

TOP STATIONS' WISH LIST **NATPE** P.60

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Mogul to Vogel: You're Out at Charter 12



What's a Face Worth?

No wonder CBS Chairman Les

Moonves is eyeing

Katie Couric to help rescue *CBS Evening*

News. Media buyers rate the worth of Dan Rather's possible replacements,

including Anderson Cooper.

But the smart money is on Couric. **Page 36**



JANUARY 24, 2005

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"If it doesn't work with my personal internal compass, then it ain't gonna work for my business."

"I never doubted the connection to the people. What has been the big surprise is how much money was to be made."

"One day during a commercial break I realized, 'Nobody needs to see this.'"

EXCLUSIVE INTERVIEW

Oprah Talks

Media legend reveals 20 years of survival secrets 46

by PJ Bednarski

PLUS

■ Behind the talk-show queen's ratings resurgence 52

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Behind every
successful
man...

B&C WEEK

Where to be and what to watch...

Monday, Jan. 24

Walking past a tarot card reader's shop last week, we could have sworn we recognized a few NBC prime time executives inside, showing the seer an 8x10 of Patricia Arquette and clearly mouthing the words "eighteen to forty-nines." The network would dearly love to know how *Medium* is going to do tonight (10 p.m. ET). The psychic-crime-fighter drama is three weeks into its debut season, so in the pitiless calculus of prime time TV, the numbers for this episode will tell NBC whether it's likely to have a mild hit—last week, *Medium* drew a solid 5.8 rating in the demo that makes advertisers' hearts flutter—or another victim of CBS' *CSI: Miami*. Either way, of course, Arquette's character will have seen it coming a mile away.



Patricia Arquette

Tuesday, Jan. 25

It's official: Everybody does, in fact, love *Everybody Loves Raymond*, because Ray Romano is sparing us an hour-long, super-special and inevitably underwhelming farewell episode in May and just going with a regular old half-hour. Here's hoping that the fates reward Romano on tonight's premiere of *Celebrity Poker Showdown* (Bravo, 8 p.m. ET), a No Limit Texas Hold 'Em-for-charity tournament filmed recently in Las Vegas. As it happens, there's another TV-related gambling project going on in Vegas: the annual gathering of the National Association of Television Program Executives (see page 42 for highlights). **B&C** plug: We're co-sponsoring the **Brandon Tartikoff Legacy Awards** (cocktail reception, 6 p.m. at the Mandalay Bay Convention Center). This year's winners: soon-to-be ex-prez of **Lifetime**



Ray Romano



James Burrows

Under-Used Power of the News

By J. Max Robins

Media coverage of the devastating tsunami in South Asia and the outpouring of aid spurred by images of the catastrophe is testament to the power of journalism. Sadly, however, the attention paid to that tragic event and its aftermath is the exception, not the rule, in TV news.

If you want proof, look below at Doctors Without Borders' list of the year's Top 10 Most Underreported Humanitarian Stories. In a host of African countries, North Korea, Colombia, Chechnya and elsewhere, lives are being cruelly cut short by a staggering array of woes, but we remain largely ill-informed about them. Last year, the Big Three nightly newscasts didn't air significant reports on

THE ROBINS REPORT

any of these regions, save Chechnya and North Korea—and the latter drew attention because of its nuclear threat, not its humanitarian crisis. But they did devote plenty of attention to Martha Stewart and Janet Jackson.

"Too much time is still spent on the trivial, and virtually no time is spent on so much where the media could have an impact—the troubles in Africa or a disease like tuberculosis," says Nicholas de Torrente, executive director of Doctors Without Borders [Medicins Sans Frontieres], the group that was awarded a Nobel Peace Prize for its humanitarian works.

This is the seventh year Doctors Without Borders has produced its list. I first wrote about the list four years ago, when Taliban-wrecked Afghanistan was among the top 10. That was nine months before 9/11. In the aftermath of the terrorist attacks, news organizations did the requisite public soul-searching, the mea culpas, and made promises to do a bet-

ter job covering the globe. Afghanistan no longer makes the list, but, damningly for the news industry, such countries as Somalia, Ethiopia and the Democratic Republic of Congo are perennials. "Coverage of Africa is still bare-bones," says Torrente. "This is the sixth year in a row Colombia is on the list."

Talk to news executives and you hear a litany of justifications for the lack of attention paid to these troubled regions. All speak about the money and manpower drained from news operations by the Iraqi War. Couple that with coverage demanded by such hot spots as the Middle East, and precious few resources are left for anything else.

The rare TV newsmagazines that do occasionally report on these regions and issues—PBS' *Frontline*, CBS' *60 Minutes* and ABC's *Nightline*—are hardly big money-makers. The conventional wisdom in the prime time

news business is that the latest Michael Jackson scandal or sensational murder is what keeps the ratings high. No doubt that's true. And privately, some who hold the purse strings claim there's no ratings upside, so why spend the money necessary to cover the impact of civil wars in Africa or South America? But does this mean there's basically no room for stories that ultimately might help alleviate human suffering by shining a light on it for the world to see?

"It becomes a self-fulfilling prophecy," says Torrente. "No resources go into pursuing these important stories. People are rarely informed to begin with, so how could they be interested or care? But the media should learn the lesson from their coverage of the tsunami and put that same energy into all those areas that desperately need our attention." Who knows, viewers might respond with the heartfelt compassion that has been on such inspiring display for the past month. ■

Top 10 Most Underreported Humanitarian Stories of 2004

- Northern Uganda:** More than 1.6 million people have been displaced by 18-year war. Thousands of war related deaths last year alone.
- Democratic Republic of Congo:** Ongoing decade-long war has cost an estimated 3 million lives.
- Colombia:** More than 3 million people have been displaced in a the country ravaged by political and drug-related wars.
- Tuberculosis:** Spiraling out of control, a curable disease is claiming millions of lives.
- Somalia:** 2 million people displaced or killed since civil war erupted in 1990 and 5 million people without access to clean water or health care.
- Chechnya:** Decade of intense conflict continues to devastate people in and around the country
- Burundi:** Mortality rates double the emergency threshold. Most have no health care.
- North Korea:** People struggle against violent repression, massive deprivation and starvation.
- Ethiopia:** More than 10% of children don't survive first year of life; 5 million of Ethiopia's 69 million people face chronic food shortages.
- Liberia:** More than a year after a debilitating 15-year civil war ended 300,000 people are still displaced within the country while 300,000 refugees wait to return.

SOURCE: Doctors Without Borders

Carole Black and content-providers extraordinaire James Burrows and Dick Wolf.

Wednesday, Jan. 26

FCC commissioner Michael Copps may be hanging out in Syn City for NATPE—he speaks this morning—but Chairman Michael Powell's chief of staff, Jon Cody, didn't do too badly on the get-out-of-freezing-Washington front. He's helping kick off the **Hollywood Post Alliance's** three-day Technology Retreat today at the **Marriott Rancho Las Palmas Resort** in Rancho Mirage, Calif. Tonight: **Paris Hilton** and **Nicole Richie** get a fabulous gift that didn't require them to flash even one square centimeter of flesh. The hour-long premiere of *The Simple Life: Interns* (Fox, 9 p.m. ET) rides the monster coattails of *American Idol*.



Nicole Richie

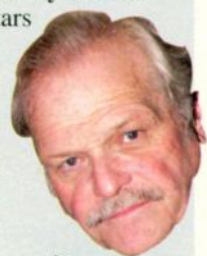
Thursday, Jan. 27



Danny Glover

Court TV asserts once again that it's not just the freakin' courtroom-camera channel with the debut tonight of its fourth original movie, *The Exonerated* (9 p.m. ET). **Brian Dennehy** and **Danny Glover**

are among the stars in this adaptation of the off-Broadway play about innocent people set free from death row.



Brian Dennehy

Friday, Jan. 28

The **International Association of Broadcasting Manufacturers** meets today in the UK, and it's reassuring in a One World kind of way to know that, deep inside, we're all really the same. Junket-quality surroundings? Check! (**Wokefield Park** resort in **Berkshire**). Important keynote speaker from FCC-like government agency? Check! (**Lord Currie**, **Office of Communications** chairman). Video poker, slots, blackjack, roulette, baccarat, sports book, free drinks and cheap buffets? Check please!

—Mark Lasswell

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

FAST TRACK

Zucker: Guard Story Couldn't Happen Here

NBC Universal Television Group President **Jeff Zucker** slammed rival CBS News over the Bush National Guard scandal, insisting that the story would never have made the air at his network.

Speaking at the **Television Critics Association** in Los Angeles Friday, Zucker said it is was "shocking" to see "the degree to which responsibility was abdicated on a piece about the president of the United States, six weeks before the election." He specifically cited **Dan Rather's** "lack of involvement on a piece like that."

Zucker expressed surprise that CBS seemed to have none of the safeguards that his network put in place after its own 1991 scandal involving *Dateline*.

That newsmagazine failed to disclose that a **General Motors** car had been rigged to explode during a crash test or that the order of some footage had been switched.

Zucker contended the Bush National Guard scandal would never have happened under **Tom Brokaw** or **Brian Williams**.

He drew a laugh when asked about CBS' possibly luring **Katie Couric** away from NBC's *Today* show to anchor the *CBS Evening News*. "If CBS goes after Katie Couric, we're going after **Julie Chen**." CBS' *Early Show* anchor recently married CBS Chairman **Les Moonves**.

E! Wins Red-Carpet Race

In the battle of **Golden Globes** red-carpet specials Jan. 16, **E! Entertainment Television** beat out **Joan and Melissa Rivers'** new **TV Guide Channel** show, but E!'s ratings slipped from last year.

E!'s two-hour *Live From the Red Carpet: 2005 Golden Globe Awards*, hosted by *The View's* **Star Jones Reynolds**, averaged a 2.1 overnight HH rating in metered markets, down from a 2.6 HH rating for the 2004 program, when the Riverses hosted the E! show. Still, TV Guide Channel, which poached the Riverses away from E! earlier this year, recorded

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

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Winfrey and her 2004 People's Choice Award

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a 1.0 HH rating for *Joan and Melissa Live at the Golden Globes*, the network's best-ever rating.

GOP: We'll Still Get Our Message Out

Republican leaders vow to stay aggressive when it comes to getting the party message on TV and other media, despite the recent controversy over White House payments to TV commentator **Armstrong Williams**.

In return for a payment of \$240,000, the conservative host used packaged news clips backing Bush administration policies, including **President Bush's** No Child Left Behind Program

"Let's use the tools that produced victory on Election Day," **Ken Mehlman** implored the party faithful as he accepted his appointment as chairman of the **Republican National Committee** last week. In his words, that means volunteers calling talk radio, writing letters to the editor, bloggers "separating fact from fiction" and "surrogates on cable television." "Surrogates," in this case anyway, means openly pro-Republican consultants like **Mary Matalin** and former officials like ex-White House spokesman **Ari Fleisher** who



Ken Mehlman

can be easily booked on news shows to give the party line. "There are no payments to anyone," says one source.

CBS Commits To 'Commuters'

CBS, the network that brought us *Dallas*, *Knots Landing* and *Falcon Crest*, is back in the business of developing nighttime soaps, looking to diversify a schedule dominated by crime dramas. CBS has ordered the pilot for the new soap, which is dubbed *Commuters*. The show chronicles the secret lives of suburbanites who commute by train to jobs in the city. It's the first soap pilot CBS has signed this development season. The network currently doesn't have any soaps on its prime time schedule.

Although it may sound like a knock-off of *Desperate Housewives*, it's not. The show's creator, **Dan Bucatinsky**, penned *Com-*

Continued on page 75

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World Radio History



Fox Turns D@!# Cautious for Super Bowl

Now it's come to this: You can't say "damn" on TV anymore. Or you'd better not if you're at Fox Television, you're trying to devise a Super Bowl package, and you're skittish about offending the FCC.

The Fox broadcast network is going to air a special one-hour edition of the Fox Sports Network's *Best Damn Sports Show Period* from Jacksonville, Fla., on the afternoon of the Feb. 6 game in that town. But there's the little problem of the possibly offensive d-word in the show's title. The network's solution? Ladies and gentlemen, Fox presents: *Best Darn Super Bowl Roadshow Period*.

This, after Fox signed up the reliably inoffensive Paul McCartney for its halftime show. "Heightened sensitivity on all issues," says Randy Freer, COO of FSN, led the sports net to "voluntarily" make the damn/darn switch in the title of the rowdy guys-being-guys yakfest co-hosted by Tom Arnold.

Given the fact that, after Janet Jackson's Hootergate scandal at the Super Bowl last year, the FCC slapped



Tom Arnold



Star Jones Reynolds



MagnifyMedia President Steven Rosenbaum

FLASH!

20 CBS-owned stations with penalties totaling \$550,000. FSN's president Bob Thompson says, "Nobody wants any fines."

In a related note: There's no truth to the rumor that the NFL will refer to this year's Super Bowl XXXIX, as Super Bowl PG-13IX.

productions in 2005. After the cable network was deprived of its red-carpet hosts last summer when the TV Guide Channel plucked away Joan and Melissa Rivers for its own pre-ceremony coverage, Jones Reynolds (it used to be just Jones, but—have you heard?—she got married recently) was recruited to wield the E! microphone at the Emmys in September and at the Golden Globes earlier this month. With the new contract extension, her red-carpet assignments will kick into overdrive next month at awards shows for the Screen Actors Guild (Feb. 5), the Grammys (Feb. 13) and the Oscars (Feb. 27).

Star Jones: E!'s 2005 Rug Doctor

Star Jones Reynolds acquitted herself so expertly at buttonholing celebrities outside awards shows in recent months that E! Entertainment Television has signed her up to host all of its *Live From the Red Carpet*

network's coverage and the Rivers' debut on the TV Guide Channel. Harbert says Jones Reynolds is especially appealing because the co-host of ABC's *The View* "knows a lot of these stars and celebrities personally." His instructions to her going into the Globes coverage, he says, concerned "not talking about her wedding so much, not talking about *The View* so much." Must have worked.

'Unfiltered' Creator Takes Aim at NATPE

Fans of the addictive shoot-it-yourself MTV staple of the mid '90s, *Unfiltered*, rejoice: Producer and MagnifyMedia President Steven Rosenbaum is cruising NATPE in Las Vegas this week pitching a

slew of projects based on the *Unfiltered* idea that, if you give cameras to regular folks and ask them to tell their own stories, the results—with some very professional editing and post-production—can be extraordinary. *Unfiltered* fans still recall the vivid first-person accounts like those by the wheelchair-bound guy who filmed himself skydiving and the teenage girl who recounted her battle with kleptomania. The latter was a tricky proposition: Should Rosenbaum send a camera to a thief? He did—and got it back. "The pull of being on MTV was stronger than the urge to steal," says Rosenbaum.

Since *Unfiltered* left MTV in 1998 after four seasons, he has remained true to the mission of "grassroots storytelling," working on various Web-based and TV projects, including one for CBS News called *The Class of 2000*. But now Rosenbaum is fired up to apply the concept to everything from news shows to lifestyle networks. Why? Reality television has only heightened the public's yearning to be on TV, he says. With thousands of people lining up to audition for *American Idol*, Rosenbaum says, "That's the Zeitgeist we're plugging into. People want to be heard."

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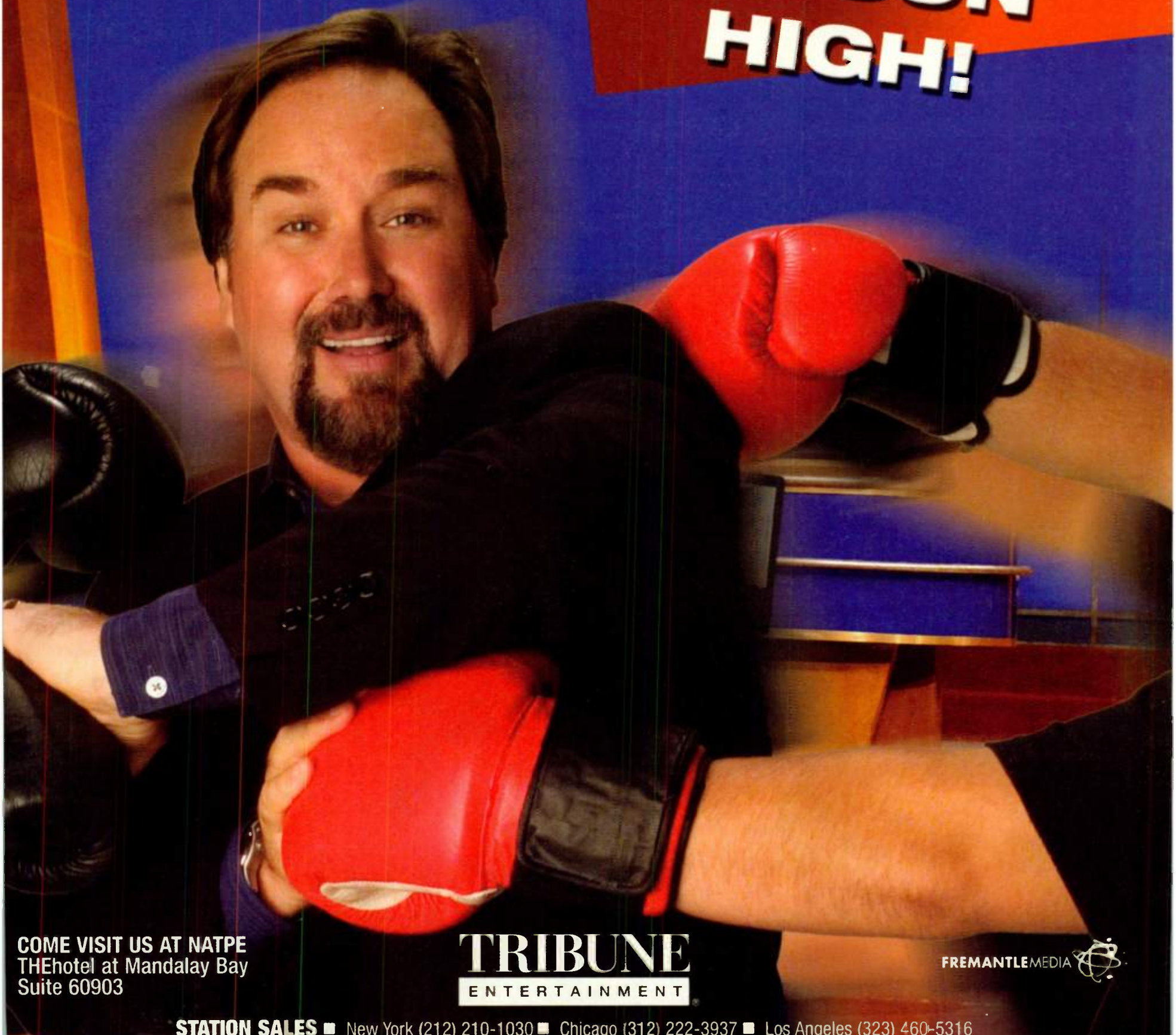
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ARM REPORT



**GENE RODDENBERRY'S
ANDROMEDA**



RELIC HUNTER

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QUEER MOVIES



CITY GUYS



**RON HAZELTON'S
HOUSE CALLS**



DREAMWORKS MOVIES

Mogul to Vogel: You're Out at Charter

Paul Allen blames CEO for cable operator's continuing slide

Charter Communications staffers darkly refer to it as "the coup." But last week's exit of the cable operator's CEO, Carl Vogel, was anything but a coup. When Paul Allen says the decision was mutual, trust him, it was mutual.

Friends of Vogel say he was nearly burned out, overloaded by the combined challenges of Charter's financial and operating problems, not to mention growing friction with increasingly displeased multimillionaire Allen. While always projecting confidence that Charter could be turned around, Vogel made little effort to hide how tough the job was for him.

And Allen makes little effort to conceal how he blames Vogel for Charter's continuing slide. In an interview, he says he doesn't want to "personalize" Vogel's exit, but he points to the obvious reason: Charter's operating results have been terrible. "If you look at our results over the last period of time," Allen says, "the board and I felt that there was headroom in the business and the need to focus on the operational side of the business."

The co-founder of Microsoft, Allen has lost virtually all of the \$7.2 billion he has put into Charter. The company's subscriber counts have dropped 5% to around 6 million since 2002. Debt stands at \$18 billion. Operating cash flow is growing an anemic 3% to 5% annually.

Allen paid an average of \$22 per share for his Charter shares. The stock traded last week for \$1.71. "That's 171 pennies above zero," says one Wall Street executive.

Vogel's ouster was not a complete surprise; it just came earlier than expected. Investors and reporters have been peppering him for weeks with questions about whether he would serve out his four-year contract, which expires in December. Wall Street executives generally expected him to announce his departure by summer.

In fact, Vogel's fate was sealed in October. Results from the third quarter were evident, and Vogel failed on his

On the positive side, Vogel came in as the systems were posting enormous subscriber and cash-flow growth. And he inherited a respected executive team. When Kent resigned, Allen worked quickly to retain other senior players, including CFO Kent Kalkwarf and COO Dave Barford.

Turns out Charter's financial statements were deceptive—in a criminal way. Securities regulators charged that the company was overstating its subscriber counts, convincing investors that operations were healthy. Federal criminal prosecutors followed, indicting four now-former executives. That killed the company's stock price, and operations tumbled alongside. Barford and two other executives have pleaded guilty to wire fraud; Kalkwarf is scheduled to stand trial for related charges next month.

So Vogel suddenly had to cope with replacing his management team and wrestling with banks and bondholders to refinance debt. And it wasn't working. Even if he were sucker-punched, he still assured investors and the board that he would deliver on the operations.

But he failed. Under Vogel, Charter lost subscribers 10 of the past 11 quarters. DBS companies are feasting on Charter's systems. Cash-flow growth has been terrible. In recent months, Charter has lost its CFO, COO and chief technical officer. Vogel brought in consultant McKinsey & Co. for an intensive review of how to improve service and keep customers happier while doing everything a little more cheaply.

But Vogel won't be implementing that plan. Bob May, Charter board member and onetime COO of Cablevision Systems, will serve as interim CEO while the company conducts a more extensive search. Allen says May's new role was not contemplated when he joined the board in October but he will be among the people considered for the permanent job.

May and Allen say they do not plan to dramatically overhaul Charter's management.

Says May of his role, "You simply take the management team and provide direction, leadership and focus." ■

E-mail comments to jhiggins@reedbusiness.com

MONEY TALKS By John M. Higgins



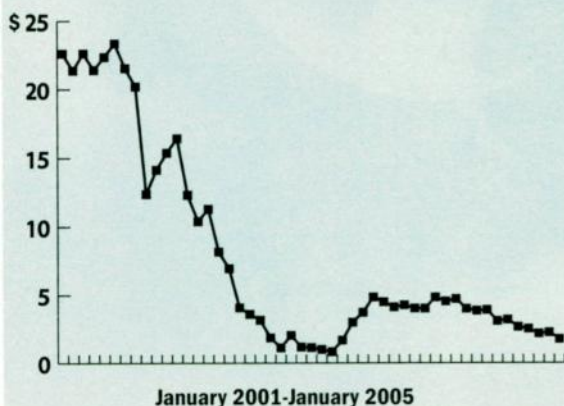
The departure of Carl Vogel (left) was hastened by growing friction with Paul Allen.

promise to deliver budgets. The board deferred any final decision, but by the beginning of the year, it was clear that it was time to hunt for a replacement. Recruiting would be easier if the board could search in public, rather than in secret.

To Vogel's credit, the Charter gig was much different than the one he thought he signed up for back in 2001. Of course, he recognized replacing CEO Jerry Kent would be a big challenge. Driven by his vision of a "Wired World," Allen had amassed a portfolio of 6 million subscribers by gobbling up more than a dozen different cable operators in three years. The systems didn't form many strong, geographic clusters. Many were in small towns, not more-lucrative cities and suburbs. They needed extensive and expensive upgrades.

IN FREE FALL

Charter Communications common-stock price



THE B&C

WEEK OF JANUARY 14-20

THE B&C 10

WEEK YTD



BROADCAST TV GROUPS

WEEK YTD



CABLE OPERATORS

WEEK YTD



RADIO

WEEK YTD



CLOSE WEEK YTD

Dow Jones	10471.47	-0.3%	-2.9%
Nasdaq	2045.88	-1.2%	-6.0%

THE B&C 10

CLOSE WEEK YTD

Cablevision	\$25.48	4.2%	2.3%
Clear Channel	\$31.68	1.3%	-5.4%
Comcast Corp.	\$32.45	-0.9%	-1.2%
Disney	\$28.52	2.8%	2.6%
EchoStar	\$31.98	0.0%	-3.8%
Fox Ent.	\$32.97	-2.9%	5.5%
Hearst-Argyle	\$25.30	-0.8%	-4.1%
Time Warner	\$18.58	-0.5%	-4.4%
Tribune	\$40.70	-1.2%	-3.4%
Viacom	\$38.65	1.6%	4.2%

GOOD WEEK

Paxson	\$1.78	14.8%	29.0%
Gemstar	\$5.71	9.2%	-3.5%
Young Bcstg.	\$10.22	4.3%	-3.2%
Cablevision	\$25.48	4.2%	2.3%
Disney	\$28.52	2.8%	2.6%

BAD WEEK

Charter	\$1.74	-15.5%	-22.3%
Sirius	\$5.54	-14.2%	-27.3%
Tivo	\$4.12	-9.3%	-29.8%
Knology Inc.	\$2.57	-7.9%	-34.1%
Motorola	\$15.77	-7.0%	-8.3%

MIXED SIGNALS

-7%

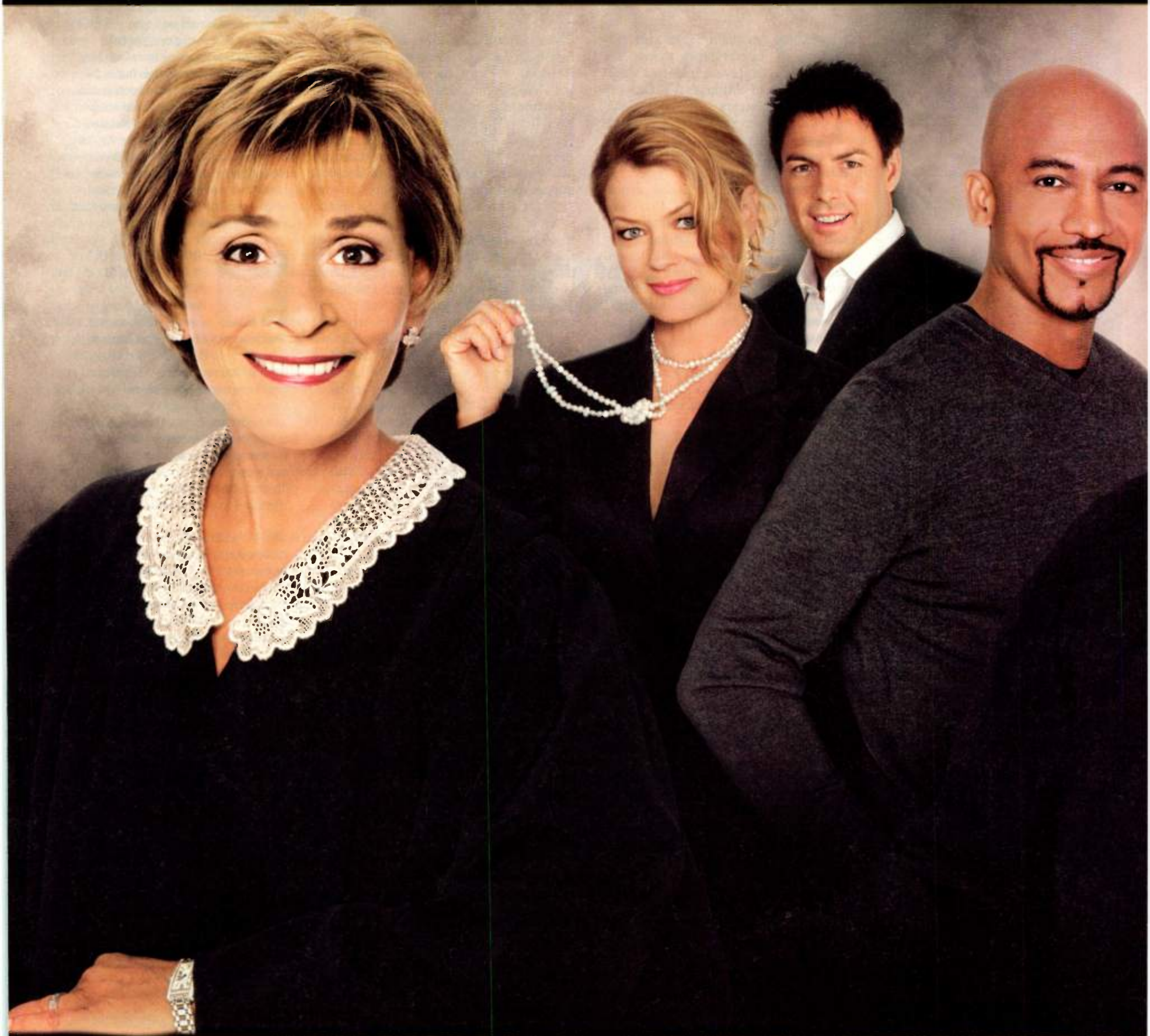
Motorola soars, but investors turn sour. The cellphone and set-top-box maker's fourth-quarter sales zoom 27%. Operating earnings double. Cable-gear sales jump 25%. But instead of cheering, Wall Street dumps Motorola's stock. Why? Wall Street doubts that the cellphone gains are repeatable. Off 7%.



IMITATED?
OFTEN.

DUPLICATED?
NEVER.

PARAMOUNT THE GENR



WHO SAYS THERE ARE NO
COME VISIT

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“SURE THINGS” IN VEGAS?
US AT NATPE



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World Radio History

Wood Carves Spot at Viacom

Promotion marks focus on syndication development **By Jim Finkle**

The Paramount executive credited with turning *Dr. Phil* into syndication's No. 2 daily talk show has been promoted at Viacom. Terry Wood, 45, Paramount's executive VP of programming, has been named to the newly created post of president of creative affairs and development for King World Productions and Paramount Domestic Television.

The move integrates program development at Viacom's two major syndication arms. It should be a boost for King World, which has struggled to duplicate the massive success of *The Oprah Winfrey Show*, the No. 1 talk show.

"Terry is the top creative mind in syndication," says Viacom Co-President Les Moonves. During her six years at Paramount, Wood supervised development of *The Insider* and worked on established shows, including *Hard Copy* and *Entertainment Tonight*.

Her input on *Dr. Phil* secured her reputation as a hit-maker. Paramount credits Wood with taking the lead in developing a Harpo Productions' concept into one of syndication's rare breakout hits.

King World CEO Roger King believes Wood can

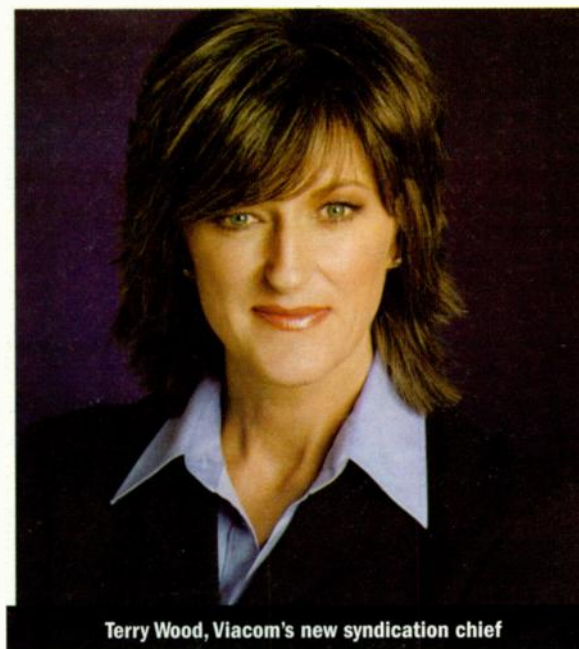
work the same magic for his corner of the Viacom empire. "Terry brings a dynamic approach, a creative mind and great production experience," he says. "All are invaluable."

King admits he has made missteps when it comes to development. Talk shows hosted by Roseanne Barr, Ananda Lewis, Martin Short and Jack Ford and Alexandra Wentworth's *Living It Up With Jack and Ali* failed to stick. Rather than comment on King World's track record, Wood says she wants to focus on what's next.

"I need to get King World to step up to the plate in a very big way in terms of developing a show that is a home run," she says. "That's my plan for day one."

Wood will report to executives at both Viacom divisions: King, Paramount President Joel Berman and Paramount Programming President Greg Meidel. Prior to joining Paramount in 1998, Wood was executive director of development for Oprah Winfrey's Harpo Entertainment. She began her broadcasting career as a local-news producer, then spent eight years with CBS News. ■

Additional reporting by Paige Albinia



Terry Wood, Viacom's new syndication chief

Golden Globes Take A 'Desperate' Turn

Backstage at a night to remember **By Deborah Starr Selbel**



Teri Hatcher is Best Comedy Actress.

Marc Cherry, who until recently was an unemployed, desperate writer, is desperately trying to make his way from the Beverly Hilton ballroom to one of the swank, on-site afterparties at the 62nd Annual Golden Globe Awards on Jan. 17. Caught in an entourage of elegantly dressed actors and significant others, the ultra-glamorous *Desperate Housewives* gang gets no special treatment, moving slowly through the throngs of partygoers in the Hilton's hallways.

"Who's got my Golden Globe?" calls Cherry, still in shock from his show's big win as Best Comedy Series. "I do!" answers a disembodied voice ahead. "Hold on to that thing!" calls Cherry. He looks confused and very happy. "Isn't this nuts? Who would've thought?"

So nuts, in fact, that ABC's monster hit series, airing opposite the Hollywood glam fest, siphoned off a huge chunk of the Golden Globes audience: 24 million fans flocked to an all-new episode of *Desperate Housewives* while NBC's Golden

Globes crowd was 16.8 million, down from 26.8 million in 2004. Cherry had feared that fans would skip the episode. "They don't listen to me about scheduling at all," he says.

But he needn't have worried. Not only did *Desperate Housewives* win its time slot, the ladies (and gentleman creator) of Wisteria Lane walked off with some of the Globes' most prestigious honors. A second *Desperate* statuette went to Best Comedy Actress Teri Hatcher. She floats into the pressroom, radiant, bubbly and astonished by the excitement surrounding her as one of the evening's five "it" girls. "I couldn't have been a bigger has-been," says Hatcher. Backstage, she has time to and reflect. "I think what's great about being older and having what feels like many jump-starts of a career over 20 years is that, when it kind of starts to go your way a little more, you understand the fragility of it. And you appreciate every single second. You just get it."

A ZOO BACKSTAGE

Backstage, an endless stream of winners is shepherded through as many as eight press rooms after snagging their trophies. The first is a large meeting room jammed with flash photographers, then a bigger room packed with print and television reporters, and finally, through the private interview rooms where *Entertainment Tonight* and its high-profile competitors do one-on-ones.

The logistics of keeping it all moving are tricky. "We're always looking for the surprises, the snags," says one

NBC spokesman. Like? "Like 'I need a Golden Globe statue in my area as a prop.' Well, we've got them, but I think they're going to be needed *on stage*."

HBO HOT, BUT NOT OVERWHELMING

HBO, for once, is not trouncing everyone in sight. Though the pay-cable service walked away with the most statues (four) for Best TV Movie (*The Life and Death of Peter Sellers*), Best Actor in a TV Movie (Geoffrey Rush in *Peter Sellers*), Best Supporting Actress in a TV Movie (Angelica Huston in *Iron Jawed Angels*) and Best Drama Actor (Ian McShane in *Deadwood*), there is enough hardware to go around. NBC's Mariska Hargitay snagged Best Drama Actress for *Law & Order: Special Victims Unit*. Critic's darling Jason Bateman won for Best Comedy Actor in Fox's *Arrested Development*. Showtime got to show off Glenn Close as Best Actress in a TV movie for *The Lion in Winter*. And ABC's William Shatner, refusing to think of his role as Denny Crane in *Boston Legal* as a comeback ("I don't feel I've ever left," he says), snagged Best Supporting Actor.

The surprise of the night had to be FX's *Nip/Tuck* as Best Drama. Despite all the Botox in the room, you could clearly see the audience's shock. It beat HBO's *The Sopranos* and *Deadwood* and ABC's other water-cooler hit, *Lost*. *Nip/Tuck* creator and executive producer Ryan Murphy wasn't fazed "With our show and *The Shield* and *Rescue Me*, that [FX] team is pretty fearless. It's now the place to go for vanguard programming." ■

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World Radio History

The New Wave of Homegrown Fare

High syndication costs and lost ad revenue create uptick in local shows **By Allison Romano**

Virtually every station carrying *The Oprah Winfrey Show* slams the competition. But one Tennessee station may have found a way to compete: go local. In Knoxville, talk queen Oprah Winfrey, carried at 4 p.m. on ABC affiliate WATE, is locked in a ratings battle with locally produced *Style*, a breezy, lifestyle show on NBC affiliate WBIR. Women in the market are fans of both. In the November sweeps, *Oprah* edged out *Style* by just two points with an 8 rating. In the two previous rating periods, the shows were tied at a 7 rating. "It is local, and it works," says WBIR President/GM Jeff Lee.

In fact, station managers nationwide are taking a hard look at their balance of local and syndicated shows. Syndication costs are skyrocketing, yet hits are rare. In recent seasons, local broadcasters have committed to hyped shows that seemed promising, like *The Wayne Brady Show*, which was cancelled, and *The Jane Pauley Show*, which nose-dived in ratings.

Stations spend heavily on syndicated shows—upward of \$100,000 a week in bigger markets. Plus, they often turn over half of the show's ad time to syndicators in so-called barter deals. "That is fine as long as the product delivers, but not many do," says Dick Haynes, SVP of research for station consulting firm Frank N. Magid & Associates. "Stations can't continue to spend money on something that doesn't work."

As stations cope with a dearth of syndication hits and fend off cable networks, they've found local fare a potent weapon. "Broadcasters will stay alive by creating content that resonates with their communities," says Stacey Lynn Koerner, Initiative Media's EVP of global research. "That makes stations a must-have for viewers and advertisers."

Across the U.S., lifestyle shows and added newscasts are popping up in late-morning and afternoon slots. "Local programming is the way you distinguish yourself," says NBC station group President Jay Ireland. It is good business, too. With a local show, broadcasters control costs and retain ad revenue.

Of course, stations have always programmed for their communities. Many children's series and entertainment shows got their start as local acts. Some of syndication's biggest stars began as hometown personalities. In 1967, talk legend Phil Donahue debuted an issue-oriented show in Dayton, Ohio. Three years later, he went national. Winfrey followed a similar path. She cut her teeth on local talk in Baltimore and moved to Chicago in 1984 to host WLS's morning show *A.M. Chicago*. By 1986, the renamed *Oprah Winfrey Show* moved to a national platform. Format shows made the jump as well.

AN EFFORT TO STAND OUT

Live With Regis and Kelly was born out of WABC New York's *The Morning Show* with Regis Philbin and Kathie Lee Gifford. Fox owned-and-operated KTTV Los Angeles created *Good Day L.A.* to compete with network morning shows, and it has morphed into a syndicated version *Good Day Live*. But in recent decades, the growing popularity of network and syndication, coupled with rising production costs, pushed local shows aside.

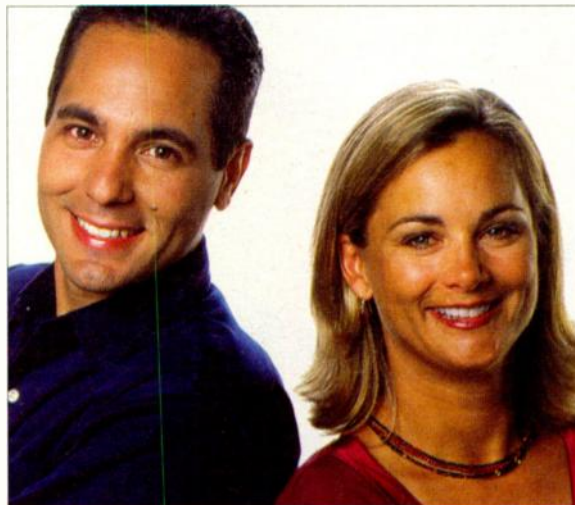
Now many local efforts are returning, this time as counter-programming. "My viewers are shopping around. They're watching TV Land and *Trading Spaces*

on TLC," says WBIR's Lee. "Something local like *Style* is our best shot at standing out." WBIR's owner Gannett Broadcasting pushes localism hard. Most of its 20 stations tailor shows for their market. Last fall, KUSA Denver added talk and entertainment show *Colorado & Company* weekdays at 10 a.m. Sister station WZZM Grand Rapids, Mich., offers the half-hour lifestyle show *Take Five Grand Rapids* at 5 p.m., while KSDK St. Louis runs *Show Me St. Louis* and WUSA Washington D.C. airs 7 p.m. news to snag late commuters.

BUILDING VIEWER LOYALTY

By promoting local ties, the company hopes to build viewer loyalty. That can help a station weather network-level trauma, such as NBC's sagging prime time on Gannett's 13 NBC stations. "The fluctuating cycles of our network partners is inevitable," Craig Dubow, president of broadcasting, said at a recent investor conference. "Strong local content

STATION TO STATION
By Allison Romano



WBIR *Style* hosts Seth Andrews and Molra Kaye

is what we can control." ABC stations like WPVI Philadelphia and WLS Chicago survived ABC's lean prime time years, in part, because of solid local news.

Daytime is where most local broadcasters are focusing their efforts. The daypart is already packed with *The View*, *Live with Regis and Kelly*, *The Tony Danza Show* and *The Ellen Degeneres Show*, among others. Still, dozens of stations go local during these hours. Several NBC O&O stations use the hour after *Today* for light local shows, such as WCAU Philadelphia's *10* and WTVJ Miami's *South Florida Today*. "It extends our brand and offers us unique revenue opportunities with sponsorships and product placement," says WTVJ President/GM Ardyth Diercks.

The lifestyle genre is ripe with ad opportunities, but broadcasters say they tread lightly. Most want to keep infotainment far from news. Tactics vary. WBIR won't accept sponsorships on *Style*, although it does invite local retailers as guests. Some stations use different talent to host; others change locations. WIXT Syracuse, N.Y., created an apartment-like set for morning show *Bridge Street With Rick and Julie*, while WCAU's *10!* is outsourced to the downtown Loews Hotel. In Memphis, CBS affiliate WREG broadcasts a 9 a.m. show out of Peabody Place mall.

At the other end of daytime, late-afternoon newscasts are gaining momentum. Adding a 4 p.m. newscast can

establish a beachhead. The 4 p.m. audience is smaller than the 5 p.m. or 6 p.m. news and skews more female. But a station that hooks viewers in the late afternoon may be able to hold them into early-evening news. In Philadelphia, KYW's 4 p.m. news notched a 3.1/6 in November, while WCAU's newscast posted a 5.0/10. By 6 p.m., the news on KYW grew to 5.8/10, and WCAU averaged 6.2/10. Both stations trail market leader WPVI, but their newscasts are growing.

Other major markets are airing 4 p.m. and 4:30 p.m. newscasts, like WGCL Atlanta, WKMG Orlando, Fla., WOIO Cleveland, KOMO Seattle and WBZ and WHDH in Boston. KYW Philadelphia added one when it moved *Dr. Phil* to 5 p.m. last year. Station managers in several markets report interest in that hour. Thank *Oprah* for the renewed interest in news. Her dominance makes it difficult for another syndicated show to compete. A newscast, station execs say, is a distinct alternative. Most stations already have personnel in place, so adding a late-afternoon newscast doesn't overload staff. At most, stations might add a producer or associate producer.

"Every GM wants to do nine hours of news a day, but you need the audience," says WSVN Miami EVP Bob Leider. His station is researching a 4 p.m. newscast. In markets with older populations, such a newscast may also be viable.

THE MEASURE OF SUCCESS

The bar to measure success varies by market. KSDK's *Show Me St. Louis* eked out a win over KMOV's *Dr. Phil* last November with a 6.1 rating/17 share to *Dr. Phil*'s 6.0/16. In a more crowded market like Miami/Fort Lauderdale, the audience is fragmented. WSVN offers *Deco Drive*, a local entertainment show, in prime access against *Jeopardy!*, *The Insider* and *Access Hollywood*. *Jeopardy!* toasted its competition in November with an average 7.5 rating, but *Deco Drive* delivered a respectable 3.0 rating. "We're fortunate we don't need to buy that much syndication," says Leider. "We can control our destiny."

Despite the uptick in local shows, syndicators do not feel a sea change. Stations have too many programming hours to fill to eschew syndication altogether. Plus, it could be cost-prohibitive to staff and produce more local shows. Finally, passing on a new syndicated show that may be the year's stand-out is a financial gamble.

The best formula, advises Sony Pictures Entertainment President of Distribution John Weiser, is a programming cocktail: equal parts network, syndication and local content. "That balance gives stations stability," he says. "They don't rely on any one source to carry them." ■

Send local station news to aromano@reedbusiness.com



WTVJ's *South Florida Today* anchor team

AT A GLANCE

The Market

DMA Rank:	34
Population:	2,160,000
TV homes:	867,000
Income Per Capita:	\$18,596
TV Revenue Rank:	29
TV Revenue:	\$193,300,000

Commercial TV Stations

Rank*	Ch.	Affil.	Owner
1	WBNS	10	CBS Dispatch
2	WCMH	4	NBC NBC
3	WSYX	6	ABC Sinclair
4	WTTE	28	Fox Cunningham
5	WWHD	53	WB/UPN Viacom

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

Cable/DBS

Cable subscribers (HH)	615,570
Major cable operators	Insight, Time Warner
Cable penetration	71%
ADS subscribers (HH)**	121,383
ADS penetration	4%
DBS carriage of local TV?	Yes

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

What's No. 1

Syndicated Show	Rating/Share***
Jeopardy! (WBNS)	13.8/24
Network Show	
CSI (WBNS)	29.3/40
Evening Newscast	
WBNS	10.2/18
Late Newscast	
WBNS	11.5/21

***November 2004, total households

SOURCES: Nielsen Media Research, BIA Research

Top Two Duke It Out

Columbus rivals in seesaw battle **By Allison Romano**



WBNS' late-news team

In the Ohio state capital, two local broadcasters are in a fierce battle for ratings supremacy. Locally owned CBS affiliate WBNS, whose parent, Dispatch Printing Co., also owns *The Columbus Dispatch* newspaper, has swapped the top ranking in recent sweeps with WCMH, NBC's only O&O station in the state.

In November sweeps, WBNS prevailed as No. 1. On the strength of CBS' prime time, the station snatched first place in late news away from WCMH, which had won the previous May and November sweeps. WBNS also edged out its rival in morning and early-evening news, although WCMH

was a strong second. Both of the other two network affiliates, Sinclair Broadcasting-owned ABC station WSYX and Fox station WTTE, operated by Sinclair, offer late news but lag well behind the two leaders. In November, WBNS' 11 p.m. 12.2 rating/22 share was higher than the combined numbers for late news on WSYX and WTTE.

WBNS is buoyed by top-rated prime time and big-name syndicated fare: *The Oprah Winfrey Show*, *Dr. Phil*, *Jeopardy!* and *Wheel of Fortune*. Next fall, WCMH will add Martha Stewart's upcoming reality show, which station VP/GM Craig Robinson has high hopes for. Last year, he passed on NBC Universal's *The Jane Pauley Show*.

All stations cater to a well-educated and upscale population. The 34th-largest TV market is home to Ohio State University, the city's chief employer. "It adds to our arts and culture," says WBNS VP/GM Tom Griesdorn. "Everything is connected to the university." OSU's 40,000 undergrads fuel local businesses such as restaurants and retailers. Another bulwark: A number of Fortune 500 companies, including Limited Brands, Wendy's, Nationwide Insurance and White Castle, call Columbus home.

Given Ohio's value in the presidential elections, the TV economy reports a wildly successful 2004, in which \$30 million in political ad money poured in. So far this year, the market is "holding up rather well," reports Griesdorn. Local ad spending is expected to grow in the single digits over last year, excluding political spending. Automotive is the largest advertising category; fast-food, finance, telecommunications and banking are also robust. Columbus stations, which include a Viacom-owned hybrid WB/UPN station, will take in \$193.3 million this year, up from \$190.4 million in 2004 excluding political, according to BIA Financial Network.

Insight Communications and Time Warner Cable are the major cable operators in central Ohio. Dispatch Printing also owns the Ohio News Network, a regional cable channel that works closely with broadcasters across the state. Says Griesdorn, "This is a news-craving market." ■

NEXT: PITTSBURGH

THE DEMOS

More than half the residents of Ohio's capital have some college education. Approximately one-quarter of cable subscribers have digital cable and cable modems. Gardening, hiking and biking are popular activities.

WHO	SHARE OF POPULATION	INDEX*
18-34	33%	106
18-49	64%	103
25-54	59%	102
35+	67%	97
Married	57%	102
Never married	25%	98
College grad	23%	95
Some college	53%	94
White	86%	104
Black	10%	82
Hispanic	2%	17
Asian	2%	73
\$100K+HH	12%	77
\$50K+HH	45%	93
Below \$50K HH	55%	107



BY THE NUMBERS**

Have cable modem	21%	155
Have digital cable	28%	117
Adult continuing ed.	17%	119
Gardening	50%	108
Biking	26%	111
Swimming	36%	100

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

**Activities engaged in past 12 months

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

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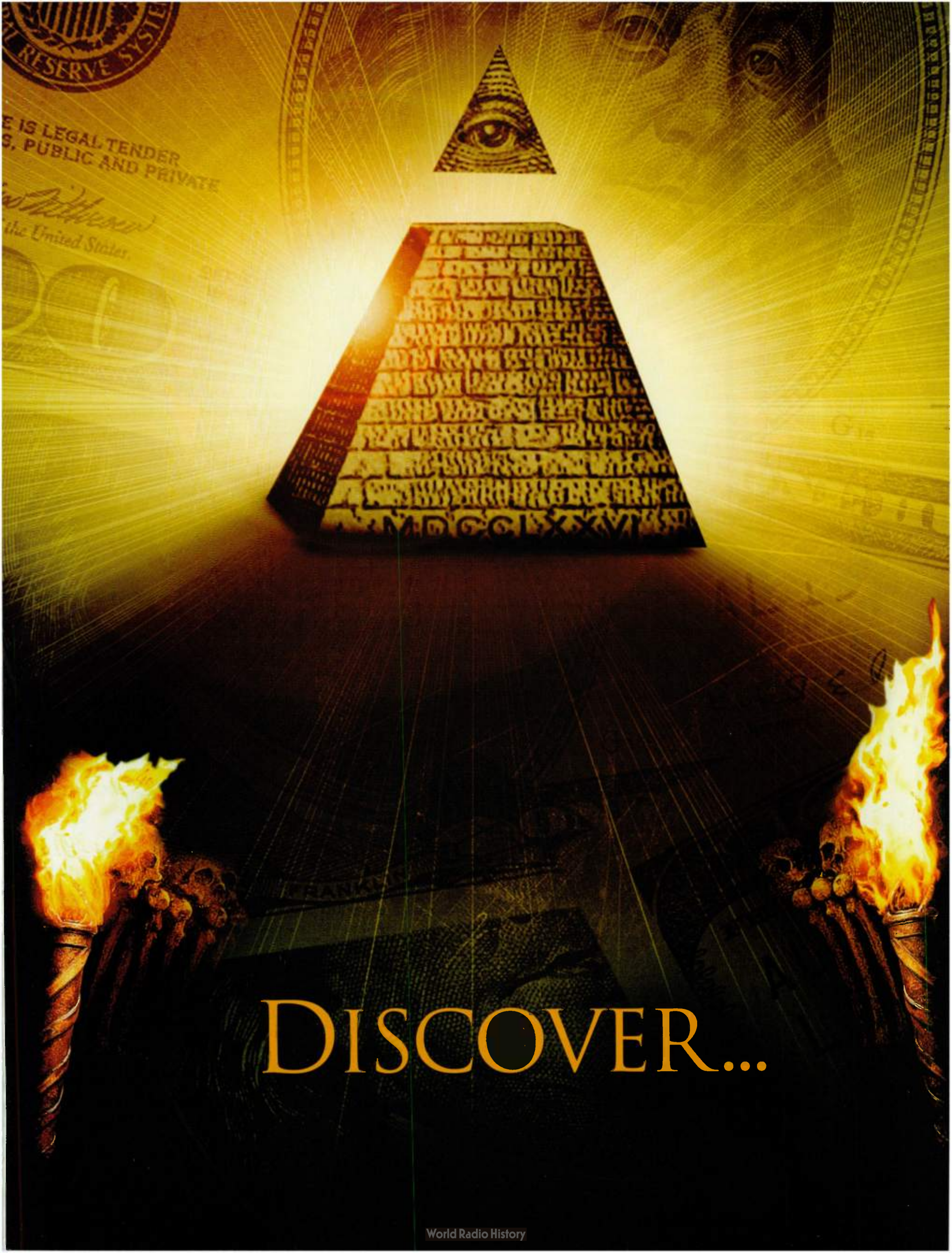
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+18% WEEK TO WEEK!

Source: NSI WRAP Overnight, 1/10-1/14/04 HH rating, M-F 1PM, KTVD rank includes ties (The People's Court), Year ago = Jan. '04; Blind Date; #1 program = 6AM - 6AM



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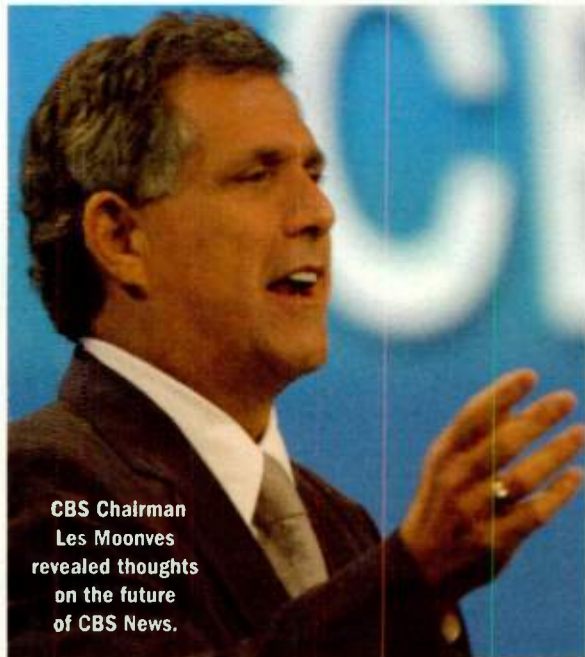
DISCOVER...

Broadcast Focuses on Favorites

Idol's return and the changes at CBS News capture TCA critics **By Jim Finkle**

The broadcast portion of the Television Critics Association winter tour is usually devoted to unveiling new network shows. This year, most of the excitement focused on familiar hits, such as Fox's *American Idol*, CBS' *Everybody Loves Raymond* and the shakeup at *CBS Evening News*.

Things got off to a dramatic start when Fox Entertainment President Gail Berman told critics that *American Idol's* ratings could slip in its fourth season. Conventional wisdom holds that reality shows have a finite shelf life. But the show's Tuesday, Jan. 18 debut pulled in phenomenal ratings, handily winning among 18-49s with a 14 rating/33 share. It was the most-watched program of the 2004-05 season to date, beating game seven of baseball's American



CBS Chairman Les Moonves revealed thoughts on the future of CBS News.

League Championship Series between the Yankees and the Red Sox, as well as the 100th episode of *CSI*. The results are noteworthy, given that the network placed fourth in the November sweeps, after CBS, NBC and ABC.

Even Fox's competitors were envious of the response to *Idol's* return. "Clearly, they are going to have a better second half than first half," CBS Chairman Les Moonves told the TCA critics. "The numbers are phenomenal." *Idol's* second show of the season topped the Wednesday, Jan. 19 ratings chart, beating the ABC hit *Lost* and making Fox the No. 1 show for the night. Still, its 11.2 rating among 18-49s was 7% below its numbers a year earlier.

Simon Cowell, the judge known for his vitriolic tongue, said it is too early to predict future ratings, since it depends on the finalists. Cowell compared *Idol* to the Super Bowl: If great teams are playing, the game gets great ratings. If the ratings do slip, Cowell joked, he has a strategy for boosting them: "One of the judges is going to get killed this year. But I can't tell you which one," he said, adding, "It isn't me."

RAYMOND CREW SAYS THANKS

While it is too early to predict how *Idol* will fare this season, the future of *Everybody Loves Raymond* is clear. *Raymond's* cast met with critics after reading the script for the series finale, which was scheduled to be taped Jan. 21. *Raymond's* Patricia Heaton, who plays Ray's wife, said she wept. The show's creator, Phil Rosenthal, and its star, Ray Romano, took a moment to thank critics for their support of the show, particularly in its infancy when ratings were mediocre.

"We wouldn't be here without you," Rosenthal said. "Right," Romano echoed. "You guys kept it on the air because you wrote some good things about it. Les Moonves was kind of forced to keep it on the air." Rosenthal added: "But he liked it, too."

Even though *Raymond* is a huge financial success,



New *Late Late Show* host Craig Ferguson loves his new gig. Just don't call him 'Colin.'

Rosenthal said he just can't pull off another season. "We've done every single thing we could think of. We are bone-dry. If we have ideas beyond this, we'll have to save them for the 20-year reunion."

Still, Rosenthal did manage to plug the show's DVD collection.

CHANGES AT CBS NEWS

One of the tour's most intense sessions was a press conference with Les Moonves, CBS chairman and Viacom co-president and co-COO, that focused on the disarray at CBS News. Moonves surprised the TCA audience by saying the three news producers asked to resign hadn't yet done so. "There are discussions going on with them," he said, declining to elaborate on pending legal matters.

Moonves also talked extensively about plans for the news division in the wake of the controversy over George Bush's military record. He said he wants to "turn lemons into lemonade." Though he has talked about shaking things up at CBS News before, his remarks at TCA were his strongest on record, telling the crowd the future will look more like a revolution than a face-lift.

"We're not going to keep doing what we're doing," Moonves said. "We've got a great opportunity here. We can try something different. Perhaps we'll be on the cutting edge."

He fielded inquiries about the nature of the changes but provided few details. Reporters asked him about several possible anchor candidates, including Julie Chen (*The Early Show* host and his wife), *Today* show anchor Katie Couric and *The Daily Show's* Jon Stewart. "I'm not talking about anybody I'm talking to," Moonves said. One scenario could entail using more than one anchor for the *CBS Evening News*. But the changes will not necessarily go into effect the moment Rather signs off.

Given the recently released report, how has CBS News staff responded to the investigation results? "Morale has been pretty low for the past couple of months," Moonves admitted. "Now is the beginning of the rebuilding, and I think people are feeling good about it. That report is behind them."

FERGUSON FACES CRITICS

On the lighter side of CBS, comedian Craig Ferguson faced critics for the first time since he took over *The Late Late Show* on Jan. 3. The Scottish immigrant is a rookie in the genre. He is a standup comic best-known for playing Nigel Wick, the ruthless boss on *The Drew Carey Show*. In his first week, *The Late Late Show* pulled in an average of 2 million viewers each night—its biggest audience in a year. Early reviews of the show were mixed. Some critics even have trouble with his name.

During a press conference, one TCA member addressed him as Colin. Ferguson jumped in with a correction, pointing out that there is a serial killer named Colin Ferguson. "Everybody says to me, 'Colin.' It kind of creeps me out," he said.

The talk-show novice is learning the ropes as he goes. Most newcomers spend several months in intensive rehearsals before going live. Ferguson got exactly 2½ days.

Although the show is still a work in progress, Ferguson says things are getting easier. Cue cards were one source of trouble. They distracted him in his first days on air. But he's learning to cope and claims he is at his best in casual one-on-one chats with his guests rather than more structured formal interviews. "They come on, and you talk to them," he said. "It's a great job." ■

"We can try something different. Perhaps we'll be on the cutting edge." LES MOONVES, CBS

Day by Day Planner

Jan. 25-27, Mandalay Bay Hotel & Conference Center, Las Vegas

Our top picks of panels and speeches; see your official guide for the full schedule

TUESDAY, JAN. 25

8:45-10 a.m.

Ballroom K
Opening Session Featuring **Ted Turner**
Introduction by **Rick Feldman**, NATPE President/CEO

12-1 p.m.

Ballroom K
CABLE SESSION: Age-Nineteen Forever: Maturing Cable Nets Shoot for the Hip
Moderator: Steven Borden, Borden Media Consulting
Panelists: Bonnie Hammer, USA Networks/Sci Fi Channel; Ted Harbert, E! Networks; Steve Koonin, TBS/TNT; Debra Lee, BET; Peter Liguori, FX

1:30-2:30 p.m.

Ballroom K
AD SESSION I: Branded Entertainment: The 411 on ROI
Panelists: Rich Frank, The Firm; Marc Goldstein, Mindshare North America; Stacey Lynn Koerner, Initiative Media; Tom Mazza, Madison Road Entertainment; Robert Riesenberg, Full Circle Entertainment

3-4 p.m.

Ballroom K
AD SESSION II: Follow the Money! Ad Strategies in the Digital World
Moderator: Maria Bartiromo, *The Wall Street Journal Report With Maria Bartiromo*
Panelists: Peggy Green, Zenith Media USA; Jonathan Mandel, MediaCom U.S.; Debbie Myers, Taco Bell; Charlie Rutman, Carat USA; Rino Scanzoni, Mediaedge:cia

4:30-5:30 p.m.

Ballroom K
BROADCAST SESSION: Is Over-the-Air Over?
Moderator: Pat O'Brien, *The Insider*
Panelists: David J. Barrett, Hearst-Argyle Television Inc; Deb McDermott, Young Broadcasting; James McNamara, Telemundo Network; Patrick J. Mullen, Tribune Broadcasting; Dennis Swanson, CBS/Viacom

6-8 p.m.

Lagoon G & H
Brandon Tartikoff Legacy Awards

WEDNESDAY, JAN. 26

8-8:45 a.m.

Reef D
Coffee with **Lloyd Braun**, Yahoo!

9-10 a.m.

Ballroom K
WASHINGTON REPORT: The Regulatory Landscape
Introduction: Attorney Mickey Gardner
Remarks: Michael J. Copps, FCC Commissioner
Follow-Up:
Moderator: Jeff Cole, Center for the Digital Future, USC
Panelists: Dennis FitzSimons, Tribune Co.; Victor B. Miller IV, Bear Stearns & Co.; Andrew J. Schwartzman, Media Access Project

10:30-11:30 a.m.

Ballroom K
PROGRAMMING SESSION: Anatomy of a Hit: Two and a Half Men
Panelists: Chuck Lorre, co-creator/executive producer; Peter

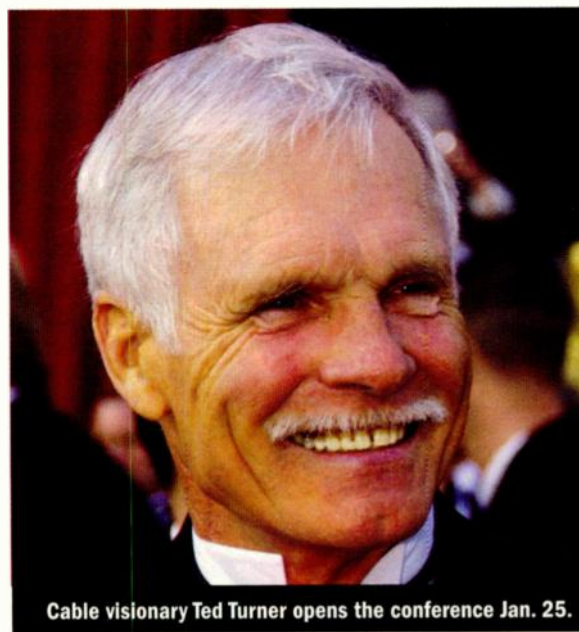
Roth, Warner Bros. Television; Charlie Sheen and Jon Cryer, actors

12-1 p.m.

Ballroom K
PROGRAMMING SESSION: The Reality of "Reality"
Moderator: Paul Jackson, CEO, Granada America
Panelists: Tom Gutteridge, FremantleMedia North America; Stephen Lambert, RDF International; Gregory Lipstone, William Morris Agency; Ben Silverman, Reveille LLC/*The Biggest Loser*; Bertram van Munster, *The Amazing Race*; Andrea Wong, ABC

1:30-2:30 p.m.

Ballroom K
BUSINESS SESSION: TV's Next Top Model: Business Paradigms for the New Bottom Line
Moderator: Jessica Reif Cohen, Merrill Lynch & Co
Panelists: Bill Cella, Magna Global U.S.; Bruce Rosenblum, Warner Bros. Television Group; Nancy Tellem, CBS Entertainment; Tony Vinciguerra, Fox Networks Group; Jim Wiatt, William Morris Agency



Cable visionary Ted Turner opens the conference Jan. 25.

3-4 p.m.

Ballroom K
INTERNATIONAL SESSION: All Over the Map: U.S. Product in the Global Market
Moderator: Gary Marenzi, International Television Consultant
Panelists: Jill Casagrande, Disney Channel; Mark Kaner, Twentieth Century Fox Television Distribution; Andy Kaplan, Sony Pictures Television International; Catherine MacKay, FremantleMedia Enterprises; Bart Soepnel, SBS Broadcasting, Netherlands

4:30-5:30 p.m.

Ballroom K
PROGRAMMING SESSION: Anatomy of a Hit: Nip/Tuck
Creators and cast discuss the Golden Globe-winning show

THURSDAY, JAN. 27

9-10 a.m.

Ballroom K
FUTURE SESSION: The Next Big Thing
Moderator: Larry Gerbrandt, Alix Partners

Panelists: Mark Cuban, HDNet; Fred Dressler, Time Warner Cable; James Ramo, Movielink; Steve Shannon, Akimbo Systems Inc.; Blair Westlake, Microsoft

Noon-1:30 p.m.

Ballroom K
VISION SESSION: FutureSpeak X 3
Presentations by Jon Miller, AOL Inc.; Ian Shepherd, Sky Interactive; Tom Wolzien, Sanford C. Bernstein & Co.
Q&A moderator: Rick Feldman, NATPE

2-3 p.m.

Ballroom K
PRODUCERS' SESSION: The Independent Independent: How To Succeed
Panelists: Kevin Beggs, Lions Gate Television; David Garfinkle, Renegade '83; Phil Gurin, The Gurin Co.; Gay Rosenthal, Gay Rosenthal Productions; Scott Sternberg, Scott Sternberg Productions

3-4 p.m.

Reef D
TV Producers' Boot Camp: Will it Play in Peoria?
Moderator: Ray Solley, The Solley Group
Panelists: Edward R. Leon, SiTV; Mary Ellen DiPrisco, ABC SoapNet; Zig Gauthier, GSN; Lynne Kirby, Court TV; Chris Newman, William Morris Agency; Kim Rozenfeld, VH1

3:30-4 p.m.

Ballroom K
DIGITAL SESSION: Mobilize Me! Content
Moderator: Rio Caraeff, Universal Music Mobile
Panelists: Russ Kagan, Proteus; Conrad Riggs, Mark Burnett Productions; Elizabeth Sherman, Consultant; Frank Chindamo, Fun Little Movies

4-4:30 p.m.

Ballroom K
DIGITAL SESSION: Mobilize Me! Distribution
Moderator: Rio Caraeff, Universal Music Mobile
Panelists: Phillip Alvelda, Idetic Inc./MobiTV; John C. Burris, Sprint PCS Consumer Marketing; Paul Palmieri, Verizon Wireless; James P. Ryan, Cingular Wireless

4-5 p.m.

Reef D
TV Producers' Boot Camp: Champagne Production Values on an Independent Beer Budget
Moderator: Don Cornelius, *Soul Train*
Panelists: David Elzey, Red Gypsy Animation; Jeffrey G. Gund, Jeffrey G. Gund, Music and Sound Design; Erin O'Malley, HBO; David Albert Pierce, Pierce Law Group LLP; Doug Warner, David Shapira and Associates

5-6 p.m.

Reef D
TV Producers' Boot Camp: Success Stories
Moderator: Pat Quinn, Innovative Artists
Panelists: H. John Mejia, In The Zone TV; John Moczulski, independent producer; Valerie Stillwell, independent producer; David Carr, Beantown Productions

SECOND ANNUAL

The NATPE Brandon Tartikoff

LEGACY

awards



January 25, 2005 • 6PM • Mandalay Bay Resort & Casino • Las Vegas

Honoring

Carole Black • James Burrows • Dick Wolf

UNITED TALENT AGENCY

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Dick Wolf

Brandon Tartikoff Legacy

Award Recipient

NATPE 2005



Brandon Tartikoff

Honoring the Programmer Who Changed Television By Kevin Downey

It may be that these are the real golden days for television, and if that's true, it's largely because of the late Brandon Tartikoff. And it's because of the kind of people who are the winners of the second annual Brandon Tartikoff Legacy Awards being presented on Jan. 25 during the NATPE conference. The winners are *Law & Order's* Dick Wolf, Lifetime Television President Carole Black, and *Will & Grace* director James Burrows, a legend in the sitcom biz.

Tartikoff, the former NBC entertainment president, died of Hodgkin's disease in 1997, at the age of 48. (He had fought it since he was 23, though few knew about his cancer and it sometimes went into remission.)

He turned NBC around in the 1980s, transforming it from the lowest-rated network to the dominant power in the business.

"The intention [of the Legacy Awards] is twofold," says NATPE President and CEO Rick Feldman. "It's to keep Brandon's name and memory alive. And it's to celebrate people in the business who demonstrate the qualities of passion, creativity and independence, which Brandon so much appreciated."

He has never been forgotten. Among Tartikoff's many achievements was coming up with the idea for *The Cosby Show*, which launched NBC's 20-year run at No. 1 on Thursdays. It was also Tartikoff who put *Seinfeld* on the air—albeit with some reluctance.

He served as NBC's entertainment president from 1980 (when he was just 31) until 1991. But his influence continues today.

Even some of his failures were notable: In 1984, he put on a kid comedy, *Punky Brewster*, about a precocious little girl abandoned by her parents and then taken in by a kindly apartment manager. There are two punch lines to the story. As a child, Tartikoff had a schoolboy crush on a girl by the same name, and so NBC had to pay off the real Punky. The second was that, in the series, Punky's puppy was a cute little mutt named ... Brandon.

Kevin Reilly, now NBC entertainment president, recalls, "I had the privilege of working with Brandon Tartikoff

in my early years at NBC, and he made television fun for everyone even remotely involved in the creative process.

"His creative vision ushered in a new Golden Age in the medium. This award reminds us that he remains an inspiration to all of us today."

The Brandon Tartikoff Legacy Awards last year were given to Marcy Carsey, Tom Werner and Caryn Mandabach of Carsey-Werner, which has produced hits like *The Cosby Show*, *Roseanne* and *That '70s Show*; Ken Lowe, CEO of E.W. Scripps, the parent company of cable networks such as HGTV; Mark Burnett, the

reality pioneer who created CBS' *Survivor* and NBC's *The Apprentice*; and Fox Entertainment President Gail Berman, who presides over broadcast TV's most heralded comedy, *Arrested Development*, and history's longest-running TV sitcom, *The Simpsons*.

This year's winners—Wolf, Black and Burrows—were selected by NATPE members and an advisory committee at *B&C*, *Multichannel News* and *Variety*, which are sponsors of the Brandon Tartikoff Legacy Awards.

Dick Wolf started in TV as a producer and writer for such series as *Miami Vice*. But he's known for the *Law & Order* franchise. Already renewed for next season, *Law & Order* will become the second-longest-running drama in television history. Its newest spinoff, *Law & Order: Trial by Jury*, is set to debut this spring. "In modern times, there is nobody that has built a body of work like Dick Wolf," says NATPE's Feldman.

Carole Black, who has headed Lifetime since 1999, is leaving the network in March, after turning it into a powerhouse and adding original shows, like *Strong Medicine*. She has also overseen the expansion of Lifetime Movie Network and the launch of Lifetime Real Women, all while championing the networks' advocacy campaigns. "Carole Black has done a lot of great pro bono work while she was at Lifetime," Feldman says. "She goes the extra mile, which is what we love about her."

Feldman says Tartikoff considered award-winner James Burrows to be one of the most talented people working in television.

"Jim Burrows is exciting to me because there isn't anybody in the history of television who has a greater track record of directing a [genre] that's in trouble right now," says Feldman, referring to sitcoms. Burrows has been a part of great ones—from *Mary Tyler Moore* to *Will & Grace*.

Guest speakers will be on hand for the awards, including Garth Ancier, chairman of The WB and former NBC entertainment president; Jeff Zucker, president of NBC Universal's television group. Those television fans who aren't at the ceremony can applaud, loudly, from our living rooms.



Before Tartikoff launched *The Cosby Show* on Thursday nights in 1984, the industry believed the sitcom, and NBC, were over.



WINNER PROFILES
BY CAITLIN KELLY



Tartikoff with his wife, Lilly, who helped keep the public, and even many at NBC, from knowing about his long illness.

James Burrows

The Quiet Man Who Makes America Laugh

He grew up in the shadow of his legendary father, the theatrical writer and director Abe Burrows (*Guys and Dolls*), whose name he still occasionally drops when he can't get Broadway tickets. But comedy director and producer James Burrows has become an industry legend in his own right.

Winner of 10 Emmys, four Directors Guild of America awards and the 1996 American Comedy Awards' Creative Achievement Award, he is the Guild's most nominated director in the history of television.

"He's the reigning genius of the medium," says Kelsey Grammer, who worked with him on *Cheers* and *Frasier*. "He encourages people to be their best—and he catches it on camera."

A gentle, calm man, Burrows resembles his late father in other ways, including his habit of pacing back and forth while he works. "He would trundle me off to rehearsal, and a lot of my technique is inspired by him. He always paced," Burrows says. "And I don't watch the camera. I listen."

Burrows grew up in Manhattan but deliberately moved far away to attend college in Ohio, majoring in government at Oberlin. "I had no desire to go into show business! New York was my father's town, and I was just Abe's kid." After graduation, he didn't know what to do. His dad suggested a master's in fine arts at Yale, where Burrows, of course, went directly toward playwriting. Thanks to the encouragement of the late playwright and professor Nikos Sakaropoulos, he found a career. "I never knew what a director did, but he was willing to teach me. He was inspirational."

While Burrows is known for directing some of TV's best-loved and longest-running shows—*Taxi*, *Friends*, *Cheers*, *Frasier* and *Will & Grace*—his theatrical background and training, and his diplomatic ability to balance the competing demands of tough-nosed writers and ambitious actors, have proved essential. "What we do is a stage play every week," he says.

THE TINKER CONNECTION

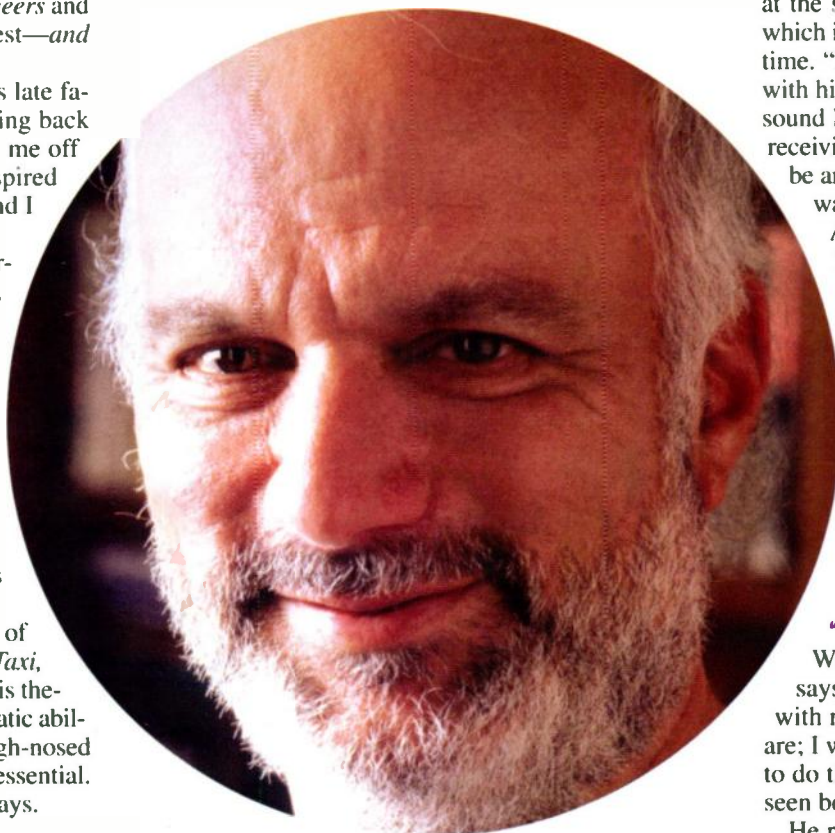
Burrows met Mary Tyler Moore in 1967 when she starred in *Holly Golightly* on Broadway, a short-lived production for which he was assistant stage manager. Thanks to that meeting, Burrows began his Hollywood career as an intern working with Moore's then-husband Grant Tinker and renowned director Jay Sandrich. "On *The Mary Tyler Moore Show*, you probably had the highest-powered writing on television," Burrows recalls. "They were very powerful writers with very strong opinions, and Jay would say what he thought. He was an inspiration to me to fight for what I believed in, to die with your boots on. You can't teach comedy, but you can teach someone how to feel empowered. He taught me to do that."

Burrows worked on beloved MTM comedies, including *Rhoda*, *Phyllis* and *The Bob Newhart Show*. "I paid him \$200 a week to learn, which he did very quickly," recalls Tinker.

Burrows and Sandrich clicked. "Jay did a great teaching job," says Tinker. "and Jim was a very fast learner. He was ready in 20 minutes to direct."

Sandrich recalls meeting Burrows: "It was one of those immediate recognitions that this was a very talented young man with a great sense of humor. We'd talk about how and why I did things. He really got it."

Everyone agrees, Burrows loves his work. Burrows' trademark laugh reassures actors whenever they nail their lines. "It's nice to know you have a friend in the audience," laughs Grammer.



Burrows has worked on *Will & Grace* for seven seasons.

"He understands actors very well," says Tinker. "He's very unflappable. He doesn't throw his weight around." He compares Burrows' style to actor/director-Clint Eastwood's: "He's very economical, very quiet. He's so understated he looks like he's not doing anything."

HOW TARTIKOFF SAVED CHEERS

But working as the principal director for *Taxi*, says Burrows, tested his skills to the fullest: "Seven people in the cast, strange stories, a huge set, four cameras. The writers were incredibly forceful, the actors incredibly disparate. It was really hard! It was almost like doing a musical every week." Nonetheless, he directed 75 of the show's 114 episodes.

He is perhaps best-known as co-creator, executive producer and director of *Cheers*, a series that tanked at the start. "They had nothing to put on in its place, which is why they kept it on." Brandon Tartikoff gave it time. "He was an inspiration to everyone who worked with him. He could give a note to anyone, and it didn't sound like a criticism. I couldn't be happier than to be receiving this award in his name. I only wish he could be around to see it." *Cheers* aired for 11 seasons and was the most nominated series in the Television Academy's history, and Burrows directed all but 35 of its 275 episodes.

He has a method: "When it's my time with the actors, I never have a preconceived idea. I let the actors create." Grammer agrees: "We have a shorthand that is based on a trust that comes from somewhere I can't even identify. We can see it in one another's eyes."

But Burrows pushes, too. "I try to make my actors walk the comedy plank. To do something, you have to trust the man with the sword, and you have to be willing to fall off into the water and try it again."

"I HAVE THE BEST TIME"

Working on the hit NBC series *Will & Grace*, says Burrows, is "incredibly invigorating. It's filled with references to the '80s. I have no idea what they are; I was too busy then making a living. But I wanted to do this show. It offered four characters I had never seen before on TV."

He recently told *DGA Magazine*, "I've never heard laughter like that on any show. I don't know why. Maybe the audience is younger; maybe it's because we go places no other show has gone before. I'm 20 years older than anybody there, and I have the best time."

Burrows prefers to work with unknown or less visible actors. "Ninety percent of comedy is surprise. If you have a known quantity in a particular role, you're already premeditating and adapting to what you think they'll do. I look for people who don't look like they'll be funny" because they look serious, like Grammer, or because they're so attractive, like Shelley Long (of *Cheers*) and Matthew Perry.

Guest stars know they'll find a welcoming hand. "This is the game we play," he tells them, with his gentle authority. "I'm glad you're playing with us."—C.K.

Television for Women®

Lifetime proudly salutes

this year's

Brandon Tartikoff Legacy Award honorees

Carole Black

James Burrows

Dick Wolf

for extraordinary passion, vision and leadership.

Carole Black

For This TV Executive, a Full Lifetime of Achievement

Ask Carole Black, president and CEO of Lifetime Entertainment Services since March 1999, who has most influenced her career, and she names Arax Boyajian, her late Armenian grandmother. The owners of three Cincinnati candy stores, Boyajian and her husband taught Black three lessons early in her life: how to make a good living, how to make customers happy—and how to repay one's own success.

"I sampled a lot of product," she jokes. "But what I learned from them is that you always have to give back. They were great humanitarians, always giving back to the city. They sent kids to college. I learned by watching."

From a single cable channel everyone pooh-poohed back in February 1984—TV for women?—Lifetime has today grown into a media behemoth, comprising a television network, movie network, Lifetime Real Women channel, Lifetime Radio for Women and Lifetime Online. These are part of Lifetime Entertainment Services, a 50/50 joint venture of the Hearst Corp. and The Walt Disney Co.

For two years after Black arrived—in 2001 and 2002—Lifetime was the top basic-cable network, bigger than "general-interest" networks like TNT, TBS and USA. Tastes then shifted to reality shows, and Lifetime was slow to follow. But, for millions of American women, Lifetime is still a brand that engenders great loyalty. The typical Lifetime movie, about an "ordinary" woman put in peril but ultimately victorious, strikes a resonant chord. Some original series like *Strong Medicine* and *The Division* have a loyal following. Now the network is in the reality business, with *How Clean Is Your House?*

Though most of its programming does not center on big feminist issues, Lifetime's lobbying efforts in support of women's concerns, under Executive Vice President Meredith Wagner, make the network a force on Capitol Hill. Its public-awareness campaigns have ranged from getting women to vote to informing viewers about the warning signs of women's heart disease.

LEAVING A LEGACY

Black made Lifetime her brand, but it won't be for much longer: In November, she announced she will leave when her contract expires in March. She plans to retire to Los Angeles, where she has maintained a residence for her entire tenure at Lifetime.

She will certainly leave her mark. She has received about every major award in the business.

Black's good at running a company whose products are aimed at the woman-next-door. With her Cincinnati-flavored voice, she easily confesses she received free dental care from her dentist ex-husband for years—just the sort of gossipy secret you wouldn't

expect a celebrated big-name exec to dish. "She's incredibly warm, and she really understands the viewer," says Rick Haskins, Lifetime's executive vice president and general manager, a man she hired away from the place they both began their careers: Procter & Gamble. "Because she started out at a packaged-goods company, where a toothpaste is always going to clean your teeth and 'then what?,' the real twist she learned is to fine-tune the viewer's *perception* of the product. You have to understand the market and that particular consumer. You learn to segment that market and give them what exactly they want. She has translated those skills from consumer goods to television."

Raised by her grandparents after her parents' divorce, Black studied English literature at Ohio State University. She planned to become an English profes-

sor but, needing "a little more action," accepted an offer from Procter & Gamble right out of college to work on the Crest, Gleem and Head & Shoulders accounts.

That's where she found a gut feel for the Everywoman and how to market to her effectively.

"I couldn't have asked for a better background," she recalls about P&G. "They taught us to really listen to the consumer. What I loved was getting into the product and the lifestyle around it. I was never bored."

Black married shortly after taking her first job and, in a life-changing move usually omitted from her official bios, spent 11 years as a full-time mother to her son, Eric, now 35.

THE BIG MOVE TO KNBC

"I got to be at every soccer game," she recalls, equally happy to savor the comforts of a supported stay-at-home mom as the perks and power of a high-powered executive. "I tell women we *can* have it all, just not at the same time. We have to give ourselves a break!"

Black began her television career as a senior VP for marketing, television, at Walt Disney. But in 1994, she took a huge jump by becoming the general manager of KNBC, the NBC-owned station in super-competitive Los Angeles, and then taking it to the top. "In that sprawling city linked mostly by freeways," Black says, she sought to "unify people looking for some connection with one another." To raise KNBC's profile, she championed AIDS walks and health fairs. It was altruistic, and it was good business.

"With Carole, you're on a level playing field because you know what her expectations are," says Haskins. "Lifetime isn't a sorority. It's a business, and it's very dynamic. You've always got to have a Plan B."

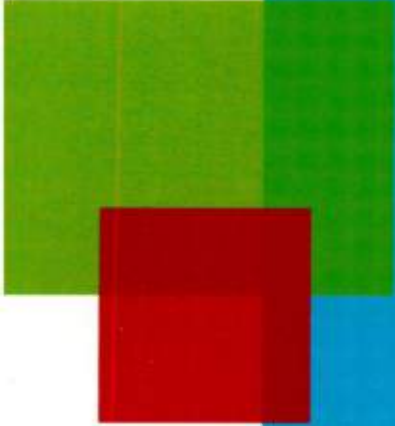
And you must be able to take a stand. Black has always been loyal to the cause. She has become a huge backer of actress and producer Eve Ensler, whose *Vagina Monologues* and recent *The Good Body* on Broadway held powerful messages for women. Insiders acknowledge that Black has sent \$25,000 personal checks in support of Ensler's work fighting domestic violence against women worldwide.

"They've essentially become our partner," says Ensler. Black even showed Ensler's documentary on Lifetime in 2003; the hard-hitting film portrayed women who had been raped and mutilated. The program was shown without commercials at Black's insistence. "She'll go to the mat," Ensler says.

She remains committed to educating women on major issues, on-screen and off. "We helped two major bills move through Congress," she says proudly. The Debbie Smith Act forces the use of unprocessed DNA evidence to speed rape prosecutions, and there's now a new law against video voyeurism, which Lifetime pushed by running a film about the practice. "I'm very proud that, as a medium, we were able to make a difference," says Black. "I did this work because it would be both my avocation and my vocation."—C.K.



Strong Medicine has become a staple on Lifetime.



To our own Carole Black,

Congratulations
on this great honor!

From Your Lifetime Family

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Television for Women

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Dick Wolf

His 'Law & Order' Hits Are Always in Session

His shows are ubiquitous, no matter which actors are currently striding down the hallway in that well-known phalanx of crime stoppers. It seems almost impossible to turn on the TV and avoid an episode of *Law & Order*, *Law & Order: Special Victims Unit* or *Law & Order: Criminal Intent*. Is there a viewer left who doesn't immediately recognize the shows' opening "ching-ching," the distinctive six-sound blend that suggests the sound of a closing prison door?

Laughs *Law & Order's* creator Dick Wolf about that "musical" signature, "Mike Post has scored dozens of shows, and he can't believe he'll be best-remembered for those two sounds!"

There is much about *L&O* that defies belief. "No individual has created more hours of television for NBC over the last 20 years," marvels Bob Wright, chairman and CEO of NBC Universal. "He is an important part of the NBC Universal success story." Some say that NBC acquired Universal in large part so it could lock up *L&O*.

With more than 320 episodes under its belt, *Law & Order*—now entering its 15th season on NBC—is the longest-running current drama series on television. It has received 11 consecutive outstanding-series Emmy nominations, a record it shares with *M*A*S*H* and *Cheers*. Wolf makes no secret he wants to out-run *Gunsmoke*, the old CBS Western that lasted two decades.

Like his fellow Tartikoff Award honoree Carole Black, Wolf also started at Procter & Gamble—which is where the *L&O* "brand extensions" came from. P&G also taught him that, if one brand extension fails, it can hurt the rest.

His newest series is *Law & Order: Trial by Jury* will test that. It was due to premiere in the midseason and star Jerry Orbach, who played Detective Lenny Briscoe on the original show.

But Orbach's death from prostate cancer on Dec. 28 changed Wolf's plans; Wolf calls him a "legendary figure of 20th century show business" for his work on stage and in television and film. *Trial by Jury* will go forward, but at press time, Wolf has not named anyone to replace Orbach.

REFINING THE L&O STYLE

The new series will pick up from the point of arrest and work through the judicial process. But unlike the original *Law & Order*, the new series offers an omniscient camera with multiple points of view on every story, an idea Wolf has been nurturing for a decade.

"Typically, the camera gives us the cop's point of view," Wolf explains. "In this show, the camera tells the story, whether from the defense, defendant, jury or

judges. It's really a look behind the scenes of *Law & Order*. It shows you how the system operates. It's more complex. Do you know if judges discuss their cases?" he asks. "Well, they do. We'll show that."

The new production is shot on a sound stage in Astoria, Queens, the largest television set since the one used for the hospital show *St. Elsewhere*, Wolf says.

There is a Wolf formula, and when you hear him explain how *L&O* works, it's clear why the shows seem addictive: "The perfect episode is a set of falling dominoes. Your eyes never jump, and each scene leads into the next with inexorable exactitude. The information is never repeated, but it's so logical that you can't get lost." Wolf expects viewers to pay attention: "This is not a 'let's go into the kitchen and get a beer' show. You have to watch it."



"MY JOB IS TO KEEP THE SHOWS GOOD"

"The hardest thing about doing an A-level drama is staying at that level," he admits, "not jumping the shark."

Wolf is keenly aware that CBS' *CSI* this season is gathering more viewers on most weeks than *L&O*. But he dismisses the threat: "The numbers speak for themselves. It's a dead heat. And they're totally different audiences." NBC Entertainment chief Kevin Reilly recently told *USA Today* that "the sounding of alarm bells is way premature."

Says Wolf, "My main task now is stability. I'd like to keep things like this forever, very predictable. My job is to keep the shows good—and to keep them on."

Wolf relishes his role as a benevolent dictator whose prodigious output supports a large and expanding payroll. "People want to stay employed," he says. "That's a huge motivating factor in working on these shows. There are people working on them who will retire from this job. The crews are very good, very professional—and very grateful. That kind of stability doesn't come along very often."

Such dominance was never a sure thing. When *Law & Order* went on the air, only one test pilot was rated lower, *Hill Street Blues*. Wolf's new show stayed alive thanks to Brandon Tartikoff. "Brandon's greatest strength was his willingness to follow his gut," Wolf recalls. "He made the single greatest contribution to television of any individual when it came to reviving comedy and drama. Our show was a financial disaster at the start, but he didn't care. He'd just say, 'Make it good.' He trusted producers in a way that no one has since."

"It's kind of a mantra for me: 'You can't hit if you don't go up to bat.' Brandon didn't want home runs. He wanted solid doubles."

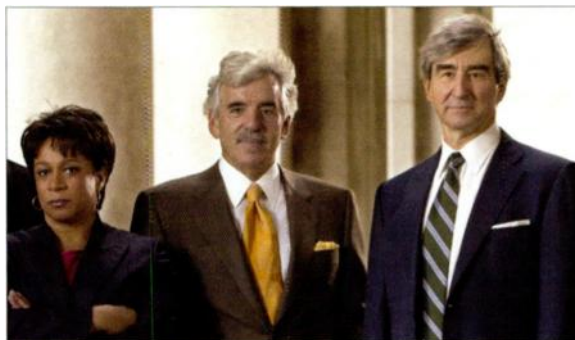
Today, Wolf is the Barry Bonds of TV. Wolf has become "a true television legend who has created the most enduring television franchise in history," says Jeff Zucker, president of NBC Universal. "He is a brilliant writer and a great businessman."

PEOPLE DON'T READ, THEY WATCH

Creatively, Wolf looks less to other shows for inspiration—although he found the pilot of *Desperate Housewives* "over the top" and loved its "sense of fun"—than to 19th century fiction. His idols are masters of suspense like Arthur Conan Doyle, creator of Sherlock Holmes, and Edgar Allan Poe. "I'm much more influenced by writers. They teach me how to structure a story, how to create a suspenseful mystery."

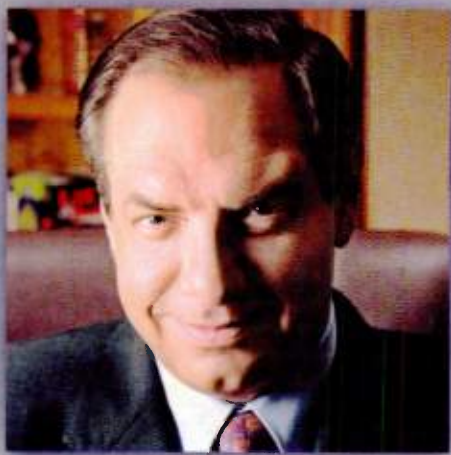
He studied English at the University of Pennsylvania, hoping "to be F. Scott Fitzgerald" because "I was lousy in math and science. But people stopped reading novels. They watch ads, movies, TV."

And, with as many as 38 separate chances every single week to find a Wolf product somewhere on their screens, viewers now know they can get an *L&O* fix whenever, and wherever, they need it. Says Wolf happily, "I make nicotine for the eyes."—C.K.

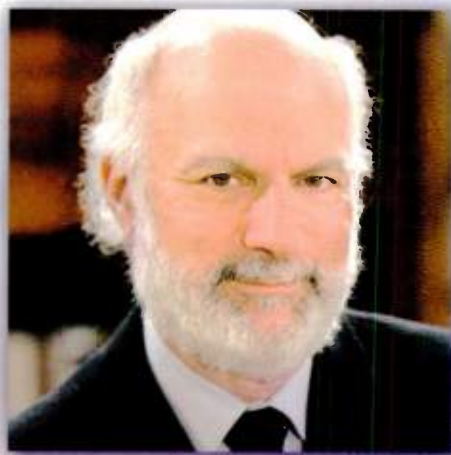


Law and Order in its latest version

TO DICK WOLF



TO JAMES
BURROWS



TO CAROLE
BLACK



TO BRANDON TARTIKOFF

FOR A LEGACY WE SHALL ALWAYS HONOR

CONGRATULATIONS TO ALL THE 2ND ANNUAL BRANDON TARTIKOFF LEGACY AWARD WINNERS.



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They Live for Their Work

A photo scrapbook of our winners' accomplishments



Jim Burrows directed almost all the episodes of the legendary *Cheers*, which lasted for 11 seasons and spun off another long-running hit, *Frasier*.



Over the years, the cast of Dick Wolf's *Law & Order* changed frequently without the show's missing a beat. Various versions are also big hits on cable.



Thora Burch starred in Lifetime's moving *Homeless to Harvard: The Liz Murray Story*, in some ways the prototypical woman's movie under Carole Black.



Taxi wasn't always an easy ride for Burrows. With a large cast, he says, it was like directing a new musical every week.



Vagina Monologues playwright Eve Ensler with women in Narok, Kenya, for Lifetime's *Until the Violence Stops*.

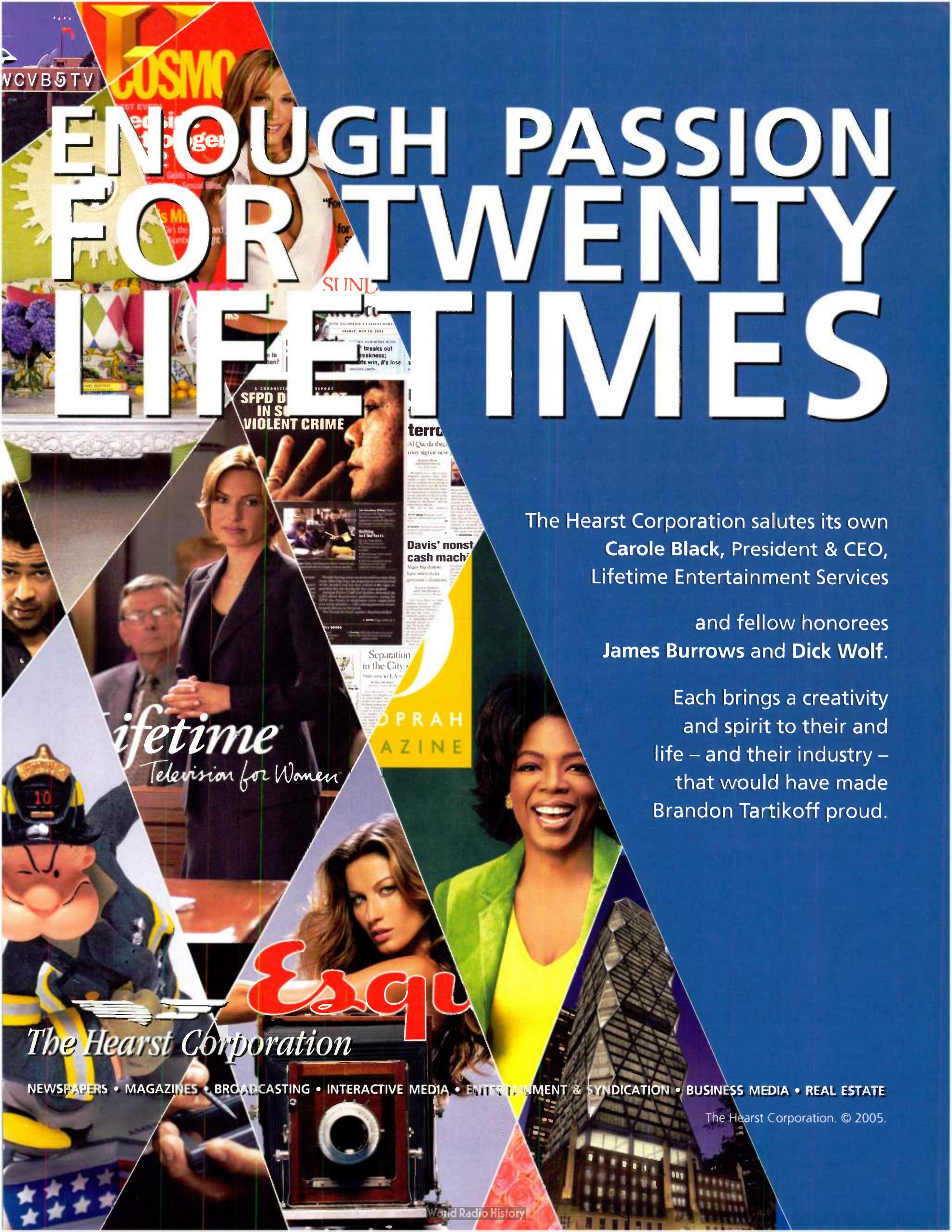


Through Grant Tinker's MTM Productions, Burrows worked on *The Bob Newhart Show*, too.

WCVB5 TV

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ENOUGH PASSION FOR TWENTY LIFETIMES



The Hearst Corporation salutes its own
Carole Black, President & CEO,
Lifetime Entertainment Services

and fellow honorees
James Burrows and Dick Wolf.

Each brings a creativity
and spirit to their and
life – and their industry –
that would have made
Brandon Tartikoff proud.

Lifetime
Television for Women

Esqu

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WHAT TELEVISION CAN DO

FOR WOMEN

AND WHAT WOMEN

CAN DO

FOR TELEVISION.



The **WALT DISNEY** Company

Dialing for News

Cellphone companies partner with stations to keep viewers informed **By Ken Kerschbaumer**

When President Bush was sworn in for his second term in Washington, ABC's coverage went beyond traditional camera crews and reporters. With the help of 20 Sprint phones capable of sending video mail, 24 inaugural-goers (specially chosen by ABC) shot 15-second clips and sent them to 24-hour news service ABC News Now. This is the latest example of the synergy between content providers—like ESPN, ABC, NBC Universal and MTV Networks—and cellphone companies such as Sprint, Verizon, MobiTV and SmartVideo.

"We have a good relationship with Sprint, which volunteered to give us phones," says Bernie Gershon, ABC News digital media group senior VP and general manager. "We thought it would be cool to have people along the parade route provide us with short video updates."

This week at the National Association of Television Programming Executives (NATPE) show in Las Vegas, local stations will get in on the action. SmartVideo is meeting with 11 TV-station groups about making local TV content—from as many as 1,200 stations—available via cellphones. (The service will run consumers \$12.95 a month.) "We already have 30 million phones in the market capable of getting video," says Richard Bennett Jr., president and CEO of SmartVideo.

Bennett's SmartVideo is giving stations a chance to make money. The company either pays its content providers a fixed price per subscriber each month or, if the product is particularly compelling, a revenue share, although there is no specific breakdown between provider and company.

A tier-one station in a Class-A market like New York, Chicago or Los Angeles could easily realize \$1 million from the service, says Bennett. A tier-two station could make a few hundred thousand dollars. Revenue opportunities scale down for smaller markets.

LOCAL COVERAGE RULES

"The national networks are an important part of the content puzzle, but what gets people to stick with a cellphone video subscription service is local content: the local weatherman, the local news anchor," says Bennett. "People don't stop being viewers simply because they leave their house."

Networks feel the same way. Brandon Burgess, NBC Universal executive VP for digital media, international channels and business development, believes the main appeal of cell-

phones for his company is their ease of use and storage capability. NBC is one of the station groups talking with SmartVideo; the service already carries a 24/7 version of MSNBC that is available on cellphones.

Until recently, much of the news about cellphone video services was hype. But with companies like Sprint, Verizon and T-Mobile rolling out such technologies as 3G (third-generation phones that can receive data at 144 kbps, three times the speed of a dial-up modem) and EV-DO



Sprint cellphones transmit ABC News.

(evolution-data only, a next-generation wireless technology to be deployed later this year with speeds of up to 300 kbps, delivering 28 video frames per second), the cellphone video market is ready for prime time. "Right now, even without

those technologies, we're able to deliver very fluid motion of about 15 frames per second, and the audio and video is synched," says Bennett of the potential billion-dollar industry.

For content providers like ABC News Now and MSNBC, such quality improvements are critical. Both offer a live phone simulcast of their TV services. Says Gershon, "We want to give consumers ABC news content anywhere, anytime."

POSSIBLE PITFALLS

News providers with established brand equity, such as ABC News and MSNBC, make it easier to market video-cellphone services. By contrast, subscription gaming and video sites from unknown companies have a higher failure rate. Another plus for video phones: Cellphone companies already have an existing relationship with the customer.

Mike Goodman, an analyst with the Yankee Group, says even though a large number of phones are capable of receiving video services, that doesn't translate into a large number of subscribers. "When we do surveys of consumer interest, these services don't even crack double digits," says Goodman. (Downloadable ring tones, on the other hand, typically score around 34%.)

One problem, Goodman says, is that companies think the success of mobile services in Europe and Asia can be realized here. "Things like video quality are an issue, but the bigger one is behavioral. We just aren't a phone society; we're a PC-based society."

NBC's Burgess disagrees: "Good functionality spreads on a global basis."

LICENSING CONCERNS

ABC's Gershon argues that, in five years, more mobile devices in the U.S. than TV sets will be able to receive high-quality video. "All of the next-generation services will be far better than what is available today," he says.

Of course, cutting deals with carriers like Verizon and Sprint (with their own services) or SmartVideo and MobiTV (the equivalent of cable overbuilders) to get content on phones is just the first step. Burgess says content is usually delivered to the service provider's content-processing center (or, in the case of a 24/7 live service, brought down via satellite) and then readied for distribution to the phones.

Any company looking to deliver video and audio content over cellphones runs into licensing issues that have left many broadband services with a portal to second-rate content. ESPN will throw

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TECH BRIEFS



Madden 2005 is Electronic Arts' flagship title.

EA PAYS ESPN

Last week, videogame company Electronic Arts (EA) agreed to pay ESPN between \$750 million and \$850 million for the rights to use the ESPN brand on at least nine sports, including baseball, basketball and football, for the next 15 years. The announcement is the culmination of an interesting year between the two companies. When ESPN rolled out its 2005 titles (like *NFL2K5*), it threw aside the typical \$49.95 price for new games in favor of a \$19.95 tag. That reduction vastly undercut *Madden 2005*, the flagship title from EA, priced at \$49.95. EA quickly countered with a price drop of its own, to \$39.95. In December, EA put an end to competitive pressures by signing the NFL (and its players association) to an exclusive five-year deal, rumored to be worth \$300 million, for all things NFL. The losers in the new deal: Take-Two Interactive software, which created ESPN's sports titles, and videogame fans, who should expect a price hike to \$55 for *Madden 2006*.

MOTOROLA MAKES INROADS IN HOME-MEDIA NETWORKING

Motorola acquired software supplier Ucentric Systems last week and will incorporate Ucentric's home-networking software into its Home Media Architecture for advanced and basic digital set-top platforms. Motorola will also market connected home-software systems to third-party service providers and consumer-electronics manufacturers. Ucentric's software provides access to stored digital entertainment—including HD video on a DVR, music on a computer hard drive or pictures on a laptop—from any connected device in the home.

COX TAPS N2 FOR FREEZONE

Cox Cable has chosen N2 Broadband to provide the technology platform and systems integration as Cox expands its FreeZone for on-demand long-form commercials on a national scale. The platform is based on N2's Xport Digital Media Producer and MediaPath content-delivery system, with an integrated Workflow Management System developed in cooperation with Cauldron Solutions. FreeZone, which was first offered in San Diego in 2002, is a branded environment that showcases long-format ad messages to on-demand viewers across Cox's video-on-demand (VOD) markets.



Video Mail Expands Inaugural Coverage

In 1998, CNN created CNN Newshound, an 800 phone number that allowed viewers and freelance videographers to call in and submit video for airing. Seven years later, ABC News took the technology to the next level. The network let inaugural-goers play a role in the broadcast. These observers used cellphones to shoot 20-second clips of the event, then e-mailed them to ABC News Now. The video was a bit choppy, but it took just three minutes to transmit.

"We're very bullish on this technology," says Pierre Barbeau, Sprint product marketing manager, video mail. "We took the lead with photo e-mailing in 2001, and while picture-taking continues to dominate, video services are gaining in popularity."

For Sprint, the move gives it some exposure; for ABC News Now, it is a chance to get a different perspective on the inauguration without spending thousands of dollars for equipment, tape and transmission gear. All that is needed is a video-mail-enabled phone and an e-mail address to send the footage to. It costs \$10-\$20 per month for a Sprint video-and-photo-mail account.

The inauguration coverage was a one-off experiment with preapproved and screened contributors, but Bernie Gershon, ABC News digital media senior vice president and general manager, sees future applications. People could contribute video to a blog or established news organization. "Today, you'll see storm chasers shoot video of tornadoes and sell them to networks," he says. "This is similar to taking advantage of wireless technology's two-way capabilities." —K.K.



ABC News' Gershon sees TV applications for video mail.

"We're like a cable company for mobile services."

RICHARD BENNETT JR., SMART VIDEO

Continued from page 43

its weight around when it launches its branded cellphone service later this year. But even it may have to jump through some rights hoops to make the NFL or MLB comfortable with the idea of live football and baseball games being relayed on cellphones.

Entertainment networks will need to secure rights with actors, screenwriters and others. "ASCAP and BMI still don't know how to deal with us," says Bennett. (Since pirating content isn't an issue with cellphones, rights should be easier to negotiate than broadband.)

IMPORTANT TO OWN CONTENT

That is one reason Bennett sees a great opportunity for local TV stations: They own their news content. Stations that sign on with SmartVideo will deliver three to four hours of content each day, typically 20 on-demand clips built from the day's newscasts.

"Our goal is to give broadcast engineers an environment they're comfortable with. One that doesn't create new processes," Bennett says. A digital-rights-management system protects the content and allows the network or station to make it available only in geographic areas where they have the rights to distribute. "Geographic-rights management on a global basis is paramount because mobile users are, by their very definition, on the move. And that's something rights-holders have never had to face before."

Russ Kagan, founder and managing director of Proteus, a provider of wireless applications and carrier connectivity, has helped HBO and ABC offer wireless content. He also sees an opportunity for local broadcasters.

In fact, Kagan says local opportunity is greater than the national possibilities. A local station can more easily promote the service and build a strong link with users.

"And it doesn't have to start with video," he says. A text service can send

out information and remind viewers of air times for a specific show. "If you can drive half a point in ratings, that means everything in terms of ad revenue."

MAKE IT AFFORDABLE

"We're like a cable company for mobile services," says Bennett. And like a cable company, SmartVideo pays ABC, NBC Universal and other content providers for the right to add their video content to its \$12.95-per-month cellphone video service. (There are also \$4.95-per-month premium services, including children's programming.)

Goodman says the mobile phone service's price tag is tricky, since many consumers have little left over after deducting household entertainment expenses. In recent years, entertainment spending has risen about 10%. "Your cable service is competing for the same dollar you might spend on a new phone service," he says. "At that point, the consumer has a decision to make: Is there more benefit to spending it on cable television or mobile video?"

But Kagan says that cellular providers will pitch video and data services that will be hard for consumers to resist.

ADVERTISING MODEL

That may be one reason Bennett's long-range plan of an ad-based model could be important. "Long-term, I see this as a free utility for the user. We want to get away from the stigma associated with targeted advertising," he says. "TV viewers and our subscribers will learn that targeted spots are information, not garbage." Bennett believes targeted ads could bring in \$200 per every 100 users, because advertisers will see value in not wasting their ad dollar.

Building a solid business out of cellular services is a sensible investment of time, research and development for ABC News, says Gershon. "We're finding out what the consumers are looking at and how to create content for this new medium." ■

TECH Q&A

Demand for NewsMarket

Web site offers free videos

Over 3,000 media outlets worldwide use www.thenewsmarket.com to access free b-roll footage and video news releases. The site supplies broadcasters with everything from NFL to UNICEF videos. (The organizations pay the site to post their videos.) Shoba Purushothaman, president, CEO and co-founder, discussed her Web site with *B&C's* Ken Kerschbaumer.

The last time we spoke, in 2002, broadcasters were just starting to get into digital delivery of content. How much progress have they made?

There is a lot more awareness of content coming in digitally because they're working with companies like BitCentral and Pathfire [both of which have IP-based delivery].

A lot of broadcasters are also taking in content via file transfer protocol [FTP]. That became popular when the conflict in Iraq broke. For companies like CNN, it suddenly became a primary way to get content back from the field.

With consumers also accessing content that way, do you think you could become a direct-to-consumer service?

Our mission has been to create the largest b-roll [inventory] possible. Companies and government organizations like UNICEF use us daily. And events like tsunami relief have us delivering content to everyone from nightly network news to local stations in Kansas City.

Has the tsunami made your site busier? Yes.

Did you have any of the home videos from the tsunami on your site?

No, but I wish that part of our business was up and running. Our stage-two and stage-three business plans are to open the site up to freelancers and content syndicators.

And stations could sell their videos on your site.

That's one reason we decided to become a strategic partner with Hearst-Argyle. We wanted to get close to a station owner, so when that business begins to build [inventory], we can capture it.

VIDEO VIA CELLPHONE

SERVICE	MONTHLY FEE	OFFERS	EXTRAS
Sprint PCS Vision Multimedia	\$9.99	Content from NBC Universal, Fox Sports, Weather Channel	CNNtoGo, EI, AccuWeather, Fox Sports, The Weather Channel; \$4.95 each
Verizon VCast	\$15.00	CNN, NBC, AccuWeather, VH1, Comedy Central, exclusive Fox shows	
MobiTV	\$9.99	MSNBC, NBC Mobile, Discovery, TLC, ABC News Now, Fox Sports, CNBC, CSTV, Vegas Sports, Vegas Scoreline, Comedy Time, Discovery Kids, Toon World TV, CSPAN, CSPAN2	
SmartVideo	\$12.95	ABC, NBC, CNBC, MSNBC, Weather Channel	Children's package, \$4.95



Apple: Small Mac, Big Market

Mini may propel home-media PC sales

Apple's latest home computer, the Mac Mini, is generating industry buzz as a new way to store and distribute audio and video content to TV, stereos and other devices. It is expected to kick-start the home-media-center market.

"The Mac Mini offers an easy-to-reach entry into the elegant world of Apple," says Jonathan Blum, a gadget guru for WPIX New York and contributing editor to *Popular Science* and *Sync* magazines. "It is the simplest way to deal with digital content."

Apple's edge is size. At only 2 inches tall and 6.5 inches square, the \$499 Mac Mini can easily sit next to, below or even atop the TV set. And while Apple CEO Steve Jobs says the unit is not being *pushed* as a media-center computer, the market may *pull* it that way.

The PC market has spent years trying to sell consumers on a home-media-center PC that stores audio, video and still photos. The industry envisioned the PC distributing content to various devices in the home. The problem? The typical PC is so unattractive it's not welcomed near a TV or stereo. Fan noise is another issue. But the Mac Mini, which is fan-free, could change that, and jump-start the market segment.

More important, digital content is a huge part of Apple's future. During the fourth quarter, Apple shipped more than 4.5 million iPod portable music players as opposed to 1 million Macintosh computers.

"Digital content is the compa-

ny's future," adds Blum. "And considering the leg up they have in the digital-content brand, it would be almost irresponsible for them not to pursue it."

While the look of the Mac Mini makes it a perfect home-media server, it will probably

require some external drives to handle video, audio and photo storage. It currently maxes out at 80GB of storage, an amount that would be quickly strained if it was storing video content alongside audio files. (For a large record collection, for in-

stance, 40 GB can store about 10,000 songs.)

But current technology can fill in any gaps in the system. TV tuner cards from such companies as El Gato, for example, can record and play back TV programs. Apple's DVI-to-

S-video, or component video converter, allows a user to view images on a TV. And Apple's AirPort Extreme board and AirPort Express enable audio files to be played through a stereo receiver wirelessly.

—Ken Kerschbaumer



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networking, storage, and newsroom systems. Integrated, all-digital, end-to-end broadcast solutions from Avid continue to set the pace in versatility, reliability, and price/performance, so broadcasters can focus on today's news – and not

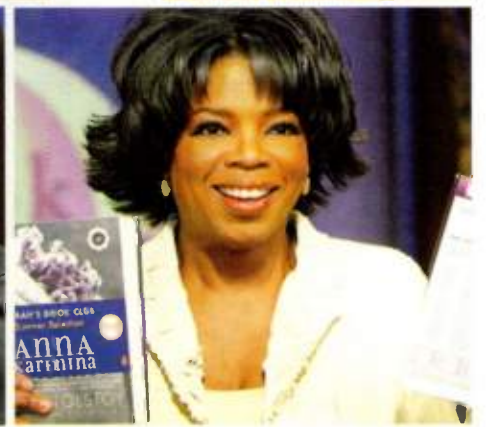
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Mac Mini could sit easily, and quietly, atop a TV set.

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All About Oprah Inc.

By P.J. Bednarski



TOP: (clockwise from top left) Winfrey's Pontiac giveaway was the product-placement event of the year; her philanthropic efforts created special memories for children in South Africa; the January 2005 cover of *O, The Oprah Magazine*; she made Leo Tolstoy mainstream when she picked *Anna Karenina* for her reading club; posing with U2's Bono, and seeing things through his perspective.



BOTTOM: (clockwise from top left) Audience members; Winfrey, with young poet and muscular dystrophy victim Mattie Stepanek, who was on her show several times before his death last summer; in front of her Wildest Dreams bus, a new show segment that makes wishes—big and little—come true for viewers all over the country; distributing book bags during the Christmas Kindness tour in South Africa.

**"I get paid
for being myself
on television,
and that
connects
to a lot of people
because people
see themselves
in me."**

Oprah Winfrey and I first met in 1984, when she was the new face on *A.M. Chicago*, an also-ran morning talk show on WLS, and I was the *Chicago Sun-Times* television critic. In those days, unlike today, you could walk down Michigan Avenue with Winfrey and not have to stop every 10 feet so pedestrians and drivers hanging out of car windows could wish her well. Back then, she could tell the story about having a cockroach as a pet when she was a kid, and you hadn't heard it before. We had lunch one day, and on the way back to work, she stopped at a shoe store to window-shop.

In 1986, she took her act to NATPE and walked away with a syndication deal to appear in 113 markets—and Oprah as a national phenomenon was launched. I interviewed her at that NATPE convention, and she recalled—in an anecdote that was subsequently much repeated in the press—that, when she decided to take a chance by leaving a TV job in Baltimore to seek her fortune in Chicago, her bosses had told her that she'd never make it in the Windy City, that she'd get "run over by a train."

That's some train. Now, according to *Forbes*, she's worth \$1.3 billion, the 213th-richest person in the nation. Her reading club turned Leo Tolstoy's *Anna Karenina* into a bestseller in 2004, just 130 years after it was published. Last fall, she gave away 276 Pontiacs to her audience—making all other product placement seem like the *Amateur Hour*. In the super-competitive

women's-magazine field, her *O, The Oprah Magazine* is profitable not even five years after it began.

Winfrey dominates daytime television, as she has almost from her first year in syndication in 1986. She has a deal for prime time movies on ABC. To millions of fans, her word is gospel, and they'll pay for it. Thousands of women have attended her inspirational lectures; thousands more spend \$24.95 for an interactive, multimedia workshop about improving their lives, available off her Web site.

The Oprah Winfrey Show rakes in \$6 million a week in domestic and international licensing for her Harpo Productions and Viacom-owned King World, which syndicates the show. That works out to more than \$300 million a year.

She says she's still the same "Opie." When she's at her spectacular new home in California, Von's Supermarket is her favorite place to be. "I don't play that 'Oh my God, no, I can't go out' trip," she says. "I walk my own dogs. I pick up my own dog poop." But don't expect others to be so eager to talk about her. Her staffers sign a strict covenant not to talk about her or the show, and she has successfully gone to court to enforce it.

Winfrey's also a part owner of women's cable network Oxygen, and Harpo owns part of *Dr. Phil*, one of daytime television's few recent syndicated hits. She likes to dress to the nines, but her philanthropy, through the Angel Network and her self-named foundation, doles out millions to women and children.

Winfrey, who will be inducted into the NAACP Image Hall of Fame in March, will celebrate the 20th anniversary of *The Oprah Winfrey Show* in September. It's an awesome achievement at a time when syndication is sliced and diced by cable competition.

Probably her biggest attraction: her affectionate honesty. She doesn't deny the wealth, and her loyal viewers watched her earn it. She talks to them; they connect with her because, no matter how rich, she's still a whole lot homespun, as I rediscovered in our conversation two weeks ago:

The reason we want to do this story is that, when you look at who's out there in television, you're transcategorical. What are you? Performer? Magazine editor? Talk-show host? Businesswoman?

What am I? That's an interesting question. What am I? It's interesting. I would not have used any of those words to describe myself.

I know. As a matter of fact, none of them seem right.

I just was going out of the country, and when I landed in Norway, [I had] to state [my] occupation. I sat there for 10 minutes trying to figure out who am I, what do I do?

I mean, if you say talk-show host, I go, well, that doesn't sound right because it really is so much more than that. Entrepreneur—well, that sounds pretty pretentious.

Yes.

You know what I ended up putting? Self-employed. I swear, I was so stumped by a regular customs question. I was, like, okay, well, do I say actress? No, I'm really not. I've only done two films, and that's pretty pretentious. I'm literally just sitting there going, "Oh God, how do I even describe myself? I don't even know." So I finally wrote, "Self-employed."

Well, let's stay with the talk show for a second. With a couple of exceptions, one of which you've created—Dr. Phil—does the general lack of quality syndicated talk shows surprise you?

What surprises me is that everybody believes that they have a way to come out with what has already been done and done and redone and overdone, and that suddenly they're going to do it in a way that hasn't been done.

What surprises me is that there seem to be no new ideas. I learned this early in my career doing the news. You choose Eyewitness News versus Action News versus Fox News versus whatever based on a connection to the people who are broadcasting. Broadcasting is broad, it really is, as I see it, either broad connection or missed connection.

And so I understand what I do, because I am very comfortable with myself. I get paid for being myself on television, and that connects to a lot of people because people see themselves in me as I see myself in other people.

So people know whom they're getting. It's a familiarity thing.

Yeah. Ultimately, our show is topic-driven, but there is a baseline audience that will get you a 5 rating no matter what. But you cannot create another Oprah, another [Dr. Phil McGraw], another Ellen [Degeneres], another Rosie [O'Donnell], because these are people who have their own personalities coming from a sense of truth. You know the thing we love so much about Ellen is she's Ellen. Oh my God, that opening monologue and the dance. You don't care who is on there, you just want to see Ellen be Ellen.

And so that's what I understood early on when I first started thinking about the idea that Phil maybe could be on his own. Even before I thought he could be on his own, I thought he had to find a way to be himself, and himself is direct and blunt. Sometimes he hurts your feelings. So that's why I started out by saying to the audience, "He is just a tell-it-like-it-is guy, this is who he is."

Because of Dr. Phil, no doubt King World's Roger King wants you to help him develop new shows.

Roger is always saying, "Let's do something, we need to work together." And I would like to do that, but it has to feel natural for me. I mean, early—maybe six

Continued on page 48

Exclusive Interview*Continued from page 47*

seasons ago—people were saying to me we need to come up with the next *Oprah*. And I said, “We didn’t come up with this one.”

But syndication often takes good ideas and beats them to death. Didn't you have a general feeling about syndication when you were getting into it?

Not many remember this, but I was syndicated for not even a season when I was doing this show called *People Are Talking* in Baltimore; Richard Sher and I were syndicated. We went to NATPE probably in 1977 or '78. As a matter of fact, I still have the syndication contract where I was going to be offered \$10,000 more per city.

That was added?

After the first 50 cities. After 50 cities! So that, if you got the entire market, I think I got a total of \$75,000 more. This was in my original contract. Aren't we glad that deal didn't work? My God. So I was originally syndicated for this *People Are Talking* show with no support, obviously no infrastructure. It failed. So that was my understanding of what syndication was.

When Roger King then approached me about syndication [in 1985], I was, like, “Okay, I've already been down that road.” Roger was like [here Winfrey adopts a sort of low, singsongy voice to mimic King], “Well, you're going to be rich, girl. I can tell you this right now. I hope you can handle all the money. You're going to be really rich.” And my experience with syndication had been that it never

really occurred to me that this was something to *do* to get rich.

Well, you got really rich.

I remember the first million-dollar check that came in. Somewhere there's a picture of me holding the check, me and Gayle [King, a longtime friend who now is editor-at-large of Winfrey's magazine]. And we were just like, “Oh my God, it's a million dollars!” To [former Winfrey agent and attorney] Jeff Jacobs' credit, when he sat down and made the deal, we'd already made the deal of ownership with ABC, and then we made the deal for sharing the percentage with King World.

It was an amazing deal, almost unheard of at the time.

I think, honestly, that no one expected—including King World—that we would be sold in as many markets, nor have the backend, nor get the barter—all of that stuff. Otherwise, I don't know if they would've been as generous. But we were saying, the higher that number goes, the more of a percentage we want. So King World didn't expect it, and I didn't expect it.

I remember reading in the first year I was syndicated that I was going to make \$11 million that year and I'm like, “Well, I don't know what they're talking about.” As it turned out, I ended up making even more than that. But no, it never occurred to me that the money portion of it would ever do what it has done. But having the greater percentage, starting out with 50%, was a good idea.

But your success wasn't so surprising. You beat Donahue within the first year you were in Chicago.

Continued on page 50



In 2004, with People's Choice Award for favorite talk-show host

Oprah's Kind of Town, Chicago Is

Many fans hit the Windy City just to see her show **By Jeff Borden**

One of the toughest tickets to score in American entertainment is to Studio One of Harpo Studios, where Oprah Winfrey tapes 145 shows per year. Hundreds of thousands of requests arrive annually via mail, telephone and the Internet, but only 43,500 people will sit in one of the studio's 300 seats over the course of a year.

This makes Dorothy Coyle, director of the Chicago Office of Tourism, more than a little wistful.

Convention, tourism and business travel generate \$9 billion per year in Chicago, rendering Winfrey's contribution to the industry a mere drop in the bucket. But Coyle can't help pondering how big a draw the Windy City would be if every Oprah fan could be accommodated.

That is because fully 20% of the telephone and mail inquiries her office handles are pleas for information on obtaining tickets to *The Oprah Winfrey Show*. Fans walk in daily to tourism offices throughout the city, hoping to get their hands on a coveted ticket.

“If every out-of-towner had access to tickets, it would be unbelievable,” Coyle says. “People are always interested in her show—especially lately, since she's been giving things away.”

But even if Winfrey decided to tape all her shows at Soldier Field, there likely wouldn't be much of a bump in tourism fortunes. Oprah fans, it seems, come to Chicago to see her and little else. Many arrive the night before a taping, catch the show and then zoom out of town.



The building housing Harpo Studios used to be a hockey rink.

On a gloomy January morning, nearly 200 people are in line an hour before the doors to the building will open. They congregate under a long white tent, which protects them from the nastier elements of Chicago weather. Only about a dozen men are scattered throughout the well-dressed crowd.

On this day, out-of-town fans—who make up about two-thirds of the average audience, Harpo staffers say—are in from Michigan, Missouri, Ohio, Pennsylvania, Kansas, Kentucky, Florida, California, Colorado, Texas, Tennessee, Washington, Connecticut, Oregon, Maryland and Maine.

At the head of the line are Phylana and Robert Stowers Jr., of Pittsburgh. They spent three months trying to get through to the switchboard at Harpo, even programming Phylana's phone to

speed-dial the studio, before finally scoring tickets. Today, they have arrived at the studio door at 4:30 a.m. to assure themselves of choice seats.

Winfrey is in awe of all this. Speaking last week, she said, “I mean, yesterday I said to them, I said, ‘You know I got up this morning at 3:00. I always get up between 3:00 and 3:30 in the morning because that's when I have to tinkle. And as I got up, I was thinking about y'all. I knew you all were getting dressed and thinking about what you were going to wear to the *Oprah* show.’”

And that is the truth. “It's exciting,” says Phylana, “We really love Oprah.” Any visits to local retailers, museums or other attractions? “No,” Robert says emphatically. “We're just in for the one day.”

Even the Scott family—mother Jan and daughters Marci, 29, and Taylor, 19—are here only to see Winfrey, despite the long flight from Seattle. A visit to the show is a belated Christmas gift from mother to daughters.

“She's the only reason we're here,” says Jan Scott. “We just love Oprah.” ■



Television's most powerful voice...

*We proudly honor
Oprah Winfrey
for enriching
our industry
and our lives.*



Exclusive Interview*Continued from page 48*

I never doubted the connection to the people. What has been the big surprise is how *much* money was to be made. Now, that has been stunning [laughing].

In most cities, your show is on in the afternoon, but in Chicago it's still on at 9 a.m., the way God intended it.

It's so funny that you say that because, you know, several years ago, I was offered three times the money to change it [to the afternoon] here.

You turned that down?

Yeah. Because that 9 a.m. audience made this all possible.

They wanted to move you to the CBS station, WBBM, right? [King World and CBS are now commonly owned by Viacom.]

They wanted it in the afternoon, and they were going to pay three times the amount of money because it was going to be a lead-in to their news. And I wouldn't do it, because I don't know the people who are watching but I feel a sense of crazy loyalty. Like, no, [I'm staying with] the 9:00 audience on WLS. That audience made this show.

A little while ago, I was reading a 1997 edition of *Broadcasting & Cable*, and the headline was how you might not renew. That was the headline every year for a few years. Now, all of the sudden, you're going to do it till 2011. What snapped?

That's an interesting question. Okay, what happened. For many of the years, I thought my staff was beleaguered and was overworked and burning themselves out. And so, in all of my decision-making, I was looking to whether or not I would be able to continue, because I didn't know if we would be *able* to continue.

So I decided to look at the internal infrastructure of how we were operating and tried to build from within so you could just nurture people from the production positions to producer positions.

For so long, we were just four girls and a gay guy in the room. We used to applaud ourselves because we had so few people. The first time I went to *The Tonight Show* and there were 40 people on staff, I came back and said, "Can you believe it? They have 40 people!" Well, we did with 10 what they did with 40, and we used to think that was a good thing, you know? Because we were saving money. And it burned out a lot of people.

These shows can grind you down.

No, I don't feel any of that now. What I now feel is reenergized by a vision of empowerment in the ability to use television in a way that I know can be even more profound. To use the connection that I have established over the years with the viewers in such a way that lets them think about themselves differently, be moved to their own personal greatness. That's the goal for me.

Assuming that you really are done in 2011, when the show will be 25 years old, do you then intend to just go



Oscar-winning actress Halle Berry works with Winfrey in ABC's upcoming film *Their Eyes Were Watching God*.

"If it
doesn't work
with my
personal
internal
compass,
then it ain't
gonna work
for my business."

hang, or are you going to do something else?

By that time I would have put enough other shows into development, hopefully. If not, that would be unfortunate because I believe that we are in a position now to see talent—and a lot of people come through here—to see talent and develop talent in a way that I could not have done 10 years ago. I was just trying to keep my own head above water with the staff, just trying to grow the show into what it now currently is, what it has become.

And that works for you.

That's what works for me. And I can tell you, listen, I've been to those broadcasting conventions where you have all those muckety-muck moguls sitting around, and not everybody is in the business because they have some kind of moral code. I am in many ways shamed by some of the things that we now allow on television. I don't know what happened to the standards on television. There is a show called *Who's Your Daddy?*

You know what I thought about that? I thought, well, the very idea, the very idea. It leaves me speechless—the paternity tests that some talk-show hosts do!

And I know, in the early years, we were accused of, and certainly did, confrontational television. And I'll tell you the moment it occurred to me, the moment I thought, "This is not helping anybody." I always had the intent—even sitting up there with the Ku Klux Klan—I always had the intent that I was sharing information that would be meaningful. Like, "Oh, people need to see who these people are." One day, during a commercial break, I realized, "Nobody needs to see this."

What about the debate over our conservative values or our moral values or our lack of moral values?

I think this, and what I know for sure, if I may quote myself, is that everybody is looking for value and validation. That's the common thread. That is the common denominator.

That is the biggest lesson I've learned from every show [topic], from child abuse to Victoria's Secret fashions.

In this last election...

You're trying to go political, and I won't.

But not really too political. I'm just curious to know: Is your audience a red or a blue audience? Liberal or conservative? Is it an audience that is divided over the issues of the campaign?

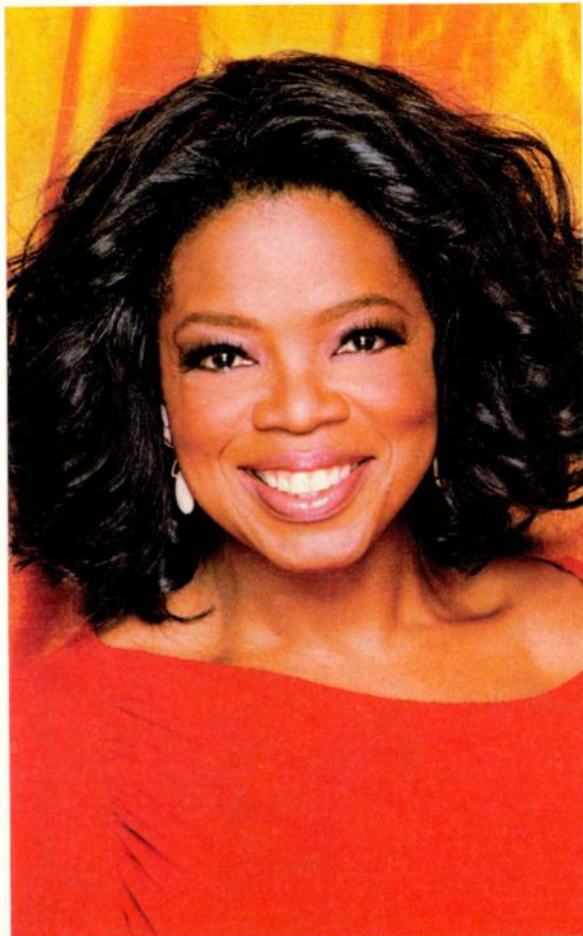
If I were to run for office—which I never will; I know you should never say never, but *never*. But if I were to run for office, I wouldn't even be using those terms of conservatives and liberals. In this audience, there are some reds, and there are some blues, but when they come here, they become purple. The color purple. They are looking to create a life of value for themselves. And the way to bring people together is to show them how you can do that and how your sense of values doesn't have to conflict with mine, that we can come together in such a way that you and I can both find purpose and meaning in our lives and work together.

Continued on page 52

PARAMOUNT
AND EVERYONE AT DR. PHIL
JOIN BROADCASTING & CABLE
IN SALUTING

OPRAH WINFREY





Winfrey almost nixed the Pontiac deal.

Exclusive Interview*Continued from page 50*

That is what I would do if I were the politician. I wouldn't continue to try to divide the country because [we're] conservative and religious-based and this is our God. The people who are liberals also believe in God and a God that wants them to be able to prosper in life and do well and take care of their family. Liberals don't not care about their children. So I think [we need a] person who can find a way to bring that together and understand that everybody is looking for value and to be able to create value in their lives.

You're probably the only talk-show host who has built a virtual ministry around your show. What talk-show host talks like that?

I sincerely believe that it is a platform that has been given to me from a power that's greater than myself. I look at my history and my background and how this all sort of happened. I understood somewhere, after '98-'99, that it wasn't mine to play with. It wasn't mine to say, "Oh, I don't know if I feel like it." It was a calling bigger than a job on television.

So your attitude changed. And your ratings are spiking.

The fact that the number went up is in direct response to how I feel about what we're doing. And reenergizing of the staff. I mean we have [executive producer] Ellen Rakieta, who has been here since before we were syndicated, since she was 23 years old, and she was always one of my greatest producers. She was always the producer who could take a word and turn it into a show. You know, [she'd say], "We ought to do something around "thank you,"

and so we'd create a "Thank You Day." "Favorite Things" came from her, and "Acts of Kindness" came from her. So the idea to make her executive was a great move because her energy sort of has permeated the rest of the building and everybody is wired.

We've been on longer than *Bonanza*, and I would have to say this past year was the best year I've ever experienced on television, with the exception of the first year.

Based on what? On how you just dug it more?

I just dug it, yeah. And I haven't dug it that much since the first years. Because it was such a variety of different kinds of shows. It was, first of all, starting off with the cars, which a lot of people say was some great big stunt. It was not a stunt, and I resent the word *stunt*, so don't use it.

That was the season-premiere show where you gave away 276 Pontiac G6 autos to the studio audience. Seems like a stunt, but okay.

It was not a stunt. But starting off with the season premiere with the cars came about because I had been approached to put those cars on my "Favorite Things" show, and I said, "Well, first of all, I can't do that because that's not my favorite car."

I understand. You like other cars more than Pontiacs.

I'd be lying. And so then that puts the whole brand—I never like to use that word—but it puts the whole brand of "Favorite Things" or the whole idea of "Favorite Things" in question. If you ever once put something on saying that it is one thing when

Continued on page 54

Good Old Oprah: Her Numbers Are Improving

By Paige Albinak

In its 19th season, *The Oprah Winfrey Show* is scoring its highest ratings since 1996. In November sweeps, *Oprah* gave its stations No. 1 finishes among households in 90% of markets, women 18-49 in 97% of markets and women 25-54 in 96%.

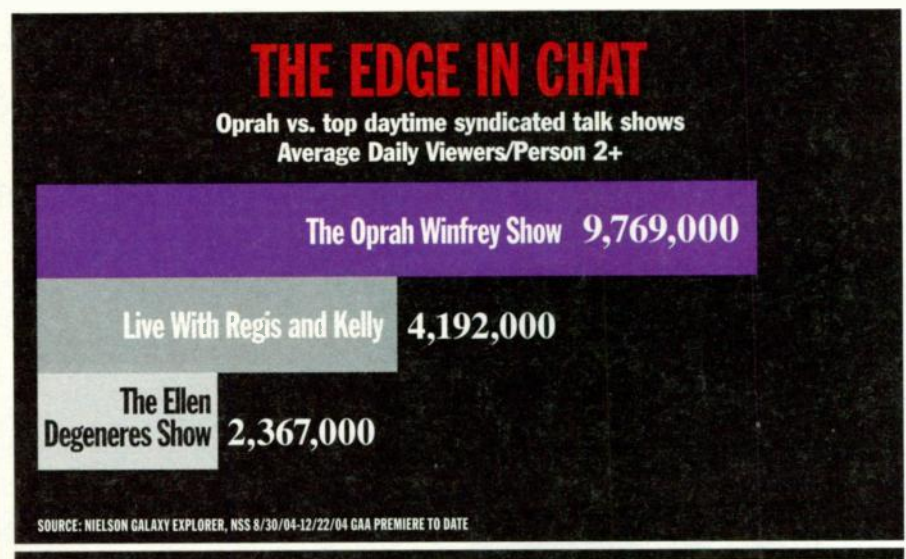
"The show just clean swept everything. Its numbers were so much higher than any of its competitors," says Moira Coffey, King World senior vice president of research. Normally, her job during sweeps is to "earmark" troubled markets for producers to focus on later. In *Oprah's* case, "I didn't have any."

What is even more impressive is that, for the first time ever, *Oprah* is No. 1 in all of syndication among women 18-49 and 25-54.

"The show defies all principles of television and the way things work in the television universe today," Coffey says.

Coffey, King World CEO Roger King and Winfrey attribute the ratings climb in large part to Ellen Rakieta, who took over as the show's executive producer two years ago.

"Adding new blood put new life into the television show," King says. "*Oprah's* now doing classic shows outside the ratings period. She puts prime



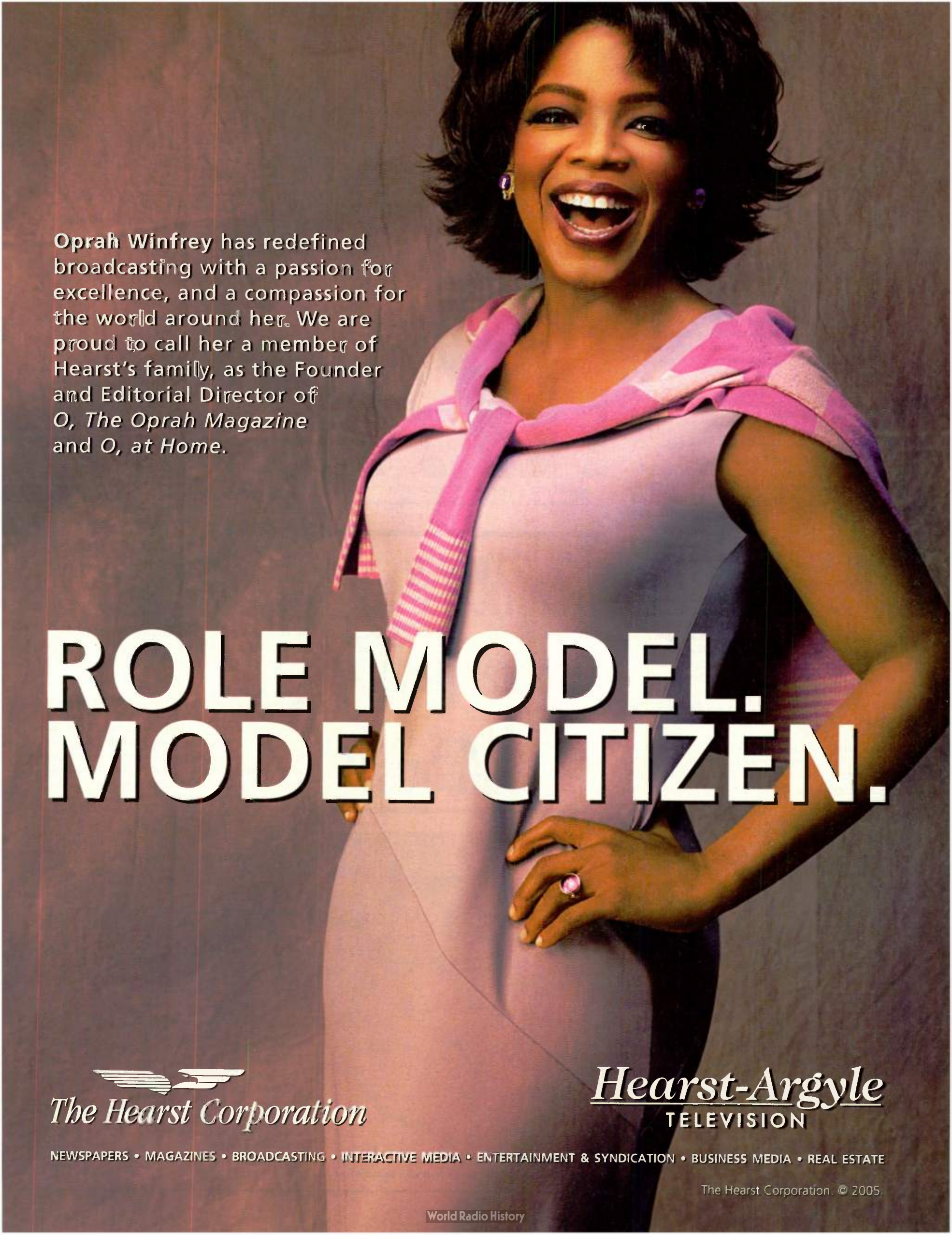
time shows in daytime."

While *Oprah* spinoff *Dr. Phil* works its way into 5 p.m. and prime time slots, Winfrey prefers to stay where she is.

King says *Oprah* and *Dr. Phil* are proof-positive that daytime TV shows can do better than the 2.0 household rating that has become the time period's de facto cap. King likes to take shots at syndicators that say no daytime shows will ever do greater than a 1.2.

"That's a give-up attitude," he says. "Oprah's going to spawn another television show out of her show, and it will do a 4 or a 5 rating." That show isn't necessarily the program that Winfrey's production company, Harpo, is said to be developing with designer Nate Berkus, but it might be. Berkus narrowly escaped death from the tsunami that hit pan-Asia the day after Christmas, and his lover was killed. Winfrey feels Berkus may need time to heal.

"Oprah does it the old-fashioned way: She tries it and tests it until it's perfect," King says, citing *Dr. Phil* as an example. "It's not like we hid the secret. You don't have to have a map to find this treasure." ■



Oprah Winfrey has redefined broadcasting with a passion for excellence, and a compassion for the world around her. We are proud to call her a member of Hearst's family, as the Founder and Editorial Director of *O, The Oprah Magazine* and *O, at Home*.

ROLE MODEL. MODEL CITIZEN.



The Hearst Corporation

Hearst-Argyle
TELEVISION

NEWSPAPERS • MAGAZINES • BROADCASTING • INTERACTIVE MEDIA • ENTERTAINMENT & SYNDICATION • BUSINESS MEDIA • REAL ESTATE

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World Radio History

Exclusive Interview*Continued from page 52*

it really is another, then you can never be trusted again, in my opinion.

And then?

First, I said, "Well, forget it because it can't be done, it's not my favorite thing and I'm not going to say that it is." And then the producers come back, and they say, "Do you understand what we're saying? They want to give everybody in the audience a car! Are you saying you don't want to do that?" I said I wanted to do it if the people needed a car. So then we started working with that idea. How do we find people who need cars so that it's not just about a car giveaway. And that was the kernel of meaning for me that allowed that show to go ahead.

So you figured out a way to do the giveaway that would also be a way of doing a good deed.

If you are walking to work in the rain because you don't have transportation, or taking two buses and being late, that is a life-changing gift for you.

For all the people who say, "Oh, you didn't personally pay for the cars yourself," which I heard, I say, "Well, I could have, and what difference does it make? What difference does it make, if they got the cars? And why should I have paid for them if Pontiac was willing to do so?" I could take that \$7 million and go to Africa, which is exactly what it cost me to go to Africa when I went for Christmas Kindness for the Kids. So I don't get hung up on that.

But the Pontiac story brings up a point. You said you've learned how to be a business person, which was new for you. So there must be times when there are good business reasons for you to do things on your show that aren't necessarily things that Oprah Winfrey the person feels comfortable with. I'm curious about how you deal with wearing two hats.

Let me just stop you right there. I am guided by my own personal internal compass, period. And that is for everything that I do.

Now, some people are, many people are not. And all of my decisions in my personal life and in my public life and in my business life are based upon what is going to have meaning, and I make all of them with an intention to have some kind of meaning.

So if it doesn't work with my personal internal compass, then it ain't gonna work for my business. And I could say this has happened with the [O] magazine more so than TV. I can't even think of a situation where this has happened with television. Except maybe with the cars. The cars.

So when you shower your audience with your "Favorite Things," those are really truly your favorite things? But the people who make those things ...

So help me God.

But the people who make those things, they do pay to be on your show, don't they?

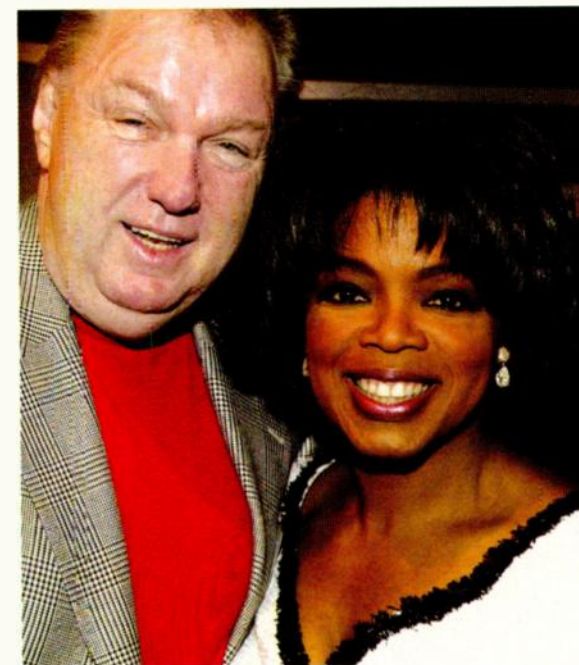
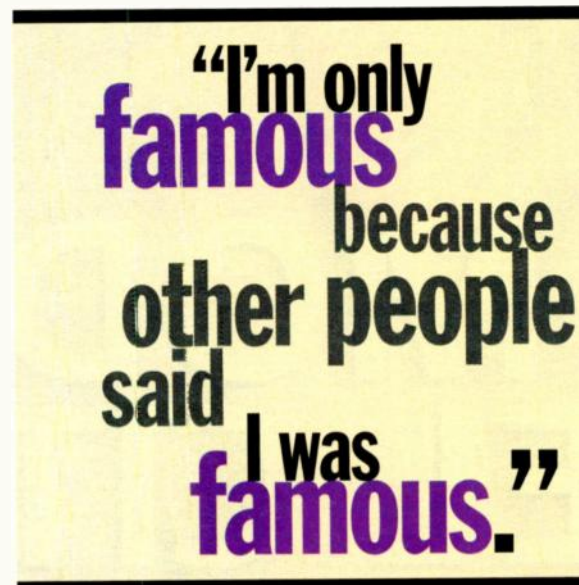
No!

No?

No. They give you the products, that's how they pay. This is how it works: If I could go to my Blackberry right now... All year long, if I see something or run across something or somebody else tells me about something, I keep a little running list of things that I like. So on that list, for example, last year were Tommy Hilfiger blue boots, a certain hand cream that I like, that Movado watch that, the first time I saw it I liked it so much, I bought myself two. And so I keep this running list. Some of the things are in *O* magazine. We



Actor Michael Douglas with Winfrey at United Nations Association of USA Global Humanitarian Awards



Roger King, chairman of King World, with Winfrey at NAB 2004, where she received the Distinguished Service Award

have a running list there every month, and all of those things have to come through me.

I keep a running list and, around October, the producers come in with a list of things that they have seen. Originally, it just started out with only the things that I have found. Now other people do help me look for things that could possibly be favorite things.

Somebody told me about that washing machine. I'm like, "I want that washing machine for myself because it dries your sweaters!" You know? People think that advertisers or these companies are approaching me and that they pay to have these things on. That is absolutely not the truth. It works in reverse.

And who would say no?

I approach them, and let me tell you, there are a number of people, which I could tell you, which maybe I won't tell you, who turn me down. Like, for example, this year—I could not believe this—but my deal is only this: If I'm going to say it's my favorite thing because it is my favorite thing, all you have to do is give me 300 of them, okay? So this year, there was this book that somebody had given to me, a book called *The Way We Live*. It was a great coffee-table book, and it had pictures from all over the world of different homes and how people live in all these different homes. Do you know that we called the publisher and they said no? And they said no!

And did they say why?

They said they didn't have that many books to give away for free, because I think the book itself is [expensive] if you buy it in the stores. Can you believe that? They did, and so you know what I said? "Well, it's not going to be my favorite thing no more!" But how dumb is that? That's pretty dumb. It's a book! How many books could you have sold? It's a beautiful book.

But you could afford it. You could afford all of your favorite things in the whole world. Which leads to the next point. You have this constant message of self-empowerment, but I've heard people say, "Well, it's easy for Oprah to say, hey, if you want to be something, go be something or do something or lose weight or whatever, because Oprah is very rich." The regular people watching this show really can't change their lives as easily as you say you can. You must hear this.

I know what you're trying to say. I don't buy it. I don't buy that for one moment, nor has that been my personal experience. My personal experience has been—for example, when I go around the country and I do these "Live Your Best Life" seminars—that people understand on a real core level that I get it and they get me. It's either you feel it or you don't. So what I know is that all celebritydom, all fame, all attention, all adoration only says this is possible. So the fact that I admire Nelson Mandela's strength and courage and wisdom and his humility simply means it is possible to be strong and to be courageous and to be wise and to also be humble.

And what I get probably more than anybody I know is that the fame thing is something that happens outside of yourself. I don't make myself famous. I'm only famous because other people said I was famous, and that really doesn't have anything to do with me. That's something other people have said.

And so to answer your question more specifically, people see where I've come from. They see who I am and understand that, because of where I've come from and who I am—not [because of] what I have, because in your question you confused the two—they see who I am, and that's very different than what I have. ■

Oh! Opprah



Q. What's the best
time of day?

A. After the Show

The Oxygen Network

oh!
Oxygen



Oprah also visited the G6 plant.

"A one-car give-away mutated into the ultimate—giving a car away to everyone in the audience."

GM gambled two ways: Cars generally are not major advertisers on Winfrey's show, and new-car launches can be disastrous on their own. (Think Edsel.)

"I wanted to introduce a car that day that no one knew existed," Richer says, "but I feared if we did it halfway—say, just a single car—one of our competitors could come back on another show and trump us. We got caught up in the giving moments that happen with *Oprah*. They were as excited as we were."

Is the G6 now branded as "Oprah's Car"?

"I've heard people say that," Richer says. But he insists G6 is not perceived as a "woman's car."

"We did a lot of research after the show, and we found an equally powerful lift in persuasion among males and females," he adds. "In fact, men were slightly more aware of the car after the promotion, with higher-income consumers the most aware and the most positively persuaded."

While GM has made "fairly significant" buys on *Oprah*, according to media buyers familiar with syndication sales, automakers in general tend to target sports and news—and their largely male viewers—especially when debuting a new car model. Could that be changing?

According to TNS Media Intelligence, hardly any automotive buys have made it into the top-10 spenders list on the Winfrey show over the past five years. Indeed, GM made the list in 2000, but no car makers were cited in 2001, 2002 and 2003 until Toyota joined the list in 2004. In that period of time, top advertisers on the show tended to be a "who's who" of package goods, pharmaceutical, financial and retail (including Altria Group, Procter & Gamble, Yum Brands, GE, Time Warner, Walt Disney, Pfizer and Sony).

Industry insiders say a national spot on Winfrey's show can run to \$75,000. The show is still selling out, reportedly, after 20 years. Can the power of *Oprah* move the gender needle among car makers?

"Just today, *The Ellen Degeneres Show* did a promotion with Toyota to benefit Tsunami Relief," noted Syndicated Network Television Association President Mitch Burg last week. "The *Oprah* promotion proves automotive and syndication are a win-win combination, and the proof is that it's triggering other creative partnerships." ■

General Motors' Wildest Dream

Automaker was a big winner in Winfrey's giveaway **By Jean Bergantini Grillo**

When *Oprah Winfrey Show* staffers were kicking around ideas that would have impact for the show's season premiere last September, all they had to work with was a theme: "Wildest Dreams Come True With Oprah." But when General Motors approached them with the idea of a car giveaway, Winfrey's team knew they had a match.

"It was just a little idea that got bigger," says Pontiac Marketing Director Mark-Hans Richer. "I still feel I'm watching it like a spectator, observing it as a cultural event. It's taken on a life of its own."

Mary Henige, Pontiac-GMC communications director, agrees. She was part of the Richer team, along with Mary Kubitskey, Pontiac ad manager, and agency partners Vigilante and GM Mediaworks.

According to incomplete results, 2004 was a super year for Winfrey. Year-to-date advertising revenues for *Oprah* (January-October 2004) total \$172 million, up 16% over 2003. Pontiac was just the cherry on the top.

Giving away 276 Pontiac G6 cars to car-deprived audience members (a \$7 million giveaway) resulted in the public relations department's bonanza.

Footage of leaping, screaming and delirious audience members opening gift boxes containing car keys was shown worldwide; the stunt resulted in more than 600 TV news stories. Internet users, eager to learn more, moved the words "Oprah" and "Pontiac G6" into Yahoo

and Google's top 10 most requested search terms.

The Wall Street Journal named the giveaway among the "Top Five Marketing Events of 2004." *TV Guide*

Pontiac at first was just going to give away one car. Then, the idea just grew.

called it the No. 1 TV moment of the year, and media tracker VMS cited it as the largest domestic media coverage of an auto story ever.

"We got global coverage," says Henige. "We had stories running in Australia, Ireland, Pakistan, India, Russia. It completely exceeded my expectations."

Pontiac sold more than 16,000 G6 cars in 2004 and Winfrey helped. "We definitely expect it to be the best-selling Pontiac in 2005," Richter said.

Pontiac planned to introduce the G6 earlier in the year and had done some pre-launch activity during the Summer Olympics. "But what marketer doesn't want to do something with *Oprah*?" asks Richer. The GM brand wanted to get rapid awareness of both the new car and the new car name. "We knew it had to be something big enough to interest *Oprah*'s team," says Richer.

OPRAH'S BIG SPENDERS

TOP ADVERTISERS JANUARY-OCTOBER 2004
(in millions)

Altria Group Inc.	\$4,063.6
Procter & Gamble Co.	\$3,279.3
Walt Disney Co.	\$2,743.6
Yum Brands Inc.	\$2,675.8
LA Weight Loss Medical Group	\$2,616.2
Time Warner Inc.	\$1,778.0
Wal-Mart Stores Inc.	\$1,763.2
Toyota Motor Corp. Dealer Assn.	\$1,610.5
Empire Today Carpet Store	\$1,583.8
Toyota Motor Corp.	\$1,481.9

SOURCE: TNS Media Intelligence

You Can Read Her Like a... Magazine

Winfrey translated easily from TV to the printed page **By Coeli Carr**

O *The Oprah Magazine*, the print-media progeny of Brand Oprah, celebrates its fifth anniversary with its May issue. In its short life, it has generated nothing but love, pleasure and a huge income stream. A true child of its mother, the magazine, published as a joint venture with Hearst, has made the numbers sing like a full-blown gospel choir.

At a time when women's magazines have sputtered, Publishers Information Bureau reports that *O* revenues topped \$207 million in 2004—an increase of about 15%; advertising pages were up more than 10% to nearly 1,600 pages. Circulation, notes the Audit Bureau of Circulations, was up 7.4% for the first half of the year and has increased 300% since its launch in 2000. A top-10 single-copy-sales performer, *O* is on track to sell a million copies January issue at the newsstands.

From the start, Winfrey's credibility and TV presence had been an intoxicant to people in the business of creating magazines, and, over the years, many publishers tried to persuade her to partner with them. One hit pay dirt.

Hearst's presentation, helmed by Cathie Black, president of Hearst Magazines, and Ellen Levine, editor in chief of *Good Housekeeping*, knocked Winfrey out, says Gayle King, a friend of Winfrey's for 30 years and *O*'s editor-at-large. "I think the line that got to her—because this is a girl that loves reading and loves books—was 'Imagine a book that people could read every month, and it's sort of your words and your philosophies,'" she says.

King, who opted out of a television career to join *O* at Hearst's New York offices, describes Winfrey's vision as "women living their best lives, in whatever form that takes for you." Winfrey insists that, even though writing it is like pulling teeth, she writes every word of her short monthly column, titled "What I Know for Sure." Winfrey says she doesn't have a permanent office at the New York headquarters, but she's getting one.

A THING OF BEAUTY

Not surprisingly, Hearst has packaged this vision handsomely. "People tell us all the time they don't like to cut it up, they don't like to tear up the articles," King says.

Myrna Blyth, author of *Spin Sisters: How the Women of Media Sell Unhappiness and Liberation to the Women of America*, concurs that the presentation is impressive. "What makes the magazine distinctive and distinguished is the whole lavishness of the package, which most publishers today cannot afford," says Blyth, who was editor in chief of *Ladies Home Journal* for more than 20 years and is the founding editor and editor in chief of *More* magazine, published by Meredith.

"It's the quality of the paper, the quality of the visuals and amount of information in every issue. It's very, very bountiful and beautiful," she says. "For the price you pay for that magazine, there is more in it, it is more comprehensive than probably any other general-interest, woman's magazine on the market."

In the case of *O*, one can indeed judge the book by its rich-looking cover, every one of which features Winfrey as cover girl. And the magazine's content, which addresses typical categories like food, fash-

ion, dieting and the home, has been "filtered through Oprah's perceptions and taste level," says Blyth, who notes that women in the U.S. have increasingly been exposed to and, therefore, appreciate higher-end products. "I think Oprah has great taste and great smarts, and that's reflected in the magazine."

Winfrey's standards are not lost on advertisers, who pony up \$133,900 for a four-color page in *O*.

"People tremendously respect her opinion, and the power she has is incredible," says Melissa Carden, brand communications manager for Swarovski N.A., the Austrian company that's the world's largest manufacturer of cut crystal. What appeals to Carden—Swarovski has advertised in *O* since the launch—is Winfrey's "emotional connection" with her readers. "Everybody's trying to make emotional connections with their customers," Carden says.

That feeling-based tie that Winfrey established with her television audience, over time, was indispensable to the success of the magazine. Says King, "It's because people saw her and got to know her on television

"Rosie O'Donnell had a split persona," says Steve Cohn, editor in chief of the *Media Industry Newsletter*, referring to O'Donnell's namesake magazine, *Rosie*. "Her television show was not really the real her. She put on an act there. Then, when she went to the magazine, she said, 'This is the real me.' And the 'real me' did not play in Peoria."

Cohn notes that, when *Rosie* launched, O'Donnell ended her show. *Oprah* will be on the air for several more years. "So she's going to be very visible," he says. "That will help the magazine." The recently folded *Lifetime* magazine was also found wanting. "There was very little synergy between the network and the magazine and very little cross-promotion between the two," Cohn says. He also points out that Winfrey has "avoided any missteps for 20 years," in sharp contrast with O'Donnell's and Martha Stewart's legal problems. (That's not totally true; in 1998, she was sued by cattlemen for, in essence, slandering beef.)

People *do* love her. "Here, you have a talented television personality who has been able to jump



Oprah covers: (left to right) The premiere issue, May/June 2000; May 2003; the current issue, February 2005

that magazine publishers thought, 'Let's do something with this, let's put this in print.'

Blyth underscores the significance of one Winfrey medium's mirroring the other. "There's no other magazine that's connected with anybody who's on television several hours a week," she says, "so every day is a kind of promotion for the magazine, and the magazine is a promotion for the television show."

NOT ALL HOSTS CAN BE MAGAZINES

Oprah may make this fluid crossover look easy, but translating TV onto a page poses challenges.

"It's a much more difficult thing to project in print, because you don't have the ability to use your voice. All you've got is language," says Dennis McAlpine, a principal and the managing director of Dennis McAlpine Associates LLP, a Scarsdale, N.Y.-based independent research company specializing in media and entertainment. "*O* has done a very good job reflecting the warmth and caring feeling that Oprah projects on her own television show."

And her successfully cloning herself for print only accentuates what her competitors failed to do.

out of the screen and hop into your lap on the pages of the magazine," says Samir Husni, director of the University of Mississippi's magazine service journalism program, "so you're no longer watching her at a distance, but you're holding her in your hands."

Calling *O* the "feel-good bible of the 21st century," he describes Winfrey as "the drug that's going to help you feel good about yourself. You feel down a little bit, you pick up *O*, you start reading, you say, 'Wow, I can do it.' Winfrey is more than the reader's 'girl-friend.'"

Instead, he calls her "the prophet who's dispensing profit." Because we are seekers of instant gratification, he suggests, "it makes faith much easier if we believe in the things we see than believing in the things we don't see—and we see Oprah."

Despite an influx of cult-of-personality magazines—one celebrates Donald Trump; Sly Stallone's offering debuts next month—Husni insists that publishers know there's only one Oprah. "You can say, 'I hope I can be like Trump,' but the thing with Oprah is nobody wants to be Oprah," he explains. "They want to listen to Oprah." ■

The phone call would forever change the life of Robert Morgan, an English professor who had taught at Cornell University for nearly three decades.

On Jan. 10, 2000, a woman who failed to introduce herself began chatting with him about his fifth book, *Gap Creek*, a tale narrated in the voice of an older Southern woman. "I'd like to include it in my book club," she said. "That sounds nice," replied Morgan, assuming she was a Southern reader who found the theme familiar.

The woman finally disclosed her location—Chicago—and her identity: Oprah Winfrey.

"We decided it was a prank call," Morgan recalls. "Then the second call came from her producer wanting us to fly back to Carolina to film a segment and to book my studio visit to Chicago. I asked my wife how many copies she thought this might sell—20,000? We had 500,000 copies in bookstores within a week."

Within a month, *Gap Creek* had sold 650,000 copies, winning unprecedented attention and financial success for Morgan, who had been writing poetry since college, teaching since his mid 20s and publishing well-reviewed books for a decade. At 55, he was already a well-established, well-paid author. "I already had a new Volvo," he jokes. "I had money in the bank.

"What it meant most was having all those new readers," he adds. "I hadn't begun to win a large audience of female readers, and that gave me millions more. I got thousands of letters from all over the world, from Denmark, Germany, Australia, Canada. I still get hundreds today."

For other selected authors, these monumental sales are a comet's flash—a brief, brilliant moment that illuminates a long and productive writing career. "I still feel the glow from it," Morgan says, "but I was old enough to know that this was just a great stroke of luck—being called up by NPR and CNN and CBS for interviews. It would have been harder if I were younger. You would think this was normal!"

Winfrey started her book club in 1996 as a way to discuss a book she loved on *The Oprah Winfrey Show* each month, usually with the author and selected viewers. The books are predominantly fiction, often about women facing a struggle. The show's selections make considerable demands on publishers as well, such as a confidentiality clause. Publishers receive as little as a week's notice to re-design a cover with the Oprah's Book Club logo, and they must print and ship as many as 1 million copies across the country to coincide with the show's air date. The effort pays off, as every book—now 52 of them—becomes an overnight bestseller.

"Oprah selects a title ... then everyone in America buys it," wrote Richard Lacayo in *Time*. "This gives her the market clout of a Pentagon procurement officer."

The publishing industry agrees. Not even the long-established Book of the Month Club or celebrity book reviewers like Kelly Ripa and Katie Couric carry the same starmaking power as Winfrey. While the talk-show host has unquestionably boosted the



The Oprah Effect

Book Picks Make Stars of Authors **By Caitlin Kelly**

publishing industry's fortunes, her book club has also helped her differentiate *Oprah* from the slugfests and tabloid topics of other programs.

"A key part of it is that she has a very identifiable personality. She has clear likes and dislikes, and people know what they are," says Charlotte Abbott, book news editor for *Publishers Weekly*. Readers need the help, Abbott says. Publishers pump out as many as 175,000 books a year. If someone they trust recommends a book, chances are good they'll reach for it, too.

"Book clubs are where it's at, and Oprah tuned in to

"If she gets behind a book, it's an avalanche... She has tremendous credibility."

JONATHAN KARP, RANDOM HOUSE

that early," says Abbott. "Education and transformation through reading are part of her mission. The intimacy of the relationship between the writer and the reader is paralleled by the intimacy Oprah has with her viewers. For many readers, going into a bookstore is like going into a wine store. Who are all these people? They have no idea where to start or what to choose. Oprah helps them."

Some critics call Winfrey's choices middlebrow and predictable, often narratives of women who struggle and triumph. "What's wrong with that?" retorts Abbott, a former editor at William Morrow, a major publisher. "Oprah really raised the lowest common denominator. She has read and made books accessible to people who wouldn't otherwise read. She's not choosing bad books!"

When Winfrey selected Jonathan Franzen's third book, *The Corrections*, for the book club in September 2001, the author rejected the honor and publicly aired his opinion that Winfrey's choices were unsophisticated and were mainly for women. She canceled Franzen's appearance.

The book club, which ended in April 2002, was revived in June 2003 to showcase just three to five "classics" a year. It has offered a wide range of respected and thoughtful writers, everyone from Chile's Isabel Allende to Canadians Ann-Marie McDonald and Rohinton Mistry, Haitian-born Edwidge Danticat to South Africa's Alan Paton.

In an essay on AlterNet.org, a Web site of cultural criticism, author Kevin Smokler openly admits what

many thought, but very few, still, will ever say aloud: "My province was contemporary literature, land of the 'important book' and the MFA from Columbia. Oprah's choices were something we readers pushed against—albeit with grudging respect. Liking an Oprah book meant allying yourself with the most obvious, least cool demographic in publishing. Outwardly, we smirked and claimed we wanted our books supported by Guggenheim Fellowships, thank you, not commercials for Palmolive. Yet as the evidence mounted, it became harder to ignore how Oprah vigorously promoted literary mainstays like Toni Morrison and Ernest Gaines, and how demographic slam dunks like Danielle Steel and Mary Higgins Clark were curiously absent from her list."

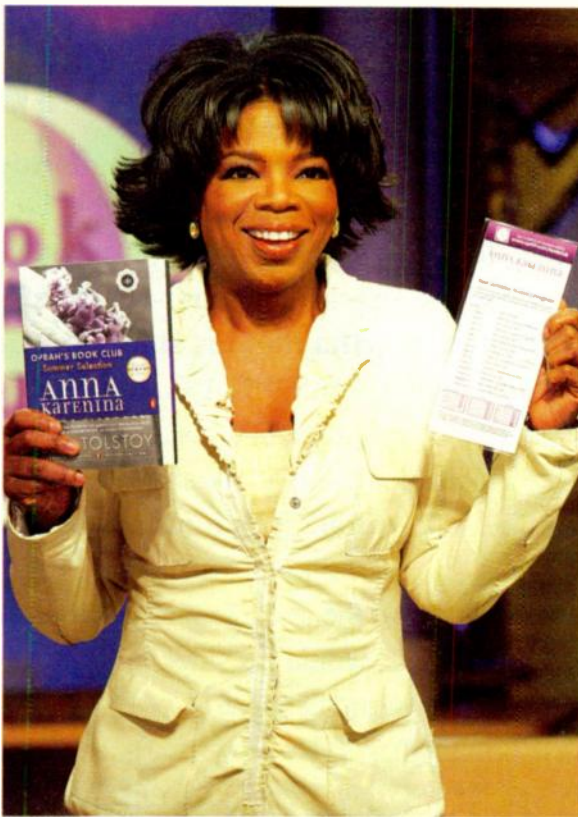
OPRAH'S LIBRARY

Beginning with just three books in 1996, Oprah's Book Club has grown to its current list of 52 titles:

Anna Karenina by Leo Tolstoy
Back Roads by Tawni O'Dell
The Best Way To Play by Bill Cosby
Black and Blue by Anna Quindlen
The Bluest Eye by Toni Morrison
The Book of Ruth by Jane Hamilton
Breath, Eyes, Memory by Edwidge Danticat
Cane River by Lalita Tademy
The Corrections by Jonathan Franzen
Cry, the Beloved Country by Alan Paton
Daughter of Fortune by Isabel Allende
The Deep End of the Ocean by Jacquelyn Mitchard
Drowning Ruth by Christina Schwarz
East of Eden by John Steinbeck
Ellen Foster by Kaye Gibbons
Fall on Your Knees by Ann-Marie MacDonald
A Fine Balance by Rohinton Mistry
Gap Creek by Robert Morgan
The Heart Is a Lonely Hunter by Carson McCullers
The Heart of a Woman by Maya Angelou
Here on Earth by Alice Hoffman
House of Sand and Fog by Andre Dubus III
I Know This Much Is True by Wally Lamb
Icy Sparks by Gwyn Hyman Rubio
Jewel by Bret Lott
A Lesson Before Dying by Ernest J. Gaines
A Map of the World by Jane Hamilton
The Meanest Thing To Say by Bill Cosby
Midwives by Chris Bohjalian
Mother of Pearl by Melinda Haynes
One Hundred Years of Solitude by Gabriel García Márquez
Open House by Elizabeth Berg
Paradise by Toni Morrison
The Pilot's Wife by Anita Shreve
The Poisonwood Bible by Barbara Kingsolver
The Rapture of Canaan by Sheri Reynolds
The Reader by Bernhard Schlink
River, Cross My Heart by Breena Clarke
She's Come Undone by Wally Lamb
Song of Solomon by Toni Morrison
Songs in Ordinary Time by Mary McGarry Morris
Stolen Lives: Twenty Years in a Desert Jail by Malika Oufkir
Stones From the River by Ursula Hegi
Sula by Toni Morrison
Tara Road by Maeve Binchy
The Treasure Hunt by Bill Cosby
Vinegar Hill by A. Manette Ansay
A Virtuous Woman by Kaye Gibbons
We Were the Mulvaney by Joyce Carol Oates
What Looks Like Crazy on an Ordinary Day by Pearl Cleage
Where the Heart Is by Billie Letts
While I Was Gone by Sue Miller
White Oleander by Janet Fitch

"Who are all these people? They have no idea where to start or what to choose. Oprah helps them."

CHARLOTTE ABBOTT, PUBLISHERS WEEKLY



Tolstoy's 130-year-old *Anna Karenina* topped three bestseller lists after being selected for Oprah's Book Club.

Now Winfrey's choices highlight those authors commonly found on college or high school reading lists. Her most recent selection was Leo Tolstoy's novel *Anna Karenina*, originally published in 1875. "The impact of Oprah's selection is that one sells a lot of books," says Richard Pevar, the Paris-based translator (with his wife, Larissa Volokhonsky) of the new Penguin edition chosen. "And the majority of people who buy them would not have bought them otherwise. So that *Anna Karenina* has found readers in the most unexpected places is a good thing."

"It's fantastic," says Kathryn Court, president and publisher of Penguin Books, which had already commissioned the new translation and seen annual sales—pre-Oprah—of about 2,000 copies. After *Anna Karenina* was chosen, an additional million copies, each with a

new red paper band attached by hand, were rushed into print. When the show chose Steinbeck's 1952 classic *East of Eden*, also published by Penguin, the number of new copies in print jumped from 80,000 to 1.8 million.

The day the show aired, Anderson's Bookshop in Napierville, Ill., sold 70 copies. The phone began ringing with requests, Assistant Manager Doris Blechman told the Associated Press. "When I said, 'Do you know what it is?' They said no. And when I said, 'Do you care?' they said no."

Viewers are incredibly loyal to Winfrey, says Court. "Whatever she says, they believe." Like Abbott, Court feels the host's picks are essential in helping readers decide to buy something. "One of the greatest problems of the industry is that there are so many books produced and so few vehicles to find out about them."

Jonathan Karp, editor in chief at Random House, has seen five of his books selected. In September 2000, it was *Open House*, a book about the interior life of a midlife woman, by Elizabeth Berg. "She is a writer who is beloved by her readers and someone we had publicized for over a decade, but her sales exponentially increased [with the book club]. She gained a much wider audience, for which we are immensely grateful," says Karp.

Not only has Winfrey officially chosen books for her club, but she also plugs non-fiction on her regular shows. Other Random House recipients who have enjoyed Winfrey's favor include Po Bronson, author of *What Should I Do With My Life?*, a non-fiction guide for those seeking a vocation, and Kenneth M. Pollack, author of *The Gathering Storm: The Case for Invading Iraq*—hardly a work of chick-lit. (Pollack appeared on *Oprah* three times, in fact.)

"If she gets behind a book, it's an avalanche," adds Karp. "She has a massive audience that actually listens to her. She has tremendous credibility, she makes sense, and she has excellent producers who are ahead of the culture. No one compares to her."

The most elusive aspect of the "Oprah effect" on publishing is quantifying it in dollars, especially in an industry of almost pathological reticence on that subject. No publisher or bookseller contacted would reveal Oprah-related profits.

"It's not Hollywood. It's not the recording industry," says Abbott of *Publishers Weekly*. "The money is so small."

Ina Stern of Algonquin Books of Chapel Hill, N.C., agreed. A small but well-regarded publisher, Algonquin has had three books chosen, including *Gap Creek*. The profits from Morgan's book, admits Stern, an associate publisher, "allowed us to move from a small, quaint mill to a nice new office."

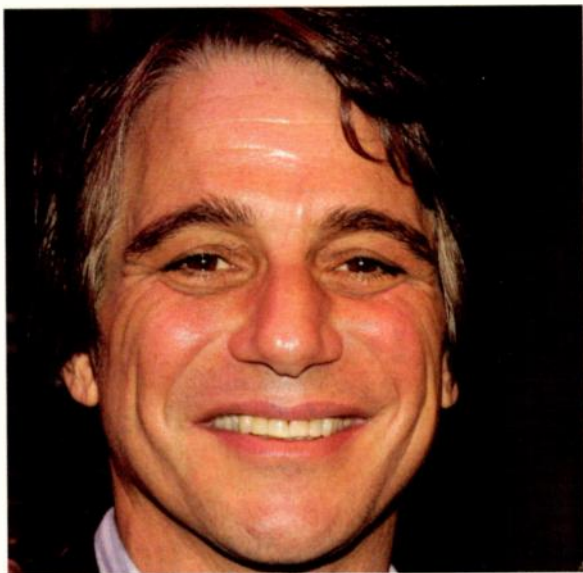
"At this point, booksellers know to be well-stocked in the Oprah selections, and we alert them to her choices as soon as we are notified," says Meg Zelickson Smith, a spokesman for the 2,000-member American Booksellers Association, which represents independent booksellers nationwide.

But Smith agrees that, while the number of printed copies is impressive, the resulting profits from being named an Oprah's Book Club selection often are not. "Bookselling is a business of very narrow margins. Profits per book vary depending on kinds of books and the discounts offered by the publishers but can amount to, after inventory expenses, rent, and other costs, just pennies per book."

Yet the "Oprah effect" lingers long after a book has left the bestseller lists, says Russell Perreault, director of publicity for Vintage, a house that has had seven books chosen by Winfrey from 1997 to 2002. "I think it still matters. You are forever after one of the Oprah's Book Club authors," Perreault says. "It has a great cachet." ■



Enter *The Tony Danza Show*. With the ABC stations on board, the show is preparing to move into year two, although it still can't find a daytime clearance in Chicago, Los Angeles or Boston. *Danza's* return means that rival syndicators can only sigh and hope that they get their shot another year.



ABC stations will give a lift to *The Tony Danza Show*.

6 Gannett Broadcasting

2003 REVENUE: \$821 MILLION
NUMBER OF STATIONS: 21
NUMBER OF MARKETS: 20
PERCENT OF U.S. COVERED: 17.7%

Stations compete in markets 8-153. Gannett owns 13 NBC, six CBS and three ABC affiliates. The company has one duopoly, in Jacksonville, Fla.

With only Big Three affiliates in its portfolio, Gannett Broadcasting has firmed up its station lineups by renewing its syndicated programs early. Gannett stations carry Warner Bros.' *Ellen*, Paramount's *Judge Judy* and *Entertainment Tonight*, and King World's *Dr. Phil*.

"We're not in the market this year," says Roger Ogden, vice president and general manager of Denver's NBC affiliate KUSA. "We've solidified our commitments." In fact, Ogden talks more about producing local programming than about buying syndicated fare.

"Syndication works because you are spreading the costs over 200 stations," he says. "But that economic model is difficult if the show doesn't work."

With the proliferation of cable channels, Ogden reasons that "moving toward more local programming is the natural thing. You look for something that allows you to be unique and has value."

Still, Gannett willingly paid the high renewal price for *Dr. Phil*: "In our markets, it made a lot of sense to keep the show," Ogden says.

7 Hearst-Argyle Television

2003 REVENUE: \$762 MILLION
NUMBER OF STATIONS: 25
NUMBER OF MARKETS: 23
PERCENT OF U.S. COVERED: 15.4%

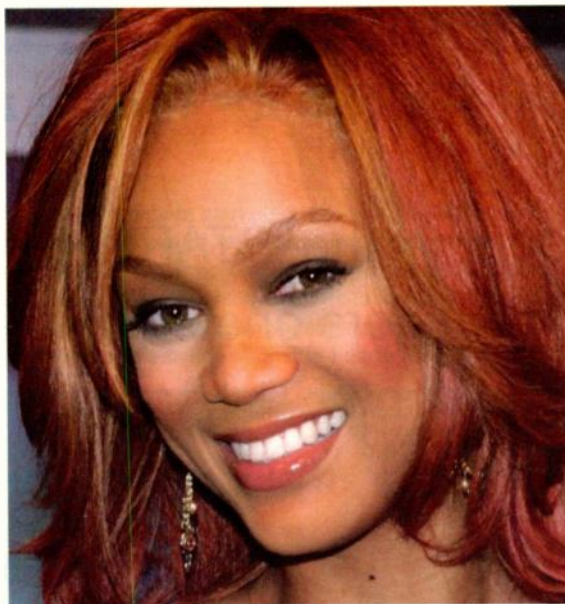
Stations compete in markets 6-121. The group's top market is Boston, where it owns ABC affiliate WCVB and WMUR Manchester, N.H. Its 12 ABC affiliates make it ABC's largest affiliate group, and its 10 NBC affiliates make it NBC's second-largest affiliate group, behind

Gannett. Hearst-Argyle also owns two CBS affiliates and one WB affiliate. It has two duopolies: one in Boston and one in Sacramento, Calif.

Like most groups, Hearst-Argyle is set in most dayparts but is reviewing its options in daytime. With most of its stations' Big Three affiliates, the group's syndicated needs aren't enormous.

Vice President of Programming Emerson Coleman expects to pick up *Tyra Banks* in a few markets and the Martha Stewart show in about seven markets. The group is expected to bring *Starting Over* back after its strong November showing.

Hearst-Argyle also renewed Buena Vista's *The Tony Danza Show* in several markets. "It's a fun show, upbeat, lively," says Coleman. "Everyone would like the performance to advance."



Warner Bros. is promoting *The Tyra Banks Show* at NATPE.

8 Belo Corp.

2003 REVENUE: \$679 MILLION
NUMBER OF STATIONS: 19
NUMBER OF MARKETS: 15
PERCENT OF U.S. COVERED: 13%

Stations compete in markets 7-123, with duopolies in Seattle/Tacoma (stations KING and KONG); Tucson, Ariz.; Phoenix; and Spokane, Wash. Belo owns two independent stations, plus affiliates with all six networks: five CBS, four ABC, four NBC, two WB, one Fox and one UPN.

Belo has done a good job keeping its eggs in many baskets, with company resources spread fairly evenly among the broadcast networks.

The group has a reputation for a strong commitment to local news, which it programs in some of its best time periods. Some 40% of the stations' revenue is driven by advertising that runs in local news, 30% by advertising in syndicated shows.

Last year, Belo renewed many of its key shows for years into the future, leaving it with few available time slots. It has renewed *Tony Danza* in a couple of markets and is awaiting a decision on *Jane Pauley* in the one market where it carries the show.

"We don't have our backs to the wall in any market, but there's always something at NATPE to see," explains Belo CFO Dennis Williamson. "I like the environment. This is the only conference that is all about the shows."

9 Univision

2003 REVENUE: \$644 MILLION

Univision's owned-and-operated stations broadcast Spanish-language programming and do not buy English-language syndicated shows.

10 Cox Broadcasting

2003 REVENUE: \$615 MILLION
NUMBER OF STATIONS: 15
NUMBER OF MARKETS: 11
PERCENT OF U.S. COVERED: 10%

Stations compete in markets 9-100, including duopolies in San Francisco, Charlotte, N.C., and Orlando, Fla. The group's flagship station is ABC affiliate WSB Atlanta, where Cox is headquartered. Cox owns two other ABC affiliates, three NBC affiliates, two CBS affiliates, three Fox affiliates, three independents and one WB.

Cox buys syndicated programming on a market-by-market basis, rather than clearing shows group-wide.

"Owning that many stations that are that diverse, you'll find a little bit of everything," says Bruce Baker, executive vice president of television. "There is no specific show that is being launched this year that our folks feel they've got to have."

That said, Baker says Cox is looking at all this year's new show offerings.

Otherwise, Cox has upgraded *Ellen* on two stations—WHIO Dayton, Ohio, and WPXI Pittsburgh—and renewed it out on other stations in multi-year deals. The group also renewed *Tony Danza* in one market and is waiting on *Jane Pauley* in several markets.

Cox, like the other non-studio-owned station groups, finds that, in some cases, it never gets a chance to bid. "So many deals are O&O deals that we don't even get a shot at the show," Baker laments. "The syndicators want group deals, so we have to go up against CBS and other groups that use their leverage."

11 Sinclair Broadcasting

2003 REVENUE: \$597 MILLION
NUMBER OF STATIONS: 62
NUMBER OF MARKETS: 39
PERCENT OF U.S. COVERED: 24%

Stations compete in markets 13-109. Sinclair's television group comprises 20 Fox affiliates, 19 WB affiliates, six UPN affiliates, eight ABC affiliates, four NBC affiliates, three CBS affiliates and two independent stations. Sinclair has 12 duopolies. The group also originated the idea of local marketing agreements and today runs LMAs in 10 markets.

With more stations than any other group in the top 25 and so many of them Fox, WB and UPN affiliates, Sinclair has lots of space for syndicated programming.

"We want to put the best possible programs into the most time periods," says Bill Butler, vice president, group programming and promotions. "We try to maximize every station's schedule with the best programming we can get."

That isn't easy in an era of low-rated syndicated programs. "The hardest thing for shows to get now is a pulse," he says. "Any show that has a pulse needs to be respected."

Still, Butler will be shopping. "I really didn't expect to be doing much business at NATPE, but with Sony's delay on announcing *Robin Quivers* and the late offering of *Judge Alex* and *Suze Orman*, that certainly

makes NATPE a more natural place to do some business," he says. With many stations that skew young, Sinclair likes sitcoms. But there aren't many around. "My biggest concern is that it doesn't appear that any of the coming sitcoms are going to be what I call 'station-makers,'" Butler says.



The Robin Quivers Show has helped pique interest in NATPE.

12 Raycom Media

2003 REVENUE: \$425 MILLION
NUMBER OF STATIONS: 37
NUMBER OF MARKETS: 30
PERCENT OF U.S. COVERED: 7.7%

A majority of stations compete in markets 15-113, with six duopolies. The group consists of seven CBS, 13 NBC, two ABC, nine Fox, one WB, five UPN and two Univision affiliates, as well as two independents. Raycom's largest markets are WOIO Cleveland, WXIX Cincinnati and WMC Memphis, Tenn.

"I think the biggest challenge for us, as it was last year, is daytime," says Raycom's Mary Carole McDonnell, executive vice president of programming. "There is less and less product being produced, and the marketplace is competitive for the daytime product that is coming out.

"I look at everything," she continues. "With so many different stations and affiliates throughout the country, I need to know what's out there." McDonnell is worried about syndicators: "Everyone has concerns about how long the studios will want to produce product for these dayparts."

Raycom has renewed *Dr. Phil* in nine markets. It also has Paramount's *The Insider* in some markets. "That hasn't been a barn-burner for us yet, but everybody needs to give shows time to build," McDonnell says. "That's what I think is a challenge right now in our business: Everyone wants instant results. If you are getting at least a 1 or a 2 in daytime, then it's a decent placeholder."

13 Scripps Howard Co.

2003 REVENUE: \$365 MILLION
NUMBER OF STATIONS: 10
NUMBER OF MARKETS: 9
PERCENT OF U.S. COVERED: 14%

The stations compete in markets 10-60, with a duopoly in Kansas City, Mo. The group operates six ABC and three NBC affiliates and has one independent, KMCI Kansas City. Scripps' largest markets are WXYZ Detroit, WFTS Tampa/St. Petersburg, Fla., and KNXV Phoenix.

Scripps Howard has plenty of timeslots to fill, but the group is waiting to hear the renewal status of several shows before it makes any decisions.

"In a couple of markets, we need to hear the ultimate fate of *Jane Pauley* before we know if we have time periods to fill," says Director of Programming and Research Gary Stark. "We do have two-year deals, but based on what's going on with the show in other markets, it seems unlikely it would come back. It's not a total failure, but it's not performing up to where it should be."

Scripps Howard also has *Home Delivery* in several markets and is waiting to see what happens with *Larry Elder*. The group is definitely looking at the new shows—"We've looked at Martha, we've looked at Tyra"—but it is in wait-and-see mode, which might bode well for doing some deals at NATPE.

"With Martha, it's the same syndicator," Stark says, referring to NBC Universal. "They know full well that if they renew *Jane*, that locks out that time period."

14 Post-Newsweek

2003 REVENUE: \$322.8 MILLION
NUMBER OF STATIONS: 6
NUMBER OF MARKETS: 6
PERCENT OF U.S. COVERED: 7.3%

The stations compete in markets 10-52. There are two NBC, one CBS and two ABC affiliates. WJXT Jacksonville, Fla., is an independent. Among the group's largest markets: WDIV Detroit, KPRC Houston and WPLG Miami.

For the most part, Post-Newsweek likes the status quo. The group has renewed reliable product, including *Oprah*, *Dr. Phil*, *Wheel of Fortune*, *Jeopardy!*, *Entertainment Tonight* and *The Ellen DeGeneres Show*.

"We're pretty well set. We have a couple of places in the mornings, but nothing needs to be urgently addressed," says President Alan Frank. Even so, the group is evaluating new product. Frank thinks talk shows featuring Martha Stewart and Tyra Banks have potential. "We like both of them," he says.

The possible cancellation of *The Jane Pauley Show* could force KSAT San Antonio to find a replacement. WPLG downgraded *Pauley* to a morning slot, but Frank says the show still performed poorly.

15 Meredith Broadcasting

2003 REVENUE: \$321.9 MILLION
NUMBER OF STATIONS: 13
NUMBER OF MARKETS: 12
PERCENT OF U.S. COVERED: 7.5%

The stations compete in markets 9-199, with a duopoly in Portland, Ore. Meredith has an agreement to manage the WB affiliate KSMO Kansas City, Mo. The group operates six CBS, one UPN, one NBC, one WB and four Fox affiliates. Meredith's largest markets are WGCL Atlanta, KPHO Phoenix, and both KPTV and KPDX in Portland.

Meredith is targeting daytime for minor revisions at its Fox, WB and UPN stations. The group's traditional affiliates are mostly set, says Lee Petrik, Meredith's group program coordinator.

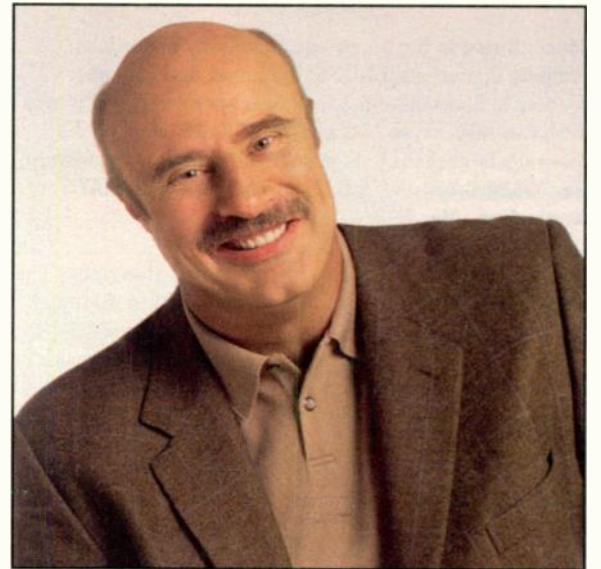
"The development season is kind of light this year. There's not a lot of new product coming out," says Petrik. He does like the presentation for the proposed Tyra Banks talk show, although he says first-run product is very hard to develop. "It's a difficult proposition to find a hit and get an audience. She [Tyra Banks] has

possibilities."

Petrik also thinks Martha Stewart's offering looks promising. "I am sure her core audience will stick with her," he says.

But before closing any new deals, Meredith is renewing existing product like *The Oprah Winfrey Show*, *Wheel of Fortune* and *Dr. Phil* in various markets.

As for other off-net additions, *Sex and the City* will air on WFLI Chattanooga, Tenn., this fall. And *South Park* is slated to join the lineup at WFLI and KPDX, serving Portland.



Dr. Phil is among the reliable renewed shows.

16 Clear Channel

2003 REVENUE: \$318.7 MILLION
NUMBER OF STATIONS: 41
NUMBER OF MARKETS: 26
PERCENT OF U.S. COVERED: 8.6%

A majority of stations compete in markets 33-130, with 13 duopolies. The group operates one Pax, one Telemundo, seven NBC, six ABC, seven CBS, seven Fox, eight UPN and two WB affiliates, along with two independent stations. Clear Channel's largest markets are WKRC Cincinnati, KTVX Salt Lake City and WOAI San Antonio.

Clear Channel is not a company that likes to experiment with the next new syndication sensation. "Clear Channel tends to be a buyer of existing product," says VP of Programming Dan Stein. "Unless a program is doing dimly, I tend to renew and try to build and promote better and make it stronger. It happens too many times that I replace a 1.5 show and get a 1.2 show."

However, Clear Channel is willing to take a chance on the proposed Martha Stewart talk show. WKRC picked it up.

Says Stein, "With Martha, a station knows what it's buying. Whereas a Tyra Banks, Robin Quivers and Suze Orman are all new talents in terms of first-run syndication." Furthermore, he thinks the addition of Mark Burnett (who will produce the Stewart show) is a plus, although they could clash. "Who knows? It could be a battle of the titans within the first week," he says.

The broadcaster is counting on Martha's core audience to return. Stein thinks the new program, like *Martha Stewart Living*, will be more of a "sales vehicle than ratings dynamo." He wants NBC Universal to give stations a three-minute block once a week, which it can use to sell to an advertiser and create a related advertorial product.



Sook Builds Broadcast Powerhouse

Industry vet parlays entrepreneurial vision into Nexstar **By Melanie M. Clarke**

As president and CEO of station group Nexstar, Perry Sook runs a nearly \$200 million entity that owns, operates or services more than 46 small and midsize TV stations in 27 markets. And he is busy fighting for all of them.

Sook says cable operators aren't treating his stations fairly. He insists they pay to retransmit his stations' broadcasts—or stop carrying them. He doesn't want ad time to promote the broadcasts, Sook wants cash: 30¢ per subscriber, monthly. Cable executives aren't buying it.

But the onetime-teenage-radio-DJ-turned-corporate-executive isn't afraid of battle—or hard work.

Hailing from DuBois, Pa., Sook received his third-class radio license in high school. His first broadcasting job was at WPME(AM/FM) Punxsutawney, Pa., where he operated the board in the DJ booth and spun records on Sunday nights. Throughout the summer, he sold advertising for the station. "It was a great experience," Sook recalls, and it put him on his career path.

Majoring in communications at Ohio University, Sook worked as a play-by-play announcer for the college for a season. After graduation, he continued doing on-air work, covering sports at a local TV station. He worked without a crew, setting up cameras and preparing his own copy.

"I got into the industry thinking I wanted to be a play-by-play announcer for the Pittsburgh Pirates," Sook says. "[But] I realized I didn't have it in my DNA to be a great journalist."

"Broadcasting is the only business I've ever wanted to be in."

PERRY SOOK

Instead, Sook took a position as an account executive at WFIV(AM) Kissimmee, Fla. In the first week, he made the biggest sale in the tiny station's history, but the owner never paid him. The experience taught the 22-year-old two things: first, that a business should be managed properly, and second, that he wanted to be an entrepreneur.

Sook left to become an account executive at WOWK(TV) Charleston, W.Va., where he worked with former classmate Matt Lauer, who produced the noon news. "There was more money and opportunity in TV. The quickest way into management was sales." So in 1981, Sook put himself on the fast track.

He took a job at WPXI Pittsburgh as an account exec, then joined TeleRep as

a national account exec in 1983. After two years, he became national sales manager at KTVT Dallas and, finally, general sales manager and acting GM at KXTX Dallas—all in five years. Back in the '70s and '80s, "you moved to move up the ranks," Sook says.

In 1990, Sook joined Seaway Communications as president; the goal was to help minorities invest in the broadcasting business. But after failing to get board agreement on his ideas,

FIFTH ESTATER



PERRY SOOK

President and CEO, Nexstar

B. Feb. 26, 1958, DuBois, Pa.

EDUCATION:

BS, communications, Ohio University, 1980

EMPLOYMENT:

Sales/on-air talent, WPME(AM/FM) Punxsutawney, Pa., 1974-1976; sales/on-air talent, WATH/WXTQ (FM), Athens, Ohio, 1977-1980; news anchor, WDTV Clarksburg, W.Va., 1979; account executive, WFIV (AM) Kissimmee, Fla., 1980; account executive, WOWK Huntington, W.V., 1980-1981; account executive, WPXI Pittsburgh 1981-1983; national account executive, TeleRep Inc., 1983-1985; national sales manager, KTVT Dallas, 1985-1987; general sales manager/acting general manager, KXTX, 1987-1989; president/CEO, Seaway Communications Inc. 1990-1991; principal, Superior Communications Group Inc., 1991-1996; Current position since 1996

PERSONAL

Married; three children

Sook left in 1991 to create Superior Communications.

He spent more than 14 months finding the first station to buy—WDKY Lexington, Ky.—and securing the capital to acquire it. With three small private equity funds and a loan from the finance arm of AT&T, the purchases of WDKY and KOCB Oklahoma City were completed in 1992 for \$23 million. In 1996, Sook sold Superior to Sinclair for \$63 million. The sale closed on a Friday, and Sook considered his next move.

Sook was propelled by a core business belief: Broadcast stations were undervalued. They were worth more than they were trading for, yet most banks didn't finance them that way. He saw a chance to enhance the stations' value and met with Andrew Banks and Royce Yudkoff of ABRY Partners LLC in Boston. The men agreed with Sook's assessment, and ABRY became his majority investor.

Nexstar Broadcasting was formed the following Monday. It began with the purchase of WYOU Scranton-Wilkes-Barre, Pa. And it has grown, thanks to 21 separate acquisitions, coupled with its agreement with broadcast associate Mission Broadcasting.

Sook's latest challenge isn't adding stations but battling for compensation. His decision to demand 30¢ per subscriber for retransmission has met with resistance. Cable One replaced Nexstar stations with other networks in some of its Oklahoma and Kansas systems. Four Cox Communications systems have recently dropped Nexstar's ABC and NBC stations.

"Our goal was to have cable place a fair value on what we contribute," Sook says. He compares middle- and small-market broadcasters like himself with larger broadcast giants, such as Viacom, which can charge for their cable and broadcast networks, such as MTV and CBS.

Yet Nexstar continues to grow. In January 2003, Nexstar owned, operated or serviced 20 stations. It doubled in size by buying four more stations, acquiring Quorum Broadcasting, which owned 11 and serviced five, and gaining three stations purchased by Mission. The company spent most of 2004 integrating those acquisitions. In 2005, the focus is to pay down debt, improve the balance sheet and prepare for the next round of acquisitions.

"It takes courage, guts, a supportive wife and luck for it all to come together. You have to be willing to take a lot of risks to make it happen," says Sook. "But broadcasting is the only business I've ever wanted to be in." ■

FATES AND FORTUNES

BROADCAST TV

CHIP SHENKAN, local sales manager, WBDC Washington, promoted to general sales manager.

JULIA O'HICKEY, sales manager, Viacom Station Sales, Dallas, named director, sales, KTXA Arlington, Texas.

TERRY WOODS, account executive, KPIX San Francisco, to local sales manager, KBHK San Francisco.

DAVE RIVA, national sales manager, WTOG St. Petersburg, Fla., joins WSVN Miami as national sales manager.

JEFF GURLEY, local sales manager, KDFW Dallas, named VP/general sales manager, KDFW and KDFI Dallas.

ARACELI DE LEÓN, VP/general manager, KDRX Phoenix and KHRR Tucson, Ariz., named VP/general manager, KWHY Los Angeles, Telemundo Station Group, effective Jan. 31.

At KTEN Ada, Okla.: **ASA JESSEE**, station manager, promoted to general manager; **KEN BRASWELL**, local sales manager, KABB San Antonio, named general sales manager.

KYANN LEWIS, assistant news director, KPTV Portland, Ore., named news director, WHNS Greenville, S.C.

PROGRAMMING

At IFC Network, New York: **EVAN SHAPIRO**, senior VP, marketing, named executive VP/general manager; **JENNIFER CASERTA**, VP, marketing, named senior VP.

At Scripps Networks, Shop at Home/Great American Country, Knoxville, Tenn.: **JOHN AJAMIE** promoted from VP, broadcast operations, to senior VP, broadcast operations and maintenance engineering; **MIKE DONOVAN**, upped from VP, engineering and satellite distribution technologies, to senior VP; **JEN REA**, director, online production, adds HGTV.com and is upped to VP; **TIM HARTY** promoted



John Ajamie
Scripps Networks



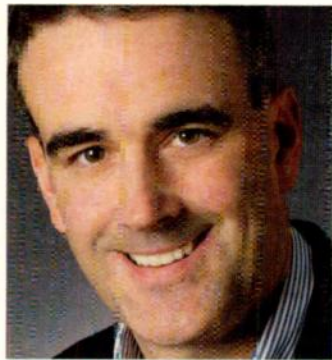
PEOPLE

from manager, engineering, to director.

SEAN GALLAGHER, VP, program development, Discovery Channel, Silver Spring, Md., named VP, development, TLC, Silver Spring.

At Court TV, New York: **MARK KANG**, director, affiliate relations, promoted to senior director; **MATT ANDERSON**, account executive, named manager, affiliate relations, Western region; **ALEX HILLS**, senior manager, affiliate ad sales, upped to director; **ELLEN SCHNED**, senior VP, affiliate relations, adds local ad sales and affiliate marketing to become senior VP, affiliate ad sales and marketing; **CHRIS ALEXIS**, executive assistant to **BOB ROSE**, adds the title of associate manager, affiliate marketing.

At Comcast SportsNet,



Sean Gallagher
TLC

Philadelphia: **TOM STATHAKES**, VP, programming, to senior VP, programming/senior executive producer; **BOB AYARS**, VP, technical operations, to senior VP; **MARIUS PRAYTON**, sports reporter and anchor, KTVX Salt Lake City,

named anchor/reporter.

BOB DANIELLE, media consultant, KING Seattle becomes operations manager, Fox Sports Net,

Bellevue, Wash.

JESSICA MCGLYNN, local sales manager, WNAC Providence, R.I., named sales manager, Providence, New England Sports Network, Boston.

JOURNALISM

SUZANNE SCOTT, senior producer, *On the Record with Greta Van Susteren*, promoted to executive producer, and adds network executive producer, Fox



Brooke Richie
KTVT

News Channel, New York.

At NBC News, Washington: **KEVIN CORKE**, correspondent, NBC News, New York, joins as general assignment correspondent; **TOM COSTELLO**, correspondent, NBC News, New York, joins as transportation correspondent.

HEATHER CABOT, correspondent, NewsOne, New York, named anchor, *World News Now*, *World News This Morning*, ABC News, New York.

ANDREA CANNING, reporter/weekend anchor, WCPO Cincinnati, named correspondent, NewsOne, Washington.

At KTVT Fort Worth, Texas: **RAQUEL EATMON**, reporter/anchor, WDTN Dayton, Ohio, named general assignment reporter; **BROOKE RICHIE**, reporter at KENS San Antonio, named general assignment reporter.



Terri L. Clark
Academy of Television Arts & Sciences

ALLIED FIELDS

WILLIAM F. MAHER JR., chief, wireline competition bureau, FCC, Washington, joins Morrison & Foerster LLP, Washington, as partner, communications practice.

TERRI L. CLARK, executive director, the Literacy Network of Greater Los Angeles, named executive director, Academy of Television Arts & Sciences Foundation, Los Angeles.

FATES & FORTUNES

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Screenwriting

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- * Russell Paquette, Screenplay Competition winner for *Gotta Keep Movin'* at Slamdance 2000
- * Brian Helgeland, writer and director of *A Knight's Tale* and writer of *Mystic River*
- * Leona Whitney Beatty, Director's Guild African-American winner for *Last Chair* in 2003
- * James Wong, writer/director, and Glen Morgan, writer/director, of *The One* and *Willard*
- * Jim McClain and Ron Mita, writer/story for *S.W.A.T.*
- * Emily Spivey, Emmy nominee 2003 for *Saturday Night Live*
- * Patrick Melton, cowriter of *Feast*, *Project Greenlight* winner

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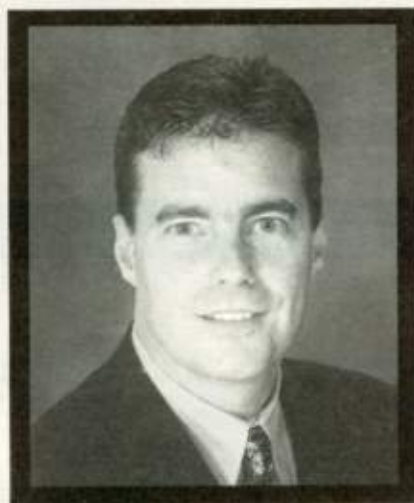
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DEALS

TVs

KLAU(LP) REDLANDS, CALIF.

PRICE: \$3 million
BUYER: TV45 LLC (Arthur Liu, president)
SELLER: Gerald G. Benavides (Gerald G. Benavides, owner)
FACILITIES: Ch. 66, 0.593 kW
AFFILIATION: Religious

KBNB(LP) SAN ANTONIO

PRICE: \$900,000
BUYER: Canal PLUS LLC (Barbara Laurence, president)
SELLER: B Communications Joint Venture (Gerald Benavides, joint venturer)
FACILITIES: Ch. 10, 0.999 kW
BROKER: Jim McPhetridge

COMBOS

KVSL(AM), KVWM(AM), KRFM(FM) & KSNX(FM) SHOW LOW, ARIZ.

PRICE: \$1.63 million
BUYER: Petracom Media LLC (Henry A. Ash, president/CEO); owns two other stations, none in this market
SELLER: FFD Holdings I Inc. (Donald C. Henderson, president)
FACILITIES: KVSL(AM): 1450 kHz, 1 kW day/950 W night; KVWM(AM): 970 kHz, 5 kW day/195 W night; KRFM(FM): 96.5 MHz, 100 kW, ant. 994 ft.; KSNX(FM): 93.5 MHz, 25 kW, ant. 148 ft.
FORMAT: KVSL(AM): Classic Hits; KVWM(AM): News/Talk; KRFM(FM): Hot AC; KSNX(FM): Oldies

FMs

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

PRICE: \$25 million
BUYER: Wilks Broadcast Group LLC (Jeffrey Wilks, CEO); owns no other stations
SELLER: Mondosphere Broadcasting (Clifford Burnstein, co-president)
FACILITIES: KJFX(FM): 95.7 MHz, 18 kW, ant. 850 ft.; KTSX(FM): 105.5 MHz, 25 kW, ant. 328 ft.; KFRR(FM): 104.1 MHz, 17 kW, ant. 853 ft.
FORMAT: KJFX(FM): Classic Rock; KTSX(FM): Country; KFRR(FM): Alternative

BROKER: Michael J. Bergner of Bergner & Co.

KVJY(AM) PHARR (MCALLEN-BROWNSVILLE-HARLINGEN), KFNI(AM) PLEASANTON AND KZDC(AM) SAN ANTONIO, TEXAS

PRICE: \$5.75 million
BUYER: BMP Radio LP (Thomas H. Castro, president/CEO); owns 30 other stations, including KSOX(AM), KURV(AM), KESO(FM), KILM(FM), KJAV(FM), KZSP(FM), XAVO(FM) and XCAO(FM) McAllen-Brownsville-Harlingen and KSAH(AM), KBUC(FM), KLEY(FM) and KRIO(FM) San Antonio
SELLER: Multicultural Radio Broadcasting Inc. (Arthur Liu, president)
FACILITIES: KVJY(AM): 840 kHz, 5 kW day/1 kW night; KFNI(AM): 1380 kHz, 4 kW day/165 W night; KZDC(AM): 1250 kHz, 1 kW
FORMAT: KVJY(AM): Talk; KFNI(AM): Spanish/Mexican; KZDC(AM): Spanish/Talk

KJHY(FM) EMMETT (BOISE), IDAHO

PRICE: \$3.25 million
BUYER: Bustos Media Enterprises LLC (Amador S. Bustos, owner/president); owns 21 other stations, none in this market
SELLER: First Western Inc. (Steve Sumner, president)
FACILITIES: 101.9 MHz, 57 kW, ant. 2,533 ft.
FORMAT: Spanish/Variety

WPT(FM) FORTUNA, CALIF.

PRICE: \$650,000
BUYER: Lost Coast Communications Inc. (Patrick Cleary, president/chairman); owns two other stations, including KHUM(FM) and KSLG(FM)
SELLER: STEG Broadcasting LLC (David L. Gersh, member)
FACILITIES: 100.3 MHz, 12 kW, ant. 1,808 ft.
FORMAT: Rhythmic/Top40

WDQV(FM) MACKINAW CITY (TRAVERSE CITY-PETOSKEY), MICH.

PRICE: \$580,000
BUYER: Interlochen Center for the Arts (Thom Paulson, VP/Media); owns two other stations, includ-

ing WIAA(FM) and WICV(FM) Traverse City-Petoskey
SELLER: Broadcast Music Ministries Inc. (Phillip Holsinger, president)
FACILITIES: 88.5 MHz, 1 W, ant. 430 ft.
FORMAT: Christian Contemporary

KTDR(FM) DEL RIO, TEXAS

PRICE: \$350,000
BUYER: Spectrum Broadcasting Inc. (Nick Khoury, president/director); owns no other stations
SELLER: Grande Broadcasting Inc. (Frank Mendoza, VP)
FACILITIES: 96.3 MHz, 100 kW, ant. 505 ft.
FORMAT: Mix AC

AMs

KCRO(AM) OMAHA (OMAHA-COUNCIL BLUFFS), NEB.

PRICE: \$3.1 million
BUYER: Salem Communications Corp. (Edward G. Atsinger III, president/CEO); owns 103 other stations, including KGBI(FM) Omaha-Council Bluffs
SELLER: Eternal Broadcasting LLC (R.W. Chapin, VP)
FACILITIES: 660 kHz, 1 kW day/54 W night
FORMAT: Christian/Talk

KWKC(AM) AND KZQQ(AM) ABILENE, TEXAS

PRICE: \$850,000
BUYER: Canfin Enterprises Inc. (Parker S. Cannan, president/treasurer); owns one other station, including KKHR(FM) Abilene
SELLER: Abilene Radio Corp. (David Boyll, president)
FACILITIES: KWKC(AM): 1340 kHz, 1 kW; KZQQ(AM): 1560 kHz, 500 W day/45 W night
FORMAT: KWKC(AM): News/Talk; KZQQ(AM): Adult Standard
BROKER: Christopher Miller of Gammon Media Brokers Inc.

CLARIFICATION

The price of the sale of WARK(AM) and WARX(FM) Hagerstown (Hagerstown-Chambersburg-Waynesboro), Md. (1/17, page 65) has been revised to \$18 million.

INFORMATION PROVIDED BY:
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Chantilly, Va., www.bia.com

THE 32ND ANNUAL DAYTIME EMMY AWARDS



For the past 32 years, the Daytime Emmy Awards has recognized and honored excellence in all the fields of daytime television production. The Emmy is awarded in 58 categories, including acknowledgements for series, performers and all other technical and creative areas of television production.

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NIELSEN JAN 10 - 16 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

Jan 10-16

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. Law & Order 9p	1/11	TNT	3.9
2. Mr. Dawn Anna	1/10	LIFE	3.5
3. Fairly OddParents 10a	1/16	NICK	3.4
4. WWE Raw 10p	1/10	SPIK	3.3
4. Fairly OddParents 10:30a	1/16	NICK	3.3
4. WWE Raw 9p	1/10	SPIK	3.3
8. Fairly OddParents 10a	1/15	NICK	3.2
8. SpongeBob SqrPants 9:30a	1/15	NICK	3.2
10. Law & Order: SVU 9p	1/12	USA	3.0
10. Fairly OddParents 10:30a	1/15	NICK	3.0

Adults 18-49 (in millions)

PROGRAM	DATE	NET	HHS
1. WWE Raw 10p	1/10	SPIK	2.7
2. WWE Raw 9p	1/10	SPIK	2.5
3. Mr. Meet the Parents	1/16	USA	2.1
4. The Real World XV	1/11	MTV	2.0
5. CSI 8p	1/10	SPIK	1.9
5. Law & Order 9p	1/11	TNT	1.9
5. Mr. Dawn Anna	1/10	LIFE	1.9
5. Battlestar Galactica	1/14	SCIFI	1.9
9. RW/RR Battle of the Sexes II	1/10	MTV	1.8
9. Law & Order 10p	1/16	TNT	1.8
9. Law & Order: SVU 11p	1/16	USA	1.8
9. Law & Order: SVU 9p	1/12	USA	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Jan 10-16

Total Households (in millions)

	WEEK	STD
1. CBS	9.9	9.2
2. NBC	9.0	7.3
3. ABC	7.5	7.4
4. FOX	6.6	6.0
5. UPN	2.5	2.6
6. WB	2.1	2.5
7. PAX	0.5	0.5

Adults 18-49 (in millions)

	WEEK	STD
1. NBC	5.9	4.8
2. CBS	5.7	5.2
3. FOX	5.3	4.4
3. ABC	5.3	5.1
5. UPN	1.7	1.8
6. WB	1.4	1.9
7. PAX	0.2	0.2

Top 10 Broadcast Shows

Total Households (in millions)

	WEEK	STD
1. CSI	CBS	18.6
2. AFC Divisional Playoff Postgame	CBS	15.9
3. Desperate Housewives	ABC	15.8
4. NFC Divisional Playoff	FOX	15.3
5. Lost	ABC	13.8
6. Fox NFC Playoff Kickoff ¹	FOX	13.7
7. Without a Trace	NBC	13.4
8. ER	NBC	13.3
9. Extreme Makeover: Home Edition	ABC	12.5
10. 62nd Annual Golden Globe Awards	NBC	12.4

Adults 18-49 (in millions)

	WEEK	STD
1. Desperate Housewives	ABC	14.4
2. NFC Divisional Playoff	FOX	12.5
3. CSI	CBS	12.4
4. Extreme Makeover: Home Edition	ABC	11.6
5. AFC Divisional Playoff Postgame	CBS	11.4
6. Fox NFC Playoff Kickoff ¹	FOX	11.0
7. ER	NBC	10.7
8. Lost	ABC	10.3
9. Law & Order: Special Victims Unit	NBC	8.4
10. Medium	NBC	8.2

SOURCE: Nielsen Media Research

¹ Program length less than 15 minutes

Week	abc	4	NBC	FOX	PAX	UPN	WB
MONDAY	8.6/10	5.5/13	8.2/12	7.6/11	0.5/1	2.1/3	2.0/3
8:00	30. Extr Makeover Home Edition: 6.6/10	44. Still Standing 6.5/10	46. Fear Factor 6.4/10	31. 24 7.2/11	114. America's Funniest Home Videos 0.6/1	98. One on One 2.0/3	98. 10th Annual Critics' Choice Awards 2.0/3
8:30	How'd They Do That? 7.4/11	55. Listen Up 6.0/9	47. Las Vegas 7.9/12	25. 24' 8.0/12	111. Mary Higgins Clark Mystery Movie—You Belong to Me 0.4/1	96. Half and Half 2.1/3	92. Girlfriends 2.3/3
9:00		14. Evrybdy Lvs Raymond 10.2/15				98. Second Time Around 2.0/3	
9:30		20. Two and a Half Men 9.1/13					
9:30	50. The Bachelorette 6.3/9		13. Medium 10.4/16				
10:00		18. CSI: Miami 9.6/15					
10:30							
TUESDAY	6.2/10	8.1/13	9.1/14	7.5/11	0.3/1	2.2/3	1.7/3
8:00	60. My Wife and Kids 5.8/9	15. NCIS 9.9/15	23. The Biggest Loser 8.8/13	89. Rebel Billionaire 2.5/4	126. World Cup of Comedy 0.2/1	94. All of Us 2.2/3	96. Gilmore Girls 2.1/3
8:30	62. George Lopez 5.7/9					89. Eve 2.5/4	
9:00	35. According to Jim 6.9/10	35. The Amazing Race 6.9/10	39. Committed 6.7/10		114. Early Edition 0.6/1	98. Veronica Mars 2.0/3	108. High School Reunion 1.4/2
9:30	55. Rodney 6.0/9						
10:00	50. NYPD Blue 6.3/10	29. Judging Amy 7.5/12	11. Law & Order: Special Victims Unit 10.9/17		126. Cold Turkey 0.2/1		
10:30							
WEDNESDAY	9.4/15	7.6/12	7.3/11	5.0/7	0.4/1	1.8/3	1.4/2
8:00	5. Lost 12.8/19	33. 60 Minutes Wednesday 7.1/11	73. Sports Illustrated: Model Search 4.1/6	75. That '70s Show 4.0/6	114. Doc 0.6/1	94. The Road to Stardom 2.2/3	103. Smallville 1.9/3
8:30				82. Quintuplets 3.3/5			
9:00	21. Alias 8.9/13	31. King of Queens 7.2/11	28. The West Wing 7.8/12	50. Nanny 911 6.3/9	124. Sue Thomas, F.B. Eye 0.4/1	108. Kevin Hill 1.4/2	111. BMOOC 0.9/1
9:30		59. Center of the Universe 5.9/9					
10:00	41. Wife Swap 6.6/11	19. CSI: New York 9.2/15	15. Law & Order 9.9/16		126. Early Edition 0.2/1		
10:30							
THURSDAY	3.8/6	11.9/19	8.8/14	3.7/6	0.6/1	3.8/6	2.0/3
8:00	87. Life As We Know It 2.7/4	46. Wickedly Perfect 6.4/10	25. Joey 8.0/13	68. The O.C. 4.6/7	113. America's Funniest Home Videos 0.8/1	76. WWE Smackdown! 3.8/6	98. WB Thursday Movie—Love and Basketball 2.0/3
8:30			33. Committed 7.1/11				
9:00	73. Extreme Makeover 4.1/6	1. CSI 17.0/26	41. Will & Grace 6.6/10	87. North Shore 2.7/4			
9:30			46. Will & Grace 6.4/10				
10:00	71. Primetime Live 4.5/7	7. Without a Trace 12.2/20	7. ER 12.2/20		120. Diagnosis Murder 0.5/1		
10:30							
FRIDAY	5.6/9	6.3/11	6.0/10	3.4/6	0.6/1	1.4/2	2.3/4
8:00	64. 8 Simple Rules 5.6/10	62. Joan of Arcadia 5.7/10	60. Dateline NBC 5.8/10	83. Bernie Mac 3.2/6	114. America's Most Talented Kids 0.6/1	103. Enterprise 1.9/3	103. What I Like About You 1.9/3
8:30	71. Complete Savages 4.5/7			78. Bernie Mac 3.5/6			103. Grounded for Life 1.9/3
9:00	64. Hope & Faith 5.6/9	46. JAG 6.4/11	54. Third Watch 6.1/10	80. Jonny Zero 3.4/6		111. The Road to Stardom 0.9/2	85. Reba 3.0/5
9:30	68. Less Than Perfect 4.6/8				114. MGM Night at the Movies—Fluke 0.6/1		89. Blue Collar TV 2.5/4
10:00	41. 20/20 6.6/11	37. CSI: Miami 6.8/12	53. Medical Investigation 6.2/11				
10:30							
SATURDAY	4.6/8	6.8/12	5.0/8	13.6/23	0.1/1		
8:00		79. Cold Case 6.8/11	Tsunami Aid: Concert of Hope (non-sustaining)	72. NFC Playoff Pregame 5.0/9	Tsunami Aid: Concert of Hope (non-sustaining)		
8:30				4. NFC Playoffs—St. Louis Rams vs. Atlanta Falcons 14.0/24			
9:00	68. U.S. Figure Skating Championship 4.6/8	44. Crimetime Saturday 6.5/11	66. Law & Order: Criminal Intent 5.0/8		129. Faith Under Fire 0.1/1		
9:30		55. 48 Hours Mystery 6.0/10					
10:00							
10:30							
SUNDAY	10.3/15	12.6/19	10.0/15	3.6/5	0.5/1		1.8/3
7:00	39. Extreme Makeover: Home Edition 6.7/10	(w) AFC Playoff 23.2/40	55. Golden Globes Arrival 6.0/9	86. King of the Hill 2.9/5	114. America's Most Talented Kids 0.6/1		110. Summerland 1.3/2
7:30		2. AFC Playoff Postgame 14.5/23		83. Malcolm in the Middle 3.2/5			
8:00	9. Extreme Makeover: Home Edition 11.4/17	12. 60 Minutes 10.7/16		67. The Simpsons 4.8/7	120. Doc 0.5/1		92. Charmed 1.9/3
8:30				80. Arrested Development 3.4/5			
9:00	3. Desperate Housewives 14.4/21	37. Cold Case 9.9/14	10. 62nd Annual Golden Globe Awards 11.3/17	79. The Family Guy 3.5/5	120. Sue Thomas, F.B. Eye 0.5/1		103. Steve Harvey Big Time 1.9/3
9:30		21. CSI: New York 8.9/14		77. The Family Guy 3.6/5			
10:00	24. Boston Legal 8.6/13				120. Diagnosis Murder 0.5/1		
10:30							
Averages							
Week	6.8/11	9.0/14	8.2/13	6.0/9	0.5/1	2.3/3	1.9/3
S-T-D	6.8/11	8.4/14	6.6/11	5.5/9	0.4/1	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

Continued from page 6
muters three years ago. CBS read it and passed on it, and Bucatinsky moved on, penning two other scripts. Bucatinsky will be its writer and executive producer. Co-owned **Paramount** is the studio.

WBTV, dePasse Pitch Negro Leagues Mini

Warner Bros. Television and miniseries maven **Suzanne dePasse** (*Lonesome Dove*) are teaming on a four-hour network TV miniseries on baseball's **Negro Leagues**, targeted for fall '06.

A driving force behind the TV project is **Dick Robertson**, president of **Warner Bros. Domestic Television Distribution**, who was pitched the story by a friend in the form of a "white paper" on the leagues by Kansas State University President and Negro Leagues fan **Jon Wefald**.

Robertson says the proposal struck an immediate chord. DePasse was a natural partner, since *Lonesome Dove* is Robertson's favorite miniseries. The Negro Leagues story, he says, combines baseball and the struggle for racial equality and Hollywood. (With no other pro baseball on the West Coast at the time, the Negro Leagues were a movie-star favorite in the town's golden age.)

Robertson says a blue-chip advertiser has been lined up as presenting sponsor for the project, pending a commitment from one of the networks; selling has not yet begun. Warner Bros. TV and dePasse will deficit-finance the film, which could cost \$15 million.

'Judge Alex' Clears 50% as Fox Favorite

Twentieth Television has cleared its new court show, *Judge Alex*, in half the country, the majority on stations owned by the syndicator's parent, **Fox**. The half-hour strip, which Twentieth says would be the first new court show in four years, features Florida Circuit Court **Judge Alex E. Ferrer**. It's executive-produced by **Karen Melamed**, **Sharon Sussman** and **Burt Wheeler**.

In addition to being cleared on the Fox group, which covers 40% of the country, *Judge Alex* has also been picked up by **Cox's KTVU** San Francisco and **Viacom's WFOR** Miami. Other markets cleared include Cincinnati; Greenville-Spartanburg,

Amid Father-Son Gloom, Cablevision Sells Voom

Cablevision Systems Chairman **Chuck Dolan's** quest to create a new DBS service crashed and burned as Cablevision's board—including Dolan's son, CEO **Jim**—voted to sell its assets.

The board cut a deal to sell **Voom's** satellite and other facilities to DBS rival **EchoStar Communications** for \$200 million. While Voom has some other assets to sell, a shutdown could leave Cablevision

with \$300 million or more in losses on the venture.

That's preferable to what some analysts had feared. Chuck Dolan wanted to build and launch even more satellites and spend on marketing and programming. **Fulcrum Capital** analyst **Richard Greenfield**, who has practically crusaded against Cablevision's investment in Voom, believed that Cablevision faced losses of \$1.5 billion if the service went forward.

EchoStar already has another bird near Voom's satellite location, meaning that many subscriber dishes are already pointed that direction. EchoStar

will use the satellite capacity to beef up its delivery of local broadcast stations, including their high-definition signals, to specific markets. That's important, because cable operators are touting their ability to deliver more HD channels than DBS. The deal gives EchoStar 13 DBS frequencies and rights to 11 additional frequencies.

Voom was greeted with extreme skepticism from the moment of its 2003 launch. The company was the third entrant into the DBS business and would require around \$2 billion to get fully up and running.

The startup attracted just 26,000 subscribers during its first year. **Merrill Lynch** analyst **Jessica Reif Cohen** estimates that the service lost \$275 million last year, while Cablevision invested another \$200 million in capital spending and buying licenses for additional frequencies.

Voom has been the 78-year-old Cablevision founder's dream for three years, but industry executives say his son never believed in the venture. The sale of Voom's assets triggers speculation on Wall Street whether Cablevision will sell other assets, either its valuable **Rainbow** networks, including **AMC**, or even the core metro New York cable systems, a \$12 billion asset that **Time Warner** has coveted for more than a decade.

S.C.; Indianapolis; Louisville, Ky.; and Nashville, Tenn.

Brooks Preps Small-Screen 'Spaceballs'

Mel Brooks is partnering with a German company to bring his 1987 theatrical spoof *Spaceballs* to the small screen.

Brooks, **BFC Berliner Film Co.** (BFC), and **MGM** (which will distribute) will produce a pilot and 13 half-hours of the animated show, for which Brooks will voice two of the characters, as well as co-write the pilot with **Thomas Meehan** (they co-wrote the original screenplay), help supervise the writing on other scripts and co-executive produce.

The show will be pitched as a prime time series, for either a network or cable.

MGM will have domestic and



Spaceballs

international distribution rights, with the exception of Germany, which BFC gets, since it is based in Berlin, where the show will be produced.

'Star Trek': The Last Generation?



Star Trek

Star Trek's five-year mission—now going on 40—could be coming to an end. The ailing franchise could be nearing the end of a journey that began four decades ago when creator **Gene Roddenberry** began work on the pilot of the **Paramount** series that spawned five TV spinoffs and 10 feature films. **Viacom** Co-President and Co-**COO** **Les Moonves** told reporters that *Star Trek's* time may have come and gone.

"The *Star Trek* franchise has obviously been a very important franchise for Paramount, for the studio," he said. "The last movie didn't do particularly well. The series is struggling."

Paramount and **UPN**, both controlled by **Viacom**, haven't decided whether to renew *Star Trek: Enterprise* for another season, Moonves said.

'Idol' Still Golden

So much for *American Idol* showing some viewer erosion.

At the TV critics press tour in L.A. Monday, **Fox** warned that ratings for its flagship program, *American Idol*, will likely shrink this season as the talent contest's format becomes more familiar to viewers.

That prediction appeared off the mark—or was perhaps some gamesmanship, given the 33.4 million viewer average for its Tuesday-night premiere. That compares with 28.6 million for the 2004 premiere, 26.5 million for 2003 and only 9.8 million for 2002.

Cojo Gets Kidney

Steven Cojocar, fashion guru and correspondent for syndicated entertainment TV mags *Entertainment Tonight* and *The Insider*, received a kidney transplant Jan. 14. *ET/Insider* producer **Linda Bell Blue** says Cojocar is doing "great." He suffered from genetic polycystic kidney disease. Cojocar, known to fans as **Cojo**, is working on an hour daily talk show that *ET* parent **Paramount** hopes to bring into syndication next fall.

TVB Broadcaster of Year To Be Named

The **Television Bureau of Advertising** is gathering its four "Broadcaster of the Year" honorees to weigh in on broadcast-industry trends at the TVB's annual marketing conference March 31 in New York. The TVB isn't quite ready to reveal the identity of its 2005 recipient yet, but the executive will join past winners **David Barrett**, president/CEO, **Hearst-Argyle Television**; **Dennis FitzSimons**, chairman, **The Tribune Co.**; and **Dennis Swanson**, EVP/COO, **Viacom Television Stations Group**, for a panel discussion at the Javits Convention Center. The winner will be announced shortly in *B&C*, which sponsors the event.

Correction

In 2001, **PBS**, in association with **WETA** Washington and **NHK**, broadcast the inauguration in HD. The Jan. 17 issue of *B&C* incorrectly reported that **ABC's** coverage this year was the first.



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TELEVISION

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The Two Michael Powells

Michael Powell joined the FCC as a commissioner in 1997 waving the flag for full First Amendment rights for broadcasters, arguing that they deserved to be on an equal footing with the print press and that the government should get its nose out of broadcast content. We praised him effusively on this page.

What a difference a breast makes. By the time now-Chairman Powell announced late last week that he will leave in March, he had contributed to a history of the most onerous regulatory crackdown on broadcast content ever.

During his tenure, Powell also propounded the marketplace philosophy that, in the Internet era, spectrum scarcity is a red herring. He tried to give broadcasters freedom to buy more stations, as well as different combinations of broadcast, cable and print properties. That business remains unfinished.

Arguably, his third priority was advancing the technological revolution by pushing the transition to digital TV and expanding the availability of broadband services, including getting broadband to schools and underserved areas. His opponents would argue that he was actually working against himself when the commission ruled that cable companies didn't have to open their broadband lines to competing Internet service providers.

It is an irony that the very information revolution that Powell celebrated and tried to expand actually proved to be his undoing in two areas near and dear to him: ownership deregulation and reduced government oversight of media content.

It was, after all, Internet-driven groups like MoveOn.org that helped generate widespread opposition to Powell's attempt to massively deregulate broadcasting. Then the avalanche of e-mailed complaints about the Janet Jackson Super

EDITORIAL

Bowl incident helped fuel FCC and congressional fervor for tighter controls on broadcast content.

Powell was listing the indecency crackdown as an accomplishment last week, saying his commission had "strengthened decency on the public airwaves" and "enforced decency laws in response to coarsening of content in broadcasting." Of course, the commission strengthened "decency" by frightening broadcasters into submission through vague standards and large penalties. Last Veteran's Day, 66 ABC affiliates would not broadcast *Saving Private Ryan* for fear that the language in that riveting film could result in an FCC fine. That is not something Chairman Powell should be proud of. Those same stations played the movie without fear once before, when the FCC

was, itself, much surer about its own regulations or at least less ready to regulate at the drop of an epithet.

Powell has professed to be a regulator just doing his job. There is an indecency statute on the books, after all, and his boss, Congress, put the screws to him this year. But he didn't do a lot of protesting, either.

In the list of accomplishments Powell's office released, his failed attempt at a deregulatory overhaul of ownership regulations gets a single line: "Conducted most comprehensive review of media marketplace in FCC history."

Powell's legacy is mixed, and the last chapter has yet to be written since he is sticking around for key decisions on multicast and dual must-carry, and his plan to speed the return of analog TV spectrum. But whatever successes he has had on the technology side will likely be overshadowed by the legal smackdown on ownership and the indecency hysteria he did nothing to quiet.

We hope his replacement has an equally strong commitment to the First Amendment and then doesn't waver.

OPEN MIKE

Leiberman's Dismissal Dispute

Editor: In "No Swift Hire for Sinclair Vet" (Jan. 3., page 11), you stated that Sinclair Broadcast Group terminated Jon Leiberman, a former employee, ["after he crossed swords with management over its plans to air" certain programming. The impression left by this statement and others in your article was that Sinclair terminated Mr. Leiberman as a result of his disagreeing with certain corporate decisions.

In fact, nothing could be further from the truth.

As Mr. Leiberman has previously and publicly acknowledged, he was not fired due to any disagreement with Sinclair over content decisions. Rather, he was terminated for discussing confidential company business plans with the press, in direct contravention of clear corporate guidelines relating to confidentiality.

As in any healthy business environment, Sinclair welcomes internal debate, the free and open exchange of ideas and different points of view. The success of such a practice depends, however, to a large degree on the confidence of the participants that the content of such discussions will not be available to persons outside the organization. When this trust is broken and an employee violates restrictions on discussing such internal dialogue with members of the press, then disciplinary action becomes appropriate. That is what happened in this case and any suggestion to the contrary is incorrect.

Barry M. Faber
Vice president, general counsel
Sinclair Broadcast Group
Baltimore, Md.

Well, We Have Shame

Editor: Sen. Joseph McCarthy was a Republican. In an editorial about getting your facts right ("The Real CBS Bias," Jan. 17, page 78), you should get your facts right.

Kenneth J. Goldstein
President
Communications Management Inc.
Winnipeg, Canada

(Editor's note: The letter writer is correct; it was a whopper of an error. Although McCarthy first ran for office as a Democrat, he switched parties by the time he was elected to the Senate.)

WE LIKE LETTERS

If you have a comment about anything in B&C or the media business, we'd like you to share. Send your letters, with a daytime phone number. E-mail: bnletters@reedbusiness.com; fax: 646-746-7028; or mail to BROADCASTING & CABLE, Letters to the Editor, 360 Park Ave. South, New York, NY 10010. We reserve the right to edit.

That Jingle Is Part of Your Brand

Everyone from school-age onward has pondered the question: Why is remembering song tunes, lyrics and jingles so effortless and seemingly instinctive, while attempting to recall the material on today's history test so challenging? The answer is something you may not have heard of, but it is crucial to making your TV presentations stand out from the crowd. I call it sonic branding.

What is sonic branding? It implants a memory in the aural pathways of your brain that is so powerful it is virtually impossible to forget (and just as difficult to ignore). And this is why you simply can't get that catchy little ditty out of your head.

Sonic branding is what causes our blood to curdle when we hear the opening bars to the *Jaws* theme or the spooky instrumental accompanying the infamous shower scene in *Psycho*. It is also what invades your consciousness

when you hear the beginning of *It's a Small World* each time you take the family to Disneyland. It is the signature music of CNN in tandem with James Earl Jones' booming baritone intoning, "This is CNN." And how about that Intel music or those NBC chimes?

Our research tells us there is an average of three to four minutes of background music spread throughout almost any 30-minute local TV newscast. The music usually runs about 10 seconds at a time and underscores a desired temperament. Based on our station logs, the average TV station plays some form of its news theme 30 times a day, seven days a week, more than 10,000 times per year.

In today's most successful promotional technique, marketing and design professionals incorporate sonic branding as a key weapon in their scramble for audience share. This is a surefire way of connecting a TV station with its viewers.

Even when the television is on simply as background noise, sonic

branding allows your station and its identifying tones to stand out and be heard. Statistics show that 50% of people are otherwise occupied while the TV is on. That figure jumps to 85% when a commercial kicks in, so a local TV station should use its sonic signature as often as possible.

Competition for TV viewers grows fiercer each year. Between 1980 and 2000, the U.S. TV audience grew by just 8%. But viewers' programming choices grew by 500%. Creative and effective use of sonic branding offers station and network marketing executives a guaranteed way of creating a cut-through message. This music travels straight to the brain, providing a critical element in identifying a product, program, service or brand. A TV station that simply "slaps" some music onto its visuals without much forethought is just being negligent, both to itself and to its target audience.

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Nine Out of 10 Editors Agree

This is the best column you're ever going to read

Take a deep breath and exhale slowly. Another over-pumped, media-inflated Super Bowl will arrive on Feb. 6, inevitably generating as much buzz about the Fox telecast's mega-priced commercials as the game itself.

Actually, these are the ads within a larger ad, the Super Bowl having always been its own biggest commercial, its own sports steroid. The annual game is an incandescent Super Bowl of hype that, arguably more than any other single TV event, has come to symbolize the bulging biceps of promotion and salesmanship in our culture.

Unlike the World Series, the Super Bowl's popularity is rooted much less in history and tradition than in a visionary advertising strategy launched at its inception. This was highlighted when someone shrewdly attached Roman numerals to "Super Bowl," as if chiseling spread formations and Hail Marys into ancient stone and granting Biblical rank to a football game whose outcome matters little to most Americans. Do you really care who wins? Of course you don't. But you've been sold a bill of goods saying you should.

Next month, for example, the Centurions will roll out Super Bowl XXXIX in Jacksonville, Fla., and one can almost hear a stereophonic voice commanding from the heavens: "THOU SHALT WATCH!" It is the voice of the Almighty—almighty Madison Avenue, that is.

I bring this up now because the Super Bowl, with all its macro flab, strikes me as a mere microcosm of television's propensity for nonstop selling—even when it appears not to. These days, the assault includes prescription-drug advertising aimed at consumers. Mind-boggling, isn't it? You're supposed to tell your doctor about these drugs. What kind of doctor has to learn about drugs from a patient?

My favorite TV spots are those pitching a pill for penile dysfunction. Cialis promises results but issues this disclaimer: "Although a rare occurrence, men who experience an erection for more than four hours should

In Los Angeles, KNBC anchor Kelly Lange gave an exclusive report—about her own book party.

seek immediate medical attention." Do they mean you should visit a doctor's office in that condition? Or maybe you should call 911: "Come quickly! I have an erection that won't go away!"

In this age of growing product placement, commercials are increasingly TiVo-proof. You can't fast-forward through commercials that are embedded in programs,

much as they were in the early days of TV. In that regard, there is no better metaphor for our media culture and consumer-driven society than *The Truman Show*; Peter Weir's 1998 film; this movie immersed its hero in a commercial-laden universe akin to a giant theme park from which escape appeared impossible.

The ad bombardment in televised sports runs from the Super Bowl to commercials that are built right into titles (such as the Fed Ex Orange Bowl and Nokia Sugar Bowl) to individual self-promoters like college basketball's gasbag, Dick Vitale.

There has never been a more self-promotional medium than TV. It runs to awards shows that are, at their core, commercials for their respective industries. For example, take the Emmys, TV's annual thundering belch of self-praise that matters only to the dolled-up, high-fiving industry and the critics writing about it.

What are talk shows if not marketplaces for those selling books and movies? Anything beyond that is a bonus. Hucksterism in this genre is so endemic, so much taken for granted, that once, when Tom Selleck went on Rosie O'Donnell's talk show to plug a movie, he had a snit when she went further and quizzed him about a commercial he'd made for the National Rifle Association.

In TV news, moreover, what are local anchors if not gleaming hood ornaments who continually advertise themselves and pat their newscasts on the backs? A few years ago, KNBC Los Angeles anchor Kelly Lange delivered an exclusive report—about her own book party. Even more egregious was when KCBS Los Angeles interviewed the parents of a murdered child, during which the grieving mom and dad wore T-shirts emblazoned with the station logo.

Now rampant—and increasingly accepted—is

cross-promotion typified by antics on *The Early Show*, the CBS morning news program that airs a regular Friday feature on the previous night's *Survivor* episode. And what of CNN, which boasts irrationally in scrawls across the bottom of the screen that it is "the most trusted name in news"?

This year, CNN again produced and heavily promoted a segment wondering who would be *Time* magazine's "Person of the Year." Later came its lead headline proclaiming the pick was President Bush. Then came its viewer poll asking if Bush was a good choice. Then came its hour-long special, hosted by anchor Aaron Brown, detailing the process of choosing the person for the honorary title. Why would CNN squander so much time on such a trivial, even bogus, news event amounting to *Time* journalists' polling themselves as a way of advertising their own magazine? Well, maybe it's the fact that both CNN and *Time* are owned by Time Warner.

And if you're wondering about my credibility, don't sweat it. I'm not "the most trusted name in TV criticism" for nothing. (We agree!—*The Editors*) ■

HOWARD ROSENBERG



Survivor contestants turn up weekly on *The Early Show* on CBS.

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