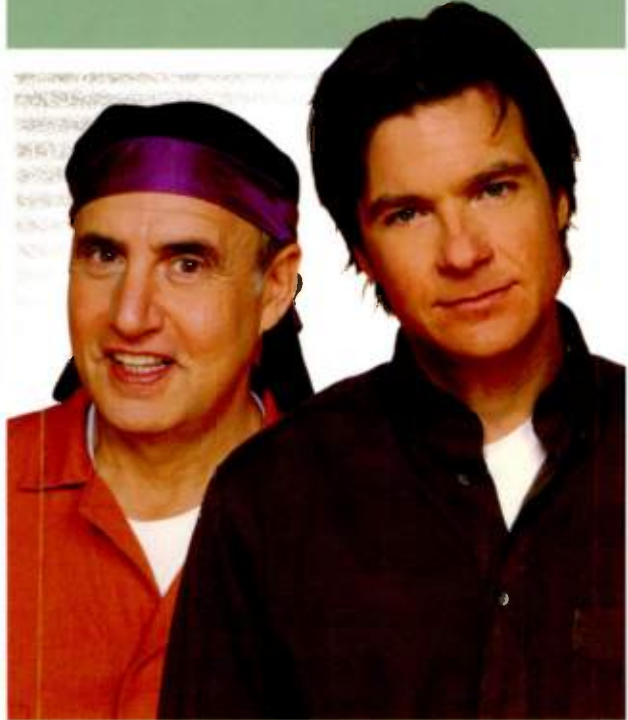
STILL STANDING



THE BERNIE MAC SHOW



M*A*S*H



THE SIMPLE LIFE



ARRESTED DEVELOPMENT



FAMILY GUY



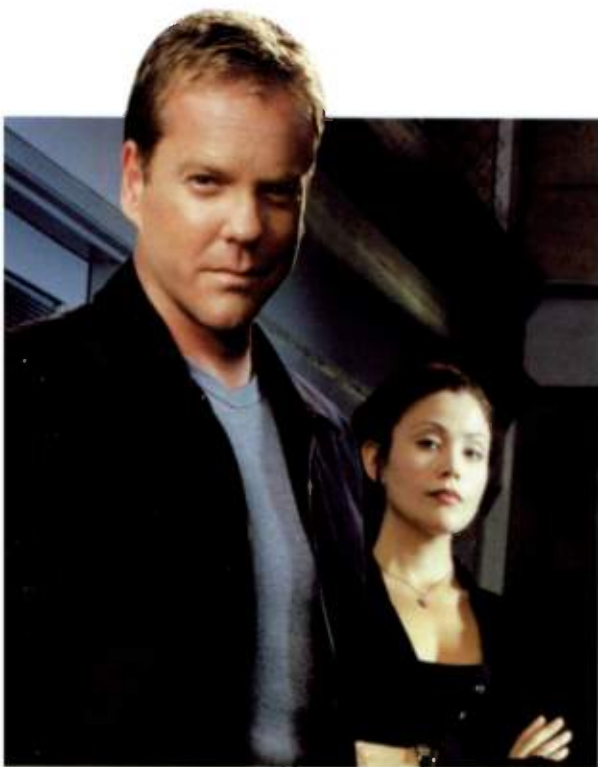
YES, DEAR



keep them

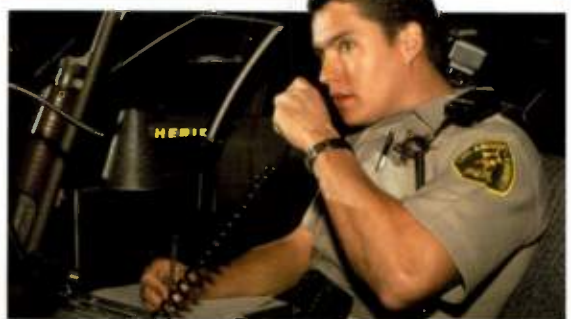
CAPTIVATED





24

**BUFFY THE
VAMPIRE SLAYER**



COPS



THE X-FILES



BOSTON LEGAL

THE PRACTICE



JUDGING AMY



ANGEL



keep them

FASCINATED



ROBOTS

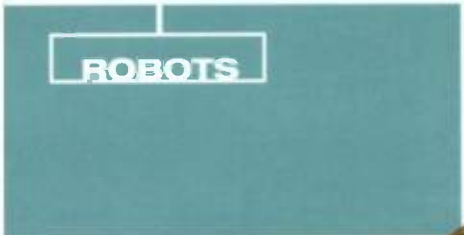


REBOUND



FANTASTIC FOUR

KINGDOM OF HEAVEN



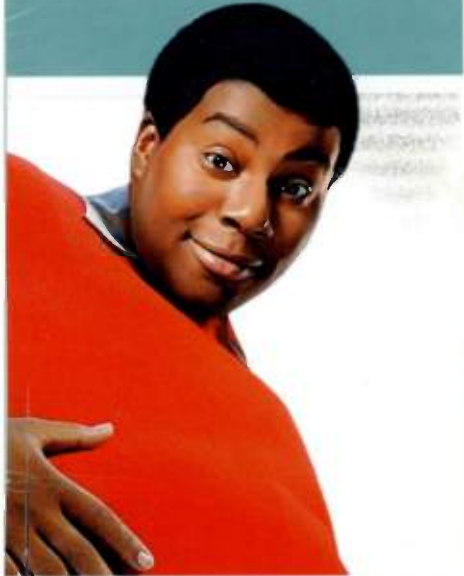
DODGEBALL:
A TRUE UNDERDOG STORY



MR. AND MRS. SMITH



ELEKTRA



FAT ALBERT



HIDE AND SEEK



FLIGHT OF THE PHOENIX



I, ROBOT





SYNDICATION

RATINGS 12/27/04-1/2/05

Nielsen Media Research

Top 25 Shows

ADULTS 18-34

PROGRAM	AA	GAA
1 Friends	4.1	5.2
1 Seinfeld	4.1	5.0
3 Seinfeld (wknd)	3.5	4.6
4 Everybody Loves Raymond	3.3	4.3
5 ESPN/NFL	3.1	NA
6 CSI: Crime Scene Investigation	2.6	3.0
7 Oprah Winfrey Show	2.4	2.4
8 Everybody Loves Raymond (wknd)	2.2	2.2
9 King of the Hill	2.1	2.5
9 Malcolm in the Middle	2.1	2.6
9 That '70s Show (wknd)	2.1	2.4
12 That '70s Show	2.0	2.4
13 Dr. Phil	1.8	1.9
4 Will & Grace	1.8	2.2
15 Maury	1.7	1.8
15 Wheel of Fortune	1.7	NA
17 Entertainment Tonight	1.6	1.7
17 Home Improvement	1.6	1.9
17 King of Queens	1.6	1.9
20 Cops	1.5	1.9
20 Judge Judy	1.5	2.2
22 Jeopardy!	1.4	NA
23 Entertainment Tonight (wknd)	1.3	1.3
23 Judge Joe Brown	1.3	1.7
23 King of Queens (wknd)	1.3	1.6
23 Yes, Dear	1.3	1.4

Top Court Shows

ADULTS 18-34

PROGRAM	AA	GAA
1 Judge Judy	1.5	2.2
2 Judge Joe Brown	1.3	1.7
3 Divorce Court	1.1	1.5
4 Judge Mathis	0.9	1.0
5 People's Court	0.8	0.8
5 Texas Justice	0.8	0.9

According to Nielsen Media Research Syndication Service Ranking Report Dec. 27, 2004-Jan. 2, 2005

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

'Starting' Tours U.S.

Promotion capitalizes on loyal viewers **By Paige Albinak**

Season two is wrapping up production, but *Starting Over*, NBC Universal's daytime reality show, is kicking off a national tour to boost ratings.

Beginning Feb. 19 in Phoenix, the show's three life coaches—Iyanla Van Zant, Dr. Stan Katz and Rhonda Britten—will hit 15 malls; the tour ends in May. Two life coaches will be available for meet-and-greets at each stop.

"This will give people a chance to have first-hand contact with us," says Van Zant, who plans to visit malls in seven markets. "It also gives us the opportunity to have contact with the audience and help them create their own goals." Britten, who will travel to all 15 cities on the tour, plans to offer exercises and one-on-one coaching to visitors. New York-based Hadley Media, the same company that handled *Ambush Makeover*'s multi-city bus tour last fall, will orchestrate the logistics.

To highlight the tour, local TV affiliates will run promos. NBC plans a local radio blitz and sweepstakes, as well as a newspaper campaign. Malls will also advertise

the event. The media pitch capitalizes on the show's second-season tagline: "The hottest drama in daytime is real."

NBC U beefed up promo events prior to the road tour. At the beginning of this season, it added an interactive text-messaging feature within the show. Viewers are asked a question, and text-message their answer. LaunchPad, a Los Angeles-based company, has set up a platform system in unison with Seattle-based Wireless Services. Users can send and receive messages regardless of which cellphone service they use. To date, 10,000 text-messaging subscribers have opted to receive more information about the show. These subscribers can be sorted via area code, allowing NBC Universal to inform them when the tour hits their area.

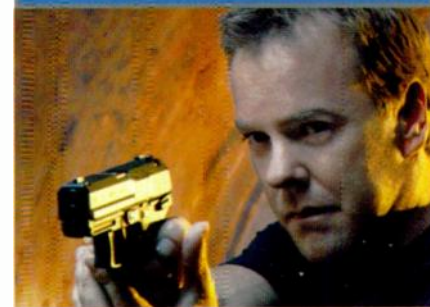
Aside from cellphone subscribers, *Starting Over*'s Web site averages 700,000 separate visitors per month. To accommodate such traffic, NBC U got its own standalone server. "These women are like soap viewers, they are so loyal to this show," says Mary Beth McAdaragh, VP of marketing for NBC Universal Domestic Television Distribution. "They get very engrossed in these women's lives."

Starting Over, produced by Bunim-Murray, averages a 1.1 national household rating season to date, but the show's strength is in its demographics. *Starting Over* averages a 1.0 season-to-date among women 18-34, up 11% from last year. It averages a 0.9 among women 18-49 and women 25-54, year-to-year increases of 13% and 29%, respectively. Industry buzz is that's enough to see season three. ■



Starting Over's Dr. Stan Katz (left), Iyanla Van Zant (center) and Rhonda Britten

IN FOCUS



24 star Kiefer Sutherland

24 GOES TO 109 MARKETS

Twentieth Television has sold Fox's serial drama 24 to stations in 109 markets, covering 85% of the country. The show will air on stations this fall. The show sold on a barter-only basis, including seven minutes of ad time for stations to sell and seven minutes of time for national syndicators to sell. Clearances include ABC affiliates Hearst-Argyle's WCVB Boston and Hubbard's KSTP Minneapolis and NBC affiliates Post-Newsweek's KPRC Houston and Gannett's KSDK St. Louis. The program also has been cleared on 18 major-market stations in the Viacom Television Stations Group.

BUZZ GAINS TWO

Acme Broadcasting's two-year-old morning news show *The Daily Buzz* has been picked up by two more affiliates of The WB network: Winston Broadcasting's WBXN Cleveland and Granite's KBWB San Francisco. That brings total clearance to 136 smaller-market stations, covering 36.2% of the U.S. *Buzz* offers stations a young, hip alternative to network news.

COURTROOM-TV RATINGS UP

TV courtrooms were crowded in the week ended Jan. 2. Homes using television (HUT) levels jumped 4% during the holidays. Paramount's *Judge Joe Brown* led the courtroom charge, seeing a 9% spike to its best rating of the season, 3.8.

MALCOLM KICKS ACCESS IN TAMPA!

#1
WTOG/U

NOV. '04, 6:30PM

W18-34 W18-49 W25-54 M18-34 M18-49 M25-54

5.2 3.8 4.1 4.8 4.5 3.9

NOV. '04, 6:00PM - 7:30PM, RATING

M18-49 M25-54

THE SIMPSONS	6:00PM	4.1	3.3
Malcolm <i>in the Middle</i>	6:30PM	4.5	3.9
THE SIMPSONS	7:00PM	4.2	3.6



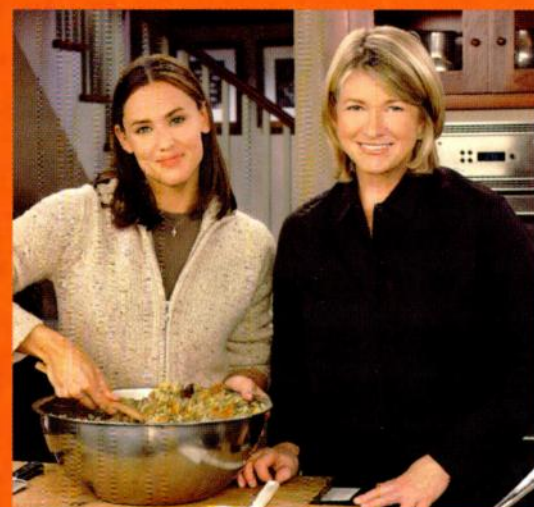
Malcolm
in the Middle



Source: NSI SNAP, Nov '04 PA. AA% rating.

She's Back In Daytime!

A Whole NEW Martha from Producer Mark Burnett



Martha Stewart

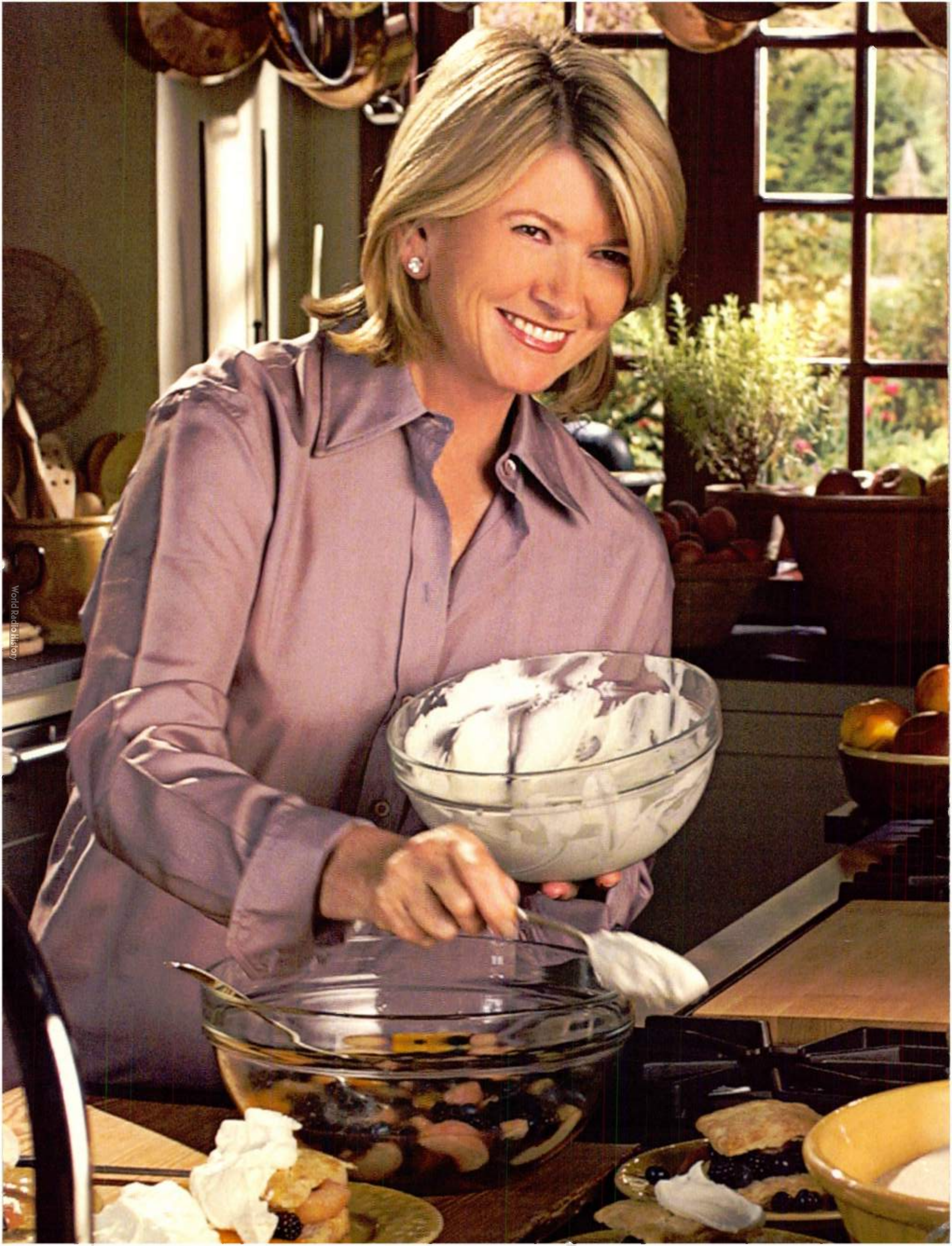
Available Fall 2005



TELEVISION DISTRIBUTION



World Radio History



Celebrity Guests

Home & Garden

Crafts

Cooking & Entertaining

Live Studio Audience...

Cable Promotes Celebrity and Crime

The TCA critics tour sees stars everywhere, while Michael Jackson's trial draws networks' attention **By Anne Becker**

TV scribes at the Television Critics Association winter tour got a sneak peek at what 30 cable networks have on tap. ESPN and CNN are offering new celebrity shows. FX added Glenn Close to *The Shield* and renewed *Nip/Tuck*, while Bravo, HBO and Cartoon Network pitched parody shows about stars. And that's just for openers.

Two giants, ESPN and CNN, kicked off TCA with a look at future star-studded programming. Original series and nightly broadcasts, all based on Hollywood happenings, are in the works. ESPN announced plans for *ESPN Hollywood*, a sports/entertainment show on ESPN2, which will devote a half-hour each night to trends, rumors and gossip on athletes as celebrities. The show premieres May 9 at 6 p.m. ET.

As part of its Headline Prime lineup, CNN Headline News will air a new prime time block of feature-style news reports, including *Showbiz Tonight*, a live, hour-long show with in-depth coverage of the day's entertainment stories, beginning Feb. 21 at 7 p.m. Co-hosted by A.J. Hammer and Karyn Bryant in New York, *Showbiz Tonight* covers a range of entertainment fare, from television to movies to the Internet. (MSNBC announced similar Hollywood-news shows last week.)

The reason for Headline News' programming shift is strategic. The network is facing increased competition in cable news, says Ken Jautz, EVP of the CNN News Group, who promised the show would not be "simply celebrity news."

On the E! front, the entertainment-devoted network recently cut back on its nightly news show *E! News Live*, canning five staff members and announcing it would no longer be live. Instead, the network beefed up its star power with *Hollywood Poker Night*, an hour-long weekly series in which three celebrities and their best friends play cards.

MICHAEL JACKSON TRIAL

The other big celebrity news is the trial of Michael Jackson on child-molestation charges that begins Jan. 31. E! plans to air day-late reenactments from court transcripts of the trial through a partnership with BSKyB. "I understand why you're laughing," E! President and CEO Ted Harbert told critics aghast at the proposition. But he insists that taking verbatim transcripts "is probably one of the least examples of blurring the lines between news and entertainment."

Court TV is also following the Jackson crime drama. It will air a one-hour documentary called *Michael Jackson's Mind* in February, in which friends and experts analyze the pop star's bizarre behavior. "Everywhere you look, there will be Michael Jackson," says Marc Juris, Court TV's general manager of programming and marketing. He calls E!'s show "interesting, but challenging."

"I understand what they're trying to do," says Juris, "but just doing reenactments will create a level of expectation for the viewer. Instead of analyzing the case, they'll get caught up in the details."

CNN will also report on Jackson's legal mess. Jim Walton, president of the CNN News Group, says, "We will do our very best to be responsible in our coverage." He says a lot of cable networks have taken "the free candy when there's great interest in a particular story."

MOCK THE STARS

After recently announcing a six-episode unscripted series about Kathy Griffin's attempts to keep her career afloat, Bravo has unveiled a deal with the comic. *Kathy Griffin: D List Special*, a one-hour comedy show, details the celeb-basher's take on Hollywood. (Not that Griffin is suffering from the bottom-feeder blues. E! added her to its red-carpet coverage of

airs *Unscripted* (about struggling actors), *Entourage* (about an up-and-coming actor) and *Curb Your Enthusiasm* (about *Seinfeld*'s former executive producer, Larry David). "The show-business part of [the programming] is, I assure you, completely coincidental," he says. HBO picked them because they each "shed some light on the human condition."

Other actors are also using cable to parody the stars. Seth Green's new show, *robot chicken*, will premiere in Cartoon Network's late-night block Adult Swim beginning Feb. 20 at 11:30 p.m. Britney Spears, Burt Reynolds and Ryan Seacrest are among the celebrities re-created in clay and used in tongue-in-cheek skits. *Citizen Spears*, for example, juxtaposes the pop singer's life and times over a *Citizen Kane* backdrop. Green describes his program as "a tightly packed ADD-type of television lampooning pop-culture events."

Of course, not all cable networks are focusing on celebrity news or celebrity crime. Several are adding big names to their prime time lineups. For instance, Glenn Close joins *The Shield* in its fourth season, beginning in March. "I have huge respect for television," she says. "I refuse to be a snob about it. As an actor, I go where great writing is. That's the bottom line."

FX NABS BIG NAMES

FX continues to prove itself a worthy opponent to HBO in its ability to hire impressive casts. The entire *Nip/Tuck* production team has signed on for a third and fourth season, and the network will launch a fourth drama this summer: either *Thief*, starring Emmy-winner Andre Braugher, or *Over There*, a Stephen Bochco war drama set in Iraq. FX also hopes to launch two half-hour original comedies, plus its Morgan Spurlock unscripted show, *30 Days*, later this summer. FX has also nabbed Helen Hunt to star in its original movie *100 Days*

of *Darkness*, about the Rwandan genocide.

And despite claims that reality's popularity is fading, several cable networks see value in mixing lower-wattage stars with reality fare. In Oxygen's new show *Mr. Romance*, Fabio will coach a team of beefcake boys on how one can win a shot as a cover boy for a Harlequin novel. Singer Wayne Newton, meanwhile, will spend his time wedding through wannabe Vegas stars on E!'s *The Entertainer*. And not to be outdone, MTV has slated singer Nick Lachey and Blink 182's Travis Barker for new reality shows set to debut in April. ■

THE BLOG OF TELEVISION: BCBEAT.COM

Visit www.bcbeat.com for up-to-the-minute blogging about the winter press tour, and weigh in on the spectacle of celebrity panels, fledgling TV shows and outrageous catering.



Glenn Close (right) joins Michael Chiklis on a fourth season of FX's *The Shield*.

Sunday's Golden Globes.)

Both Showtime and HBO have celebrity parody shows coming up, too. Showtime's improvised *Fat Actress* lampoons the weight struggles of an exaggerated version of Kirstie Alley as she fights to revive her career. It debuts March 6. And this summer, HBO's *The Comeback*, a scripted show that spoofs both the reality and sitcom genres, stars *Friends*' Lisa Kudrow. She plays a washed-up sitcom actress who films a reality show about her re-entry to network TV. But don't cite any similarities between the two, begs *Comeback* co-creator and former *Sex and the City* mastermind Michael Patrick King. He promised critics a dollar each for not harping on the likeness.

Despite the star-heavy inventory, HBO Chairman and CEO Chris Albrecht bristled at the idea that the celebrity-themed original programming was intentional. Besides *The Comeback*, the network already

1000
DINNER FOR FIVE

1030
ULTIMATE FILM FANATIC

1100
PULP INDIES

SPEND
FRIDAY
NIGHTS

with

IFCSM

PRESENTED
UNCUT

TCA Reporter's Notebook

A taste of the critics tour highs and lows **By Anne Becker**

When it comes to pandering to critics, the networks are market leaders. At the Television Critics Association tour, television writers are shuffled from one panel to another. And just to make the presentations go down easy, the ballrooms are laden with food and drinks. That's in addition to the gift baskets of gourmet food and the alcohol-heavy hospitality suites. Thus sated, the critics get a glimpse of upcoming shows. Getting a reaction out of seasoned pros—positive or negative—takes work.

A few days into the TCA winter tour, here are some of the high points and some low ones:

HIGHS

DISCOVERY NETWORK: The critics who pulled themselves away from lunch to make it to Discovery Networks' presentations were pleased with the wholesome fare. Animal Planet's weekly series *Bugging With Rudd*, for example, takes a clean, informed look at insects (no *Fear Factor* scenes of eating blended worms on this show).

"The nice thing about working for Discovery is that I don't feel compelled to ask our viewers: 'Who's your daddy?'"

**BILLY CAMPBELL,
DISCOVERY NETWORKS USA**

And Discovery Channel's May series *Greatest American* profiles a selection of the top 100 candidates for that title, based on how viewers vote, which they can now do on AOL. "The nice thing about working for Discovery is that I don't feel compelled to ask our viewers: 'Who's your daddy?' says Discovery Networks USA President Billy Campbell. "And I can usually keep wardrobe malfunctions to a minimum."

MARIO CANTONE: After a Showtime executive session in which the critics slammed *Huff*'s ratings, *Sex and the City*'s Cantone eased everyone's nerves with standup and actress imitations, prompting a rare round of applause and peels of laughter.

FABIO: Some of the biggest laughs came from *Mr. Romance*, an Oxygen show in which Fabio grooms a team of

manly men, one of whom hopes to become the next cover boy for a Harlequin romance novel.

FX ORIGINALS: The network announced a third and fourth season for *Nip/Tuck*, along with several other new originals. Critics were so enamored of award-winning actress Glenn Close, who is joining *The Shield*, they barraged other actors with questions what she's like to work with.

LOWS

NANCY GRACE: Court TV's legal analyst has two new shows on two different networks: Court TV and CNN Headline News. Apparently, that's one too many for the critics. Several pounded her about her excessive coverage of the Scott Peterson trial.

SHOWTIME EXECUTIVES: Did they oversell *Huff*? The critics were relentless in trying to nail down Showtime Chairman and CEO Matt Blank and Entertainment President Bob Greenblatt on the show's ratings. They accused the network of not doing enough research.

TED HARBERT'S TAKE ON MICHAEL JACKSON: E!'s big announcement, which it saved for the last minutes of its presentation, the final one of the first day, was the network's intention to pair with BSKyB to air reenactments of the Michael Jackson trial. Critics were not amused and bombarded the network's new president with accusations of poor taste.

LAUREN ZALAZNICK: After the NBC Universal Cable presentation, hordes of critics descended on the Bravo/Trio president to demand an apology. They charged her with impeding freedom of the press by trying to artfully rescue Ben Affleck, who served on a Bravo panel to promote his show *Project Greenlight*, which debuts in March. Her crime? Stopping him from answering *Daily News* TV columnist David Bianculli's off-topic questions about why he thought Brad and Jen broke up.

LISA KUDROW: The actress had the misfortune of being the last HBO presentation. She followed the heaviest session of TCA's cable half, when HBO unveiled its March film about the 1994 Rwandan genocide, *Sometimes in April*. Questions for the actress and executive producer Michael Patrick King (*Sex and the City*) on their scripted comedy *The Comeback*, were stilted and awkward, to say the least. The show, due this summer, concerns a washed-up sitcom actress struggling to make it back on TV. ■



NATPE Highlights

Stars, panels and the future **By Allison Romano**

From CNN founder Ted Turner to supermodel Tyra Banks, a colorful blend of TV celebrities descend on Las Vegas next week for the National Association of Television Program Executives' 42nd annual gathering. The show, which runs Jan. 25-27, is expecting a 10%-15% larger crowd than last year's 7,000 attendees. Though considerably smaller than its 20,000-person heyday, 2005's growth is thanks, in part, to President Rick Feldman.

He has done it by revitalizing NATPE and broadening its appeal. "The definition of a programming executive has changed," he says. "People at investment banks, at the William Morris Agency and ICM, at Sprint and Comcast are involved in programming."

This year, the traditional programming community continues its support. Several large syndicators—including Sony Pictures Television, NBC Universal Television Distribution, Viacom's syndication units, MGM and Carsey-Werner—will anchor the show floor. Top international distributors like Sony, Warner Bros. and MGM will also exhibit. While 80% of exhibitors will have booths, the remaining 20% opt for hotel suites for meeting with clients. Warner Bros. Domestic Television is the biggest name among the suite-holders.

NATPE will also address the evolving syndication business. Because syndication now uses original product on multiple formats, a special seminar on cellphone programming will be offered Jan. 25. A second highlight: small sessions with execs like Lifetime chief Carole Black and CBS Alternative VP Chris Sloan.

"We're thrilled with the response from various industries," says NATPE Co-Chairman John Weiser, president of distribution at Sony Pictures Television. "2004 was a turnaround for momentum."

On the floor, attendees may glimpse syndication stars like Banks, host of an upcoming Warner Bros. talk show: *The Insider's* Pat O'Brien; and Howard Stern

sidekick Robin Quivers, who headlines a new Sony talker. Broadcast faces, including the casts of *Arrested Development* and *Scrubs*, will also pop up. The comedies are among the broadcast programs being shopped for syndication. NATPE may no longer be a deal-making hub, but it offers an education in TV.

Here are some highlights from the 2005 show's agenda:

Tuesday, Jan. 25

8:45 a.m.: Ted Turner, chairman, Turner Enterprises.

Noon: *Maturing Cable Nets Shoot From the Hip:* Bonnie Hammer, USA and Sci Fi; Ted Harbert, E! Networks; Steve Koonin, TNT and TBS; Debra Lee, BET; Peter Liguori, FX.

4:30 p.m.: *Is Over-the-Air Over?:* David Barrett, Hearst-Argyle Television; Deb McDermott, Young Broadcasting; Jim McNamara, Telemundo; Patrick Mullen, Tribune Broadcasting; Dennis Swanson, CBS/Viacom.

Wednesday, Jan. 26

9 a.m.: Michael J. Copps, FCC

10:30 a.m.: *Anatomy of a Hit:* Two and a Half Men: Chuck Lorre, Peter Roth, Warner Bros. TV; stars Charlie Sheen and Jon Cryer.

Noon: *The Reality of "Reality":* Tom Gutteridge, Fremantle North America; Stephen Lambert, RDF International; Gregory Lipstone, William Morris; Ben Silverman, Reveille; Bertram van Munster, *The Amazing Race:* Andrea Wong, ABC.

1:30 p.m.: *Business Paradigms for the New Bottom Line:* Bill Cella, Magna Global U.S.; Bruce Rosenblum, Warner Bros. TV; Nancy Tellem, CBS Entertainment; Tony Vinciguerra, Fox Networks Group; Jim Wiatt, William Morris.

Thursday, Jan. 27

8 a.m.: David Janollari, The WB; Bob Greenblatt, Showtime.

Noon: *Future Speak X 3:* Jon Miller, AOL; Ian Shepard, Sky Interactive; Tom Wolzein, Sanford C. Bernstein & Co. ■

1000
DINNER FOR FIVE
with Martin Scorsese

1030
ULTIMATE FILM FANATIC

1100
SEXY BEAST
on Pulp Indies



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FILM FANATIC FRIDAYS
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More **Homes.** More **Vie**



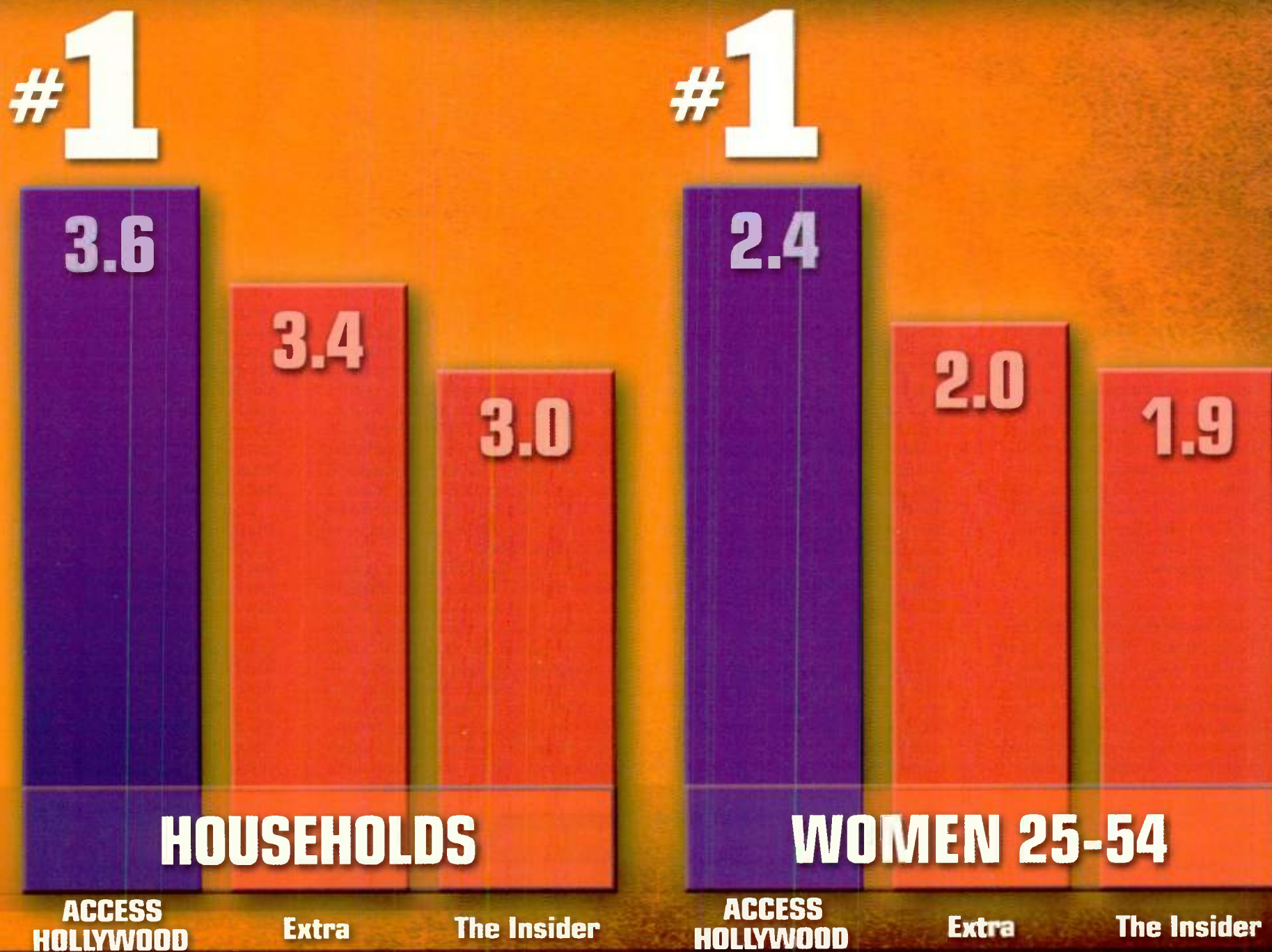
ACCESS

H O L L Y W O O D

Hosted by
Billy Bush & Nancy O'Dell

wers. More Access!

Access Hollywood Delivers!



Source: NSI WRAP Overnights, Dec 2004 Sevep. Ratings NY, LA, CH, BN, SF-LPM. All telecasts — weighted double runs, LMA's combined average. #1 among entertainment news programs listed.



TELEVISION DISTRIBUTION

STATION TO STATION

Tsunami Reports For Local Markets

By Allison Romano

On his first international assignment, ABC News' Alex Stone traveled to Thailand to report for the network's affiliate news service NewsOne, as well as ABC News Radio. Stone, 23, returned stateside Jan. 9 and spoke with *B&C* about covering the disaster.



ABC's Alex Stone (left) filed disaster reports focused on specific markets.

How did your assignment differ from network correspondents'?

We focused on particular markets. When Florida Gov. Jeb Bush was touring the area, we gave Florida stations an extra angle and more attention. Stations could do a Q&A with me about local angles that impacted their audiences, instead of just getting a cut-and-dry report. We also did live shots during stations' fundraising specials, in places like Denver and Boston, telling viewers how the money was being used.

How were the working conditions?

Most of our time was spent near Patong Beach. One day, we went to Khao Lak, a site of complete devastation. Our hotel was still operational and untouched, complete with high-speed Internet and air conditioning. People were still there to vacation. We did live shots in a home donated by the owner, who didn't want any money. We used a satellite uplink and truck from Bangkok, which worked well. I always carried bottled water, power bars and packs of peanuts, which came in handy when we traveled.

Which stories stand out for you?

We met a family from Salt Lake City who just found their 15-year-old daughter's body in a morgue after searching all week. They looked at thousands of bodies. They waded into the ocean to look for her. There were incredible stories of amazing courage I'll never forget. I'll grow old remembering this trip.

CBS Scandal, Local Fallout

Evening News: ratings swing, but ads hold **By Allison Romano**

After CBS aired its infamous *60 Minutes* Wednesday report questioning President George W. Bush's service in the Texas Air National Guard, WKRC Cincinnati Vice President and General Manager Chris Sehring was deluged by thousands of e-mails. Last week, after an independent investigation resulted in four CBS News employees losing their jobs, Sehring's inbox was relatively quiet.

"It didn't get as much reaction as I would have thought," he says.

Since the firestorm that followed last September's broadcast, many CBS station GMs have been bombarded by viewer complaints and protests from organized campaigns. Once the four-month investigation was made public Jan. 10, local station execs seemed satisfied, particularly by the network's new reporting guidelines. "CBS delivered on its promise to be tough and thorough," says Henry Maldonado, VP/GM of Post-Newsweek's WKMG Orlando, Fla. (CBS alerted stations about a half-hour before it posted the report on CBS News' Web site.)

Doreen Wade, head of the CBS affiliate board and president of Freedom Broadcasting, says "CBS took the findings to heart. They resolved to have better precautionary measures in place for the future. I think CBS News will be a stronger organization."

But locally, stations are evaluating how the scandal has impacted them.

VIEWER REACTION

One tangible effect: In many markets, *CBS Evening News* ratings slipped during November sweeps, compared to 2003. Clear Channel-owned WKRC, a CBS affiliate, saw its *Evening News* marks fall 9% to a 6.8 HH rating/12 share, according to Nielsen. "Many

people have the misconception that somehow Dan Rather is operating out of our Cincinnati studios," says Sehring. "It stung a little bit. Hopefully, those people will come back."

Out of 56 metered markets, 38 reported drops in *Evening News* ratings in November. (One market, Tulsa, Okla., was not metered in 2003.) Of course, other factors, like lead-in programming and a station's overall strength, can affect ratings. But many CBS stations are seeing improved marks for local newscasts, and the network is No. 1 in prime time. It isn't an issue of red states and blue states, either: New Orleans, La., Tulsa, Okla., Dayton, Ohio, Greensboro, N.C. and Raleigh/Durham, N.C., all in states President Bush won in the election, were the five highest-rated *Evening News* markets in November.

NO SHORTCUTS

In Kansas City, Mo., another red state, *Evening News* is actually thriving. In November, the newscast surged 24% to a 7.7 rating/13 share. It fits with KCTV's overall growth across dayparts. In November, for the first time in 13 years, the station won 10 p.m. news. Still, says VP/GM Kirk Black, the report yields valuable reminders for newsrooms. "It doesn't matter if you are working on *Evening News* or the KCTV 6 p.m. news. There are no shortcuts," says Black, a member of the affiliate board.

Advertiser backlash hasn't been a major problem. Stations typically have only one local spot to sell during *Evening News*; their clients are already distanced from the story. Still, some e-mail protesters did target station advertisers. In Orlando, Maldonado says he heard from a few advertisers, but hasn't lost any business. It might have been more of a leverage tactic. Says Maldonado: "They wanted to make sure they had my attention." ■

Reality Grabs Great Demos

Reality shows offer more than exotic locales and hair-raising competitions. They also provide advertisers with the coveted 18-34 group. And in 75 TV markets, midsize Northeast and Midwestern cities are hotbeds of reality TV viewing.

According to a new study from Scarborough Research, 30% of Providence, R.I. residents typically watch, compared to the 23% national average. In Flint/Saginaw, Mich., and Cincinnati, 29% of residents tune in, while 28% watch in Oklahoma City, Grand Rapids, Mich. and Louisville, Ky.

Scarborough's findings help steer advertisers' local spot buys. Its latest report trumpets reality's youth hold and habits: The demo buys cars, cell phones and tickets to sporting events.

STRONG SHOWINGS

The report also detailed where particular reality genres play well. Adventure shows are popular in Cincinnati, where 21% of residents say they regularly tune in. WKRC Cincinnati is among the highest-rated markets for CBS' *Survivor*. Viewers in Spokane, Wash., Seattle and Portland, Ore. also favor adrenaline-pumping shows like *Survivor* and CBS' *The Amazing Race*.

Talent shows do well in Raleigh/Durham, N.C. and Providence, R.I. Fox affiliate WRAX Raleigh was a top-three finisher among the network's stations with last year's *American Idol* finale.

By contrast, viewers in Los Angeles, Kansas City, Mo., and Grand Rapids, Iowa, prefer romance. In those cities, 14% of viewers tune into dating reality shows. ABC's *The Bachelorette* posted its highest debut ratings Jan. 10 in Columbus, Ohio (10.3/14), Atlanta (10.2/14) and Louisville (10.1/14).

"It is important to look at local habits, not just the national numbers," says Cheryl Greenblatt, Scarborough's SVP of broadcast TV. "[Advertisers] may not have thought to target a market like Providence before."

Markets with the smallest reality appetites: Fewer than 20% of viewers in Detroit, West Palm Beach, Fla., Albuquerque/Santa Fe, N.M., New York and Des Moines, Iowa, say they regularly watch. Of course, not every show conforms to trends. *The Apprentice* recently scored its best local ratings in Detroit and New York.

Send local station news to aromano@reedbusiness.com

RATINGS REPORT CARD

Evening News performance in large CBS O&Os and top markets

STATION/ MARKET	NOV. 2004 HH RATING/SHARE	NOV. 2003 HH RATING/SHARE	CHANGE
WVL New Orleans	13.7/21	14.8/23	-7%
WHIO Dayton	12.7/22	16.0/28	-21%
WFMY Greensboro	12.5/20	12.2/20	2%
WJZ Baltimore*	7.3/13	10.7/18	-32%
WCCO Minneapolis*	8.4/18	10.6/21	-21%
WKRC Cincinnati	6.8/12	7.5/13	-9%
WFOR Miami*	4.0/7	4.0/7	0%
KCTV Kansas City, Mo.	7.7/13	6.2/11	24%
KPIX San Francisco*	5.7/11	5.3/10	8%

*CBS O&O

SOURCE: Nielsen Media Research

AT A GLANCE

The Market

DMA rank	17
Population	4,147,000
TV homes	1,497,000
Income per capita	\$18,390
TV revenue rank	10
TV revenue	\$533,900,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WLTV	23	Uni. Univision
2	WFOR	4	CBS Viacom
3	WSVN	7	Fox Sunbeam
4	WPLG	10	ABC Post-Newsweek
5	WSCV	51	Tele. NBC
5	WTVJ	6	NBC NBC
7	WBLZ	39	WB Tribune
8	WBFS	33	UPN Viacom

*November 2004, total households, sign-on to sign-off

Cable/DBS

Cable subscribers (HH)	1,122,750
Major cable operator	Comcast
Cable penetration	75%
ADS subscribers (HH)**	254,490
ADS penetration	17%
DBS carriage of local TV?	Yes

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

What's No. 1

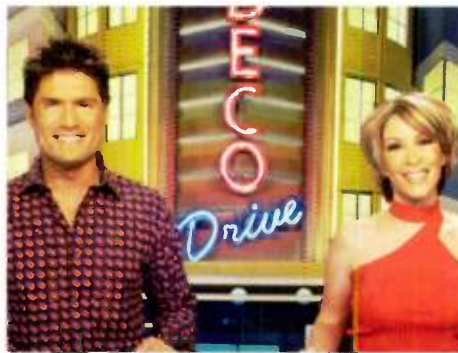
Evening Newscast	Rating/Share***
WLTV*	7.3/13
WFOR**	4.6/8
Late Newscast	
WLTV*	6.3/11
WFOR**	5.8/10

*Among all stations
 **Among English-language stations
 ***November 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Hola, Miami Viewers

South Florida stations target diverse groups
 By Allison Romano



WSVN's *Deco Drive* co-anchors Louis Aquirre and Lynn Martinex

Servicing a multicultural audience is highly profitable for Miami/Fort Lauderdale stations. A growing and diverse Hispanic population, coupled with stylish South Beachers, African-Americans and retirees, help boost the 17th-largest DMA's bottom line. This eclectic audience has also been a boon to local news. To meet such distinct viewer demands, nine stations in South Florida, an impressive number in any TV market, air late local news: the Big Four, three Spanish-language broadcasters, and the younger-skewing UPN and WB stations.

"Miami is a melting pot," says WFOR President and GM Michael Collier. It takes 19 stations to program to the 4.1 million inhabitants from Fort Lauderdale to the Keys. Univision-owned WLTV is the market heavyweight, with the highest ratings across dayparts. NBC's O&O Telemundo station WSCV is a strong competitor.

Among English-language broadcasters, CBS' WFOR is surging in news and prime time. NBC's WTVJ has been wounded by the network's prime time softness, but it still ranked second behind WFOR in late news during November sweeps. Sunbeam Broadcasting's Fox affiliate WSVN and Post-Newsweek's ABC affiliate WPLG are both strong. One programming twist: WFOR carries *Oprah* and, in 2006, will relinquish *Dr. Phil* to WPLG, which will then eliminate its 5 p.m. news to accommodate the popular talk show.

Miami's TV revenues outperform its market size. This year, stations will take in \$534 million in revenues, making the market No. 10 in research firm BIA's national revenue rankings. But station fortunes remain tied to the Hispanic population. WLTV, its sister Telefutera station WAMI and WSCV all cater to sizable immigrant communities: English-language stations are courting second- and third-generations. WSVN's EVP Bob Leider says young Hispanics are "very contemporary" and prefer entertainment shows like local *Deco Drive* and national favorite *American Idol*.

WFOR offers news closed-captioned in Spanish. NBC's WSCV and WTVJ duopoly also taps into the Anglo and Hispanic communities; the stations sell joint ads and pool news resources along with some bilingual reporters. Global stories play well here; Cuba is a hot topic. "A lot of people are from New York or Havana," says WPLG VP and GM David Boylan. Adelphia and Comcast are the area's major cable operators.

Immigration and tourism also fuel a growing local economy, and Miami's ad scene is booming. The 2004 political season pumped \$50 million into the market. For 2005, station execs predict 4%-8% growth over 2004, excluding political monies. Says WTVJ President and GM Ardyth Diercks, "The ethnic diversity makes this an exciting market." ■

NEXT: COLUMBUS, OHIO

THE DEMOS

The Miami/Fort Lauderdale TV market houses a diverse population. Residents of Hispanic origin make up 42%, while 18% are African-American. Taking advantage of the balmy climate, 23% of residents jog, 7% play tennis and 35% swim.

WHO	SHARE OF POPULATION	INDEX*
18-34	29%	93
18-49	60%	97
25-54	57%	98
35+	71%	103
Married	51%	93
Never married	26%	102
College grad	22%	91
White	78%	94
Black	18%	151
Hispanic origin	42%	316
Asian	1%	42
\$100K+ HH	13%	86
\$50K+ HH	42%	85
Below \$50K HH	58%	114



BY THE NUMBERS**

Own home security system	25%	135
Go jogging	23%	118
Go swimming	35%	97
Play tennis	7%	128
NFL fans	40%	91
MLB fans	32%	97

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

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- DARKNESS FALLS
- THE FORGOTTEN
- GIGLI
- HELLBOY
- HOLLYWOOD HOMICIDE
- LITTLE BLACK BOOK
- MAID IN MANHATTAN
- THE MASTER OF DISGUISE
- THE MISSING
- MONA LISA SMILE
- THE NEW GUY
- THE ONE
- PETER PAN
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- RADIO
- STEALING HARVARD
- TEARS OF THE SUN
- TOMCATS
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John Ford / Harrison Ford / Kira...
Adam Sandler / Emily Watson / Philip S...
Shannon Elizabeth / Chaney Kley / Jennifer...
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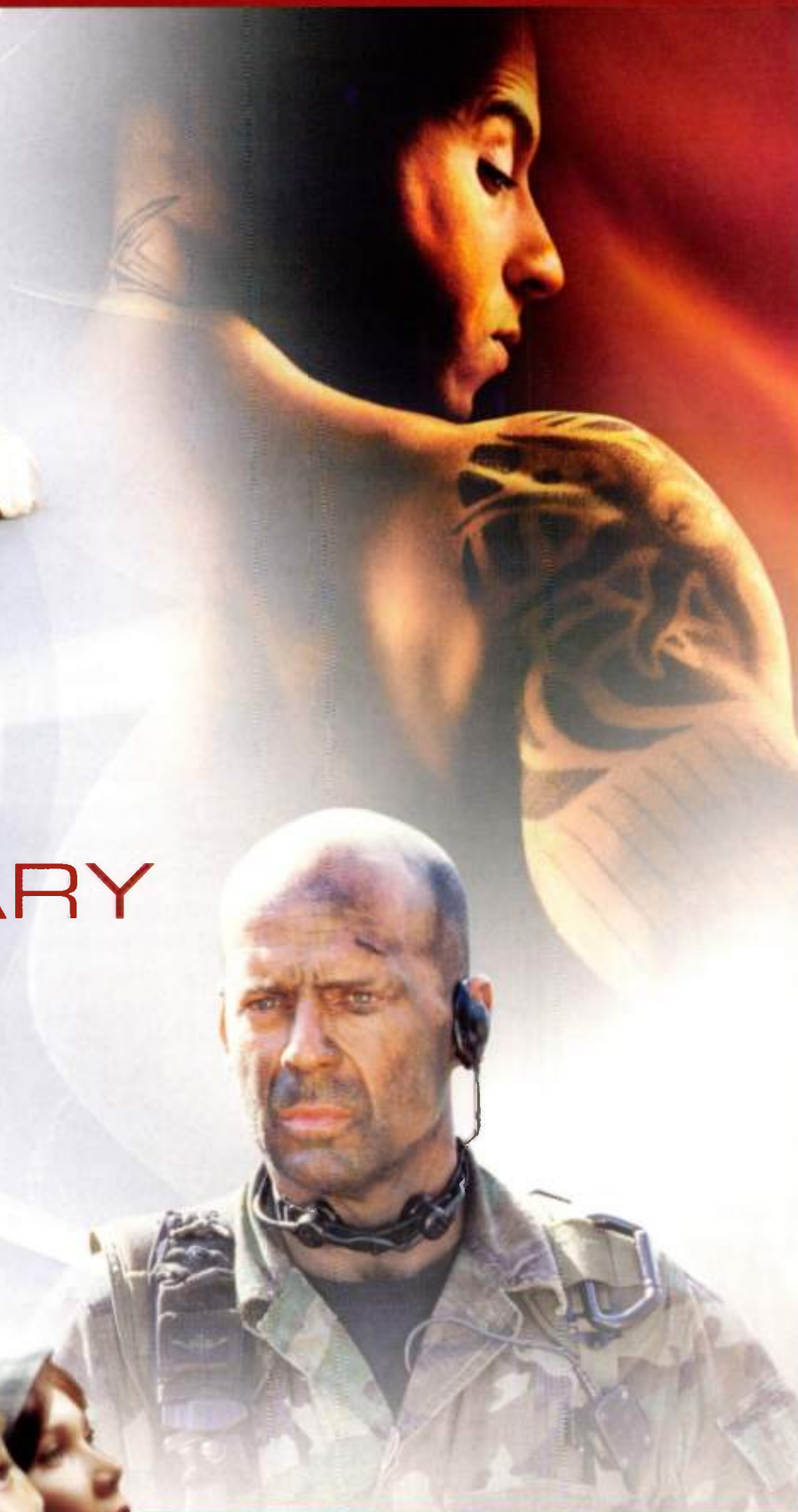


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Mysteries

Unsolved

Five questions the CBS 60 Minutes panel didn't answer
By Mark Lasswell

Last week, the tortured saga of the bogus documents came to a close. Or at least the major issues were settled of how CBS News came to rely on—and then adamantly defend—dubious records of President Bush's service in the Texas Air National Guard in the early 1970s. As the investigative panel chosen by CBS, former Associated Press CEO Louis Boccardi and former U.S. attorney general Dick Thornburgh, reported in exhaustive detail. *60 Minutes Wednesday* aired a segment on Sept. 8 that was tainted in almost every regard. But the report doesn't resolve all the questions that spring from the story of how producer Mary Mapes, with a barely engaged Dan Rather as her correspondent, rushed the story onto air. Yes, we know that Mapes obtained photocopies of National Guard documents from a longstanding Bush critic, former Texas Army National Lt. Col. Bill Burkett. And we know about what happened: According to the report, Mapes came to believe fervently in the authenticity of the documents that purported to show Bush getting into the Guard through favoritism and then avoiding punishment for breaking rules. The panel says the producer ignored evidence that the documents might be false and she skirted the truth when dealing her supervisors at CBS as the story was haphazardly vetted and then thrown on the air. And then, when the blogosphere erupted with withering critiques of the documents, CBS News spent 12 long days denying the obvious. Rather's exit from the *Evening News* was hastened by the scandal. Three CBS executives were asked to resign last week. Mapes was fired. CBS announced new rules for its newsgathering operation. But the story is hardly over, and plenty of questions remain.

1 WHO REALLY WROTE THE DOCUMENTS?

Despite the investigative panel's exhaustive fact-gathering, Dick Thornburgh and Louis Boccardi did not even attempt to answer the biggest question of all in this matter. But the report does contain some intriguing information. On Aug. 25, two weeks before the fateful CBS broadcast, Bill Burkett wrote a commentary for Linda Starr and Bev Conover's anti-Bush Web site *Online Journal* that included a passage with this warning: "George W. Bush, you may be the president. But I know you lied" based on "the files that we have now reassembled."

Some observers, in addition to wondering what "reassembled" files would look like, also speculate about who the "we" in that sentence refers to.

At CBS, Dan Rather may be the only remaining

soul who still clings to the thin thread of hope that the documents actually came from the files of the late Lt. Col. Jerry Killian of Bush's squadron. One CBS executive says, "Don't dismiss the possibility that Burkett wrote them himself." Certainly, Burkett's Army National Guard background made him familiar with military documentation, and it might explain

the appearance in the documents of Army terms such as "billet" that Air National Guard personnel found jarring. But Burkett also repeatedly implored Mary Mapes to have CBS authenticate the papers he gave her. And, indeed, Mapes herself wasn't always so convinced that the documents were genuine. She told the panel that she worried early on that they might have been planted as "a political dirty trick"—and

she related a meeting when she raised the possibility with Burkett. He seemed "genuinely shocked" at the suggestion, Mapes said.

When Mapes contacted Joe Lockhart in the Kerry campaign on Burkett's behalf, Lockhart's alarm bells went off. "Lockhart said that he told her he was reluctant to get involved, as he wanted to know how sure she was that it was not a setup," the report says. "Lockhart said that something 'did not feel right.'"

As with the best political black ops, it's not obvious which side might have generated the documents. If they were manufactured with enough mistakes embedded to guarantee that they would be revealed as bogus, then suspicion turns to supporters of President Bush: he was essentially inoculated against further inquiries into this National Guard service after the CBS debacle. But if the documents were fashioned in the hope that they'd sail unchallenged into the permanent public record—and who could have predicted the unprecedented blogoscopy they were subjected to—then they benefited the Kerry campaign. One thing is certain: there's a National Magazine Award or a Pulitzer for the journalist who solves this mystery.

The pity is that, if Mapes hadn't become so obsessed with proving the latest little wrinkle in Bush's military record—in other words, trying to put a little polish on old news—the producer would have recognized that she had a hell of a story to cover: who ginned up the phony papers and why.

2 HOW DID THE CBS NEWS PRESIDENT KEEP HIS JOB?

Four CBS employees lost their jobs over the National Guard story, including Betsy West, who as senior VP for prime time was an important fixture in the CBS hierarchy. In the panel's report, CBS News President Andrew Heyward's involvement in the tale is every bit as prominent as Betsy West's, and yet, when it came time for network President and Viacom Co-COO Leslie Moonves to lay blame, the buck apparently stopped with West. Heyward remained unscathed. Why? For one thing, the burden to challenge Mapes' story fell heaviest on the executives below Heyward.

Moonves says the biggest surprise to emerge from the investigation was "the fact that a single person can take the ball so far down the field without having to answer a lot of questions." West and *60 Minutes Wednesday* executive producer Josh Howard, Howard's No. 2 Mary Murphy and CBS lawyers all might have posed some of the right questions, but they failed to detect shaky answers or

If Mary Mapes hadn't become so obsessed with trying to put a little polish on old news, she would have recognized that she had a hell of a story to cover: who ginned up the phony papers and why.

didn't push hard enough to test the strength of Mapes' reporting. "There were a lot of points in this process where red flags should have gone up," Moonves says.

In effect, Heyward's subordinates failed to follow their boss's instructions every step of the way. Before the story aired, Heyward specifically urged West and Howard in an e-mail to "work closely with" Rather

Continued on page 32

Who really wrote the documents?

2. How did CBS news president lose his job?

and Mapes, cautioning the executives not let those two "stampede us in any way." In the days after the Sept. 8 broadcast, as the torrent of criticism increased and CBS embarked on its disastrous defense of the story, Heyward ordered a systematic review of how the documents had been authenticated, raising the possibility that CBS should back away from the story.

The fact that West effectively ignored the first order and rejected the second as she plunged ahead with a strategy of hostile defensiveness no doubt sealed her fate. But wasn't Heyward responsible for leading the team and demanding results? As far as Moonves is concerned—and Moonves' opinion is about all that matters on the subject—Heyward "said and did all the right things from his perch. I think the process let him down," Moonves says. "I don't think that warranted his going." Moonves, sympathetic to the plight of the any corporate executive, adds, "We all have lieutenants that we trust to be doing things, and you don't know always know whether they're being done."

Also working in Heyward's favor: his reputation as a loyal soldier, someone who is reliably eager to please his boss. That sort of devotion is known to appeal strongly to Moonves, who—like many leaders—does not exactly surround himself with a lot of footloose executives likely to wander off the corporate reservation.

But it's not clear what the future at CBS holds. *60 Minutes Wednesday* survived the National Guard story, but with its anemic ratings, the show is not assured of surviving 2005. And morale at CBS News has hit Black Rock-bottom. Tom Freston, Moonves' co-COO at Viacom, is competing with him to succeed Sumner Redstone atop the company, and Freston just made a move to burnish his credentials by hiring Brad Grey to revitalize Paramount. Moonves could very well answer by targeting CBS News for a shakeup. It's not clear how Andrew Heyward would fit into those plans.

3

WHY DO THE NATIONAL GUARD STORY IN THE FIRST PLACE?

President Bush's service in the Texas Air National Guard had been pretty thoroughly raked over during his first presidential campaign. In fact, Mapes herself had been working the case as far back as 1999 and even enlisted Rather to conduct a couple of interviews, although, in the end, she couldn't come up with a usable story. But plenty had been written and broadcast about Bush's military history by the time Mapes dived into the story last summer. And, indeed, in the tit-for-tat world of journalism, when John Kerry's Vietnam service became an issue last year, assignment editors almost reflexively warmed to balancing the equation by turning to Bush's record again.

But what they found was precious little information that qualified as news. Mapes was clearly riveted by what she saw in the documents turned over to her by Burkett, but others at CBS were underwhelmed. According to the investigative panel's report, Howard told them that, when Mapes showed him the first set of documents from Burkett, he "wondered why Mapes was excited about them as he did not think that they contained significant new information."

Mapes made her case, bolstering it with additional documents from Burkett, but even then she encountered resistance at CBS during the vetting process. At a meeting involving Mapes, Howard, Murphy and other network news executives on the morning of Sept. 8, the day the segment about Bush's stint in the Texas Air National Guard aired, "Mapes was asked to explain why the documents were newsworthy, as some participants did not think that they advanced the story of President Bush's TexANG service."

In the end, Mapes convinced CBS that the story was

3. Will the people pushed out ever work again?

newsworthy because it appeared to prove that President Bush had benefited from string-pulling to get into the Air National Guard, a relatively safe haven during the Vietnam War, and had broken military rules apparently without consequence. We'll never know what the American public might have made of this news. But its track record in having already elected Bill Clinton, who actively avoided the military draft, and Bush, whose military record is not exactly heroic, suggests that the reaction might have been a nationwide shrug.

Toward the end of its report, the investigative panel tries to put itself in Mapes' position and comes down on her side. The section is called "Assuming the Killian Documents Were Authentic, They Added New Data to the Bush TexANG Record." But "new data" doesn't exactly explain the desperate, head-over-heels dash to get the story on the air. Much as President Bush's supporters would like to think that the motivating factor for the scramble was a certain date in early November, the likely explanation was the pressure emanating from the nature of TV news. Mapes & Co. wanted to beat the competition. In the sprint for the finish line, they failed to notice that their scoop—even if legitimate—didn't really add up to much.

4

WILL THE PEOPLE WHO WERE FORCED OUT EVER WORK IN THE NEWS BUSINESS AGAIN?

Don't look for Mapes to surface at any major TV news organization. A more likely place to find her in the news: as the subject of a story about a lawsuit filed against CBS for wrongful dismissal. She could look for a precedent in April Oliver, a producer who was also felled by a story harking back to the Vietnam era: the "Operation Tailwind" report in 1998 for CNN on the military's supposed use of nerve gas. CNN disavowed the piece, and heads rolled, much as happened at CBS, but Oliver sued and eventually walked away with a six-figure settlement.

The prospects of getting re-hired in the new business for Murphy, Howard and West are considerably better. Although they took the blame for letting the National Guard story get onto the air, plenty of their fellow producers in the television business murmured, *There but for the grace of God go I*. When a field producer fails to disclose information in response to direct questions, keeps conflicting facts out of discussions and generally befogs the vetting process as a story is only hours from airing, it would take a mind-reader to discover fatal errors in a story. Howard, Murphy and West are veteran news producers, with many ties throughout the business.

Linda Mason, newly appointed senior VP of standards and special projects in response to the scandal, says she feels for her co-workers who were asked to resign. Speaking personally, not for the network, she says, "I think that's a tragedy. They were all really

great people and have done great work for CBS for years. But I was not part of that decision."

Some of these folks might have more fans than others—Howard is especially well liked—but none is likely to be still out of work after, perhaps, spending a nice long summer at the beach.

5

HOW CAN CBS RESTORE ITS CREDIBILITY—AND WHAT WILL BE THE OVERALL IMPACT OF THIS EPISODE ON THE NEWS BUSINESS?

A *60 Minutes* insider tells *B&C* that the fallout from the National Guard episode "is affecting our ability to get people to talk to us. We've given anybody who wants it the perfect excuse to shut us out." Les Moonves made a good start with his quick personnel moves last week and his introduction of rules ranging from requiring producers to inform senior management about the names and backgrounds of their sources in sensitive stories to mandating coordination between the news department and the communications department to ensure that the network's public statements are "fair and accurate." But clearly more remains to be done in the rehabilitation of CBS News' reputation.

Mason, the new CBS troubleshooter, says viewers' respect is something the network will have to "earn, story by story."

Given CBS News' storied history, the scandal hit the network perhaps harder than it would have one of its competitors. It was especially devastating that Dan Rather, the personification of CBS News in a way that other anchors are not twinned with their employers, was central to the debacle: Compounding the problem is the fact that, as Boccardi tells *B&C*, the scandal hit "in an environment where there's a lot of emotion and a lot of mistrust" of the media.

One good way to buttress CBS News as a journalistic enterprise would be for Viacom to open its wallet. CBS has been a threadbare operation for years, with a thin bench of reporters and producers. The panel's report amply showed a culture of poor management. Reinvigorating the news operation might mean spending money on the sort of new hires and new resources that will bring in unforgettable—and impeccably reported—TV journalism.

The investigative panel said that it found no political agenda behind the National Guard story. But—fair or not—a sizable part of the public assumes that Rather, who famously clashed with Richard Nixon and President Bush's father when he was in the White House, invested so much in the National Guard story because of an animus for Republicans. When Rather steps down from the anchor position this spring, that may go a long way toward addressing assumptions that CBS's reporting is biased.

Beyond the impact of the bogus-documents story on CBS, there's the question of how it affects the rest of the news business, which has seen poll after poll indicate plummeting public confidence in its reliability. In 1988, for instance, a Pew Research study found that 58% of Americans thought there was "no bias" in election coverage. In 2004—before the CBS bogus-documents scandal—the number had dropped to 38%.

Mason, who has been with CBS since 1966, has seen other news operations roiled by scandals, and felt the effects. "I think we are all in this together," she says. "When one of us falters, all of us suffer."

The good news, she adds, is that news operations survive, from NBC and *Dateline* to CNN to *The New York Times*: "Nobody has really escaped some sort of taint. And they've all come back from it by reinforcing their standards and working hard to get back their credibility." ■

CBS Survivors—and Those Voted Off

As the investigative panel's report reflected, the story of the making and unmasking of the *60 Minutes Wednesday* segment "For the Record" was extraordinarily complicated. But once the process had been laid out last week, it quickly became apparent who was most damaged by the affair—and who emerged unscathed or even benefited from it. *B&C* has sorted them out.

WINNERS

ANDREW HEYWARD The CBS News president cautioned against allowing the production unit to "stampede" the network into airing the National Guard story. He warned that "every syllable" of the sensitive story needed to be checked. Ultimately, Heyward's directives didn't save the story, but they might have saved his job.

DAN RATHER Announced plans to give up his anchoring job well ahead of a report that would have made it difficult for him to continue. The report reveals him as scarcely involved in the preparation of the National Guard story, incurious about criticism and dogged in its defense. But his impending departure from *Evening News* seems to have dampened reaction to his depiction in the report.

JOHN ROBERTS The CBS News White House correspondent comes off well in the report for mistrusting Col. Bill Burkett, telling his colleagues he found Burkett "unreliable" as he reported in February 2004 on other allegations the colonel had made against President Bush. Plus, Rather's exit from the anchor chair moves up the timetable that could see Roberts replace him.

EMILY WILL The document examiner cautioned Mapes before the broadcast that the "th" superscript and "proportional spacing"

typical of computer-generated documents were red flags. Will told the panel she warned that, if she used the documents, "every document expert in the country will be after you with hundreds of questions."

YVONNE MILLER The associate producer will go down in the annals of this story as the closest thing to a whistleblower. Assigned a week before the broadcast to assist Mapes, Miller was alarmed by doubts she heard from the document authenticators and tried, unsuccessfully, to persuade Mapes to focus on their complaints.

COLONEL ROGER CHARLES

Military-affairs consultant Charles assisted Mapes with her research on the widely praised Abu Ghraib story for *60 Minutes Wednesday*, and he helped her develop the National Guard story. But the night before it was broadcast, Charles warned Mapes that he doubted the authenticity of the documents. His concerns went unheeded.

LES MOONVES Although the days of CBS News' twisting in the wind after the National Guard story aired did untold damage to the division's reputation, Moonves' subsequent appointment of the investigative panel and his swift personnel moves in response to the report appear to have stanch the bleeding and affirmed his take-charge credentials.

LOSERS

MARY MAPES The panel's report mercilessly dissected producer Mapes' work habits and showed her cutting corners and fudging facts. It also made clear that, by continuing to keep CBS in the dark about dubious aspects of her reporting after the report aired—for instance, insisting that the documents had been authenticated when they hadn't—Mapes turned the news division's self-defense into an assisted suicide.

BETSY WEST As senior VP of prime time news, West could have delayed the segment but didn't. She might have fared better had the network promptly backed away from the National Guard story and launched an investigation. But she championed a hang-tough strategy, resisting a suggestion by her boss, Heyward, that they disavow the documents. Worse, she apparently even disregarded Heyward's order to thoroughly investigate how the documents were vetted.

JOSH HOWARD The *60 Minutes Wednesday* executive producer is a curiously low-profile character in the panel's report, which might help explain why he was forced to resign. Moonves' statement in response to the report said Howard "did little to assert his role as the producer ultimately responsible for the broadcast."

MARY MURPHY As senior broadcast producer, Murphy was even more obliged than Howard to closely monitor the development of the National Guard story. But one passage in the panel's report was particularly telling about

the management oversight of Mapes: "Significantly, it does not appear that either Howard or Murphy met in person with Mapes from at least the beginning of August until September 7, the day before the broadcast of the September 8 Segment."

COL. DAVID HACKWORTH

The much-decorated retired Army officer comes off in the panel's report as an all-too-eager pundit on a matter about which he knew essentially nothing. Rather's interview with him was edited out of the National Guard story before it aired, the panel's report noted, because his comments were considered "inflammatory and gratuitous."

JAMES PIERCE Pierce had declined to authenticate the National Guard documents for CBS, but once the firestorm erupted after the story aired, the network requested a letter from him supporting the papers as genuine. Pierce decided to write the letter, "merely giving the client what it wanted," the report says, but he cautioned the network against making the letter public. It was quickly posted on the CBS Web site.

ANDREW HEYWARD Heyward shines in the report for his directives to vet the National Guard story thoroughly before it aired and to get to the bottom of the complaints about it. But he also appears ineffectual and seems unaware that subordinates ignored his orders. Follow-through from Heyward might have had an enormous impact on how this entire tale played out.

Network News on a Shoestring?

By Andrew Tyndall

An enduring impression from the Thornburgh-Boccardi report is that of an exhausted and distracted Dan Rather. The veteran anchor is depicted as stretched thin—running from convention to hurricane, slotting in a couple of hours for a brief interview in Texas—without the time to even view the offending segment before it was broadcast, let alone scrutinize the dodgy documents on which it was based.

The panel paints a picture of CBS producing news on a shoestring, rushed and overworked, without built-in fail-safes. But was this segment an aberration? Or are there general signs of frayed resources in CBS' daily news delivery?

We analyzed 2004 data for *CBS Evening News* and *The Early Show* and compared their weekday newscasts with the competition from the other two major broadcast networks. In both dayparts, CBS has made an effort to remain competitive on the year's most important hard-news beats. Its competitiveness eroded once coverage went beyond the headlines: CBS' correspondents are required to be more productive than their rivals at NBC or ABC.

On the three nightly newscasts, CBS' coverage of the two big stories of the year—Campaign 2004 and Iraq—was at virtual parity with its two competitors. Led by correspondent Kimberly Dozier, who was based in Baghdad, it was the No. 1 network in terms of stories filed with a foreign dateline.

Among the three morning programs, *The Early Show* ranked first in terms of time devoted to wake-up news bulletins—the newsblocks that precede the weather, interviews and features at the top of each hour.

However, signs of cost-cutting at CBS were evident in the remainder of its coverage.

Correspondents: The basic team of CBS reporters had to file more of their networks' taped packages both on the nightly newscasts and in the mornings.

Headline news: *CBS Evening News* devoted fewer resources than the other two nightly newscasts to reporting the day's major story and the top 30 stories of the year. CBS spent more time on domestic features, including weather, family and health beats—even animal tales.

Hard-news morning segments: *The Early Show* assigned fewer interview-feature segments to hard-news topics (as opposed to consumer-lifestyle show-business stories). Its segments spent much less time than either *Today* or *Good Morning America* on both Campaign 2004 and Iraq.

Self-promotion: As a cheap form of marketing, *The Early Show* spent nearly as much time on segments cross-promoting CBS' prime time lineup (*Survivor*, *The Amazing Race* and so on) as it did on Iraq and the presidential campaign combined. ■

HOW CBS MEASURES UP

CBS' news judgment remains intact, as the network devotes the lion's share of resources to the top of its news agenda. But 2004 data shows CBS also relied more on taped packages, local domestic features and self-promotion.

SHARE OF NETWORK'S TIME SPENT ON TAPED PACKAGES FROM 20 TOP REPORTERS:

DAYPART	ABC	CBS	NBC
Evenings	67%	73%	73%
Mornings	51%	59%	40%

EVENING NEWS: TOTAL MINUTES DEVOTED TO:

TOPIC	ABC	CBS	NBC
Campaign 2004	809	793	832
Iraq	958	1,033	1,048
Reports With Foreign Dateline	698	877	789
Day's No. 1 Story	1,273	1,073	1,255
Year's Top 30 Stories	2,115	2,034	2,289
Local/Regional Domestic Features	284	518	343

MORNING PROGRAMS: TOTAL MINUTES DEVOTED TO:

TOPIC	GMA	EARLY SHOW	TODAY
Campaign 2004	924	694	1,398
Iraq	567	383	644
News Blocks	1,981	2,831	1,760
Hard News Segments	4,682	3,664	5,384
TV Self-Promotion	513	904	715

SOURCE: ADT Research

Telling Excerpts

A commentary on selections from the Report

The Thornburgh-Boccardi report isn't just a scathing examination of the *60 Minutes Wednesday* controversy. It's also a fascinatingly detailed peek at the inner work-

ing of television news. Tucked away in the 224 pages are details and scenes that illuminate how the National Guard report came together, then unraveled.

REPORT:

The Panel provided, on December 29, 2004 a substantially completed draft of its Report to Leslie Moonves, chairman of CBS. Linda Mason, a vice president of CBS News responsible for interpreting the Standards of CBS News, and two CBS attorneys just before it was submitted in final form to CBS News. None of these individuals were involved in the production or vetting of the September 8 Segment, nor in the Aftermath.

Remarkably, this footnote is the only place where Les Moonves' name surfaces in the document. It must have taken unusual reserves of strength for the Viacom co-president to restrain himself from micromanaging the trouble within the CBS news division.

REPORT:

Mapes told Murphy the next morning in an e-mail, "Got confirmation on the docs last night from a longtime Guard Bush backer. Gee, they're not just juicy. They're TRUE."

However, the source, Major General Bobby Hodges, said Mapes read him only small parts of the documents, and he also did not recall stating that the documents sounded familiar. Hodges told the panel he believes he would have remembered terms like "billet" and "administrative officer," since they "were inconsistent with traditional TexANG jargon."

REPORT:

Mapes interviewed General Staudt, who was Major General Hodges' commanding officer at the time and who interviewed President Bush in May 1968 before he was accepted into the TexANG. General Staudt told Mapes that no influence had been used to get President Bush into the TexANG. Specifically, General Staudt told Mapes, according to her contemporaneous notes of their conversation, "No influence used to get [President Bush] into the Guard. Nobody called me."

Despite the fact that General Staudt and other sources told Mapes that influence wasn't used—and that, besides, there was no waiting list for pilots—the "For the Record" story on *60 Minutes Wednesday* used only sources that indicated that strings were pulled to get Bush into the Texas Air National Guard unit.

REPORT:

"What if there was a person who might have some information that could possibly change the momentum of an election but we needed to get an ASAP book deal to help get us the information? What kinds of turnaround payment schedules are possible, keeping in mind the book probably could not make it out until after the election . . . What I am asking is in this best case hypothetical scenario, can we get a decent sized advance payment, and get it turned around quickly."

This note to Mapes from her associate producer Michael Smith proposed a solution to Burkett's request to be paid for his help with the story. Mapes e-mailed a reply saying the idea "looks good, hypothetically speaking of course." But the panel found no evidence that a book deal was pursued. Smith's reference to changing the momentum of the election was cited by conservative critics as evidence of the CBS story's partisan aims.

REPORT:

Per Lieutenant Colonel Burkett's demands, Mapes called Howard and asked him whether she could pass along the number of her confidential source to the Kerry campaign.

Executive producer Josh Howard denied "emphatically" to the panel that he gave permission to Mapes to call the Kerry campaign, but Mapes told the investigators that Howard thought it was "no big deal." Apparently, Burkett's desire to tell the Kerry campaign how to respond to attacks by the Swift Boat Veterans for Truth didn't raise warning flags about his overall state of mind.

REPORT:

Graphologists claim to be able to determine personality characteristics through the analysis of handwriting. Graphology training is the focal point of controversy in the field. Some document experts believe graphology is akin to astrology, and do not believe that those trained as graphologists can perform as competently as document experts.

Of the four document evaluators hired by CBS, not one was a member of the American Board of Forensic Document Examiners, which rejects graphology training. The panel found that three of the evaluators were members of the National Association of Document Examiners, which accepts members with graphology training.

REPORT:

Mapes told the Panel that she had insisted to her superiors that she wanted more time to prepare the Segment, but that Howard decided to run it on September 8 despite her wishes.

This jibes with Mapes' response to the report last week, claiming it was CBS that hurried the piece onto the air. But it doesn't fit with the memories of her former colleagues. Betsy West, Josh Howard and Mary Murphy all told the panel, according to the report, "that Mapes expressed concern to them that she would lose the story if *60 Minutes Wednesday* did not broadcast it on September 8."

REPORT:

Bartlett asked Murphy to fax the documents to him that evening. Murphy and Howard did not want to give him the documents that night, however, but made arrangements to get the documents to Washington Bureau Chief Leissner so that she could have them delivered to the White House by seven the next morning.

That was the morning of the day the National Guard story aired. Bartlett had complained the day before that CBS was being unfair in

not allowing more time to respond. When he failed to challenge the validity of the documents as he was interviewed a few hours after receiving them, many at CBS interpreted that as buttressing their authenticity.

REPORT:

Given that the Killian documents are copies and not originals, that the author is deceased, that the Panel has not found any individual who knew about them when they were created, and that there is no clear chain of custody, it may never be possible for anyone to authenticate or discredit the documents.

Mapes last week seized on this kind of reasoning as somehow supporting her case: "It is noteworthy the panel did not conclude that these documents are false." But the panel's report also said the investigators had "many reasons to question the documents' authenticity."

REPORT:

Mapes has lived in Texas for 15 years and at least six of her thirty *60 Minutes Wednesday* stories before the September 8 Segment had a Texas nexus.

The closest thing to a joke by Thornburgh and Boccardi in the entire document. It occurs on page 215.

REPORT:

At 7:49 a.m. on Friday, September 10, Heyward sent an e-mail to West instructing her to supervise a careful re-examination of the September 8 Segment to make certain that the *60 Minutes Wednesday* reporting was sound in all respects. In short, Heyward wanted to know promptly, indeed he suggested that West seek answers by noon on September 10 if possible.

As the report delicately put it, this order was "not implemented in a prompt or systematic way." When Heyward, in an e-mail later on Sept. 10, raised the possibility of claiming publicly that CBS might have been "victims of an elaborate hoax," West

replied, "I think we need to defend ourselves specifically [and] not even concede that we think it could be a hoax."

REPORT:

"The problem, Mary, is one of perception. As far as the press is concerned, the "th" issue is NOT gone. It's very much alive, and they have people crawling all over it. If we wait to address the issue until tonight's news, we will DIE in the press tomorrow. Die. As in . . . dead.

You tell me. How do I get the message out RIGHT NOW, as in RIGHT

THIS VERY MINUTE, that the "th" thing is no longer an issue?

An e-mail from Gil Schwartz, executive vice president of communications for CBS Television, to Mapes. He was responding to her e-mailed insistence that "THE 'TH' ISSUE IS GONE" because authentic Bush documents had been found featuring a "th" superscript. The superscript differed significantly from the one used in the contested documents, but Dan Rather nevertheless claimed that night on the *Evening News* that the superscripts were "the same."

REPORT:

On September 16, Malmgren did a relatively quick background search of Lieutenant Colonel Burkett on the Internet and reported preliminarily to West and Howard that day that there were a number of issues related to the consistency of Lieutenant Colonel Burkett's prior public statements.

Helen Malmgren, a CBS News producer known for her research skills, was brought into the matter after nearly a week of attacks on the documents' authenticity. Her Internet search appears to have been the first time anyone above Mapes' station in the CBS hierarchy looked into Burkett's background.



Comcast, Cox Gain iTV Control

Joint venture to compete with DirecTV's interactive launch **By Ken Kerschbaumer**

When Comcast and Cox purchased the North American assets of Liberate Technologies last week, creators of interactive-TV (iTV) applications finally got an outlet for their work. And by owning the technology outright, the cable giants are relieved of cumbersome third-party software-licensing agreements.

Liberate will be consolidated under Double C Technologies, a joint effort between the two cable operators. Comcast has the controlling interest in Double C. The acquisition's price tag: \$82 million.

The deal gives Comcast and Cox an opportunity to develop services based on Liberate's iTV platform and to enhance offerings to their 28 million combined subscribers. Comcast and Cox will roll out new iTV services by the end of the year.

Liberate's platform will reside within the subscribers' digital cable set-top boxes and serve as the operating system for iTV applications. "With digital set-top

boxes, DVRs and VOD available, we can bring more features to our customers," says Steve Silva, Comcast EVP, new business development. Dave Grabert, Cox Communications' rep, says his company is eager to participate in the interactive-TV future.

The deal is timed perfectly for Comcast and Cox. With DirecTV under News Corp.'s control, many of the interactive services used by BSKyB, News Corp.'s UK-based satellite service, are expected to migrate to the U.S. next month. As competitive pressures mount, two-way iTV services are a key differentiator for Comcast and Cox.

The Double C announcement also signals a major change in the cable market. While the focus is readying the iTV platform for Cox and Comcast, Silva has a secondary motive. He wants other cable operators to eventually benefit from the technology. "There should be very few barriers, if any," says Silva, "to getting these products deployed."

DRIVING THE DEAL

Adi Kishore, Yankee Group media and entertainment analyst, cites three key factors that drove the deal: DirecTV's impending iTV services, the need for

better navigation for interactive digital cable services and the desire for a standards-based iTV platform.

The lack of a standard, in particular, has hindered iTV development. Companies that develop platforms have traditionally pushed proprietary systems that lock in customers and lock out competition.

"Comcast is increasingly taking a hands-on role in developing interactive technology," says Kishore, citing its emphasis on guide development, the potential for acquiring VOD content directly through a Sony-MGM deal and the formation of Open Cable Applications (OCAP Development LLC) with Time Warner.



iTV could allow American Idol fans to vote via the remote control.

LIBERATE'S FINANCIALS

A final factor in cementing the deal for Liberate Technologies was cost. The company's poor financial performance made it ripe for an asset sale. Liberate filed for Chapter 11 bankruptcy protection last April. (The current deal is contingent on dismissal of the bankruptcy appeal that Liberate made last week.) The company also underwent an SEC in-

vestigation into restatement of 2002 and first-quarter 2003 financials. Although investigators found no wrongdoing by the company, two former company officers were charged with violations. Revenue announced last week fell to \$600,000 for the quarter ended November, and losses hit \$8.1 million.

While Liberate will retain its European business, its 130 employees will get offers to join Double C. Liberate's operations are expected to remain in Ontario, Canada.

Liberate, like its iTV-platform com-

petitors Microsoft and OpenTV, has found the U.S. market slow to develop. Comcast has been working with Microsoft TV Group and is currently deploying the Microsoft Foundation platform in Seattle. Silva adds that the Double C deal won't end the relationship between Microsoft and Comcast. (Cox does not have a deal with Microsoft.)

OUTLETS FOR iTV PLATFORMS

Ed Graczyk, Microsoft TV Group Director of Marketing, says Microsoft and Liberate can co-exist on the same set-top boxes. Microsoft's interactive programming guide, for example, is a critical operating component. The Double C deal is also a plus for smaller developers.

Many companies have built compelling iTV applications, but, without a multiple-system cable operator (MSO) to deploy them on a large scale, they had no place to reside.

"Now the No. 1 and No. 3 MSOs are aligned on a standard platform. Any company that builds a co-application can deploy it more cost-effectively," Graczyk says.

The dual-tuner PVR set-top boxes from Motorola and Scientific-Atlanta will also play an important role in the Double C venture. With plenty of headroom for an iTV platform, real-time two-way interactivity that can't be matched by DBS will become a reality, says Silva.

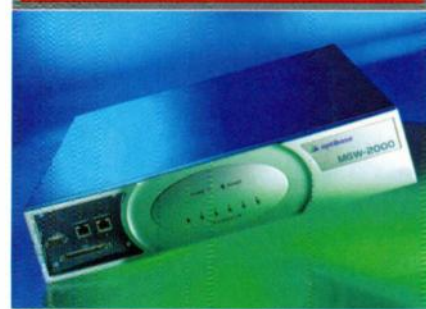
Adds Graczyk, "There were digital watches with more memory than previous digital set-top boxes. But the new DVR boxes have much faster processors,

more memory and lot more capability."

What does that mean for consumers? It means virtual channels created by viewers and even advanced cross-platform services like caller ID on their TV set. "We'll be able to do those things more effectively on the advanced set-top box," Silva says. "And when you combine this with VOD, it's strongly differentiated from DBS."

The Double C venture will manage the development process, but Cox and Comcast are free to deploy services on their own timetables. ■

BRIEFS



Optibase's IPTV encoder

OPTIBASE REVAMPS MEDIA 100

As it focuses more of its resources on Internet Protocol-based TV (IPTV), Optibase is restructuring its Media 100 division. It acquired Media 100, the floundering manufacturer of nonlinear editing systems, last year.

But Optibase CEO Uzi Breier decided the editing market doesn't offer substantial growth opportunities or fit into the company's IPTV activities. As a result, research and development will be significantly reduced in size, and staff will be trimmed. Optibase will continue to sell and support the existing Media 100 product line.

"The telecom industry is emerging from recession, and telco TV will become a mainstream business for carriers. TV-over-IP will no longer be held back by technology constraints and lack of infrastructure," Breier says. "In order to seize this opportunity, we must focus our resources in this area."

SUNFLOWER GETS VOD

VOD isn't just for power players. Sunflower Broadband, a small cable operator based in Lawrence, Ky., will bring video-on-demand services to 30,000 cable subscribers. The system is based on SeaChange VOD technology and will offer more than 1,000 hours of movies and TV shows from such programmers as the NFL Network, Showtime and the numerous Scripps Networks.

SCRIPPS DEBUTS HGTV WEB SITE

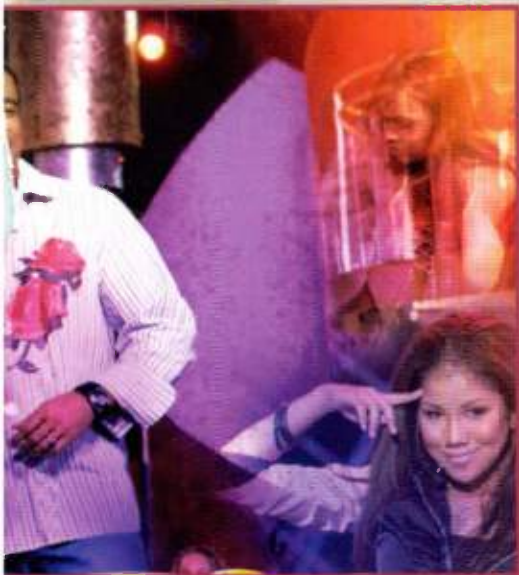
Scripps Networks is launching HGTVPro.com, a Web site designed to meet the needs of professional contractors and builders. Ken Lowe, founder of HGTV and now president and CEO of The E.W. Scripps Co., says the site has been a decade-old dream.

"The broadband technology of today lets us deliver information to the building trades in a way it could not be done before," he explains.

The content of the online network is geared to professional builders, remodelers and contractors. It includes professional-level best practices, business tips, new-product information and an insider's perspective on industry trends.

The site will launch with more than 100 videos and articles; Spanish-language versions will be added by midyear.

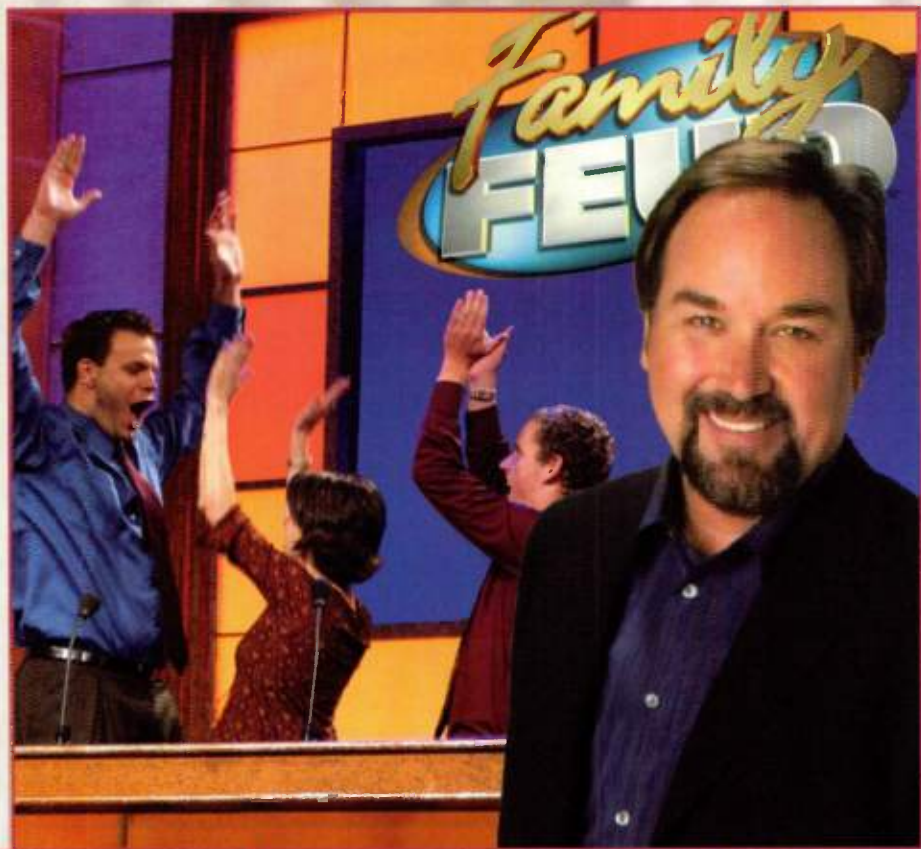
"With digital set-top boxes, DVRs and VOD available to subscribers, we can bring more features to our customers." STEVE SILVA, COMCAST



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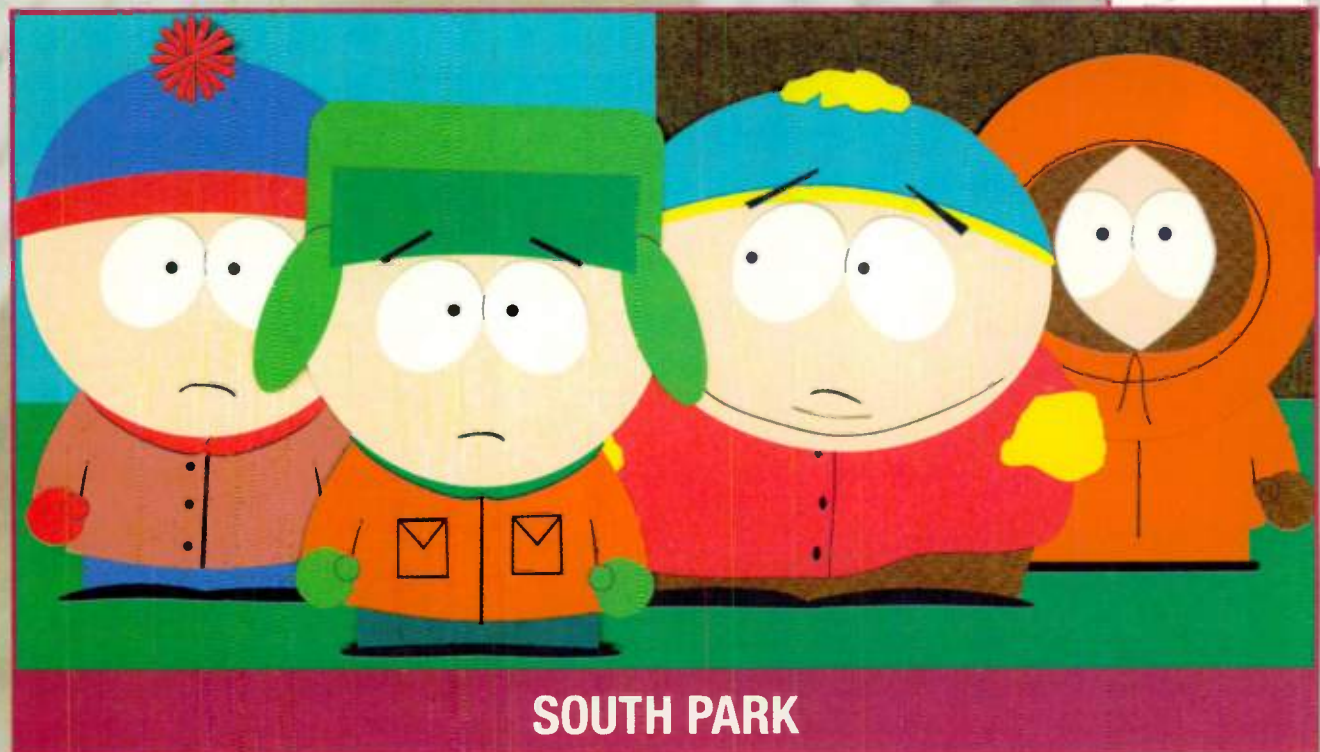
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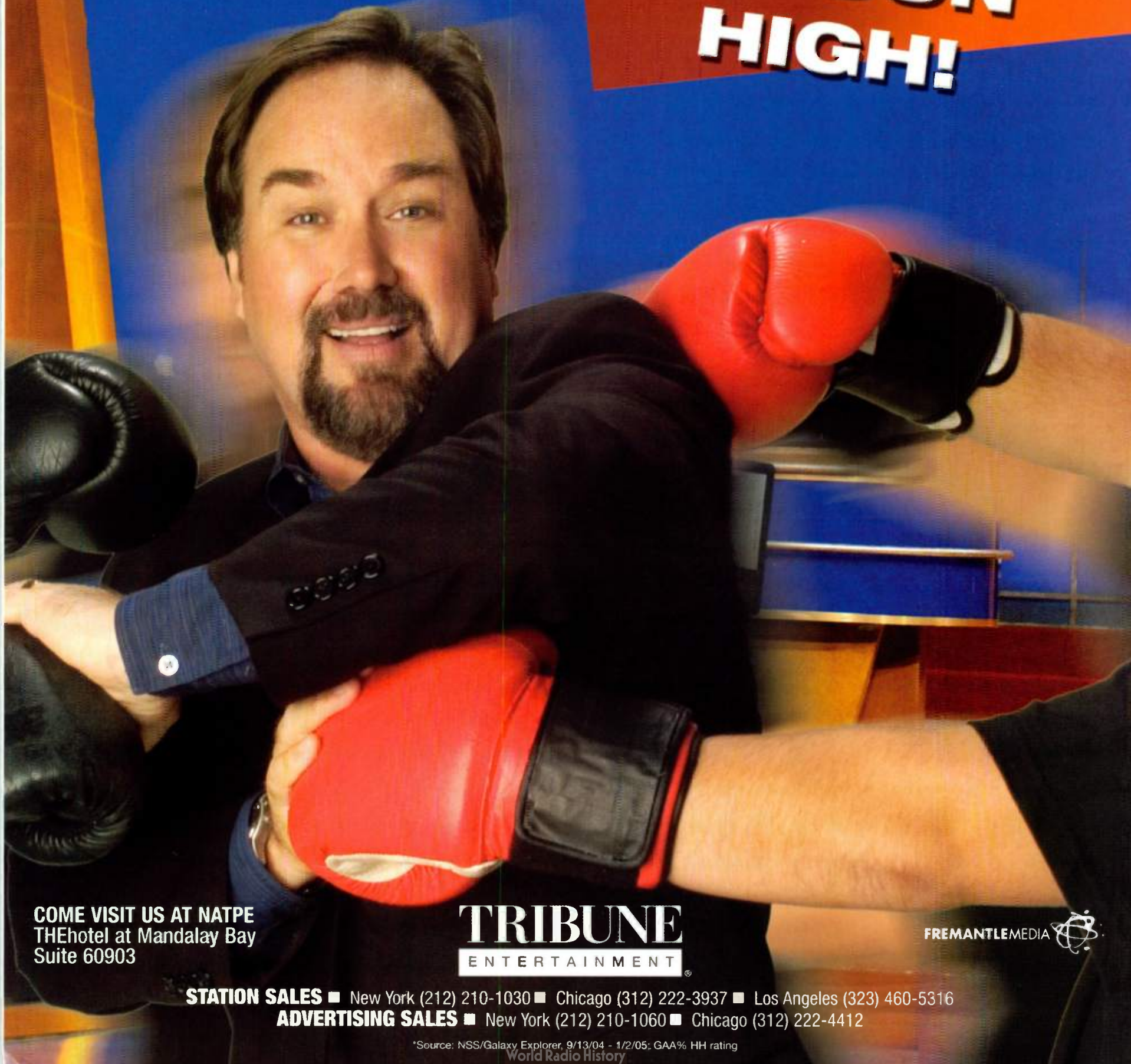


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World Radio History



ABC To Air First HD Inauguration

Broadcast acts as testing ground for future high-def news coverage **By Ken Kerschbaumer**

The inauguration of President George W. Bush Jan. 20 will offer a TV first: HDTV coverage. ABC News is deploying 36 HD cameras and four HD production vehicles throughout the parade route to give viewers an unparalleled view of American history.

"We've been a leader in prime time HD coverage. This is just a natural extension," says Preston Davis, president of ABC Broadcast Operations & Engineering. "It's an important event, and we can differentiate it in HD."

The high-def coverage kicks off with a telecast of *Good Morning America*, the first time a network morning news program will be shot and broadcast in HD. Five cameras will be stationed at *GMA*'s Library of Congress location.

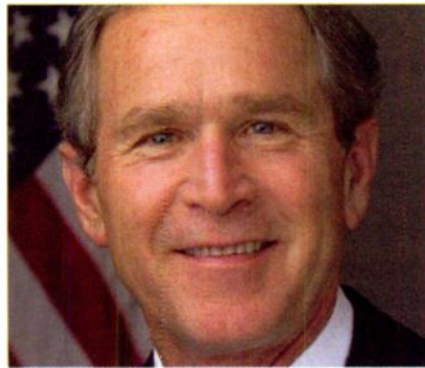
HD coverage continues through 4 p.m. with 13 cameras transmitting ABC's pool feed from Lafayette Park; 18 others are being used for the network's

unilateral coverage. NBC will provide HD cameras for the Capitol Hill pool.

This shared approach has two benefits: First, each network will handle a different aspect of the event. Second, it lowers production expenses for all, since working in high-def raises costs about 30%.

(It's hard to estimate precise figures, but each truck typically rents for \$10,000.)

There are many technical assists



Bush's swearing-in will be covered in high-def.

to the HD coverage.

Dome Productions and F&F supply trucks. The HD feeds will be sent from the cameras to Evertz converters, which compress the HD video shots to 270 Mbps, or "mezzanine level," so they can be sent over Verizon's fiber network. Verizon shoots the feed to the production trucks, which transmit to a main production vehicle at the ABC bureau.

The production switcher there will mix the final HD program (which also includes upconverted SD material) before the signal is relayed to New York for commercial integration and

HDTV," he explains. "But with news, it begins with acquiring it in HD and getting it out to the affiliates. This is the most complicated HD origination we've ever done. It's more complicated than the Super Bowl."

The biggest change from an SD production (aside from HD cameras) is the reliance on Verizon's fiber network. Microwave transmission systems, typically used for standard-definition work, still experience kinks during HD transmission.

ABC was also hesitant to add costs related to running the microwave transmission gear. "The fiber solution would

[The inaugural is more complicated than the Super Bowl.]

distributed to ABC stations.

Davis says the inauguration will serve as a learning experience for future HD news coverage.

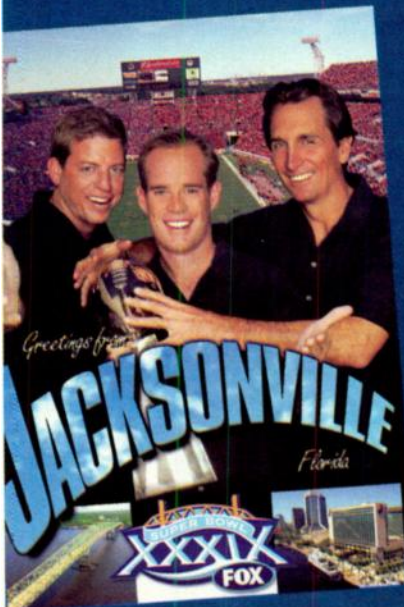
"To a great extent, getting prime time content ready for HD involves taking film and converting it to

result in the fewest compression issues, like delays and artifacts," adds Davis.

One notable plus to shooting in Washington, D.C.: the large amount of fiber already in place. That makes it much easier to handle a large-scale HD news production. ■

TECHNOLOGY & THE SUPERBOWL

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LOS ANGELES	KNBC	12N	+33%	BUFFALO	WNLO	11A	+100%
CHICAGO	WPWR	12N	+167%	ALBUQUERQUE	KOB	10A	+75%
PHILADELPHIA	WPHL	2P	+400%	LOUISVILLE	WLKY	10A	+45%
SAN FRANCISCO	KNTV	12N	+200%	LAS VEGAS	KFBT	11A	+100%
DALLAS	KDAF	9A	+86%	DAYTON	WRGT	3P	+700%
WASHINGTON, DC	WRC	12N	+9%	FRESNO	KGPE	9A	+71%
DETROIT	WDWB	10A	+300%	MOBILE	WJTC	10A	+100%
TAMPA	WMOR	3P	+100%	LEXINGTON	WLEX	11A	+900%
MINNEAPOLIS	KARE	2P	+14%	WICHITA	KWCV	1P	+150%
DENVER	KTVD	10A	+1700%	FT. MYERS	WFTX	9A	+200%
SACRAMENTO	KCRA	11A	+950%	TOLEDO	WNWO	10A	+40%
ORLANDO	WESH	11A	+43%	HONOLULU	KITV	10A	+60%
PORTLAND, OR	KPDX	1P	+375%	DES MOINES	WOI	9A	+17%
SAN DIEGO	KSWB	10A	+267%	PORTLAND	WCSH	3P	+75%
HARTFORD	WVIT	12N	+400%	ROCHESTER, NY	WROC	10A	+700%
CHARLOTTE	WCNC	3P	+170%	OMAHA	KETV	9A	+200%
KANSAS CITY	KMBC	10A	+314%	SYRACUSE	WTVH	9A	+25%
MILWAUKEE	WMLW	9A	+200%	SPOKANE	KAYU	3P	+800%
CINCINNATI	WXIX	9A	+19%	CHAMPAIGN	WRSP	10A	+250%
CINCINNATI	WXIX	1P	+89%	COLUMBIA, SC	WBHQ	2P	+150%
SALT LAKE CITY	KJZZ	9A	+100%	HUNTSVILLE	WAWB	12N	+167%



TELEVISION DISTRIBUTION



NSI Wrap Sweeps, Nov '03 (TP) vs. Nov '04 (Starting Over). +100% denotes infinite improvement. Women 25-54 Ratings.

IN DAYTIME IS REAL!

2003 TIME PERIOD RATINGS INCREASE

Market	Station	Time	% Increase	Market	Station	Time	% Increase
MADISON	WKOW	11A	+150%	WAUSAU	WFXS	8A	+200%
CHATTANOOGA	WFLI	10A	+100%	ROCKFORD	WQRF	11A	+167%
SOUTH BEND	WNDU	11A	+25%	MONROE	KARD	8A	+100%
TRI-CITIES	WKPT	12N	+600%	MONROE	KTVE	2P	+27%
JACKSON, MS	WAPT	11A	+80%	ERIE	WFXP	3P	+9%
DAVENPORT	KGWB	12N	+100%	BANGOR	WLBZ	3P	+400%
WACO	KWTX	9A	+110%	ANCHORAGE	KYES	10A	+200%
EVANSVILLE	WTVW	1P	+100%	PALM SPRINGS	KPSE	10A	+100%
CHARLESTON, SC	WMMP	3P	+67%	PANAMA CITY	WPGX	1P	+400%
GREENVILLE	WITN	11A	+55%	GAINESVILLE	WGFL	9A	+100%
FT. SMITH	KHBS	11A	+54%	ABILENE	KRBC	10A	+350%
FLORENCE	WWMB	8:30A	+17%	UTICA	WUTR	10A	+40%
TALLAHASSEE	WFXU	5P	+100%	MISSOULA	KPAX	2P	+100%
MONTGOMERY	WRJM	1P	+100%	RAPID CITY	KCLO	2P	+13%
RENO	KAME	8A	+450%	MARQUETTE	WBUP	4P	+33%
EUGENE	KEVU	7P	+200%	BOWLING GREEN	WNKY	12N	+75%
EUGENE	KLSR	2P	+333%	GRAND JUNCTION	KKCO	11A	+100%
LAFAYETTE, LA	KADN	9A	+275%	EUREKA	KBVU	1P	+2200%
MONTEREY	KSBW	11A	+75%	BUTTE	KXLF	2P	+25%
YAKIMA	KNDO	10A	+25%	CHEYENNE	KLWY	2P	+100%
CHICO	KCVU	10A	+78%	SAN ANGELO	KSAN	10A	+700%
COLUMBUS, MS	WLOV	2P	+400%	VICTORIA	KXTS	2P	+100%



Starting Over

C-Cor Expands Into VOD Market

Adding nCube strengthens company in new arena **By Ken Kerschbaumer**



Dave Woodle, C-Cor chairman

Last week, C-Cor finalized its \$89 million acquisition of video-on-demand (VOD) technology provider nCube, a move that broadens C-Cor's inventory. Now the company's offerings span everything from head-end infrastructure to broadband and VoIP services. Dave Woodle, C-Cor chairman and CEO, discussed the future of C-Cor and the industry with *B&C's* Ken Kerschbaumer. **The nCube acquisition positions you for the VOD market. What is**

the industry's challenge in getting VOD rolled out successfully?

It is getting to the next level of technology implementation that gives cost-effective flexibility to operators. How will they store tens of thousands of hours of content so that every subscriber has access? If it costs \$10 to watch something at home but only \$4 to pick it up at the video store, they'll go to Blockbuster. But if the viewer can get what they want for \$4 at home, they will.

Free VOD seems more attractive to cable operators, but what is the business upside?

The most important reason to do it: It is another value-added service. To be able to see content you missed the first time is a great capability cable provides that others can't. And it gets people used to VOD.

TECH Q&A

What should operators expect in terms of the cost of a VOD system?

Historically, they've bought turnkey systems with prices of around \$130 per stream. The industry will be moving away from per-stream pricing to a structure that includes the hardware for storage and/or software. Our goal is to lower total cost per stream.

On the flip side, won't the DVR make VOD less popular?

Not everyone will want DVRs because they don't want to plan. They want the flexibility to go back and get something they might have missed.

Digital ad insertion seems to solve concerns over DVR users skipping ads. Is that market evolving?

The first step is that ads will become just a mini on-demand viewing experience. We can figure that out technically, but someone needs to figure out

the content side. I do think there will be more customized ads worked into an on-demand environment. If the viewer fast-forwards through an ad, it shows two or three key points instead of a blur.

Is it difficult to place that key-point clip into the commercial?

Not if it's done with a digital ad. We control the fast-forward or rewind; all we're really doing is jumping to a different clip. It is more of a big deal operationally than technically.

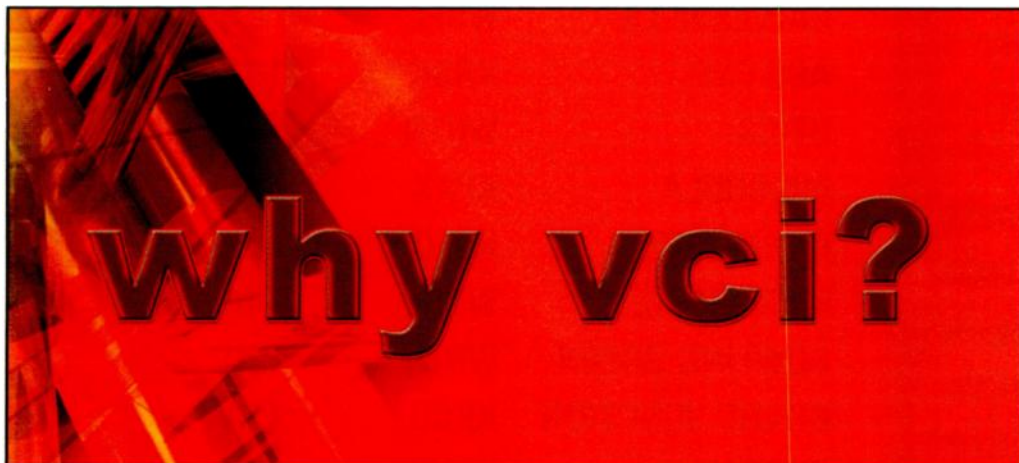
Once cable operators do that, it sounds like buying commercial time based on Nielsen ratings becomes unnecessary because advertisers can reach whom they want.

That is the goal. This isn't being held up because of technology. It gets down to privacy issues.

We could categorize 50 types of households, but it's coming down to viewers' getting used to it and understanding what it means.

How do you get them to drop concerns over privacy?

An operator will have to offer something to do with pricing. If you agree to let the operator track what you watch, you pay \$30 a month. But if you want no targeted ads, it costs \$65 a month.



VCI ANALYTICAL TOOLKIT

ANALYZE PERFORMANCE • INCREASE REVENUE

Business Intelligence tools in the STARS II+ Analytical Toolkit are designed to keep sales managers one step ahead of the competition. The Activity and Current Month Tickers gives sales management running totals on the desktop showing updated revenue changes throughout the day. Managing the progress of your sales team is just a click away!

The Revenue Trend Analyzer shows you how advertisers respond to economic influences from year-to-year. When you have the tools to anticipate the direction of the market, you are proactive, not reactive. This is the one tool that a sales manager needs to make informed decisions on business strategies and pricing. This tool helps you make money!



W W W . V C I S O L U T I O N S . C O M
SALES, TRAFFIC, AND ACCOUNTING SOLUTIONS

TiVo Searches for New CEO

In order to "focus on future strategy," TiVo Chairman and CEO Michael Ramsay has begun looking for a successor. Ramsay has been TiVo's CEO since founding the company with Jim Barton in 1997. (He will keep his chairman title.)

Despite all the work TiVo has done to promote digital video recording, it is possible that set-top-box makers like Motorola, Scientific-Atlanta and Digeo could reap the benefits.

Comcast, for example, says that more than 10,000 cable subscribers in the San Francisco area signed up for DVR service in the first month it was offered.

What really hurt TiVo was DirecTV's announcement at the recent Consumer Electronics Show that it intended to dump the company in favor of its own DVR. The stock dropped nearly 27%, to \$4.20 as of Jan. 11, before rebounding slightly mid-week on rumors of a possible sale.

Ramsay, however, denies any talk of a sale.

He will remain CEO until a successor is found by Howard Fischer Associates of Philadelphia, Silicon Valley and Boston, the firm selected by TiVo's board of directors to conduct the search.—K.K.

The New Tricks of Traffic Flow

Systems allow sales managers to keep better tabs on inventory **By Ken Kerschbaumer**



While television executives need great ideas and hard-working staffers to bring in more bucks, few bosses think buying the right traffic system can have much effect. But while keeping track of commercials with equipment that allows massive "run" logs, Excel spreadsheets and sales reports seems free of radical technological flourishes, it is a backroom business that

is changing fast and adding to the bottom line.

The newer traffic systems on the market, from the likes of VCI, Wide Orbit and OSI, deliver features ranging from the ability to format reports in a variety of ways to the power to keep intense tabs on spot avails and inventory.

Larry Keene, CEO of the Traffic Directors Guild of America, offers one piece of advice for customers looking at traffic systems: Stay focused. The leader of the informational organization, which has about 5,000 members, says, "Any good traffic-system salesperson will concentrate on the bells and whistles. The key for any operation is to know what items are must-haves and what items are would-like-to-haves."

At its core, a traffic system is a massive database located on PC servers that keeps track of sales inventory. Ideally, the system will reflect changes in real time, so as a sales person sells a spot, others on staff will know what spots are still available or what needs to be moved. It is a bit like knowing which seats have been booked on a plane.

The system's massive database, accessed through in-house PCs and increasingly through remote access by salespeople on the road, has a constant push and pull of data. The three employee groups most involved with the traffic system are the sales team, traffic directors and corporate execs. Each of them have slightly different needs from a traffic system, so making a change requires plenty of meetings. "It's great if the system can schedule everything, but if it doesn't give avails and inventory or make reports for corporate, it will be worthless," says Keene.

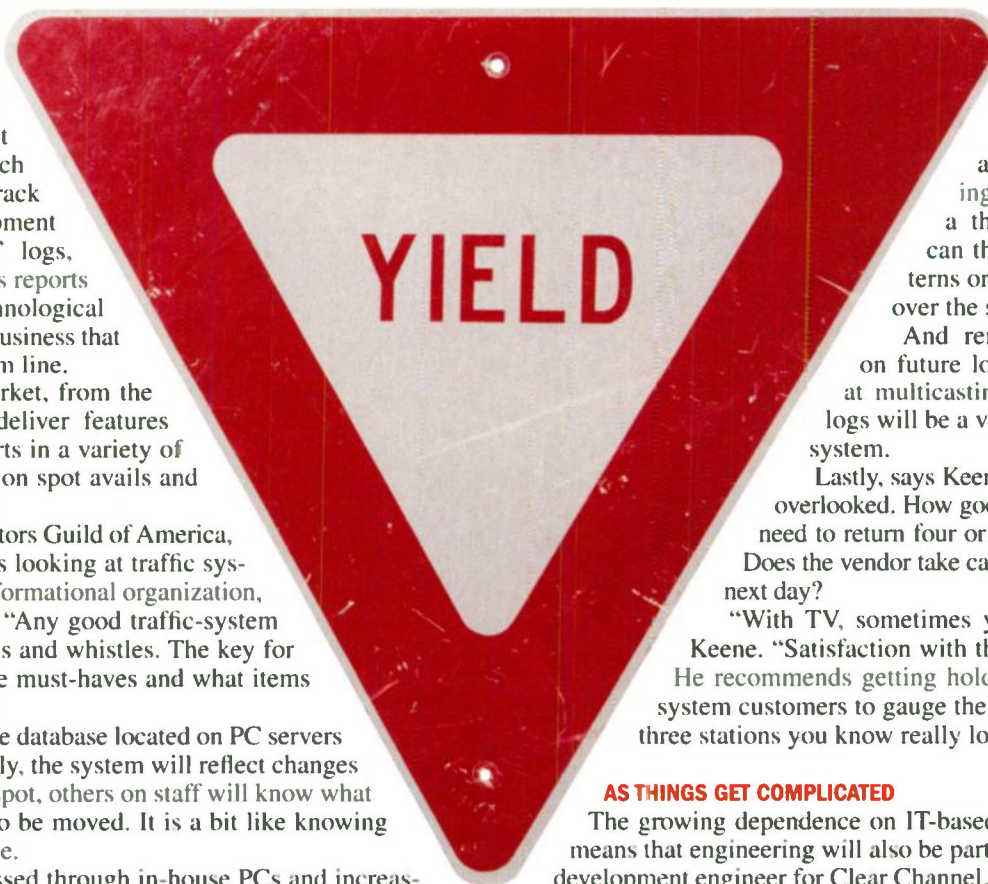
WHAT TO LOOK FOR

So what are the "must-haves"? Because a traffic system is all about keeping the sales team, corporate execs and traffic operators on top of inventory, it needs to print and format reports in a style that each user is comfortable with.

If there is a certain type of report users loved in the old system that the new one isn't able to produce, the result may be a grumbling sales staff. "Pacing reports that let a sales team see where they are today compared to a year, month or week ago are increasingly popular," says Keene.

Another must-have is the ability to manage "bookend spots." Advertisers are increasingly buying both the first and last spot in a commercial pod—these are the times viewers are most likely to still be in the room before bolting for the kitchen or the bathroom, or grabbing the remote to switch the channel.

Unfortunately, such buys place a larger burden on the traffic operator, particularly if a spot needs to move. Moving one bookend while leaving the other can lead to lost revenues and make-goods. Some of the older systems aren't easily able to



move both bookends, although there are options that can address that shortcoming.

Also important is maximum flexibility with run logs. Does the system automatically shift spots in case a sporting event runs over? Can it easily handle a three-hour breaking-news event? And can the traffic system schedule selling patterns or infomercials that might hopscotch all over the schedule?

And remember the impact of multicasting on future log needs. With more stations looking at multicasting, the ability to create multiple run logs will be a vital part of any forward-moving traffic system.

Lastly, says Keene, the importance of training cannot be overlooked. How good is the initial training? Do the trainers need to return four or six times a year? What about support? Does the vendor take care of problems instantly or call back the next day?

"With TV, sometimes you can't wait until tomorrow," says Keene. "Satisfaction with the level of support is very important." He recommends getting hold of the maximum amount of current system customers to gauge their satisfaction: "And don't just call the three stations you know really love the system."

AS THINGS GET COMPLICATED

The growing dependence on IT-based systems across all parts of a facility means that engineering will also be part of the process. Brian Coombs, project development engineer for Clear Channel, says the challenge facing broadcasters wanting to upgrade their traffic and automation systems is that they need to take a look at their entire facility. "Stations shouldn't separate traffic, program management, satellite feed automation or video servers," says Coombs. "They're all part of one large workflow."

Clear Channel TV stations currently use VCI's traffic system. But Coombs is currently helping a number of the stations make the move to new automation systems from Clear Channel subsidiary Prophet Systems Innovations; the newer systems are already in use at more than 3,000 radio stations. Clear Channels' TV stations in Fresno, Calif.; Fairbanks, Alaska; Little Rock, Ark.; and Eugene, Ore., are all in the process of making the switch. Coombs can't comment on what Prophet Systems' eventual impact will be on VCI.

Even with the Prophet automation systems handling much of the workload, there is still plenty of manual inputting to do. For example, when a television program arrives at a station, usually via satellite, one employee enters data for electronic programming guides, newspaper listings and Internet sites. A second staffer enters information regarding contracts, commercial spots and promos. A third then types all data into the automation system; a fourth employee may also be involved with data entry. All of these employees add not only to costs but to the chance of error.

The goal for any new automation or traffic rebuild is to automate those processes as much as possible. This is especially important as broadcasters are on the cusp of what could best be termed the age of multicasting. "My goal is to free up [employees] so they can be used in handling the playout of digital multicasts," says Coombs. "We want to add those additional channels without adding staff." ■

Because a traffic system is all about keeping the sales team, corporate execs and traffic operators on top of inventory, it needs to print and format reports in a style an organization's team is comfortable using.

MORE ON PAGE 48



dominanti

MAJOR HOLLYWOOD STUDIOS

TRUE HD ***

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World Radio History

WHAT DO YOU CALL OVER

\$3 BILLION

IN TOTAL BOX OFFICE REVENUE?*

Total

THE MOST MOVIES ON PAY TV**

THE MOST \$100 MILLION BOX OFFICE HITS*

THE MOST LICENSING AGREEMENTS WITH THE

99% OF PRIMETIME THEATRICALS AVAILABLE IN

AVAILABLE ON DEMAND AFTER PREMIERE

*Source: The Hollywood Reporter, box office grosses through December 14, 2004. **Based on Tribune Media Services, January - December 2004. ***For the period April - December 2004. Harry Potter and the Prisoner of Azkaban © 2004 Warner Bros. Harry Potter Publishing Rights © J.K. Rowling. HARRY POTTER characters, names and related indicia are trademarks of and © Warner Bros. Entertainment Inc. Spider-Man character © & © 2004 Marvel Characters, Inc. All rights reserved.

omin

COMING IN 2005:

SHREK 2 \$436.4

SPIDER-MAN® 2 \$373.3

HARRY POTTER AND THE PRISONER OF AZKABAN \$249.3

THE DAY AFTER TOMORROW \$186.7

SHARK TALE \$159.3

I, ROBOT \$144.7

TROY \$133.1

50 FIRST DATES \$120.7

DODGEBALL: A TRUE UNDERDOG STORY \$114.2

THE GRUDGE \$110

COLLATERAL \$100

STARSKY & HUTCH \$88.2

ALONG CAME POLLY \$87.9

ANCHORMAN: THE LEGEND OF RON BURGUNDY \$84.2

SCOOBY DOO 2: MONSTERS UNLEASHED \$84

ALIEN VS. PREDATOR \$80.2

MAN ON FIRE \$77.8

THE TERMINAL \$77.1

GARFIELD \$75.1

AND MANY MORE!

Hearst-Argyle Puts Itself Into Orbit

New traffic system leads to enhanced functionality

When Hearst-Argyle made the decision to switch its 26 stations from the Columbine traffic system to a new one from Wide Orbit, the broadcast group was well aware of the potential headaches. But with 12 stations converted and 14 to go, Kathleen Keefe, Hearst-Argyle vice president, sales, says the transition is going well.

"It's labor-intensive and painstaking," she says. "But the Wide Orbit system is more modern, and the improved functionality makes it well worth the effort."

Topping the list of Wide Orbit's innovative capabilities is the ability to see real-time data. Group-wide revenue information is updated constantly, and Keefe considers that feature alone significant.

Another big advantage is that Wide Orbit is Windows-based, meaning that station personnel no longer have to make key changes in certain situations, such as when a spot is going to run. "Now we can click and drag the spots from one log to another," Keefe says; the Columbine system required spots to be preempted and then rebooked. "It's a tremendous labor-saving device."



Kathleen Keefe

Station feedback has also been enthusiastic about the ability to more easily reserve bookend spots. "The traffic system automatically places them for us," says Keefe.

When all is said and done, she expects the group to be better at managing its inventory and anticipating what the demand will be versus what has been sold. "From a corporate perspective," she says, "I get to see it in an aggregate, which I hadn't been able to do before."

The next challenge for Hearst-Argyle is to implement electronic invoicing, a move that will make order placing, tracking and reconciliation a great deal more accurate. "We're trying to figure out the problems that remain to get that done, not the least of which are the legacy systems on both sides of the selling equation," Keefe says. "By putting us in a more modern system, we have a lot more options as to how to integrate into the agency side."

Once that new system is in place (and, given the hurdles, it could be a while), Keefe envisions productivity gains for both the seller and buyer. "They can actually spend more time on the buys as opposed to cranking them out, and it also makes TV spots more efficient and competitive as a medium."—K.K.

Emmis Employs a Super-Cop

Station group goes the centralization route

While many station groups look to standardize traffic systems, some are planning to centralize them. The Emmis Communications Centralcasting facility, located in Orlando, Fla., handles master control for five stations: WKCF Orlando; WFTX Ft. Myers, Fla.; WVUE New Orleans; WALA Mobile, Ala.; and WBPB Gulf Shores, Ala. Each station has its own Harris/Encoda traffic system tied into a Floral automation system located at the hub. Together, the systems handle playout of all SD and HD programming.

Joe Addalia, Emmis Centralcasting director of operations, says a program from Harris/Encoda helps the traffic and automation systems speak the same language. The station group works with content packaged as files, moving it between

the Centralcasting hub and the stations across a wide area network (WAN). "Purge lists, dub lists, logs, as-run logs and user reports are what keep the processes flowing," says Addalia.

The facility highlights the delicate dance between automation and traffic. In addition to on-air operations, the Floral system also handles programming from other sources, including networks. It deals with as much as 18-21 hours of syndicated programming on weekdays and nearly 80 daily satellite feeds.

The Harris/Encoda system does require some manual intervention.

Addalia's bottom line: First figure out the workflow. Then buy the technology that can do it. "That's especially important with traffic," he says, "because otherwise the workflow is based on the system's limitations."—K.K.

The ABCs of Traffic

Learn how to speak the language

ADJACENCY: A spot or avail position located immediately before or after a program or feature.

AVAIL: The commercial position in or between programs on a given station or network available for purchase by an advertiser. The term can also refer to the notification from a buyer to seller that advertising dollars are up for discussion and negotiation.

AVAIL REQUEST: When an agency wants to place a buy on a station, the account executive fills out an avail request. This information lists the agency and advertiser, what dayparts they are buying, flight dates and more. The account executive and sales manager use the avail request to track pending business and determine rates.

BOOKENDS (also known as TOPS 'N' TAILS): The very first and last avail in a pod, requested by an advertiser.

BUMP (BUMPED SPOT): A spot rejected by scheduling software because there was some specific instruction or criterion that could not be met when a program log was assembled.

CUT-IN: Usually used for product testing or marketing, when a TV station substitutes a local spot for a nationally televised commercial. Also called a network cover.

ISCI CODE (abbreviation for International Standard Coding Identification): Code largely used to identify specific radio and television commercials.

LOG: A written (or computerized) record of events. An "operating log" is usually the chart that engineers fill in when taking transmitter or other readings. The "program log" is the schedule created by traffic directors to show the on-air talent or other personnel. The "operating," or "technical," log is required by the FCC.

LOG VERIFICATION: Ensures that the log is technically correct and shows any errors that need to be corrected by traffic prior to finalizing.

MAKE-GOOD (sometimes abbreviated M/G): An advertisement that didn't run as originally scheduled and is being run again to "make good" on (or fulfill the intent of) the original order.

POD: A grouping of commercials and non-program material in which several commercials air.

YIELD MANAGEMENT: Management of advertising inventory to maximize revenues.

Granite Makes the VCI Switch

Its eight stations are converting from Columbine

So far, it has been smooth sailing as Granite Broadcasting move its eight stations from the Columbine traffic system to VCI Stars II+.

Marcy Timpone, Granite vice president of operational finance, offers this advice based on the experience: "It's important to involve people from the stations who will use the system every day. Then we go to VCI and tell them what sorts of things are important and what challenges we'll need to address." Three stations have already made the switch.

Granite is using the VCI switch to coordinate stations' account numbers and codes, so they use the same numbers and codes for client spots and use the same names for similar advertisers. By limiting the categories and mak-

ing the definitions more consistent, Timpone says, "now we can do business analysis at the corporate level" more easily by using the same language.

"Also," she adds, "the new system interfaces with a product called SelfDesk that gives updates and analysis, so salespeople can see what's for sale. It's more accurate than our Columbine system."—K.K.



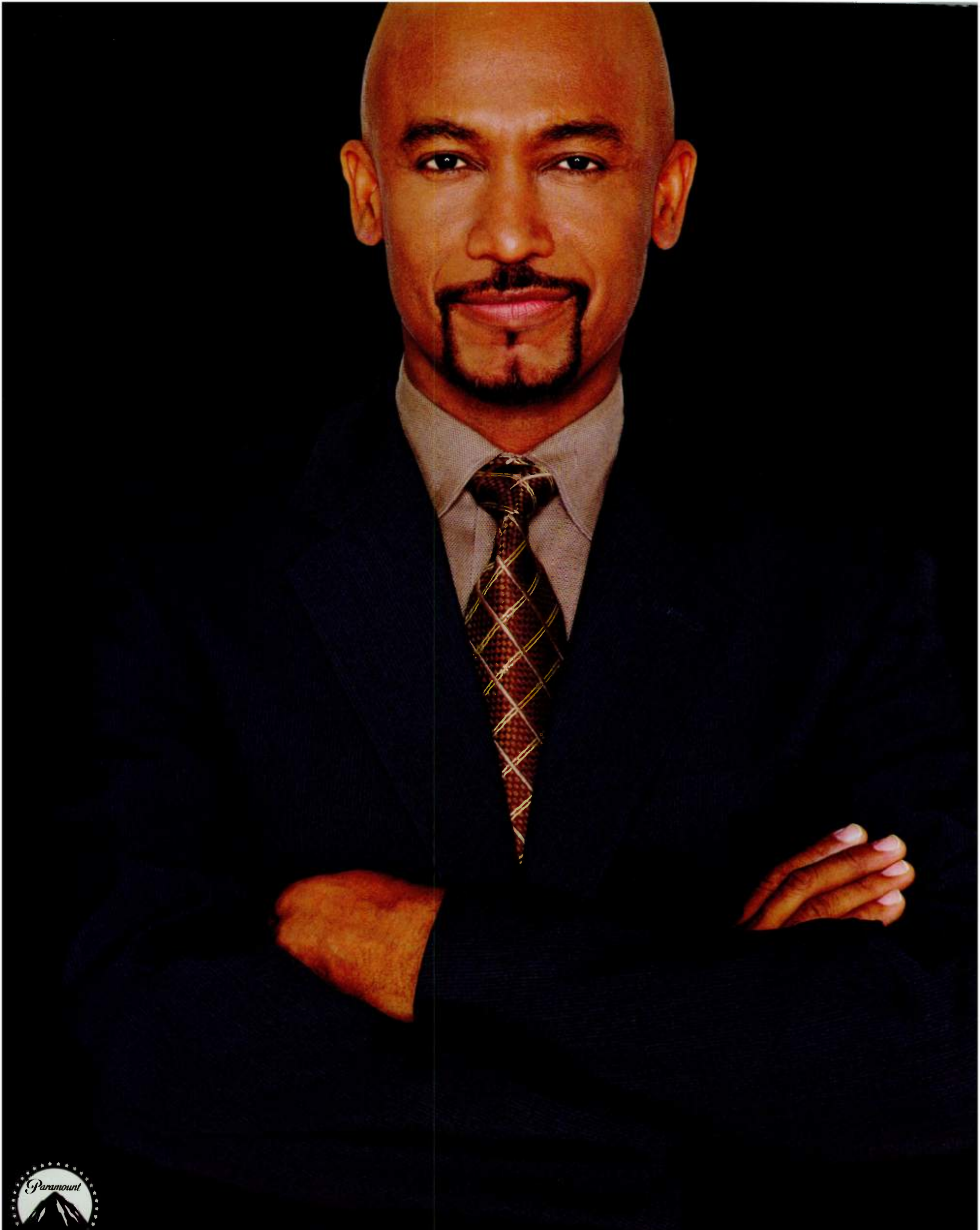
Marcy Timpone

Problem:

In the past 5 years, more than 30 new* daytime shows have failed to deliver a 2 rating.

Solution:

Redefine *new*.



Source: NIS Galaxy Explorer, STD, Avg 99-03, season premiere thru 12/26/04, HH AA%, *New programs for years prior to 2004 avail, upon request, 04-05 new programs, CC and IA type codes and Amb Mkr, HH GAA% where avail.

The best "new" show in daytime is **MONTEL.**

Launching a new show is hard. Maybe that's why so many stations are choosing instead to launch a proven performer like Montel in new time periods. Just check this season's chart.

Then congratulate yourself in advance...

FOR NOT MAKING THE SAME MISTAKE NEXT YEAR.

Montel



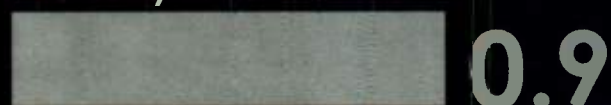
The Jane Pauley Show



The Tony Danza Show



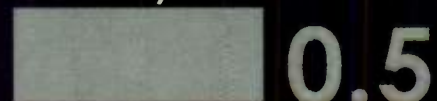
The Larry Elder Show



Pat Croce: Moving In



Life & Style



NATPE: Branded Entertainment Is Topic A

The main draw for Madison Avenue won't necessarily be first-run shows **By Joe Mandese**

The buzz among top media buyers at this year's annual TV syndication mart, NATPE 2005, won't be the new first-run shows starring supermodel Tyra Banks or Howard Stern sidekick Robin Quivers. Media buyers and syndicators in Las Vegas will be far more interested in branded entertainment, or deals that integrate clients' products and brands into TV programs, either as product placement or as part of the script.

This is the same topic that has been driving early talks between media buyers and the broadcast and cable networks, as well as the Hollywood studios that supply them: the prospect of getting in on the ground floor of an opportunity to integrate their products and brands into what could be the next big hit.

The problem, say Madison Avenue media buyers, is that the syndication business hasn't generated a big list of hits lately. The most successful shows launched over the past couple of years—NBC Universal's *Ellen Degeneres Show* and Buena Vista Television's *Tony Danza Show*—are getting ratings that would be considered respectable by cable-TV standards but are not exactly the kind of numbers advertisers expect from broadcast-TV hits.

"None of those were really a breakout show," notes Brad Adgate, senior vice president and director of corporate research at Horizon Media, New York. "The last genuine hit in syndication would be *Dr. Phil*."

Now syndicators and advertisers alike are looking to develop a wide array of branded entertainment opportunities. Already, off-network shows feature product placement technologies that can place brands in series that have already been produced. Warner Bros. Domestic Television Distribution has been leading some of those conversations for off-network shows like *Friends* and *Drew Carey*.

TIE-INS MUST SEEM NATURAL

Frank Zazza, president of iTVX, a company that tracks product-placement deals on television, says one of the problems with virtual product placement is creating tie-ins that seem natural and organic with the original production. For example, placing a box of Tide detergent on the counter of Café Perk on the set of *Friends* might seem contrived, but placing a container of Tropicana orange juice on the table in Rachel and Monica's apartment while they're having breakfast might seem perfectly natural.

The NATPE agenda has several sessions devoted to the topic, including panels on "branded entertainment" and "advertiser as partner," but Richard Lin-

nett, director of MPG Entertainment, the branded entertainment unit of media agency MPG, New York, says the real action will be in the exhibition booths and in the dining establishments surrounding the conference. "People will be flocking to NATPE to talk to producers," he says.

While Madison Avenue has watched branded-entertainment deals heat up in syndication recently, it is *The Oprah Winfrey Show*'s landmark deal that gave new Pontiac cars away to every member of the studio audience that has captivated the ad industry.

"Now everyone is looking for their *Oprah* deal," said Jana O'Brien, executive vice president-executive director of strategic research at General Motors Planworks, the unit handling GM's media planning, during a recent industry conference.

"It created a whole ruckus out there,"



Ellen generates rates more akin to cable than broadcast, about \$14k per 30-second spot.

Media buyers want to integrate client products into the next big hit.

says iTVX's Zazza. "It opened up syndication for millions of dollars in product placement."

The syndication business had already been stepping up such deals when the *Oprah*/Pontiac agreement broke, he says, citing similar plugs on *Ellen Degeneres*, *Tony Danza* and other first-run talk shows. He says product placement has always been an integral part of syndicated game shows but is more a legacy of conventional "promotional-consideration" deals, in which marketers supply free product as prizes and pay a small fee for 10-second promotional IDs.

A big question in the minds of both buyers and sellers attending NATPE this year is how big the branded-entertainment market could actually be. "While theoretically the inventory is unlimited, we are all working together to define what is appropriate from the

point of view of the show, the brand and, of course, the consumer watching at home," says Michael Teicher, executive vice president, media sales, for Warner Bros. Domestic Television Distribution, which sells a mix of first-run programs like *Ellen Degeneres*, as well as some of the highest-profile off-network series. "If these things are forced, they will become overdone and ineffective."

Aside from branded-entertainment opportunities, media buyers aren't buzzing about the prospects for any new shows being offered in syndication this year, with the possible exception of Martha Stewart's.

While few details have been made available, the show is being produced by reality-TV impresario Mark Burnett, known for hot reality shows and ample product tie-ins. "Everyone will be watching that one, because Martha Stewart and Mark Burnett are great programmers," says iTVX's Zazza, "but they're also great marketers."

But even that's no guarantee for success in a business where new hits have been difficult to create, mainly because established shows continue to hog the most valuable timeslots on TV stations. That makes it difficult to get the coverage and clearances necessary to get big ratings and big ad dollars.

SYNDICATION'S STABLE RATINGS

Consider *Dr. Phil*, which by most standards was the last legitimate hit in syndication. The show posts respectable ratings by first-run-syndication standards, but it isn't exactly sizzling in advertising demand. At about \$38,000 per national 30-second ad unit, *Dr. Phil* commands a fraction of the ad rates generated by top off-network syndicated series, which reap ratings and ad prices more akin to their first-run broadcast-network counterparts than to first-run syndicated shows (see table).

As modest as demand for *Dr. Phil* is in the current advertising marketplace, first-run newcomers like *Ellen* and *Tony Danza* are generating ad rates more like cable than broadcast, fetching about \$14,000 and \$10,000, respectively, per national 30-second ad unit.

Despite the lack of significant new product, syndication continues to hold its own, delivering stable overall ratings in a marketplace where ratings continue to fragment for broadcast networks. As a result, syndication was the fastest-growing medium, next to online media, in terms of advertising budgets. "We're up 17.4% this calendar year," boasts Mitch Burg, president of the Syndicated Network Television Association, referring to

the trade group's analysis of advertising spending data for 2004.

DEARTH OF SITCOMS

Moreover, media buyers say there don't seem to be any significant new shows coming down the syndication pipe. "I'm not hearing any early buzz on any new programs or genres," says Ray Warren, managing director and head of the national broadcast group at OMD USA, New York, who doesn't even plan to attend this year's NATPE convention. "There's nothing coming off the blocks."

Andy Donchin, director of national broadcast for Carat, New York, agrees, noting that part of the problem is a shift by the major broadcast networks away from scripted programming, especially sitcoms, and toward reality fare. He warns, "There has been such a dearth of good sitcoms on network TV, you have to wonder what's coming down the pipeline." ■

THE COST OF COMMERCIALS

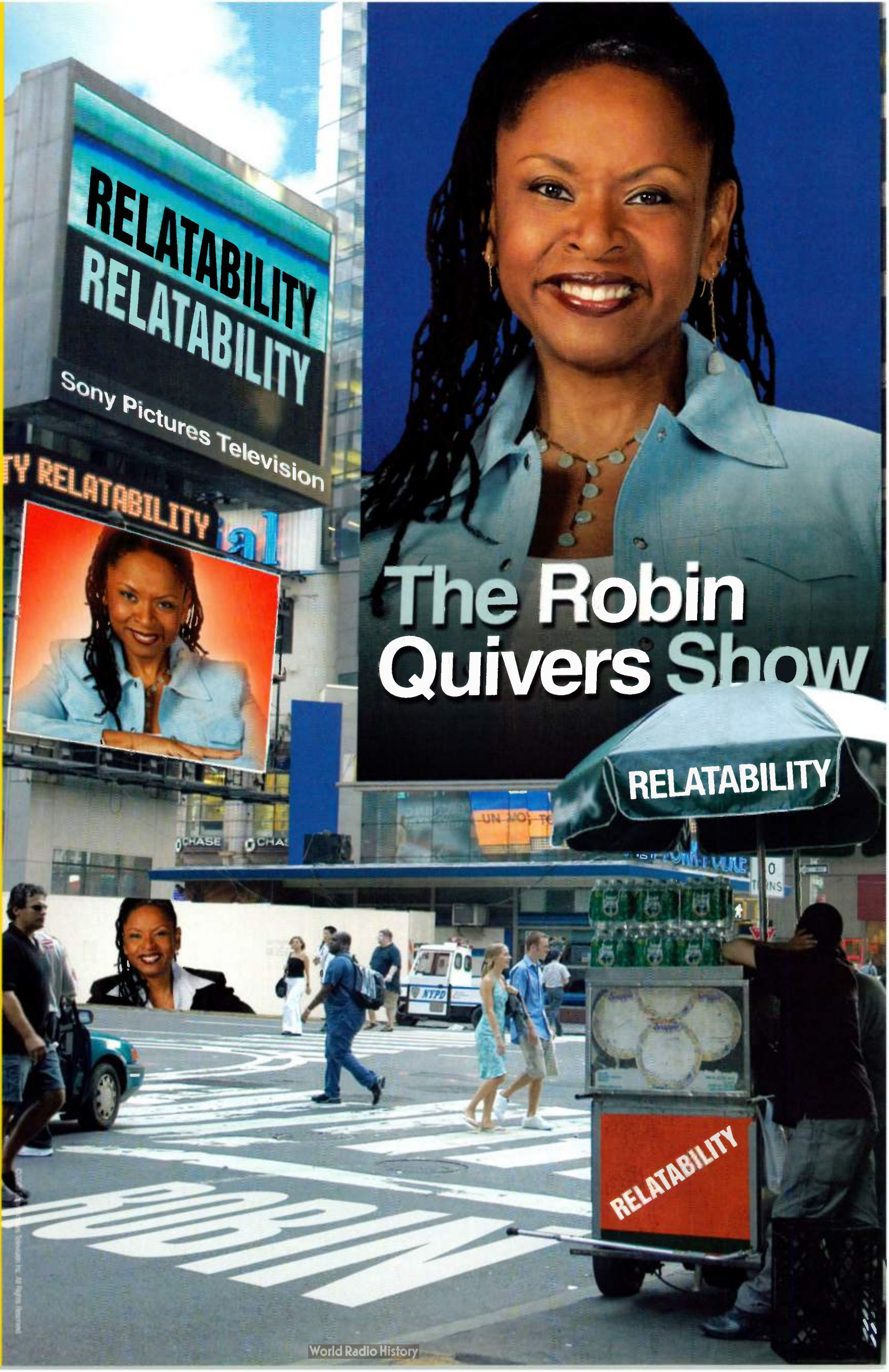
Average for 30-second national syndicated spot, Sept. 1-Nov. 30, 2004

Everybody Loves Raymond	\$153,368
Seinfeld	\$129,298
Friends	\$128,597
World Wrestling Entertainment	\$91,827
Wheel of Fortune	\$84,348
Jeopardy!	\$81,660
Will & Grace	\$72,694
That '70s Show	\$71,350
Malcolm in the Middle	\$67,419
Entertainment Tonight	\$64,744
King of the Hill	\$63,987
Home Improvement	\$62,173
King of Queens	\$61,178
Judge Judy	\$57,487
The Oprah Winfrey Show	\$57,318
CSI: Crime Scene Investigation	\$50,414
Frasier	\$46,517
Inside Edition	\$43,243
Fear Factor	\$40,342
Dr. Phil	\$38,392
Who Wants To Be a Millionaire	\$35,947
The Insider	\$33,456
Judge Joe Brown	\$32,841
Access Hollywood	\$32,439
Cops	\$29,298
Extra	\$28,736
Chris Matthews Show	\$28,627
Live With Regis & Kelly	\$25,553
Divorce Court	\$24,128
Maury	\$21,224
The People's Court	\$20,368
Judge Mathis	\$19,708
Stargate SG1	\$18,887
Montel Williams	\$16,580
The Ellen Degeneres Show	\$14,302
The Tony Danza Show	\$9,772

SOURCE: Nielsen Monitor-Plus

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The Robin Quivers Show

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The Robin Quivers Show

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World Radio History

Will Orman's "Financial Soap Opera" Work?

The personal-finance expert readies a new syndicated talk show for fall

Suze Orman is a one-woman industry. On CNBC, she doles out weekend advice about financial issues. On QVC, she peddles her self-help books and videos focused on money and relationships. As if that weren't enough, Orman has a radio show and authored four *New York Times* bestsellers. One of them, *The Laws of Money, The Lessons of Life*, was turned into a PBS special that earned her an Emmy.

Known for her big smile and no-nonsense approach, Orman got a degree in social work but took a job as a waitress in 1973, figuring that was the best she could do. By 1980, she realized she would never get ahead by relying on other people to manage her money. Ever-enterprising, she landed a job as a broker with Merrill Lynch, studied to become a Certified Financial Planner, then began her ascent in the financial world, ending up as a vice president at Prudential Bache Securities. By the late 1980s, she had enough experience to start her own company: the Suze Orman Financial Group. At 54, she is one of the country's best-known personal-finance experts. Orman talked with *B&C*'s Jim Finkle about the daily syndicated talk show she is preparing to launch in the fall for Fox's Twentieth Television.



Will your new show repeat what you do on CNBC?

If it did, I'd vomit. Everything has a time and a place. Saturday night is a great time to be intense, really smash it to viewers and let them know what they need to do with their money. But they don't want to hear about it Monday through Friday. That's when they have to work for their money. You will never hear me say, "Buy this stock. Sell that bond. Put 30% there." If you want that kind of show, tune into CNBC.

What is the new show about?

Every person will be able to relate to this show because it's real. This is the first financial reality show. It's also a financial drama, a financial soap opera. It's kind of a show like *Desperate Housewives*, with all of their problems. Except this show is desperate people in all sorts of situations.

What kinds of problems?

It's like, "I'm only happy when I'm shopping. I'm hiding \$90,000 in debt from my husband. Please help me, Suze." That isn't a financial problem. It's a personal and emotional problem that results in a financial problem. Or I'll get: "My ex hasn't paid me child support in nine months. What should I do?" Well, the answer is, "Honey, I can tell you what you need to do to try to get that money. But we need to look at the *reasons* you allowed your ex to get nine months behind."

You sound a little like Dr. Phil.

Fear, shame and anger are the three internal obstacles to wealth. Those emotions keep you from doing what you need to do with your money. Problems occur because you're afraid, you're ashamed, you have anger.

There are three other new one-hour daily shows, hosted by Tyra Banks, Robin Quivers and Martha Stewart, that are headed to the National Association of Television Program Executives (NATPE) show Jan. 25 in Las Vegas. How will you compete?

I know very little about what they are going to do. I don't want to compete. I just want to win. But I do know this: How many more talk shows do we need of people interviewing celebrities? Those shows have a valid place. I'm not saying they don't. But we need a show that covers the area that I'm going to cover: finances. It affects everybody's life. And there is only one person who can do this show. That's me. I've never been somebody who really looks at what others are doing. I have never read another financial book by any other author. *Never*. All that really matters is what I do and how I do it. In my opinion, in my own strange way, I don't think anybody compares to me. I think there is just one Suze. Just like there's only one Oprah and only one Dr. Phil.

You make a great saleswoman.

I believe what I'm saying. I look into the camera as if I am looking directly into your soul. That is not easy to do. It's not something that somebody can teach you. Either you have it, or you don't. I am lucky enough to have it. I am not doing this for the money; I have more than enough money. I am doing this because there is such a need out there for this type of information. I cannot begin to tell you. With all the years I have put in, it seems to me that the ultimate culmination is developing a show that people need to watch.

How did you learn so much about money without any formal training?

My education really started in 1973. I went to Berkeley, Calif., and ended up working as a waitress at the Buttercup Bakery. I made \$400 a month—for seven years. I had a college education but didn't really know what I wanted to do. And I didn't think I was good enough to be anything but a waitress. You learn a lot by serving people food. I saw people spending money on food that they couldn't afford. That's when I started to really learn about people and their money, what drives them, what really makes them feel important.

You went from Buttercup Bakery to a job as a Merrill Lynch broker. How did you get it without any experience in finance?

Believe it or not, they hired me on the spot. In my opinion, they did it simply to fill their women's quota. There was affirmative action back then, too. At the time, I was told by the manager of the office that women belong barefoot and pregnant. He said I'd be out of there in six months.

He turned out to be wrong.

Every time a woman walked in the door, they sent that woman to me to deal with their money. That's when I started to learn that women also care about money. People think that's not the case, but they really do care.

What is your plan for NATPE?

I never plan to do anything except to show up—and give it everything I have. I'll go anywhere the Fox executives want me to go. I'll do anything they want me to do to show that this show has what it takes to fill a time slot everywhere in the United States. I'll do what's needed, at the moment it's needed. ■



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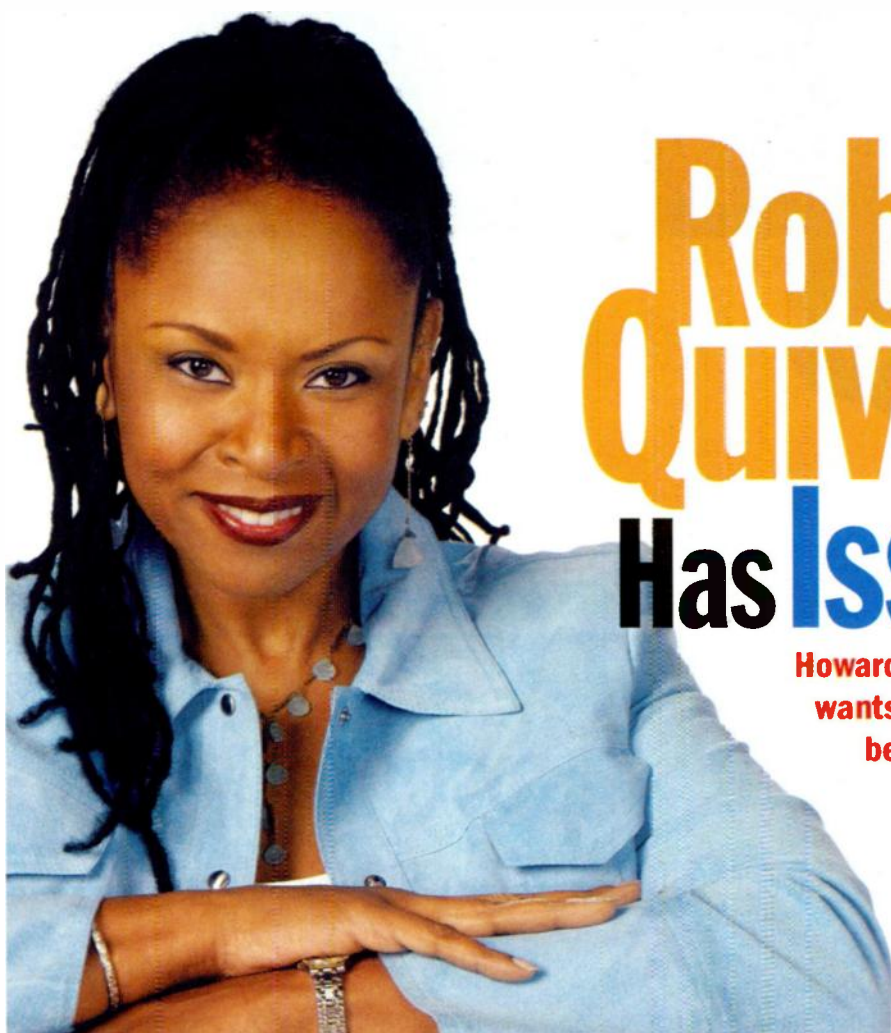
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Robin Quivers Has Issues

Howard Stern's sidekick wants her TV show to be serious fun

Best-known as the feisty sidekick of radio shock-jock Howard Stern, Robin Ophelia Quivers is ready for her close-up. After a quarter-century with Stern, Quivers, 52, is embarking on a new challenge. She is set to host Sony's *The Robin Quivers Show*, one of four new chat shows syndicators are pitching for next season. The plan calls for her to keep her daily gig with Stern, then walk a few New York City blocks to a television studio. There, she will film her new show in front of a live audience. Quivers, a former Air Force nurse who rose to the rank of captain, began in radio in 1980. A year later, she hooked up with Stern and has been in the business ever since. Quivers spoke with *B&C*'s Jim Finkle about how she hopes to click with female viewers, what she has learned from radio's king of all bad boys and her desire to make a difference.

What is your new show about?

It's a multi-topic strip. In-studio guests will discuss issues that are relevant to women: family, current events. It's time to have some fun in daytime, without necessarily poking fun at people.

That is a broader mix than your typical daytime talk show.

When I'm out with my girlfriends, we talk about real stuff. How our relationships are going, what it's like raising our children, what are the real issues facing the nation today. I want to talk about all of those issues. I don't see any show out there that's doing it.

Will you have people from dysfunctional families airing their dirty laundry?

If I have to have an expert in my house telling me how to do something, then I'm not going to do it well. But if I see somebody like me, with a similar problem, who figured out how to [solve it], then maybe I can get off my butt and do something about it, too. I don't think you learn anything by watching people who don't do things right.

What about the tone of the show?

I want to have a lot of fun. There is this attitude that life is a struggle and that women have a tough time. I want to shift away from that. I want to celebrate the advances we've made as women and the wide-open future there is for us. We're women, and we have a lot to celebrate. We have a lot to rejoice in.

Many women complain that The Howard Stern Show is misogynistic.

That is coming from an old mind-set. Whatever is happening to women, then women are being used and exploited. The women who participate in our show have asked to participate. They want to do it. We can't all do

the same things and have the same experiences. There are women who want to celebrate their sexuality in a fun and wacky way. And that's what they're doing.

Will there be celebrities on your show?

There could be. I don't want to just do the "I'm out promoting a movie" interview. Those can be OK, as long as you get the person to talk about something else. I also want to discover new people, to find the people who are going to be tomorrow's stars.

What kind of talent?

All kinds. Finding young fashion designers, musicians, comedians, artists. People from all walks of life.

How are stations reacting to the show? Is it selling?

I'm leaving the selling to somebody else. I'm the person involved in the programming. I think Sony wouldn't be in business with me if they thought I was a person who couldn't be sold.

There must be a lot of pressure to make this a success.

What you do is: you put out the best product possible. I talk to people every day, and I talk to them personally. I think I'm a fun person to be around. I'm entertaining, and people like to hang out with me. That's what you need to make a successful TV show.

What does Howard say about this?

He's all for it. He's excited for me, and he's chomping at the bit to see how it goes.

If this takes off, will you eventually quit radio?

As long as I'm having fun, I don't see any need to stop. In fact, I also want to do other things, like acting.

Are you worried about censorship and the content that got Howard Stern in trouble with the FCC?

I'm an entertainer. All we've been attempting to do is entertain people as they head to work. People can listen to whatever they want. But when people investigate the situation, they find out there's only one or two complaints. When people get to know me, they'll find themselves very comfortable with me. Also, we're going to another format. You're talking about *The Robin Quivers Show*. That's a completely different animal, so I don't think it will be an issue, unless we get to the point where no topics can be discussed under any circumstances.

Can you give some specific examples of topics you'll cover on the show?

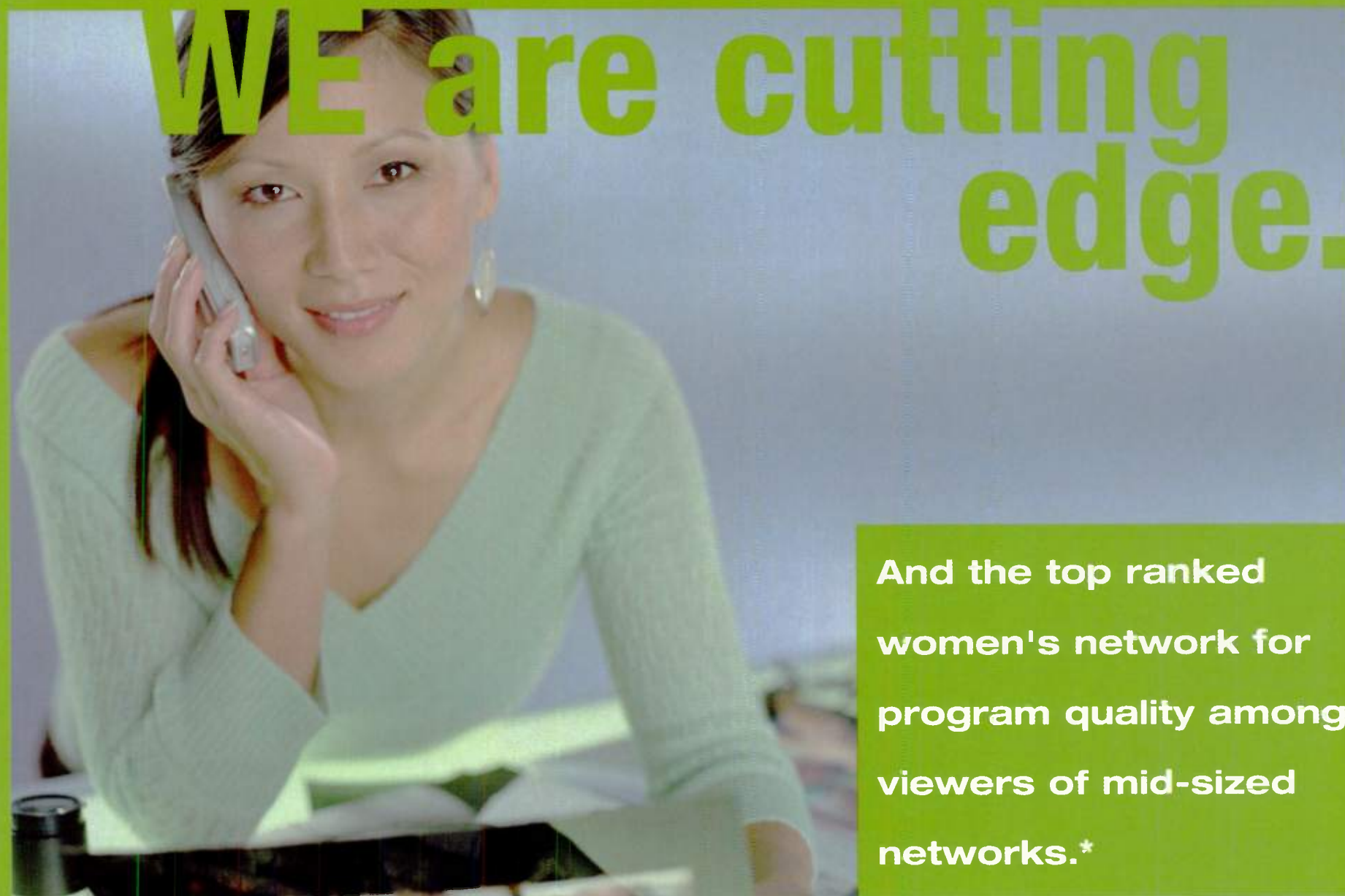
It will be about things that hit really close to home. I've found that many new mothers don't have the support of an extended family that once existed. When you bring home that first baby, it's a completely frightening experience. We will have segments where we educate people about the different markers of childhood—from infancy to the child going off to school. I also want to take people through the first year of marriage. To bring people together to talk about what relationships are like, the kinds of issues you face. Then there are the everyday news stories. We are going to talk about current events and pop culture.

What do you want station managers to know about you? What will you tell them at the Las Vegas NATPE show Jan. 25?

That I'm extremely excited, looking forward to the hard work of pulling together the best possible product. We're committed to making it the kind of show that people will find informative and fun. This has been a lifelong dream. It's the reason I got into broadcasting. It just took me a while to do it. ■



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WASHINGTON WATCH

Powell Makes Colleagues Wait On DTV Plan

Will FCC Chairman Michael Powell finally let his fellow commissioners in on his long-awaited plan to speed the transition to all-digital TV? Agency protocol requires him to present the plan to them by Thursday, Jan. 20, so they can prepare for a vote in time at the next open meeting, Feb. 10. At press time, however, colleagues were clueless about his intentions.

"We could present it in a matter of days," says Media Bureau Chief Ken Ferree, adding that the document awaits Powell's OK. An FCC spokesman would not comment, and a Powell aide didn't return calls.

The commissioners, and the rest of the TV industry for that matter, want to know whether they will be asked to vote solely on a plan to accelerate the all-digital deadline to 2009 or whether they also be asked to approve other controversial measures, such as

Powell proposal could require broadcasters to be all-digital by 2009.

forcing cable operators to carry each of the six or so channels that local TV stations will be able to squeeze into their digital signals.

Ferree says he could include a carriage recommendation in the plan or offer one separately later. The DTV plan, in the works for a year, would require broadcasters to go all-digital and return their old analog channels to the government by 2009, years sooner than they would otherwise be required. The plan works by measuring very liberally how many American receive digital signals from their local stations.

Phone Calls Land Stations in Trouble

Two local TV news operations are in hot water with the FCC for airing telephone calls after reporters failed to notify individuals they were being taped. KNOE Monroe, La., and WEWS Cleveland face fines of \$10,000 and \$6,000, respectively.

Media's Legislative Outlook

Congress prepares to rewrite telecom laws **By Bill McConnell**



Sen. Ted Stevens is expected to play a major role in setting the DTV deadline.

After spending the first half of the month swearing in new members and preparing for President Bush's inauguration, Congress is set to get serious about passing new laws.

Next week, the House and Senate Commerce Committees start debating the rewrite of the nation's telecommunications laws. The biggest fights will be over simplifying, or eliminating, rules forcing telephone companies to share their networks with rival providers. Other big changes on the table would add, not eliminate, regulation.

There is some good news for the industry: Not a single piece of telecommunications legislation must pass this year. Below, we handicap the chances of passage for various media provisions.

DTV DEADLINE: The most pressing issue facing the TV business is transition to all-digital broadcasts. All eyes are on Senate Commerce Committee Chairman Ted Stevens (R-Alaska), who is expected to be the deciding factor in a disagreement between his House Commerce Committee counterpart Joe Barton (R-Texas) and FCC Chairman Michael Powell.

Barton wants to set the deadline as early as possible, preferably 2006. Powell has said a 2009 date is necessary to allow consumers time to buy DTV sets. Although the FCC in theory could set the date on its own, Powell risks angering Barton unless Stevens backs him up, preferably by passing a "hard" 2009 deadline.

OUTLOOK: There's growing consensus among rank-and-file lawmakers that old analog channels must be reclaimed by the government soon so they can be turned over to spectrum-hungry local emergency services or auctioned to

wireless companies. If a telecom rewrite passes this year, a DTV deadline is certain to be included. If larger communications law becomes too difficult to pass, a DTV subsidy will pass on its own.

VIDEO OVER TELEPHONE: A huge fight is brewing over telephone companies' bid to offer TV-quality video over Internet lines. Their plan is to serve mostly high-income (and high-profit) customers. To focus on these customers, phone giant SBC already has asked the FCC to exempt video from rules requiring cable companies to serve an entire market. FCC approval would give SBC a leg up on cable operators, which must serve low-income (and lower-profit) neighborhoods.

OUTLOOK: If SBC and other phone companies make quick inroads signing up video customers, cable will insist that anti-redlining rules on Internet video service get added to the telecom bill.

INDECENCY/CABLE À LA CARTE: House Telecommunications Subcommittee Chairman Fred Upton (R-Mich.) and Sen. Sam Brownback (R-Kan.) promise to revive legislation raising fines on broadcasters that violate the FCC's indecency restrictions. Parents groups also are searching for a lawmaker to sponsor legislation that would allow cable customers to refuse racy basic channels they don't want kids to see.

OUTLOOK: As long as the networks don't get racier, the smut police are likely to fail again. The hysteria over indecency has dissipated, and so has momentum to crack down. But one ill-timed f-word or sex scene, and the media's critics will get a second wind.

MEDIA OWNERSHIP: Media lobbyists and anti-consolidation activists will beg Congress to pass opposing versions of legislation rewriting the FCC's broadcast-ownership limits. But there's no way Congress will change the commission's limits in any direction: Either loosening or tightening the rules would generate an unwanted backlash from the losing side.

OUTLOOK: The FCC has until Jan. 31 to request Supreme Court review of a lower-court order against its rules. If the FCC asks the justices to take the case, the court likely will be tied up with it for most of the current congressional session. If the FCC drops the case, the commissioners will be obligated to spend the next year doing their own rewrite. Either way, Congress will stay out of the fight. ■

KNOE was sanctioned for a report about corruption among members of the Ouachita Parish Police Jury, the equivalent of a county council. Reporter Ken Booth called the home of Juror Mack Calhoun and recorded only his voice-mail message. Booth called again on Sept. 25, and Calhoun hung up after the reporter identified himself. KNOE aired Calhoun's voice-mail message and the sound of his hanging up.

WEWS was hit for a story about a claim dispute at MedMutual insurance company. The station aired a company spokesman's refusal to conduct an on-camera interview.

Kathleen Kirby, outside counsel to the Radio-Television News Directors Association, says the ban is one more example of broadcasters' second-class status relative to print reporters.

Watchdogs Prowl For PR Violations

Following revelations that the Bush administration paid conservative commentator and columnist Armstrong Williams to tout the president's "No Child Left Behind" program, a citizens' watchdog group is trying to make 22 federal agencies disclose whether they used public-relations firms to set up similar contracts.

"How extensively has the administration used propaganda to shore up its controversial policies?" asked Melanie Sloan, executive director of Citizens for Responsibility and Ethics in Washington, a non-profit group dedicated to holding public officials to high standards of behavior. "Did it pay any commentators to speak out in support of the Patriot Act? Is it paying anyone now to convince the public that Social Security is in crisis?"

FCC Chairman Michael Powell, in response to calls for a review, has asked the agency's Enforcement Bureau to investigate whether the ban on payola was violated during the Williams episode.

Adelstein Aide To House Commerce

Johanna Mikes Shelton, media advisor to FCC Commissioner Jonathan Adelstein, is becoming Democratic counsel to the House Commerce Committee. She replaces Gregg Rothschild, who has signed on as a lobbyist for Verizon.



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THE PRIME TIME RACE
Top 10 Basic Cable Shows

Jan 3-9

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Law & Order 9p	1/4	TNT	3.6
2. SpongeBob SqrPants 9:30a	1/9	NICK	3.2
3. WWE Raw 10p	1/3	SPIK	3.1
3. Law & Order: SVU 10p	1/8	USA	3.1
3. SpongeBob SqrPants 9:30a	1/8	NICK	3.1
6. Fairly OddParents 10:30a	1/8	NICK	3.0
6. Fairly OddParents 10a	1/9	NICK	3.0
6. Fairly OddParents 10a	1/8	NICK	3.0
9. Law & Order 9p	1/3	TNT	2.9
10. Law & Order: SVU 8p	1/6	USA	2.8
10. WWE Raw 9p	1/3	SPIK	2.8
10. Law & Order: SVU 9p	1/5	USA	2.8
10. The Real World XV	1/4	MTV	2.8

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. The Real World XV	1/4	MTV	2.4
2. WWE Raw 10p	1/3	SPIK	2.2
3. WWE Raw 9p	1/3	SPIK	2.1
4. Mv: Twister	1/7	TNT	2.0
4. RW/RR Battle of the Sexes II	1/3	MTV	2.0
4. Law & Order: SVU 10p	1/8	USA	2.0
4. NFL Countdown	1/9	ESPN	2.0
4. Mv: Twister	1/8	TNT	2.0
8. Mv: The Mummy	1/9	TBS	1.8
8. Law & Order 9p	1/4	TNT	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Jan 3-9

Total Households (in millions)

	WEEK	STD
1. ABC	11.0	7.4
2. CBS	8.7	9.1
3. NBC	7.6	7.2
4. FOX	5.9	5.9
5. UPN	2.4	2.6
6. WB	2.1	2.6
7. PAX	0.6	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. ABC	7.7	5.1
2. NBC	4.9	4.8
3. CBS	4.8	5.2
4. FOX	4.6	4.4
5. UPN	1.7	1.9
6. WB	1.6	1.9
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	
1. CSI	CBS	19.4
2. AFC Divisional Playoff	ABC	17.6
3. Desperate Housewives	ABC	16.6
3. Without a Trace	CBS	16.6
5. AFC/NFC Showcase†	ABC	16.0
6. Orange Bowl	ABC	15.0
7. Lost	ABC	14.1
8. Fox NFC Wildcard Postgame	FOX	13.1
8. CSI: Miami	CBS	13.1
10. Everybody Loves Raymond	CBS	13.0

Adults 18-49 (in millions)

	WEEK	
1. Desperate Housewives	ABC	14.5
2. AFC Divisional Playoff	ABC	13.4
3. CSI	CBS	12.6
4. AFC/NFC Showcase†	ABC	11.8
5. Extreme Makeover: Home Edition	ABC	11.1
6. Fox NFC Wildcard Postgame	FOX	11.0
7. Lost	ABC	10.9
8. Without a Trace	CBS	10.0
9. Orange Bowl	ABC	9.7
10. CSI: Miami	CBS	8.7

SOURCE: Nielsen Media Research

†Program length less than 15 minutes

	abc	UPN	NBC	FOX	PAX	UPN	WB
Week 16	9.5/15	10.3/16	8.5/13	3.9/6	0.6/1	2.4/3	2.0/3
8:00		34. Still Standing 7.2/11	42. Fear Factor 6.7/10		111. America's Funniest Home Videos 0.6/1	90. One on One 2.2/3	86. 7th Heaven 2.4/4
8:30		34. Listen Up 7.2/11		69. Who's Your Daddy? 4.3/6		86. Half and Half 2.4/4	
9:00	20. Sugar Bowl—Auburn vs. Virginia Tech 9.5/15	10. Evrybdy Lvs Raymond 11.8/17	24. Las Vegas 8.4/12			84. Girlfriends 2.6/4	103. Everwood 1.5/2
9:30		11. Two and a Half Men 11.4/17		81. That '70s Show 2.8/4	111. Mary Higgins Clark Mystery Movie—Try To Remember 0.6/1	90. Second Time Around 2.2/3	
10:00		8. CSI: Miami 12.0/19	15. Medium 10.4/16				
10:30							
TUESDAY							
	14.7/22	6.1/9	8.7/13	3.2/5	0.2/1	2.0/3	2.1/3
8:00	11. Orange Bowl Pregame 11.4/19	56. Red Carpet Confidential 5.7/9	31. The Biggest Loser 7.6/11	82. Rebel Billionaire 2.7/4	125. World Cup of Comedy 0.1/1	95. All of Us 2.0/3	84. Gilmore Girls 2.6/4
8:30						90. Eve 2.2/3	
9:00	6. Orange Bowl—USC vs. Oklahoma 13.7/22	42. The Amazing Race 6.7/10	37. 'Committed' 7.0/10	73. House 3.6/5	120. Early Edition 0.4/1	95. Veronica Mars 2.0/3	102. High School Reunion 1.6/2
9:30		52. Judging Amy 6.0/10	13. Dateline NBC 11.3/18		123. Cold Turkey 0.2/1		
10:00							
10:30							
WEDNESDAY							
	10.8/16	7.3/11	7.6/12	4.9/7	0.5/1	1.8/3	1.7/3
8:00	7. Lost 12.8/19	33. 60 Minutes Wednesday 7.4/11	23. Sports Illustrated: Model Search 4.9/7	70. That '70s Show 4.1/6	111. Doc 0.6/1	97. The Road to Stardom 1.9/3	89. Smallville 2.3/4
8:30				73. Quintuplets 3.6/5			
9:00		38. King of Queens 6.9/10	28. The West Wing 8.0/12	54. Nanny 911 5.9/9	118. Sue Thomas, F.B. Eye 0.5/1	100. Kevin Hill 1.7/3	106. BMOB 1.1/2
9:30	19. Alias 9.7/15	50. Center of the Universe 6.1/9					
10:00		27. CSI: New York 8.1/13	17. Law & Order 9.9/16		122. Early Edition 0.3/1		
10:30							
THURSDAY							
	4.5/7	13.1/20	7.1/11	3.8/6	0.7/1	3.5/5	2.1/3
8:00		47. Wickedly Perfect 6.5/10	26. Joey 8.2/13	64. The O.C. 4.8/7	108. America's Funniest Home Videos 0.8/1		93. WB Thursday Movie—Summer Catch 2.1/3
8:30			31. Committed 7.6/12				
9:00	70. Extreme Makeover 4.1/6	1. CSI 17.7/26	38. Will & Grace 6.9/10	82. North Shore 2.7/4			
9:30			44. Will & Grace 6.6/10				
10:00	49. Primetime Live 6.3/10	3. Without a Trace 15.1/24	44. Medium 6.6/11		111. Diagnosis Murder 0.6/1		
10:30							
FRIDAY							
	5.2/9	6.5/11	6.4/11	2.9/5	0.7/1	1.1/2	2.0/3
8:00	61. 8 Simple Rules 5.2/9	58. Joan of Arcadia 5.5/10	44. Dateline NBC 6.6/11		111. America's Most Talented Kids 0.6/1	105. Enterprise 1.2/2	99. What I Like About You 1.8/3
8:30	59. 8 Simple Rules 5.4/9			79. Fox Movie Special—Black Knight 2.9/5			100. Grounded for Life 1.7/3
9:00	55. Hope & Faith 5.8/10	36. JAG 7.1/12	52. Third Watch 6.0/10				86. Reba 2.4/4
9:30	67. Less Than Perfect 4.5/7				110. MGM Night at the Movies—Clambake 0.7/1	107. The Road to Stardom 1.0/2	93. Blue Collar TV 2.1/3
10:00	62. 20/20 5.0/9	38. Cold Case 6.9/12	48. Medical Investigation 6.4/11				
10:30							
SATURDAY							
	15.2/26	4.0/7	3.1/5	4.5/7	0.6/1		
8:00		79. The Will 2.9/5	77. NBC Saturday Night Movies—Battlestar Galactica 3.1/5	72. Cops 4.0/7	108. Universal Family Movie—The Four Seasons 0.8/1		
8:30				65. Cops 4.6/8			
9:00	2. AFC Divisional Playoffs—New York Jets vs. San Diego Chargers 16.0/28	75. 48 Hours Mystery 3.5/6		65. America's Most Wanted: America Fights Back 4.6/8			
9:30		50. 48 Hours Mystery 6.1/10					
10:00					123. Faith Under Fire 0.2/1		
10:30							
SUNDAY							
	10.3/16	7.9/12	7.0/11	11.5/17	0.5/1		1.9/3
7:00	57. America's Funniest Home Videos 5.6/9	30. 60 Minutes 7.8/12	60. Dateline 5.3/8	(w) NFC Div Playoffs 18.4/33	111. America's Most Talented Kids 0.6/1		104. Steve Harvey Big Time 1.4/2
7:30				8. NFC Div Postgame 12.0/19			
8:00	14. Extreme Makeover: Home Edition 11.1/16	16. Cold Case 10.2/15	68. American Dreams 4.4/7	22. 24 9.0/13	111. Doc 0.6/1		97. WB Movie Special—There's Something About Mary 1.9/3
8:30							
9:00	3. Desperate Housewives 15.1/22	41. 31st Annual People's Choice Awards 6.8/10	23. Law & Order: Criminal Intent 8.6/12	24. 24 8.4/12	118. Sue Thomas, F.B. Eye 0.5/1		
9:30							
10:00	21. Boston Legal 9.2/15		18. Crossing Jordan 9.8/16		120. Diagnosis Murder 0.4/1		
10:30							
Averages							
Week	10.0/16	7.9/12	6.9/11	5.4/8	0.5/1	2.2/3	1.9/3
S-T-D	6.8/11	8.3/14	6.5/11	5.4/9	0.5/1	2.4/4	2.3/4

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



DEALS

TVs

KZAV(LP) BROWNSVILLE, KZMC(LP) MCALLEN AND KZLD(LP) LAREDO, TEXAS

PRICE: \$3.75 million
BUYER: Entravision Holdings LLC (Walter Ulloa, chairman/CEO)
SELLER: Zavaletta Broadcasting Group (Joseph A. Zavaletta, president/CEO)
FACILITIES: KZAV(LP): Ch. 21, 9 kW; KZMC(LP): Ch. 35, 14 kW, ant. 323 ft.; KZLD(LP): Ch. 25, 21 kW, ant. 456 ft.
AFFILIATION: KZAV(LP): Pax; KZMC(LP): Pax; KZLD(LP): Ind.

WIPX-LP INDIANAPOLIS

PRICE: \$635,000
BUYER: Giant City Media Inc. (Todd M. Cralley, president)
SELLER: Paxson Communications Corp. (Dean Goodman, president/COO)
FACILITIES: Ch. 34, 10 kW
AFFILIATION: Pax

K59AO, K61AJ & K65AM INYOKERN, AND K67AO RIDGECREST, CALIF.

PRICE: \$40,000
BUYER: Roy William Mayhugh (Roy William Mayhugh, owner)
SELLER: Indian Wells Valley TV Booster Inc. (Edward R. Middlemiss, president)
FACILITIES: K59AO: Ch. 59, 0.275 kW; K61AJ: Ch. 61, 0.437 kW; K65AM: Ch. 65, 0.275 kW; K67AO: Ch. 67, 4.57 kW

K44GW HEREFORD, TEXAS

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)
FACILITIES: Ch. 44, 3 kW, ant. 301 ft.

K18HC PLAINVIEW, TEXAS

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)

FACILITIES: Ch. 18, 1 kW, ant. 329 ft.

K14LV CHEYENNE, WYO.

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)
FACILITIES: Ch. 14, 11.2 kW, ant. 129 ft.

K34HU PAMPA, TEXAS

PRICE: \$7,000
BUYER: Hispanic Christian Community Network Inc. (Omar Vasquez, president)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)
FACILITIES: Ch. 34, 10 kW, ant. 264 ft.

W30CH CLARKSBURG, W.VA.

PRICE: \$5,100
BUYER: Vernon G. Snyder (Vernon G. Snyder III, owner)
SELLER: Trinity Broadcasting Network Inc. (Paul F. Crouch, president)
FACILITIES: Ch. 30, 1 kW

K59HT PITTSBURG, KAN.

PRICE: \$3,060
BUYER: Brady Broadcasting (William G. Brady, owner)
SELLER: Trinity Broadcasting Network (Paul F. Crouch, president)
FACILITIES: Ch. 59, 9 kW
AFFILIATION: TBN

KJIM(LP) DALLAS

PRICE: Undisclosed
BUYER: Mako Communications (Michael Mintz, member)
SELLER: Jane McGinnis
FACILITIES: Ch. 34, 50 kW

K16FB AND K53IR GLOBE AND W34DJ WESTON, GA.

PRICE: Undisclosed
BUYER: Southern Television and Radio LLC (James Christian Hawkins, partner)
SELLER: Tift Area TV Inc. (Kathy Hawkins, president)
FACILITIES: Ch. 34, 100 kW, ant. 385 ft.
COMMENT: Court-ordered transfer

KATA(LP) MESQUITE, TEXAS

PRICE: Undisclosed
BUYER: Mako Communications (Michael Mintz, member)
SELLER: Jane McGinnis
FACILITIES: Ch. 50, 50 kW, ant. 1102 ft.

K23DS EVANSTON, WYO.

PRICE: Undisclosed
BUYER: Wyoming Public Television (Dan Schiedel)
SELLER: Wyoming Communications Corp. (Paul Barnard)
FACILITIES: Ch. 23, 2.150 kW

K15GC AND K21GC SAFFORD, ARIZ.

PRICE: Undisclosed
BUYER: Univision Communications Inc. (A. Jerrold Perenchio, chairman/CEO)
SELLER: Equity Broadcasting Corp. (Greg W. Fess, executive VP)
FACILITIES: K16FB: Ch. 16, 10 kW; K53IR: Ch. 53, 3 kW, ant. 2,220 ft.; K15GC: Ch. 15, 31.6 kW; K21GC: Ch. 21, 89.1 kW

K15CH LEWISTON, IDAHO

PRICE: Undisclosed
BUYER: Washington State University (V. Lane Rawlins, president)
SELLER: Orchards Community TV Association Inc. (H.V. Yochum, president)
FACILITIES: Ch. 15, 0.18 kW

K40FL, K36EV, K38FJ, K45FH, K49FE ALTUS, OKLA.

PRICE: Undisclosed
BUYER: Oklahoma Community Television LLC (Marvin Shirley, chairman/board of managers)
SELLER: Copper Breaks TV Translator System (Arnold Cruze, owner)
FACILITIES: K40FL: Ch. 40, 0.581 kW; K36EV: Ch. 36, 0.581 kW; K38FJ: Ch. 38, 0.581 kW; K45FH: Ch. 45, 5.860 kW; K49FE: Ch. 49, 5.860 kW

K51CV GOULD AND K53AV, K55BQ, K57BB AND K59BI HOLLIS, OKLA.

PRICE: Undisclosed

BUYER: Oklahoma Community Television LLC (Marvin Shirley, chairman/board of managers)
SELLER: Southwest TV Translator System (Arnold Cruze, owner)
FACILITIES: K51CV: Ch. 51, 0.942 kW; K53AV: Ch. 53, 1.1 kW; K55BQ: Ch. 55, 0.527 kW; K57BB: Ch. 57, 0.520 kW; K59BI: Ch. 59, 0.570 kW.

K52HZ MANHATTAN, KAN.

PRICE: Undisclosed
BUYER: Vernon G. Snyder (Vernon Snyder III, owner)
SELLER: Inspiration TV Inc. (George E. Sebastian, president)
FACILITIES: Ch. 52, 20 kW

W40BX MERIDIAN, MISS.

PRICE: Undisclosed
BUYER: Vernon G. Snyder (Vernon Snyder III, owner)
SELLER: Inspiration TV Inc. (George E. Sebastian, president)
FACILITIES: Ch. 40, 0.7 kW

STATION SALES SCOREBOARD

	2005 YTD*		2004 Total	
	NUMBER	VALUE (000)	NUMBER	VALUE (000)
TV	0	-	66	896,723
Radio	26	61,670	880	1,838,888

SOURCE: BIA Financial Networks *Through 1/12/05

K52JO WICHITA FALLS, TEXAS

PRICE: Undisclosed
BUYER: Vernon G. Snyder (Vernon Snyder III, owner)
SELLER: Inspiration TV Inc. (George E. Sebastian, president)
FACILITIES: Ch. 52, 10 kW

K51GP WICHITA FALLS, TEXAS

PRICE: No cash consideration
BUYER: J2 Broadcast Partners (John Lyle II, managing member)
SELLER: Telecom Wireless LLC (Eric Mathe, president)
FACILITIES: Ch. 51, 1 kW
COMMENT: In exchange for various LPTV consulting services to be provided by J2 Broadcast Partners for Telecom Wireless

KFBI(LP) ASHLAND, ORE.

PRICE: Undisclosed
BUYER: Sainte Ltd (Chester Smith, president/general partner)
SELLER: Vernon Snyder (Vernon G. Snyder III, owner)
FACILITIES: Ch. 63, 1.3 kW

COMBOS

WARK(AM) AND WARX(FM) HAGERSTOWN (HAGERSTOWN-CHAMBERSBURG-WAYNESBORO), MD.

PRICE: \$14 million
BUYER: Nassau Broadcasting Partners LP (Louis Mercatanti Jr., president/chairman); owns 47 other stations, none in this market
SELLER: Manning Broadcasting Inc. (Eugene Manning, president/GM)
FACILITIES: WARK(AM): 1490 kHz, 1 kW; WARX(FM): 106.9 MHz, 16 kW, ant. 853 ft.
FORMAT: WARK(AM): Talk/Oldies; WARX(FM): Oldies
BROKER: Glenn Serafin of

Serafin Brothers Inc. and Larry Patrick of Patrick Communications
COMMENT: Nassau began operating the stations Jan. 1 under an LMA.

WKQW(AM) AND WKQW(FM) OIL CITY (MEADVILLE-FRANKLIN), PA.

PRICE: \$540,000
BUYER: Clarion County Broadcasting (William S. Hearst, president/secretary/treasurer); owns two other stations, neither in this market
SELLER: Estate of Stephen M. Olszowka (Joseph V. Olszowka, executor)
FACILITIES: WKQW(AM): 1120 kHz, 1 kW; WKQW(FM): 96.3 MHz, 6 kW, ant. 328 ft.
FORMAT: WKQW(AM): Talk; WKQW(FM): Oldies
BROKER: Dick Kozacko of



DEALS

Kozacko Media Services

FMs

WJSE(FM) PETERSBURG (ATLANTIC CITY-CAPE MAY), N.J.

PRICE: \$4.75 million

BUYER: Access.1 Communications (Chesley Maddox-Dorsey, president/director); owns 19 other stations, including WGYM(AM), WOND(AM), WUSS(AM), WMGM(FM) and WTKU(FM) Atlantic City-Cape May

SELLER: Parinello Enterprises Inc. (Al Parinello, owner)

FACILITIES: 102.7 MHz, 3 kW, ant. 295 ft.

FORMAT: Alternative

BROKER: Robert Mahlman of

Mahlman Co.

WCXT(FM) HART (MUSKEGON), MICH.

PRICE: \$4.1 million

BUYER: Citadel Broadcasting Corp. (Farid Suleman, chairman/CEO); owns 218 other stations, including WUBR(AM), WCFG(FM), WLCS(FM) and WSHN(FM) Muskegon

SELLER: Waters Broadcasting Corp. (Nancy Waters, president)

FACILITIES: 105.3 MHz, 50 kW, ant. 492 ft.

FORMAT: Lite AC

KKAW(FM) ALBIN AND KREO(FM) PINE BLUFFS (CHEYENNE), WYO.

PRICE: \$850,000

BUYER: Chisholm Trail Broadcasting LLC (Karl Lieber, manager/member); owns no other stations

SELLER: Northeast Broadcasting Co. (Steven A. Silberberg, president/clerk/director)

FACILITIES: KKAW(FM): 107.3 MHz, 9 kW, ant. 532 ft.; KREO(FM): 105.3 MHz, 6 kW, ant. 249 ft.

FORMAT: KKAW(FM): Country; KREO(FM): Classic Rock

WYRS(FM) MANAHAWKIN (MONMOUTH-OCEAN), N.J.

PRICE: \$1

BUYER: WYRS Broadcasting (Robert E. Wick, president); owns no other stations

SELLER: Penn-Jersey Educational Radio Corp. (Frank W. Napurano, president)

FACILITIES: 90.7 MHz, 500 W, ant. 259 ft.

FORMAT: Christian

WWZP(FM) FREELAND (SAGINAW-BAY CITY-MIDLAND), MICH.

PRICE: \$1

BUYER: Radio Assist Ministry Inc. (Clark Parrish, president); owns three other stations, none in this market

SELLER: American Family Association Inc. (Donald E. Wildmon, chairman)

FACILITIES: 90.9 MHz, 240 W, ant. 213 ft.

FORMAT: Christian

COMMENT: At closing, the buyer will give AFA an \$80,000 credit toward the purchase of FM translator CPs or stations licensed to the buyer and will give Great Lakes Community Broadcasting a \$10,000 credit toward the purchase of FM translators CPs or stations licensed to the buyer.

KKVO(FM) ALTUS, OKLA.

PRICE: Undisclosed

BUYER: Educational Media Foundation (Richard Jenkins, president); owns 120 other stations, none in this market

SELLER: Altus Educational Broadcasting Foundation (Bat Masterson, president)

FACILITIES: 90.9 MHz, 4 kW, ant. 820 ft.

FORMAT: Christian

BROKER: Greg Guy of Patrick Communications

WDDK(FM) GREENSBORO, GA.

PRICE: Undisclosed

BUYER: Wyche Services Corp. (Paul Stone); owns no other stations

SELLER: Briarpatch Radio (Chip Lyness, president)

FACILITIES: 103.9 MHz, 5 kW, ant. 328 ft.

FORMAT: Oldies/News/Talk

COMMENT: Paul Stone assigns the Asset Purchase Agreement to Wyche Services Corp. without seller's consent.

AMs

WBRY(AM) WOODBURY, TENN.

PRICE: \$130,000

BUYER: Volunteer Broadcasting LLC (M. Douglas Combs, chief manager); owns no other stations

SELLER: Dasan Communications Corp. (Dave Bunge, president)

FACILITIES: 1540 kHz, 500 W
FORMAT: Country/Gospel/Blue Grass

KSRR(AM) PROVO (SALT LAKE CITY-OGDEN-PROVO), UTAH

PRICE: Undisclosed

BUYER: Zeta Holdings LLC (Robert Morey, manager); owns one other station, KCFM(FM) Salt Lake City-Ogden-Provo

SELLER: Robert H. Morey (Robert H. Morey, president/owner)

FACILITIES: 1400 kHz, 1 kW

FORMAT: Full Service

COMMENT: Transfer to related company

WXLW(AM) INDIANAPOLIS

PRICE: Undisclosed

BUYER: Raven Broadcasting Inc. (Jonathon Byrd II); owns no other stations

SELLER: Pilgrim Communications LLC (Gene Hood, president)

FACILITIES: 950 kHz, 5 kW day/117 W night

FORMAT: Sports

KBYG(AM) BIG SPRING, TEXAS

PRICE: Undisclosed

BUYER: David Pappajohn; owns no other stations

SELLER: Ballard Broadcasting (Drew Ballard, owner)

FACILITIES: 1400 kHz, 1 kW

FORMAT: Oldies/Talk/Spanish

WBIX(AM) NATICK (BOSTON), MASS.

PRICE: Undisclosed

BUYER: David Vicinanza, receiver; owns no other stations

SELLER: Bradford C. Bleidt

FACILITIES: 1060 kHz, 40 kW day/3 kW night

FORMAT: Business News

COMMENT: Involuntary assignment following a court order.

INFORMATION PROVIDED BY:

BIA Financial Networks' Media Access Pro. Chantilly, Va., www.bia.com

Kelly Callan, Fred Kalil, Frank Higney
Todd Hartman, Lou McDermott
and Frank Kalil

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<p>ClearComm, LP <i>has conveyed certain PCS licenses in California representing approximately</i> 1.2 Million Pops to Metro PCS <small>MVP represented ClearComm in this transaction.</small></p>	<p>Point BTA 331, LLC <i>has conveyed a PCS license in Olympia, WA representing approximately</i> 335,000 Pops to T-Mobile USA, Inc. <small>MVP represented Point in this transaction.</small></p>	<p>Amigo Broadcasting <i>has conveyed the assets of</i> 11 FM and four AM Radio Stations in six Texas markets to Border Media Partners for an enterprise value of \$78,000,000 <small>Media Venture Partners represented Amigo's controlling shareholders in this transaction.</small></p>	<p>Family Stations, Inc. <i>has conveyed the assets of</i> KFTL-TV, Channel 64 Sacramento, CA to Telefutera Television Group, Inc. for \$65,000,000 <small>MVP represented Family Stations in this transaction.</small></p>	<p>Entravision Communications Corporation <i>has conveyed the assets of</i> WRZA (FM) and WNDZ (AM), Chicago, IL to NewsWeb Corporation for \$24,000,000 <small>MVP represented Entravision in this transaction.</small></p>	<p>North Texas Public Broadcasting <i>has conveyed the assets of</i> KDTN-TV* Channel 2, Dallas, TX to Daystar Television Network for \$20,000,000 * Non-commercial <small>Media Venture Partners represented North Texas Public Broadcasting in this transaction.</small></p>
<p>TCP Communications, LLC <i>has purchased the towers of</i> SCS Communications, LLC <small>MVP represented SCS in this transaction.</small></p>	<p>GoldenState Towers, LLC <i>has purchased the towers of</i> Master Towers, LLC <small>MVP represented Masters in this transaction.</small></p>	<p>Radio Bismarck Mandan, LLC <i>has conveyed the assets of</i> KSSS (FM), KBMR (AM) and KQDY (FM), Bismarck, ND to Clear Channel Communications for \$8,000,000 <small>MVP represented Radio Bismarck Mandan, LLC in this transaction.</small></p>	<p>Infinity Radio, Inc. <i>has agreed to convey the assets of</i> WBGR (AM) and WBMD (AM), Baltimore, MD to Family Stations, Inc. for \$7,500,000 <small>MVP represented Family Stations in this transaction.</small></p>	<p>Eatercom Communications Corp. <i>has agreed to convey the assets of</i> KNWX (AM), 1210 khz., Seattle, WA to Bustos Media of Washington, LLC for \$6,000,000 <small>MVP represented Eatercom in this transaction.</small></p>	<p>Entravision Communications Corporation <i>has conveyed the assets of</i> WZCH (FM), Chicago, IL to NextMedia Group for \$5,000,000 <small>MVP represented Entravision in this transaction.</small></p>
<p>Catamount Broadcast Group <i>has conveyed the assets of</i> KMVT-TV, Channel 11 Twin Falls, ID to the Neuhoff Family Limited Partnership for \$17,300,000 <small>MVP represented Catamount in this transaction.</small></p>	<p>Entravision Communications Corporation <i>has conveyed the assets of</i> KZFO (FM), Fresno, CA to Univision Radio for \$8,000,001 <small>MVP represented Entravision in this transaction.</small></p>	<p>Clear Channel Communications <i>has conveyed the assets of</i> KBFO (FM), KQAA (FM), KSDN AM/FM and KKAA (AM), Aberdeen, SD to Aberdeen Radio Ranch for \$2,250,000 and, in separate, but simultaneous, transactions Aberdeen Radio Ranch has sold KQAA (FM), Aberdeen, SD to Educational Media Foundation and KKAA (AM) and KQKD (AM) to Family Stations, Inc. <small>MVP represented Aberdeen Radio Ranch in this transaction.</small></p>	<p>Results Radio, LLC \$22,000,000 Capital Raise <small>MVP represented Results Radio in this transaction.</small></p>	<p>Eatercom Communications Corp <i>has agreed to convey the assets of</i> KLYK (FM), KRQT (FM), KBAM (AM) and KEDO (AM) Kelso-Longview, WA to Bicoastal Holdings Co., LLC for \$2,150,000 <small>MVP represented Eatercom in this transaction.</small></p>	<p>Bahakel Communications <i>has conveyed the assets of</i> WBAK-TV, Channel 38, Terre Haute, IN to Mission Broadcasting for \$3,000,000 <small>MVP represented Bahakel in this transaction.</small></p>
<p>The Coast Community College District <i>has conveyed the assets of</i> KOCE-TV, Channel 50* Los Angeles, CA to The KOCE-TV Foundation * Non-commercial <small>MVP represented The Coast Community College District in this transaction.</small></p>	<p>Word of God Fellowship, Inc. (Daystar Television Network) <i>has conveyed the assets of</i> KMPX-TV, Channel 29, Decatur, TX to Liberman Broadcasting Inc. <small>MVP represented Word of God Fellowship in this transaction.</small></p>	<p>LeSea Broadcasting \$15,000,000 Term Loan and Revolving Credit Facility <small>Media Venture Partners represented LeSEA in this transaction.</small></p>	<p>Badger Communications, L.L.C. \$7,750,000 Term Loan Facility <small>MVP represented Badger Communications in this transaction.</small></p>	 MEDIA VENTURE PARTNERS	

2004 Transactions



Strauss Picks HBO Hits

The exec behind *Sex*, *Sopranos* and *Deadwood* lives for creative challenges **By Anne Becker**

When critics laud HBO for innovative programming, they can thank the network's entertainment president, Carolyn Strauss. It was she who green-lighted and developed *Sex and the City*, *The Sopranos*, *Six Feet Under* and *Da Ali G Show*, among others.

An 18-year veteran of the acclaimed cable network, Strauss began her corporate ascent there in 1986, as a humble temp in the documentaries department. And she has been at HBO ever since, helping to carve out a distinct programming vision for the network.

"On every step of the corporate ladder here, you could just put a little stiletto heel print next to it, and I've done it," she says. "Well, make that a sneaker. I don't wear stilettos."

Yet the ever-casual Strauss had no intention of getting into TV while studying history at Harvard University. At the time, she wasn't sure what career path she would pursue.

After graduation, she returned to New York, her city of origin, plowing through a series of temp jobs before landing, by sheer chance, the assignment that led to a career.

"I thought, 'This seems like a much more stimulating thing to do,'" says Strauss. "The environment was great. The people were smart. It had a lot of kinetic energy to it."

Within 10 months, she had landed a full-time job at the network, assisting the head of original programming.

Her unwavering loyalty to the cable network is rock solid. Unlike other programming execs, who routinely move from job to job and network to network, Strauss has had an impressive tenure at HBO.

One reason, she says, is that on-the-job boredom was never an issue with her. She has been consistently challenged by the intellectual caliber of her colleagues, all of whom she describes as "really, really smart."

An added bonus: Strauss regularly works with Hollywood's top writers and producers, including *Sex and the City*'s executive producer Michael Patrick King and *The Sopranos*' creator David Chase.

"To talk about these projects means I have to be at the top of my game," Strauss says. "It keeps your creative and mental acumen as sharp as you can make them. HBO is not the kind of place where I feel I can rest on my laurels."

According to her boss, HBO Chair-

man and CEO Chris Albrecht, the two share a "common language."

"Carolyn possesses the strengths you wish you could find in everyone you work with," he adds. "She is smart, loyal, passionate and has great creative instincts."

Strauss is now busy using her sharp instincts to help refuel HBO's programming engine, a challenge due to last year's curtain call of perennial

FIFTH ESTATER

fan-favorite *Sex and the City*, and *The Sopranos*' absence from the screen until 2006.

Sifting through endless pitches for new shows and esoteric "passion products" from writers is no easy feat, Strauss admits.



CAROLYN STRAUSS
Entertainment president, HBO

B. July 13, 1963, New York City

EDUCATION

BA, Harvard University, 1985

EMPLOYMENT

HBO: 1986, temp, documentaries; 1986-89, assistant, original programming; 1989-90, manager, original programming; 1990-94, director, original programming; 1994-99, vice president, original programming; 1999-2002, senior vice president, original programming; 2002-04, executive vice president, original programming; current position since February

PERSONAL

Partner; one child

Sometimes, a hit is immediately apparent, but at other times, a little digging is required. Occasionally, an idea just needs some tweaking to make it click. She cites a pitch from David Milch.

Over lunch, Milch, co-creator of *NYPD Blue* and the executive producer of Emmy-winning *Hill Street Blues*, pitched a show about lawlessness, to be set in Rome during the time of Nero. Strauss and Albrecht exchanged a furtive glance. They already had a similar, \$100 million epic project, called *Rome*, in the works.

But Milch's enthusiasm and the intelligence of his pitch struck Strauss, who quickly decided she wanted to be in business with him. So aided by the two execs, Milch neatly shifted his focus to America's wild West, circa 1876—and Strauss deemed *Deadwood* good to go.

Given her knack for picking winners, what typically attracts Strauss to a project?

A great story, engaging characters and a unique perspective, she says. Rather than being a slave to trendy, cutting-edge fare, Strauss favors an off-kilter approach.

"It's really about point of view and storytelling, less of what is of the specific moment. A great HBO show is a timeless show," she adds.

HBO's latest originals are *Unscripted*, the recently premiered pseudo-reality show from George Clooney's Section Eight production company, about actors struggling to make it in Hollywood, and *The Comeback*, a comedy from *Friends*' Lisa Kudrow

"HBO is not the kind of place where I feel I can rest on my laurels."

CAROLYN STRAUSS

that is set to debut in June 2005.

For now, Strauss is busy enjoying family life on the West Coast. She made the move to California from New York in 1990, when she was promoted to director of original programming.

A move from HBO, however, is not in the cards for Strauss.

"You're constantly hearing of the perils of staying in one place for so long," she says, smiling. "A breadth of experience is one thing, but I'm wise enough to know when I have it good." ■

FATES AND FORTUNES

BROADCAST TV

WLNJ Riverhead, N.Y., has promoted **RICHARD ROSE**, anchor, *News 55 Live at 11*, to news director.



Kathleen Mayo
Cablevision

CABLE TV

At Cablevision, Bethpage, N.Y.: **KATHLEEN MAYO**, senior VP, consumer telecommunications services, promoted to executive VP; **PATRICIA GOTTESMAN**, senior VP, consumer product management and marketing, appointed executive VP, product management and marketing.

At Comcast: **CHARISSE R. LILLIE**, partner, Ballard Spahr Andrews & Ingersoll, Philadelphia, joins Comcast Corp., Philadelphia, as VP, human resources and senior VP, human resources, Comcast Cable; **BILL ADAMS**, VP, manufacturing, R.R. Donnelley, Chicago, named VP, public affairs, Comcast Cable Midwest division, Detroit; **DAVID SANDERS**, director, technical operations, Nashville system, appointed general manager, Tri-State System, East Tennessee.

MELANI GRIFFITH, account executive, advertising sales, Fox Cable Networks, New York, appointed VP, programming, Insight Communications, New York.

At Bright House Networks: **ROBERT (BOB) MCCANN**, VP/general manager, Detroit division, promoted to president; **JOE SCHOENSTEIN**, VP/general manager, Bakersfield division, promoted to president.

PROGRAMMING

ELEO HENSLEIGH, executive VP, worldwide brand strategy, Disney-ABC Cable Networks Group, Los Angeles, promoted to chief marketing officer and executive VP, marketing and brand strategies, Disney-ABC Television Group.

ANDY LEMAIRE, VP/controller, A&E Television Networks, New York, promoted to senior VP/controller.

LAURA MICHALCHYSHYN, senior VP, dramatic programming, Alliance

Continued on page 70

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P E O P L E

Continued from page 68

Atlantis Communications, Toronto, named executive VP, programming and marketing, Sundance Channel, New York.

CHRISTOPHER RALEIGH, VP, advertising sales, Tech TV, New York, named senior VP, advertising sales, GSN, New York.

DEREK KOENIG, VP, brand advertising, America Online, Dulles, Va., named senior VP, marketing, U.S. division, Discovery Communications Inc., Silver Spring, Md.

JEFF GRALNICK, most recently consultant, NBC News, New York, named Internet and technology consultant to Neal Shapiro, NBC News.



Eleo Hensleigh
Disney-ABC Television Group

At The NBC Agency Print Advertising department: promoted in Burbank. Calif.: **NANCY MCDYER**, executive account director, to VP, print advertising account services;

DAVID PAI-RITCHIE, executive creative director, to VP/creative director, print and digital design; **STEVE KEMP**, executive creative director, copy, print advertising, named VP/creative director, advertising; promoted in New York: **BARI COHEN**, co-creative director, to executive creative director, design; **STAN SOUSA**, co-creative director, to executive creative director, advertising.

JOURNALISM

CHRIS KNOWLES, writer/producer, *The Fox Report*, with Shepard Smith, Fox News Channel, New York, promoted to weathercaster.

At WCBS New York: **ALEX BENES**, freelance producer, presidential conventions and election, named executive producer, political and investigative reporting for the station; **TI-HUA CHANG**,



Laura Michalchyshyn
Sundance Channel

reporter, WNBC New York, returns as a reporter.

KRISTINE JOHNSON, week-night news anchor/reporter, WPRI/WNAC Providence, R.I., joins MSNBC, Secaucus, N.J., as anchor.

RADIO

MARY MCEVILLY-HERNANDEZ, director, sales, Chicago stations, Univision Radio, promoted to VP/general manager, Univision Radio, Phoenix stations.

ADVERTISING/MARKETING/PR

BENNETT KLEINBERG, senior counsel, Goodman Media International Inc., New York, named VP.



Derek Koenig
Discovery Networks

ALLIED FIELDS

LINDA E. LAVIGNE, manager, research, BBC America, Silver Spring, Md., named director, research, Cable & Telecommunications Association for Marketing, Arlington, Va.

DATEBOOK

THIS WEEK

JAN. 20
AMERICAN WOMEN IN RADIO & TELEVISION
MARKETING TO WOMEN LUNCHEON
Yale Club, New York.
Contact: 212-481-3038 or mgmtoffice@aol.com

JANUARY

JAN. 25-27
NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES NATPE 2005
Mandalay Bay Resort, Las Vegas. Contact: 310-453-4440 or www.natpe.org

JAN. 25-28
HOLLYWOOD POST ALLIANCE 10TH TECHNOLOGY RETREAT
Marriott Rancho Las Palmas Resort, Rancho Mirage, Calif.
Contact: www.hpaonline.com

JAN. 26-28
CABLE & TELECOMMUNICATIONS ASSOCIATION FOR MARKETING RESEARCH CONFERENCE 2005
Sonesta Beach Resort Key Biscayne, Fla. Contact: 703-549-4200 or www.ctam.com/conferences

FEBRUARY

FEB. 10-13
RADIO ADVERTISING BUREAU RAB 2005
Hyatt Regency, Atlanta. Contact: www.rab2005.com or 800-917-4269

FEB. 21-22
ENVIRONMENTAL TECHNOLOGY ALLIANCE COLLABORATIVE CONFERENCING SUMMIT
Waldorf-Astoria, New York. Contact: 917-655-0818 or www.ccsexpo.com

FEB. 24-26
AMERICAN WOMEN IN RADIO & TELEVISION ANNUAL LEADERSHIP SUMMIT & BUSINESS CONFERENCE
Key Bridge Marriott, Arlington, Va. Contact: 703-506-3290 or www.awrt.org

FEB. 28
BROADCASTERS' FOUNDATION GOLDEN MIKE AWARD

Continued on page 73

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On Feb. 7, *Broadcasting & Cable* will publish a Special Report that looks at the 2005 television nominees for the 36th NAACP Image Awards and how—or if—the medium has improved for minorities. We'll look at the frustrations and the real efforts both broadcasters, cable networks and operators have made to increase diversity.

Join *B&C* as we applaud the progress in TV's diversity and look forward to how the medium will reach the next level. Call your B&C sales representative and reserve your space today.

SPECIAL REPORT: TELEVISION & THE BLACK EXPERIENCE

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SPACE CLOSE:
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MATERIALS CLOSE:
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The Plaza, New York
Contact: Gordon Hastings
203-862-8577 or ghaastings@
broadcastersfoundation.org

MARCH

MARCH 8
JOHN A. REISENBACH FOUNDATION
GALA TRIBUTE FOR A SAFER AND
BETTER NEW YORK
The Harmonie Club, New
York. Contact: Ronny
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MARCH 13
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SCIENCES
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lywood, Calif. Contact:
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APRIL 1
BROADCASTERS' FOUNDATION
OFFSHORE FISHING CHALLENGE
The Breakers, Palm Beach,
Fla. Contact: Gordon Hastings
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APRIL 3-5
NATIONAL CABLE & TELECOMMUNI-
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THE NATIONAL SHOW
Moscone Center, San Francis-
co. Contact: NCTA Industry
Affairs 202-775-3669 or
www.thenationalshow.com

APRIL 3-5
NATIONAL CABLE & TELECOMMUNI-
CATIONS ASSOCIATION
2005 VANGUARD AWARDS
Moscone Center, San Fran-
cisco. Contact:
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202-775-3669; Nominations:
Michelle Ray 202-775-3669
or mray@ncta.com

APRIL 7-10
CABLE & TELECOMMUNICATIONS
ASSOCIATION FOR MARKETING
SKITAM 2005
Vail Cascade Hotel, Vail,
Colo. Contact: 303-797-9507
or info@skitam.com

APRIL 14-15
SOCIETY OF CABLE TELECOMMUNI-
CATIONS ENGINEERS
CHAPTER LEADERSHIP
CONFERENCE 2005
Location: Philadelphia.
Contact: www.scte.org

APRIL 16-21
NATIONAL ASSOCIATION OF
BROADCASTERS
NAB 2005
Las Vegas Convention
Center, Las Vegas. Contact:
www.nab.org

APRIL 17
BROADCASTERS' FOUNDATION
NAB CHARITY GOLF TOURNAMENT
Bali Hai Golf Club, Las
Vegas. Contact: 203-862-8577
or ghaastings@
broadcastersfoundation.org

APRIL 18-20
THE RADIO-TELEVISION NEWS
DIRECTORS ASSOCIATION
RTNDA@NAB
Location: Las Vegas.
Contact: 202-467-5200 or
ricko@rtnda.org

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ALLIED FIELDS

PUBLIC NOTICE

MEETINGS OF THE PUBLIC BROADCASTING SERVICE

Board of Directors and its Committees will take place at The Palms Hotel, 3025 Collins Avenue, Miami, Florida on February 3, 2005. Schedule and tentative agenda for each meeting follows: MEMBER SERVICE COMMITTEE, 9:00 a.m., reports from the Technology and Distribution and Education Committees, common carriage, GM Planning and Annual Members Meetings, cable distribution, and other business. NOMINATING AND CORPORATE GOVERNANCE COMMITTEE, 10:00 a.m., board governance, committee composition, and other business. FINANCE AND BUDGET COMMITTEE, 11:00 a.m., FY05 budget forecast, station major billing, dues formula, and other business. BOARD OF DIRECTORS, 2:00 p.m., reports from board committees on nominating and governance, strategic planning, finance, member services, education, digital future initiatives, and other business. All meetings are open to the public, however, some portions may be held in executive session.

FACULTY CAREERS

ASSISTANT PROFESSOR

Kent State University, School of Journalism and Mass Communication, seeks Assistant Professor in Electronic Media Production for fall 2005 to advise students, teach hands-on RTV production skills, engage in scholarly activity, and advise the student production company. A master's degree in journalism or related field with video production experience desired. Bachelor's degree with significant experience considered. Send a letter of application, resume/vitae, three references, DVD or CD examples of work, and a client list to: Evonne Whitmore, 130 Taylor Hall, Kent State University, Kent, OH 44242. Application review from January 30, 2005 until the position is filled. An EEO/AA employer.



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Continued from page 9

Alley Excises Craig Crack

A line using the "f-word" to describe Jenny Craig has been removed from the pilot of Showtime series *Fat Actress*.

Worries over the FCC? No. This is pay cable, home of such colorful vocabulary lessons as *The Sopranos*. In fact, the f-word is still in. Instead, a Jenny Craig reference was excised, in deference to the star of the show, Kirstie Alley, who has been hired as the company's spokeswoman.

CBS' Dramatic Developments

CBS has ordered a new pilot from Jerry Bruckheimer, the man behind *CSI: Crime Scene Investigation* and five other CBS hits.

The network has signed the pilot for *American Crime*, a drama about the struggles of a criminal prosecutor who fights suburban injustice while balancing the challenges of being a new mom. Executive-produced by Bruckheimer, Jonathan Littman and Jim Leonard, the pilot is one of at least three Bruckheimer projects in development pipelines for next season. He's also working on *E-Ring*, a Pentagon drama, for NBC, and an untitled drama for The WB about a pair of mismatched lawyers. The network has also ordered a pilot for a science-fiction drama about a team charged with making "first contact" with a mysterious alien life form.

A female government contingency analyst leads the group of scientists and military personnel in *Threshold*, which is executive-produced by David Heyman and David Goyer, written by Bragi Schut and directed by Goyer. Co-owned Paramount is the studio.

Reality Vet Tops Twentieth First-Run

Twentieth Television has tapped a reality-show veteran to head up first-run programming development and production.

Paul Buccieri, currently executive producer of Endemol's upcoming NBC reality show *I Want To Be a Hilton*, is joining Twentieth Television in the newly created position of president of programming, effective Jan. 17. High on his to-do list will be *A Current Affair*, the company's first-run revival of the access magazine, as well as a daily talk show hosted by Suze Orman. Buccieri will oversee all first-run program development and production for the distributor, reporting to Twentieth Television President and

COO Bob Cook, who is in charge of both first-run and off-net.

Buccieri executive-produced reality show *The Next Great Champ* for Fox, which is co-owned with Twentieth.

Before joining Endemol, Buccieri was senior VP, program development, for Chris-Craft/United Television, and before that senior VP of non-fiction programming at All American Television.

BET Rebrands

Black Entertainment Television will launch a new on-air look and logo for its 25th anniversary in 2005.

The net's new tag line will be "It's My Thing," billed as more "down to earth." The star in BET's logo, which has been on the left side, next to the B, will shift to the right side to suggest less emphasis on the star and more on the viewer, according to BET President Debra Lee.

At the Critics Tour in L.A., the network announced three shows for first quarter 2005: the second season of reality show *College Hill* (which will return Jan. 27 at 9 p.m.); a four-part series on social and political issues called *The Cousin Jeff Chronicles* (premiering March 2005); and *Rip the Runway*, a hip-hop fashion show (premiering March 24).

Logo Catches 'Angels'

In an unusually large spending splash, MTV's startup gay network Logo has bought basic cable rights to HBO epic AIDS miniseries *Angels In America*. The acclaimed six-hour series is a major purchase for a startup channel, particularly at MTV Networks, which tends to scrimp on programming for new networks. "It's something we had to have," says Brian Graden, Logo president and MTV programming president. He wouldn't disclose the terms, but other HBO miniseries have sold for more than \$5 million.



Angels In America

News Corp. Recapturing Fox

News Corp. said it plans to buy the 18% of Fox Entertainment Group it doesn't already own. News Corp. is offering to acquire the shares by trading its own stock, 1.9 News Corp. shares for every Fox share. That values the deal at \$4.9 billion.

Fox is primarily composed of News Corp.'s U.S. entertainment assets, Fox's broadcast and cable networks, TV stations, and 20th Century Fox movie studio. News Corp. sold the chunk to the public in 1999 for \$2.8

billion, giving the then-Australian company a U.S. trading currency. Taking Fox public has proved something of a disappointment, as it has fairly consistently underperformed News Corp. shares in the market.

Stations Bite on Big Apple 'CSI'

King World has sold the latest entry in CBS' *CSI* franchise, *CSI: NY*, in 75% of the country for weekend broadcast syndication starting in 2008.

Stations are getting 6.5 minutes of ad time to sell in the show, with the syndicator getting 7.5 minutes.

The quick sale is no surprise. *CSI: NY*'s big brother, *CSI*, is going gangbusters on weekends, averaging a 5.3 national household rating season-to-date. That makes it by far the top-rated show among the weekend hours. This week, *CSI* was the sixth-rated show in all of syndication, consistently ranking in the top 10.

CSI: NY is cleared on stations in the top-30 markets, including WCBS New York, KCBS Los Angeles, WBBM Chicago, KYW Philadelphia, and WBZ Boston.

Hollander Heads Infinity

Viacom has named Joel Hollander chairman and CEO of Infinity Broadcasting, the 183-station radio group once headed by former Viacom President Mel Karmazin. Hollander, who had been president and COO since May 2003, succeeds John Sykes, who is moving to the TV side to oversee new MTV cable networks.

Tim Green To Host 'Current Affair'

Fox Sports commentator and former National Football League star Tim Green will become the new Maury Povich, hosting Twentieth's reincarnation of syndicated magazine show *A Current Affair*, said Bob Cook, president and chief operating officer of Twentieth Television (both Twentieth and Fox are owned by News Corp.). *A Current Affair* is slated for a spring launch on the Fox O&Os and will also be available to other interested stations at that time.

TNT Green-Lights Drama Duo

Turner Network Television has green-lit two new original recurring dramas, *The Closer*, starring Kyra Sedgwick, and *Rush*, starring Gary Cole. Both shows will receive a 13-episode order and will premiere in

summer 2005. *The Closer* is a police drama about a detective who transfers from Atlanta to Los Angeles to head a special unit of the LAPD on sensitive, high-profile murder cases. *Rush* is about an elite crime-fighting team, made up of federal and local law enforcement agencies, which works undercover to nab L.A.'s 100 most-wanted fugitives.

King Takes \$2.5 Billion Swing

Boxing Promoter Don King has sued ESPN for \$2.5 billion, charging that he was defamed in a *SportsCentury* biography.

King charges that the May 14, 2004, airing of the bio "intentionally and recklessly portrayed Don King in a false light." ESPN spokesman Mike Soltys wasn't commenting, but he pointed out that *SportsCentury* is "a Peabody and Emmy Award-winning series of more than 250 biographies that is widely respected for its journalistic quality."



Don King

FCC General Counsel Exits

Federal Communications Commission General Counsel John Rogovin is exiting to become a partner in the communications law firm of Wilmer, Cutler, Pickering, Hale & Dore. Deputy General Counsel Austin Schlick succeeds him.

Food Sets Table for 2005

Food Network said it is preparing to plate 10 new series for 2005, including the much-promoted *Iron Chef* spin-off, *Iron Chef America*, which debuts Jan. 16 at 9 p.m. (Its first new show, a rundown of top cook-offs dubbed *Food Network Challenge*, debuted Jan. 9).

Also on the new series menu: *Take It Off* (premiering March 2005), a show featuring "Calorie Commando" Juan Carlos Cruz; *The Dave Lieberman Show* (April 2005), about eating and entertaining like royalty on a shoestring (potato) budget; and *The Next Food Network Star*, in which one lucky cook gets a taste of Food Net stardom.

Correction

In the Jan. 10 issue of *B&C*, the corporate parent of WOAI San Antonio was incorrectly identified. The station is owned by Clear Channel. ■

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The Real CBS Bias

Did CBS News executives let their bias blow up what may potentially have been a big story on the eve of an even bigger election? Yes, but that answer depends on what bias we're talking about. If we are talking about the journalist's bias for the "big get," yes, CBS was guilty.

That is the bias that really did in the network. It's odd, too, because the story of President Bush's less-than-distinguished National Guard experience was, months before the election, more or less conceded. This was a story that was around in 2000, but the Swift Boat attacks on Sen. Kerry gave *60 Minutes* a new hook for a thorough re-examination of Bush's National Guard record.

And as we've noted before, the rush to beat bloggers and the 24-hour news operations next door with a potentially incendiary story trumped the absolute necessity of nailing it down first.

Pursuing a political story, even one you hope falls one way rather than the other, is not the same thing as a liberal bias that colors the reporting. That was the conclusion of the investigative team, consisting of former Republican Attorney General Dick Thornburgh and former Associated Press chief Lou Boccardi. We agree with their conclusions.

Investigative reporting is by definition an attack on the "official version" of events. Whether or not Dan Rather and Mary Mapes are liberals shouldn't change the essence of the work: to discover new truths, right wrongs, and upset rotten apple carts.

What journalists can't do, liberal or conservative, is take short cuts and make mistakes. But that is what CBS did, and now regrets.

We applaud the network's strong measures in response to the report, and we favor CBS News President Andrew Heyward's new, more rigorous standards for putting cooler heads on hot stories. We hope those measures send strong signals both inside and outside the company.

but we also hope that the aggressiveness that has marked CBS News continues. That is vital.

We note, finally, that Dan Rather retires from the *CBS Evening News* on March 9. We assume it is just by coincidence that his sign-off comes 51 years to the day after CBS-TV news came of age with Edward R. Murrow's blistering indictment of the demagogic Sen. Joseph McCarthy—a Democrat, by the way.

The National Guard story has blackened the CBS eye. But the network has admitted its mistake and has begun to take corrective action. It's now time for CBS to double its resolve to restore the kind of journalism that would have made Murrow proud.

EDITORIAL

The Invisible Asian-Americans

Television networks show an increasing number of ethnic faces as minorities are fast becoming the majority.

Among these minorities are Asian-Americans; yet TV continues to turn a blind eye to this group.

This unfortunately doesn't apply only to the casting of Asian-Americans but is also apparent in the lack of opportunities behind the camera and in the executive suites.

A recent Directors Guild of America report on hiring at the top 40 prime time shows revealed that Asian-American directors came in last at 1%.

Meanwhile, the on-air environment for Asians remains stale. While *My Wife & Kids* and

The George Lopez Show, among others, provide some representation for black and Hispanic America, Asian-Americans are still left out. Margaret Cho's *All-American Girl*, the first and only prime time network series starring an Asian-American, lived a very brief life.

Moreover, the few series on mainstream television that have featured Asian-American actors tend to portray two-dimensional characters, often speaking with thick accents.

Asian male characters are often portrayed as emasculated figures of comic relief. Asian females are cast either as submissive or as "dragon lady" seductresses.

Media have the power to control audience perceptions, tastes, opinions and even actions.

As Asian-Americans, not only are we unable to see our own lives and faces reflected on television devoid of flagrant stereotypes, but, perhaps even more dangerous, the actions of other groups toward Asians can be affected as well, resulting in everything from acts of hiring discrimination to violent hate crimes.

Asian-Americans are in dire need of a basic media platform, a mainstream venue through which we can both shape the landscape of media and watch dynamic, complex and diverse portrayals of ourselves.

We still lack the basic repre-

sentation on the small screen that BET and Univision offer black and Hispanic viewers.

Since advertising is the Holy Grail, perhaps the lure of increased marketing dollars will lead the change.

While making up only a third of the U.S. minority population collectively represented by Hispanic and African-Americans, some 12 million Asian-Americans account for more than half of the total buying power—nearly \$300 billion. And the Asian population is also growing nearly as fast as the Hispanic population.

I am an Asian-American who is part of the "1.5 generation": someone who was born in Korea but grew up in the U.S. I consider myself to be a full-blooded American.

My peers and I would like to have our distinct cultural voices heard and our faces seen, while contributing on a larger scale to the fabric of this nation, the same as other minority groups.

It is now up to the rest of the media industry to answer this call to action.

Hong is CEO of New York-based ImaginAsian TV.

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