

# Daytime

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Ray, who have all developed offshoot ventures, such as magazine, books and merchandise. Still, in an era when the media business is being radically reshaped, daytime television often looks caught in a time warp. TV programmers have not strayed from the well-worn formats of talk shows, game shows and court shows that were pioneered decades ago. When Winfrey takes her final bow, the new ratings maven of the afternoon will be a onetime family court judge.

Now wrapping up her 15th season, "Judge Judy" continues to preside from a soundstage on Sunset Boulevard in Hollywood. Sheindlin's audience in recent years often has eclipsed Winfrey's and earns her a paycheck of about \$43 million annually, according to industry insiders.

"Our core viewing audience has been the baby boomer generation, people who are very loyal to their schedules," said John Nogawski, president of CBS Television Distribution. "If they grew up watching Channel 4, they still watch Channel 4."

But people under 35 aren't as dependable. "They are more fickle," Nogawski said. "Their loyalty — even to the medium of television — isn't as strong."

Blame the Internet. Some 50 million people are playing social games like Zynga's Cityville and Cafe World, with those between ages 18 and 24 — the most difficult audience for network advertisers to reach — the heaviest users. More than 102 million women are on Facebook. And the time this crowd spends on the Internet playing games or checking Facebook updates is time away from daytime programs.

Consolidation in the entertainment industry also is leading to less variety on the daytime screen. Five companies now make the bulk of daytime programs and, whereas five or six new shows used to premiere each September, now the number is down to one or two.

"These days, program syndicators now are all part of big corporations, and they are less willing to take risks," said Katz's Carroll.

For TV stations, carrying an afternoon Couric talk show would seem like a reasonable bet after her successful 15-year run as co-anchor of NBC's "Today." Couric, 54, appears to be looking for a more comfortable fit after a rocky five-year run on the "CBS Evening News."

"It might be nice for me to have a little more wiggle room to show my personality," Couric said last month on "Today."

CNN's Cooper, who turns 44 this summer, also sees a daytime talk show as a platform to stretch his talents.

"There is a lot of opportunity to do a program that has variety, something that can cover a huge range of topics and become a place to tell interesting and intriguing stories," Cooper said. "I'm a more multi-dimensional person than a news environment will allow."

But the days when a successful daytime talk show can turn the host into a billionaire may be over.

TV stations will pay considerably less for a show hosted by veterans Cooper or Couric than what Winfrey has been able to command. Industry executives estimate that Winfrey's show in recent years has generated more than \$260 million annually in revenue, with Winfrey keeping the bulk of the profits.

Once likened to owning a private mint, TV stations in recent years have seen their fortunes fade as they lost audiences and advertisers to cable TV and the Internet. Then came the recession that caused advertisers to cut their budgets. That's forced program syndicators to accept less money for their shows.

Costs were a factor when ABC last month said it was scrubbing two of its three soap operas that each have been on the air for more than 40 years. The cancellations came seven months after consumer products giant Procter & Gamble retired its last soap opera, "As the World Turns," on CBS.

For replacements, ABC has lined up two lifestyle shows: "The Chew," a one-hour show exploring food trends and healthy

eating, and "The Revolution," a make-over show featuring fashion expert Tim Gunn.

It followed CBS' decision to supplant "As the World Turns" with the chat show "The Talk."

Talk shows cost about 30 percent less to make than soap operas, which require crews of 120 people, including actors, writers and technicians, and carry a production budget of about \$50 million annually. Four years ago, advertisers spent \$911 million to buy commercials in network soap operas, according to Kantar Media, which tracks ad spending. By last year, the amount had dropped to \$630 million.

Beyond the economics, talk shows provide a venue to ex-

change information that is the antithesis of the unilateral narratives of soap operas. Media is no longer a passive experience; opinion and timeliness are the new touchstones for the women who mostly compose the daytime audience.

"There has been a major cultural and value shift in what women are looking for," said Dori Molitor, chief executive of WomanWise, a Minnesota-based consulting firm, whose clients include Hasbro, Nabisco and United Healthcare. "They are in pursuit of more meaning and purpose to their lives, they are reaching out for information on how to achieve their greatest potential."

# Priest

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shouldn't want to bring a vampire home to your mum."

Stewart said it was absolutely his intention to make the creatures frightening, and having an actor who could bring the right kind of grounded intensity to the role of a man who's devoted his life to battling them was critical.

"I looked at 'Priest' as more of a science-fiction Western and when thinking about that character, I thought of Paul because he kind of reminded me always of this young Eastwood," Stewart said. "He's got

this really chiseled face and this thousand-yard stare and he's lean and that just felt so appropriate."

If all goes well for the Screen Gems release, Bettany will be donning his priestly vestments for a sequel very soon. If not, though, the actor says he'll be happy to resume making smaller-budgeted movies like "Margin Call," a drama due out this fall about the financial crisis that was shot in New York in little more than two weeks and almost entirely on a former trading floor.

He said he's intentionally toggled between big studio movies and more rarefied indie fare — "They feel like a different profession," Bettany says of the two filmmaking styles — and he's content not to work more often because he

treasures time with his family.

"If you get yourself to a point in your career where you can make a bunch of money really quickly and then you just keep on working and in 20 years' time you realize, somebody else raised my kids, you lost," said Bettany, who has a 7-year-old son, Stellan, with Connelly and is raising her 13-year-old son from a previous relationship, Kai, with the actress. "That would be miserable. That would be many more times more miserable than missing out on a couple of great opportunities."

The lanky blond with the haunted features paused for a moment, lost in thought. Then he added, "I shall endeavor to be making a lot more smaller movies from now on."

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