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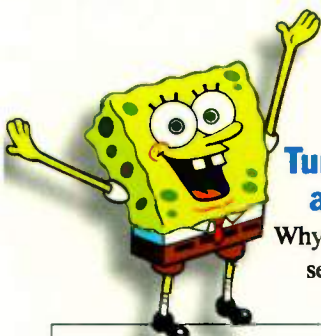
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Turning Over a New Leaf
Why is SpongeBob selling spinach?
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EMMYS

The Buzz Is Back

HBO beat all the competition again, but when Emmy nominations were announced last week, ABC's *Desperate Housewives* and *Lost* grabbed the headlines. Is broadcast TV getting its groove back? It's true some critics' faves got dissed

(see Robins Report, page 3), but September's Emmycast could be a Nielsen winner.
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Deadwood's Ian McShane

REALITY CHECK

As the creative community behind "unscripted" fare demands more money, Hollywood asks, what is a writer? **PAGE 8**

BY JOHN M. HIGGINS AND JIM BENSON

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Week End Invoice#

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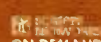
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B&C WEEK

Where to be and what to watch...

Monday, July 18

OK, all you smart-alecks in the back of the bus—quiet down. The organizers of the Television Critics Association's Summer Tour were nice enough to arrange a field trip this morning to the set of HBO's *Deadwood* in Santa Clarita, Calif., and the least you can do is refrain from referring to this afternoon's chat with former Vice President Al Gore as *Deadwood Revisited*. Gore will be at the Beverly Hilton hotel, the TCA's Los Angeles headquarters, for the two-week network cattle-call showcase, to talk about his new televisual effort, the cable channel called *Current*. Hey, you there in the striped polo shirt—you make any more cracks about *Current*, like needing one of about 5,000 volts to animate Gore, and you can walk the rest of the way back to the hotel.



Al Gore *Al Gore as Deadwood Revisited*. Gore will

be at the Beverly Hilton hotel, the TCA's Los Angeles headquarters, for the two-week network cattle-call showcase, to talk about his new televisual effort, the cable channel called *Current*. Hey, you there in the striped polo shirt—you make any more cracks about *Current*, like needing one of about 5,000 volts to animate Gore, and you can walk the rest of the way back to the hotel.

Tuesday, July 19

Extreme dodgeball. That's what TCA can feel like when the critics smell blood, but CBS is likely to get off relatively easily today and tomorrow—folks might even be nice to Jennifer Love Hewitt as she touts the paranormal claptrap of *Ghost Whisperer* for the fall—because the gathering's only half over, attendees aren't fed up yet, and they're holding their ammunition for inviting targets like NBC and Fox next week. So we'll have to settle for *Extreme Dodgeball*, in its third season defending the concept that junior high gym class never has to end. The premiere is at 10 p.m. (ET) on GSN, "The Network for Games." Or, as we like to think of it, The NG.



Jennifer Love Hewitt

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the concept that junior high gym class never has to end. The premiere is at 10 p.m. (ET) on GSN, "The Network for Games." Or, as we like to think of it, The NG.

Wednesday, July 20

Criss Angel is theoretically working for A&E, since it's the network of *Criss Angel Mindfreak* (premiere 10 p.m. ET).

Plenty of Quality

By J. Max Robins

Emmy nominations are announced, and inevitably the trash talking starts about just how bad television is overall and how few shows there are that actually deserve any kind of award. "Prime time is worse than ever," a fellow editor spits out over lunch. "It's too much reality garbage, cheap sex jokes and that foul-mouthed stuff you like to watch on cable."

All true, except the part about prime time being worse than ever. Scan the list of this year's Emmy nominees in the major categories (see page 7), and you'll see plenty of quality fare.

Don't buy the critics' lament in the wake of the Emmy noms that we're in a comedy draught. Sitcomland might be going through a dry patch, but there are plenty of other places to find laughs on TV. I'm not a big *Desperate Housewives* fan, but it's a well executed, funny show—as are all the other comedies in that category.

Same goes for all the cartoon series, from *The Simpsons* to *South Park*, that will compete for best animated show honors. Nominations garnered by *The Daily Show* and *Late Night With Conan O'Brien* were well deserved; these shows are reliably hilarious.

Plus there's all that other good, funny stuff that's MIA among the nominees. My colleague Mark Lasswell is in a complete funk because Comedy Central's *Reno 911!* didn't make the Outstanding Comedy cut. No doubt a lot of TV scribes who are toiling at the Television Critics Association confab in L.A. (and voted in last week's B&C Poll) are crying into the sumptuous buffet at the Beverly Hilton because *Gilmore Girls* and *Entourage* also were shut out of the big comedy category.

The critics are probably watering the Hilton pool with tears over omissions in the Outstanding Drama competition, too. The glaring oversight of so many worthy shows goes to the heart

of my argument that this is a golden era for the medium; that there wasn't room among this year's Emmy's nominees for some of prime time's best dramas helps prove that point. I'm not talking about the wonderfully foul-mouthed *Deadwood*—it did get a nomination, though not as many as I thought it deserved.

No, I'm talking about such shows as HBO's *The Wire* and FX's stellar trio of *Rescue Me*, *The Shield* and *Nip/Tuck*. Those shows are all easily worthy candidates for the big drama prize—possibly worthier than *The West Wing* or *Six Feet Under*. This isn't meant to slag two series that have had distinguished runs; it's to emphasize that an unprecedented number of shows are delivering a first-rate creative punch.

THE ROBINS REPORT

Key to this prime time renaissance is all the acting talent that abounds on TV now.

Among the Emmy nominees for acting, there's a long list of performers who have done memorable work, from *Deadwood*'s Ian McShane to *Six Feet Under*'s Frances Conroy.

Once again, there's the inevitable long list of remarkable actors who didn't make the Emmy cut. It's criminal that nobody from *The Wire* or *Rescue Me*—two of the finest casts on television—managed to get a nomination. And weren't voters paying attention to how good Dylan Walsh, Julian McMahon and Joely Richardson are on *Nip/Tuck*?

Beyond those actors and shows, add a whole host of series filled with fine performances, from long-running warhorses *ER* and *Law & Order* and all its permutations, to rookies *House*, *Grey's Anatomy* and *Boston Legal*. No wonder *Desperate Housewives*' creator Marc Cherry has told pals he's happy his show was entered in the comedy category, where the competition isn't quite as tough. The reason there's so much chatter about the worthiness of the Emmy nominees this year is that there's so much terrific stuff on the tube right now, it's simply hard to choose. ■



How could *Reno 911!* be overlooked?

E-mail comments to bcrobins@reedbusiness.com



Criss Angel

But the illusionist must be working his mindfreaking magic for Fox, because there's something positively spooky about the timeliness of *So You Think You Can Dance* (two-hour premiere, 8 p.m. ET; see choreographer Mia Michaels below). Earlier this year when the project was announced, it just sounded like a dubious knock-off of *American Idol* by AI's own producers. But in the interim, *Dancing With the Stars* unearthed a great national longing to see amateurish hoofing on TV, and suddenly *So You Think You Can Dance* looks like genius.



Mia Michaels

Thursday, July 21

Today's theme at TCA: Everybody loves *Everybody Hates Chris*. Or at least the critical buzz was love-heavy in the run-up to the tour. It will be interesting to see if some contrarian types, instinctively resisting the *Hates* hype, start wondering out loud about how involved executive producer and narrator Chris Rock is going to be as the comedy about his childhood progresses and the material repurposed from his stand-up routine runs out. Here's hoping Rock stays fanatically involved.



Chris Rock

Friday, July 22

Football in July seems a tad early for anyone other than actual football players in training camps, but Spike TV is launching a reality show starring Detroit Lions rookie Shaun Cody tonight (10 ET). *Super Agent* tracks the former USC defensive lineman as he administers *Apprentice*-style challenges to nine sports agents who are salivating over the prospect of negotiating Cody's first NFL contract. It's not all about the money, though. The show is also educational: Product placements for Reebok, Pontiac and other brands teach this 22-year-old a marketing lesson that's essential to any professional sports career. Hut-hut!—Mark Lasswell

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

FAST TRACK

ABC Lets F-Word Slip

The Parents Television Council has filed an indecency complaint against ABC at the FCC.

The group, one of the most active indecency complainers, says ABC allowed an f-word to slip by its screeners and into a broadcast of *Live 8: A Worldwide Concert Event* July 2.

During *The Who's* performance, says PTC, the line "Who the f*ck are you?" aired unedited. The complaint was filed against Allbritton's WJLA Washington by Dan Isett, director of corporate and government affairs, on behalf of the PTC. (Complaints must be filed against a station, not a network.)

ABC concedes it missed the offending lyric. "Producers successfully edited out numerous instances of inappropriate language from the Live 8 performances before they were aired on the ABC Television Network," the network said in a statement.



Roger Daltrey of The Who at Live 8

"Unfortunately, one inappropriate phrase sung by one performer was initially missed and made it into the East Coast network feed. It was subsequently edited out of the West Coast feed."

"The program was aired on a tape delay, which should have given ABC ample time to edit all obscenities from the concert prior to broadcast," said Tim Winter, PTC executive director. "ABC took steps to edit other profanity from the broadcast. But given the time of day that this program aired [8 p.m.], the broad family appeal of the Live 8 event, as well as the program's PG rating, ABC should have been more diligent."—J.E.

Bells Have Life In Texas Fight

The Texas Senate passed legislation last week that would allow SBC and Verizon to apply for statewide pay-TV franchises,

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

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eliminating the need to obtain permits in every Lone Star State municipality where they want to compete with cable. The vote occurred during a special session of the legislature and is identical to a version defeated during the legislature's general session. The special session allowed the legislature to debate a sweeping overhaul of Texas telecom laws.

The franchise provision must overcome opposition from municipalities and cable to pass the state House before the special session ends next week. Unless the House version is identical to the Senate's, any differences in the bills would have to be worked out quickly. Policy analysts at Legg Mason's Washington research office gauged the bill's prospects for passage as "fairly good."

Besides helping SBC and Verizon, the bill would give momentum to other telephone-company efforts to obtain statewide franchises around the country. What the Bells really want is a national-franchise model. Absent that, however, they will settle for the statewide option wherever they can get it.

The cable industry opposes any deregulation of franchise obligations that doesn't also include the cable industry. Cities, on the other hand, oppose all efforts to erode their power to bargain for terms on franchise fees, service areas and other obligations.—B.M.

ESPN Would Pony Up for Pucks

ESPN is still willing to pay a rights fee for hockey—just not the \$60 million option it dropped last May for rights to the 2005-06 season.

ESPN Programming Chief Mark Shapiro says he told NHL Commissioner Gary Bettman the



The NHL's St. Louis Blues

network would be willing to pay but the \$60 million figure is no longer realistic.

NBC's NHL deal is a revenue-sharing model in which it pays no rights fee, but Shapiro says he is not looking to pay zero upfront.

The conversation with Bettman was prompted by the fact that it appears there will actually be a

Continued on page 25

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KCET: Save Us From Congress!



Edited by Mark Lasswell

Fundraisers for at least one public-TV station have found a silver lining in recent threats to reduce public broadcasting's federal funding: **KCET Los Angeles** is citing the threats as a tool to extract donations from sympathetic viewers. *B&C's* **Ben Grossman** last week happened to receive a telephone solicitation from a KCET rep warning that **Washington** was "trying to take down PBS" with more than \$200 million in cuts next year. The pitch: A great way to show members of Congress that public broadcasting enjoys wide support would be an increase in donations to local stations. "We need to show them now," Grossman was told.

When we spoke to KCET General Manager **Al Jerome**, he said the station's phone appeals are contracted out and that he does not see the scripts. Jerome said that, while it is possible that playing the budget-cut card is part of the official telemarketing script, it is also possible that Grossman's caller was doing a little "improvisation."



Are KCET shows, such as Lisa McRee's newsmag, imperiled?



Fox Sports' All-Star Game broadcaster Joe Buck



Mister Ed, with Alan Young as Willbur Post, will join the programming stable of The Horse Channel.

FLASH!

As it happens, KCET's Web site sounds similarly dire warnings about the threat from Congress, warning that, should the cuts go through, the burden of funding operations "will fall entirely to local public-television stations, decimating their ability to finance local programming, educational

outreach—and even to air PBS programming." When *B&C* quizzed public-

broadcasting representatives in Washington about fundraisers using the contemplated budget cuts for leverage, they fretted that the tactic could backfire once targets of the pitch realized that the Cassandra-like warnings are over the top. For starters, federal funds account for only 15% of public broadcasting's budget. The cuts would hardly be lethal. More to the point, the threat to public broadcasting's funds is fading daily. The \$211 million in reductions recently suggest-

ed by the House Appropriations Committee are all but certain to be reinstated after Senate appropriators last week refused to go along. **Jeffrey Davis**, spokesman for the Association of Public Television Stations, says, "We've been confident all along that the money would be restored."

Sly Fox

Chevrolet's sponsorship of the **Major League Baseball All-Star Game in Detroit** last week was so pervasive that you could have called it the All-Car game. Even in one rare moment when something Chevy- or **General Motors**-related wasn't looming on the screen, or booming on the stadium sound system (as with **Bob Seger's** "Like a Rock," the pickup-truck anthem), Chevy was *still* being pushed on TV viewers—thanks to the complicity of **Fox Sports** announcers **Joe**

Buck and **Tim McCarver**.

In the bottom of the third inning, a Fox camera focused on a banner that had been unfurled in the outfield. But the handmade sign bore an inscrutable Web site address: **HHRYA.com**. Buck professed to be baffled by the message. "Tim will have to tell me what that means. I'm not sure, but someone went to a lot of trouble." Buck's partner was just as befuddled. "I don't know what that sign means," McCarver said, "but 'hooray' is the first thing that comes to my mind."

"Hooray" was probably the first thing that came to mind in the Chevrolet camp. The Web site, it turns out, is a promotional venue for a new Chevy product, the HHR "crossover" vehicle.

Fox Sports doesn't think it crossed over any ethical lines by having Buck and McCarver play dumb about the commercial plug. "It was an enhancement as part of a major mul-

tiple-unit in-game buy," says a Fox Sports spokesman. "We saw it as a clever way for the sponsor to generate curiosity."

Too clever by half, according to **Gary Ruskin**, executive director of the advertising watchdog group **Commercial Alert**. "This is deceptive because viewers may not have known that it was canned," Ruskin says. "Sports are a form of presentation of actual events, and it's wrong to falsify events that are supposed to be explained straight up."

Horse TV

When **The Horse Channel** canters into the cable mix this fall, its programming will be geared toward owners and equestrian-sports fans.

But it won't be all visits to bluegrass farms and riding rings. We're pleased to report that *Mister Ed* will be brought back from the rerun pasture. And movie titles include *Black Beauty*, *The Electric Horseman*, *Seabiscuit* and the stallion battalion: *Black Stallion*, *Lightning: The White Stallion*, *The Moon Stallion*, *The Red Stallion* and *Rogue Stallion*. But you won't see *They Shoot Horses, Don't They?* "It's not really about a horse," a spokesperson sniffs. Whoa, now!

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Reporters' Shield of Dreams

Federal law would keep journalists out of jail By **Bill McConnell**

Journalists and Capitol Hill allies fighting to enact a federal shield law protecting reporters' confidential sources say there is a fighting chance to enact legislation this year. Aiding their cause is the uproar over the imprisonment of *New York Times* reporter Judith Miller and the recent unmasking of Watergate source Mark Felt.

"Lawmakers are starting to realize more that keeping a source confidential is crucial to getting information to the public," says John Sturm, president of the Newspaper Association of America, which is leading the media's lobbying effort for a federal shield law.

The Senate Judiciary Committee will hold a hearing July 20 on a measure that would give journalists nearly absolute protection from federal court orders

to disclose the names of confidential sources. "Forty-nine states have it in some form, and we ought to consider it at the federal level," says committee Chairman Arlen Specter (R-Pa.).

A companion bill is pending in the House, although a hearing isn't expected until September or October. Nevertheless, the House is expected to pass the bill first because the Senate will soon get bogged down over Supreme Court nominees and reauthorizing the Patriot Act.

NO SHORTAGE OF SUPPORT

House passage and a strong show of support from the Senate's rank and file may be all that are needed to get the bill enacted this year. If he can't make room on the floor calendar for it, Senate Majority Leader Bill Frist (R-Tenn.) could be persuaded to pass it by tacking the measure as an amendment to an unrelated bill sailing for passage at the end of the year.

The Senate bill is authored by Con-

necticut Democrat Christopher Dodd and Indiana Republican Richard Lugar and currently has 10 co-sponsors. The House version is authored by Reps. Mike Pence (R-Ind.) and Rick Boucher (D-Va.), who have enlisted 47 co-sponsors.

Debate over a shield law comes as several news organizations, including ABC, CBS and the Associated Press, have recently faced subpoenas to reveal confidential sources. Besides Miller's well publicized case, reporters also have been ordered to reveal sources regarding Wen Ho Lee, a former Los Alamos National Lab physicist suing the Department of Energy over dropped espionage charges against him.

While the bill has faced a minimum of resistance, one issue has to be worked out prior to its passage: how much protection the law should offer. Both bills currently give reporters absolute protection from government orders to reveal sources, although Sturm acknowledges that such blanket protec-

tion probably won't fly with lawmakers and he expects some narrow exemptions to be added.

But Lucy Dalglish, executive director of the Reporters Committee for Freedom of the Press, says exemptions could make the shield ineffective: "Government agencies in Washington can come up with all sorts of reasons to get around the shield." Federal grand juries, which operate in secret, are also likely to abuse exemptions, she believes. "If a grand jury asked a judge to subpoena a reporter," she says, "there would be no way to know whether their reasons were all B.S."

Any exemptions, Dalglish adds, should be limited to information posing "immediate and imminent actual harm to national security."

Currently, the only federal protection for journalists is provided by Justice Department guidelines, which require federal prosecutors to attempt all reasonable alternatives to obtaining information from other sources before issuing subpoenas to reporters.

Dalglish says the guidelines have generally worked in federal cases, but special prosecutors—such as the investigator in the Valerie Plame case—are not bound by them. ■

'B&C' Picks 10 Greats for Hall of Fame

This year's inductees to be honored on Oct. 24

The 15th Annual Broadcasting & Cable Magazine Hall of Fame dinner will recognize 10 of the media's most powerful and influential individuals on Monday,

Oct. 24 at New York's Waldorf-Astoria Hotel. The inductees join 245 luminaries (and two television shows) honored in previous years.

This year's honorees:

■ **DICK EBERSOL**, chairman of NBC Universal Sports and Olympics. He made the Olympic Games a powerful brand; the 2004 games from Athens, Greece, featured an astounding 1,210 hours of coverage, for which Ebersol was executive producer. In 1975, at the age of 28, Ebersol was in charge of NBC's late-night programming and became the youngest VP in NBC history. Together with Lorne Michaels, he cooked up the legendary *Saturday Night Live*.

■ **TOM JOYNER**, host of his own syndicated radio show and chairman of Reach Media Inc. His program reaches 8 mil-

lion listeners weekly and can be heard in 80% of the country. In the mid '80s, Joyner became known as the "Fly Jock" for hosting a daily morning show in Dallas, then hopping a plane to host an afternoon show in Chicago.

■ **KEN LOWE**, president and CEO of The E.W. Scripps Co. His company operates 10 television stations and groundbreaking cable networks including HGTV, DIY, Food Network, Fine Living and Shop At Home.

■ **STEVE MOSKO**, president of Sony Pictures Television. The studio is a leading TV producer and syndicator involved with such hits as *Seinfeld*, *Jeopardy!*, *Wheel of Fortune*, *The Shield*, *Rescue Me*, *Strong Medicine*, *The Young and the Restless*, *The King of Queens* and *Judge Hatchett*.

■ **RICHARD PARSONS**, chairman and CEO of Time Warner. His far-flung empire includes CNN and other Turner networks, such as cable giants TNT and

TBS, the Emmy-hoarding HBO, Time Warner's cable systems and The WB.

■ **CRISTINA SARALEGUI**, enormously popular host of Univision's prime time *Cristina Show*. The show is now in its 16th year, with an estimated 100 million viewers in the U.S., Latin America and Europe.

■ **WILLIAM SHATNER**, writer, producer and iconic star of television's legendary *Star Trek*. He also played the title role on ABC's *T.J. Hooker* and currently is on ABC's *Boston Legal*.

■ **DENNIS SWANSON**, executive VP and COO of Viacom Television Stations Group. He gave Oprah Winfrey her big boost at WLS Chicago, headed ABC Sports and made WNBC New York a market leader before focusing on turning CBS-owned stations around.

■ **ANNE SWEENEY**, co-chairman of Disney Media Networks and president

of Disney-ABC Television Group. Her domain includes the resurgent ABC Entertainment and Disney's solid cable network group—ABC Family, SoapNet, Toon Disney and the Disney Channel Worldwide.

■ **MICHAEL S. WILLNER**, co-founder, president and CEO of Insight Communications. He leads the nation's ninth-largest cable operator with 1.7 million subscribers in Ohio, Illinois, Kentucky and Indiana. Willner, an industry innovator, has served two terms as chairman of the National Cable and Telecommunications Association.

"This year's honorees are a dynamic group of industry leaders and innovators who all make this business so fascinating to cover," commented *B&C* Editor in Chief J. Max Robins.

"We're so proud of our recipients, who join a great list of past Hall of Fame honorees," says *B&C* Group Publisher Chuck Bolkom. "It's a night the whole industry looks forward to." ■

Ticket and other information about the Hall of Fame dinner can be obtained by calling Sandy Friedman, director of special projects, at 646-746-6740, or by e-mailing her at safriedman@reedbusiness.com.

It's Not Just HBO For '05 Emmys

Broadcasters helped by *Housewives* and *Lost* **By Jim Benson**

Network television made something of a comeback with this year's Emmy nominations, a welcome respite after spending years getting trounced by pay cable's HBO in the most coveted categories.

When the nominations were handed out last week, the most-talked-about nominees were ABC's critical and ratings darlings *Desperate Housewives* and *Lost*.

HBO, which has benefited greatly from the recognition it has received for its stash of Emmys over the years once again led the tally board with 93 nominations, but that was down from 124 last year. That was still far more than any broadcast network. But the gap has narrowed. Last season, the commercial broadcast networks combined had 179 nominations. This year, they have 218.

HBO's winning margin is due in large part to the success of its TV movies. *The Life and Death of Peter Sellers* and *Warm Springs* each collected 16 nods to top all nominees. Among series its drama *Deadwood* received 11.

HBO was shut out of the Outstanding Comedy category for the first time in 13 years, with Emmy nominators omitting *Entourage*. Other HBO powerhouses were not in the running: *The Sopranos* (20 nominations) didn't air during the season. *Sex and the City* (11) is history, and *Curb Your Enthusiasm* (eight) aired outside the voting period.

Housewives tied NBC's *Will & Grace*, garnering a series-leading 15 nominations each, and both were nominated for Outstanding Comedy. The show about Wisteria Lane is the odds-on favorite to win, and *Lost*, with a dozen nods including Outstanding Drama, could make the Sept. 18 awards show a nice black-tie event for ABC.

It wasn't last year, when ABC's Emmy telecast slumped to a 4.2 rating in the

"I'm really glad to see *Lost* and *Desperate Housewives* nominated, just because they were so popular and they were so good," says Dick Askin, president of the Academy of Television Arts & Sciences (ATAS), which produces the Emmy telecast. "If they hadn't been nominated, we would have had some explaining to do in terms of why not, as they seem to be universally acclaimed."

Not all favorites were so lucky. CBS has a schedule of dominating *CSI* dramas, none of which were nominated for the top drama award. None of NBC's *Law & Order* shows are on the Outstanding Drama Series ballot, either, although *Law & Order: SVU*'s Mariska Hargitay was nominated in the Lead Actress category. Lots of critics think FX deserved some snaps for *Rescue Me*, *Nip/Tuck* and *The Shield*. (Glenn Close got a Lead Actress nomination for *The Shield*.)

The Big Four broadcast networks were bunched tightly together. CBS got 59 nominations; Fox, 49. Although NBC had a bad year in the ratings, it walked away with 54 nominations, down from 65 last year. ABC finished with 51, jumping from 33 last year. UPN garnered three, and The WB took two. PBS had 23. (Twenty-four cable networks were nominated.)

In the end, though, it was *Housewives*



Desperate Housewives

and *Lost* that drove the broadcast momentum. That wasn't exactly a surprise, but, for broadcast networks that have been the butt of Emmy jokes for most of this decade, last week's nominations were a victory in themselves. ■

Last season, commercial broadcast networks combined had 179 nominations. This year, they have 218.

18-49 demo, from a 7.1 in 2003 on Fox. This year, rotating to CBS, the awards show will be jazzed up and quickened. And with really popular shows dominating the major nominations, Emmy's numbers may improve.

MAJOR CONTENDERS

- **Outstanding Comedy Series**
Arrested Development (Fox)
Desperate Housewives (ABC)
Everybody Loves Raymond (CBS)
Scrubs (NBC)
Will & Grace (NBC)

"Why is *Will & Grace* still getting nods? Three words: Not. Funny. Anymore." —Don Kaplan, *New York Post*

- **Outstanding Drama Series**
Deadwood (HBO)
Lost (ABC)
Six Feet Under (HBO)
24 (Fox)
The West Wing (NBC)

"Another year of ignoring HBO's *The Wire* borders on criminal neglect." —Tim Goodman, *San Francisco Chronicle*

- **Outstanding TV Movie**
Lackawanna Blues (HBO)
The Life and Death of Peter Sellers (HBO)
The Office Special (BBC America)
Warm Springs (HBO)
The Wool Cap (TNT)

- **Outstanding Miniseries**
Elvis (CBS)
Empire Falls (HBO)
The 4400 (USA)
The Lost Prince
Masterpiece Theatre (PBS)

"Finally! *Scrubs* managed to score some nominations, including lead actor in a comedy." —Rob Owen, *Pittsburgh Post-Gazette*

- **Outstanding Lead Actor in a Comedy Series**
Jason Bateman, *Arrested Development* (Fox)
Ray Romano, *Everybody Loves Raymond* (CBS)
Tony Shalhoub, *Monk* (USA)
Zach Braff, *Scrubs* (NBC)
Eric McCormack, *Will & Grace* (NBC)

"The Emmys always seem like the geeky high school kid trying to fit in. The voters smell a trend in *Desperate Housewives* and *Lost* and nominate both shows to the point of overkill." —Laura Fries, *Daily Variety*

- **Outstanding Lead Actor in a Drama Series**
James Spader, *Boston Legal* (ABC)
Ian McShane, *Deadwood* (HBO)
Hugh Laurie, *House* (Fox)
Hank Azaria, *Huff* (Showtime)
Kiefer Sutherland, *24* (Fox)

- **Outstanding Lead Actress in a Comedy Series**
Marcia Cross, *Desperate Housewives* (ABC)
Teri Hatcher, *Desperate Housewives* (ABC)
Felicity Huffman, *Desperate Housewives* (ABC)
Patricia Heaton, *Everybody Loves Raymond* (CBS)
Jane Kaczmarek, *Malcolm in the Middle* (Fox)

"Lauren Graham! Lauren Graham! The snubbing of the *Gilmore Girls* star year after year is a disgrace." —Michael Ausiello, *TV Guide.com*

- **Outstanding Lead Actress in a Drama Series**
Jennifer Garner, *Alias* (ABC)
Mariska Hargitay, *Law & Order: Special Victims Unit* (NBC)
Patricia Arquette, *Medium* (NBC)
Glenn Close, *The Shield* (FX)
Frances Conroy, *Six Feet Under* (HBO)

- **Outstanding Reality Program**
Antiques Roadshow (PBS)
Extreme Makeover: Home Edition (ABC)
Penn & Teller: Bullshit! (Showtime)
Project Greenlight (Bravo)
Queer Eye for the Straight Guy (Bravo)

- **Outstanding Reality (Competition Program)**
The Amazing Race (CBS)
American Idol (Fox)
The Apprentice (NBC)
Project Runway (Bravo)
Survivor (CBS)

For a complete list, see broadcastingcable.com

EMMY TOP 10

Nominations by network

1	HBO	93
2	CBS	59
3	NBC	54
4	ABC	51
5	Fox	49
6	PBS	23
7	Showtime	17
8	A&E	10
9	FX	8
9	TNT	8
10	Sci Fi	7

Reality Check

THE REVOLUTION IN "UNSCRIPTED" FARE HAS HOLLYWOOD ASKING

Emily Sinclair needed a line. As a story editor for Fox's mating reality show *Paradise Hotel*, she wanted potential contestants to boast about their own good looks.

"I just need you to tell me you're sexy and you'll do anything to prove it," she told them. And that's the line she got back—over and over.

The reality revolution in broadcast and cable television has created a new Hollywood animal the industry is having a hard time classifying: "reality writer." Unlike the scribes at sitcoms or dramas, these writers and "story editors" don't dream up characters from scratch.

But they create dialog, stage situations and shape drama on some of the hottest shows in television.

And although they write for prime time TV, reality writers are generally paid a fraction of what they'd score at a sitcom or drama. They get few, if any, benefits and face grueling schedules.

Such working conditions were the centerpiece of charges in a recent lawsuit, the Writers Guild of America helped Sinclair and 11 other writers file against four reality producers and four networks—ABC, NBC, The WB and TBS—alleging "sweatshop" conditions and wage-law violations. Named in the suit were *The Bachelor*; *The Bachelorette*; *Are You Hot?* and *The Real Gilligan's Island*.

The networks named in the suit were expected to vigorously defend themselves. The WGA, which currently counts 3,200 TV writers among its members, has been trying to unionize reality workers and has been authorized to negotiate for wages and benefits on behalf of nearly 1,000 reality writers, producers and editors.

The lawsuit reflects the ripple effect of reality TV, which has forever changed the economics of prime time television and is being felt most acutely in Hollywood's creative community. The genre shows no signs of weakening. In 2002, when broadcast networks set their fall schedules, reality accounted for 6.5 hours, according to Magna Global audience re-

searcher Steve Sternberg. By last fall, networks were in reality overdrive, tripling the load to 20 hours.

It's not clear that the answer for reality writers and producers seeking parity in pay is to unionize. WGA's organizing campaign has stirred anger and fear among independent producers, some of whom are themselves members of the union. On the one hand, networks go to independent producers in part to keep costs low and avoid union issues. But reality TV has also meant salvation for indie producers, who have been virtually shut out of the drama and sitcom business.

COULD UNIONS HURT REALITY?

One producer with three shows on the air believes the WGA "will hurt the people they are trying to help. Right now, it is fruitful out there, but that is going to stop."

WGA-West President Dan Petrie Jr. says the union isn't looking to derail reality or demand the same pay as sitcom writers: "We believe it's possible for people to get health insurance, better pay, residuals without fundamentally putting these producers out of business."

Reality is driven by its low price tag, costing 50%-70% less than scripted shows. If unions drive up costs and prompt networks to buy fewer shows, independent producers would take the hit. A cutback in shows could also crimp the number of reality jobs, which is currently the

easiest way for writers to break into the TV business.

Writers say reality's clear success means that it's time for more money to trickle down to them. Sinclair, who has worked on CBS' *Survivor*, ABC's *Extreme Makeover: Home Edition* and NBC's *Three Wishes*, says she doesn't make enough to pay for health insurance. "I really feel like we deserve better than this," she says. "If we're creating all this incredible television for these people, why aren't we taken better care of?"

Susan Baronoff, who worked as a story producer on E!'s *Diary of an Affair*, contends that reality deserved some slack when the genre was relatively young in the 1990s: "I don't think you can over-discipline things in their birth phase. But it's past that time."

Reality is cheap. An hour-long drama can sell to the networks for about \$2 million; a half-hour sitcom runs \$1.3 million. Only proven reality successes like *Survivor* or *The Apprentice* command fees that high.

A basic one-hour broadcast-network reality show costs \$750,000-\$800,000. Low-end cable shows can cost as little as \$100,000-\$200,000. (When *Trading Spaces* was a top-rated show, TLC made it for \$90,000

"If we're creating"



JUST WHAT EXACTLY IS A WRITER? BY JOHN M. HIGGINS AND JIM BENSON

per episode.) A daily half-hour syndicated reality series can cost as little as \$50,000 per episode.

The concept of a "reality writer" seems like an oxymoron. The characters, after all, are real people who generate most of their own dialog. But that doesn't mean writers aren't called on to influence the drama, guide film crews and even feed lines to contestants.

Instead of a sitcom writers' room, reality shows have a "story department." At the low end is a logger, someone who reviews raw video and takes notes of interesting scenes. At the high end might

pend on the format of the show. Brian McCarthy has worked in two major reality genres: competitions and vérité style. At *Fear Factor*, the arc of each episode was dictated primarily by the stunts of the week. The hard part, he says, was establishing the six contestants as characters, giving them a little flavor.

His current job, supervising story producer for Bravo's upcoming *The Daily News*, is more challenging. Crews follow around reporters from the New York tabloid. McCarthy's team in Los Angeles hurriedly reviews the dozens of hours of tape, spots the interest-

and falls not with a preconceived plot but with how the footage is edited after the fact. Therein lies the skill of reality producers and editors, says Baronoff. In 2003, she reviewed tape shot at a group house in Chicago, as a story producer for NBC Universal's daily syndicated self-help show, *Starting Over*. The show features women resolving personal crises.

Typically, an episode touches on all the women. But the story staff decided to devote an entire episode solely to Josie, eight months pregnant and recently homeless, when the father tried to persuade her to leave the house,

is incredible television for these people, why aren't we taken better care of?" EMILY SINCLAIR, STORY EDITOR

be a supervising story producer, who runs a staff of five or 10.

In the middle are story editors or story producers. On a show like CBS' *Big Brother*, a story editor might review hundreds of hours of tape looking for characters and story arcs. On another, such as *Survivor*, story editors are on-site, interviewing contestants and trying to draw out specific lines of dialog.

The level of story editors' and writers' influence de-

ing characters and storylines, and then advises field producers to concentrate more on certain reporters.

MOLDING THE STORY

Contestant-based reality shows offer less chance to mold the drama or story, McCarthy points out. "I would prefer to work on a documentary show where I have more say over how things fit."

In a reality show, the drama of each episode rises

sending the other women in frenzy to stop her.

Sometimes writers create the drama on location. In one episode of *Extreme Makeover: Home Edition*, Michael, the antiques guy, falls in love with a large dining-room table. Off-screen, a story producer on the shopping trip prods him to buy it, knowing that another interior designer, Preston, would hate it. Story producers made sure Preston was in the dining room when the table arrived. As expected, Preston and Michael clashed, and the cameras were there to catch it.

"It's us being the puppeteers," says Sinclair, who worked on *Extreme Makeover: Home*, "putting them in the right place and escalating it a little bit."

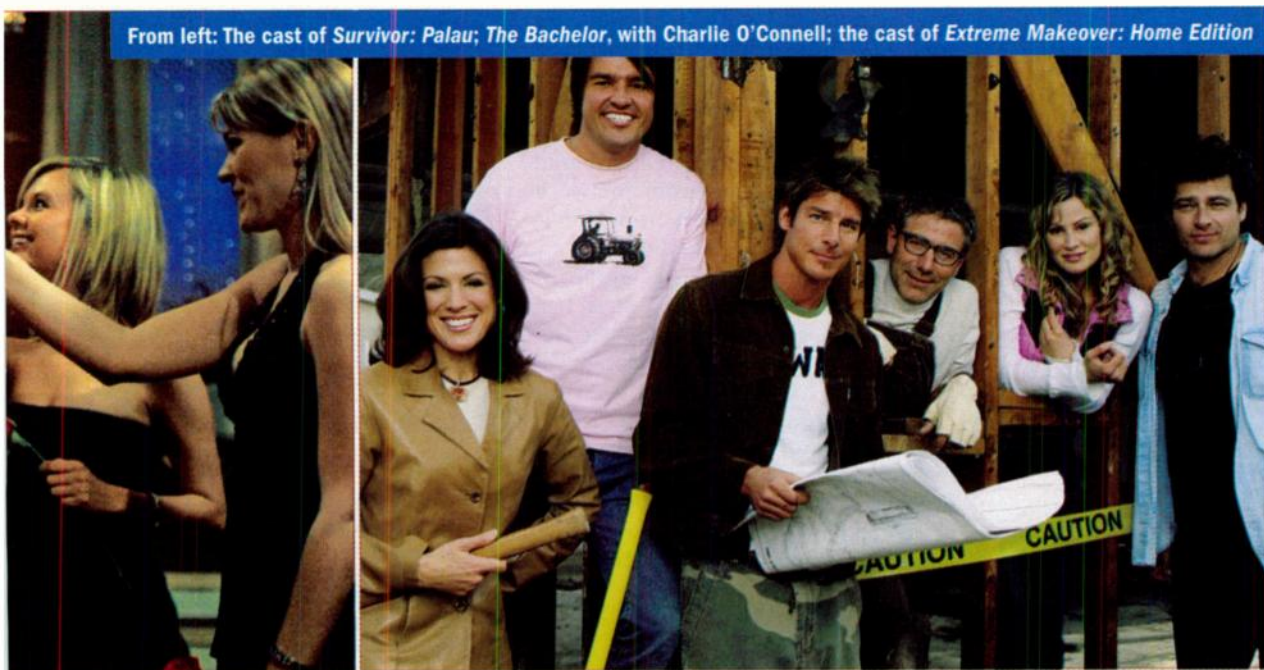
Other shows can have a dark side, and Sinclair's horror show was ABC's much maligned *Are You Hot?* Her typical workday was 13 hours, starting at 6 a.m. Each weekend, story editors and producers went on the road, heading for hot clubs recruiting contestants or simply trying to goad people into *Girls Gone Wild*-style antics.

In the studio, Sinclair would pepper contestants with questions: What does it feel like not to be hot? Do you feel like a loser? "I was putting words in their mouths," she says. The experience "made me feel really dirty."

One reality producer, Katalyst Films TV chief Eli Holzman, sees the prospects for TV writers as pretty bleak for now. Holzman, whose credits include *Project Greenlight* and *Beauty & the Geek*, is periodically approached by wannabe writers about how to break into movies.

In the past, he has steered them toward television. "You could expect to get a good paycheck, get an agent and learn your craft from seasoned professionals." Today, Holzman says, "that's no longer the case." ■

Additional reporting by Ben Grossman



From left: The cast of *Survivor: Palau*; *The Bachelor*, with Charlie O'Connell; the cast of *Extreme Makeover: Home Edition*

A Big Stick for a Tiny Group

Senate bill would give Media Rating Council veto power over TV ratings

As Fox's fierce fight over the local people meter (LPM)—Nielsen's new system intended to measure TV networks' and stations' audience in local markets more accurately—moves to Congress, a new bill proposes granting enormous power over TV ratings to a group most industry players know almost nothing about: the Media Rating Council (MRC).

This obscure entity would get complete veto power over the measurement of TV audiences, which dictates how advertisers spend \$60 billion on TV networks and stations every year.

So what is this organization that would wield such tremendous power? For starters, it has merely three full-time

LPMs in some markets without an MRC audit. "I would hate to see legislation and mandatory accreditation," he says. "But if that's what it takes..."

Some MRC members disagree strongly with the idea of a government mandate. "In the scheme of things, this should be answered by the clientele of Nielsen, not the United States government," says Kathy Crawford, MRC member and president of local broadcast for media buyer MindShare.

The MRC was born out of a previous congressional fight over Nielsen. TV-history geeks can recount the Harris Committee Hearings orchestrated by then-House Commerce Committee Chairman Oren Harris. The Arkansas Democrat had made a splash over the years with

MONEY TALKS By John M. Higgins

News Corp.'s Fox stations. Fox executives are worried about the rollout of LPMs.

The current system involves handwritten viewer diaries, which are cheap but notoriously flawed. But as Nielsen started rolling out its LPM—a set-top box that monitors every channel-flip by any viewer—Fox and some other broadcasters grew alarmed at the lower viewership recorded for their stations, particularly in black, Hispanic and young demos.

BROADCASTER LOBBYING MACHINE

Fox started battling the system by creating its own pet lobbying machine, the Don't Count Us Out Coalition, which poses as a grassroots organization. Lately, though, the company has received support from 16 station owners, including Tribune Co. and Allbritton Communications.

Hence, the bill by Burns. The Senate Commerce Committee member and one-time station owner has teamed up with three other senators to sponsor the Fairness, Accuracy, Inclusivity and Responsiveness in Ratings Act. The key provision: "No person may sell, offer to sell, or otherwise provide ... data from a television-ratings measurement system that produces ... television-ratings data to be used commercially as currency ratings, unless that system is accredited by the Media Ratings Council."

The MRC audits aren't financial audits but examinations of the research firm's data and collection methods: Is Nielsen crunching its data properly, or has it unexpectedly changed its methods? The MRC maintains a parallel system, crunching raw data itself to double-check Nielsen.

Often, members debate over tiny—but important—parts of Nielsen's methods. For example, when is a household Hispanic? Is it a question of the dominant language spoken in the home, as Nielsen contends? Or should it be based on where household members were born, as some network executives—most notably from Univision and Telemundo—contend?

"Nobody can accuse that group of not rolling up their sleeves," says Tim Brooks, a longtime MRC member and Lifetime Entertainment's executive VP of research.

The big question about the Burns bill isn't regarding the MRC. It is why the government needs to be involved in Nielsen ratings at all. Who is being protected here? Consumers—or media giants like Rupert Murdoch? ■

E-mail comments to jhiggins@reedbusiness.com

"We don't lobby." GEORGE IVIE, MEDIA RATING COUNCIL

employees. Annual revenue: around \$1 million. Not quite the bureaucracy you would expect from a group getting a government mandate.

But despite its small staff and low profile, the Manhattan-based MRC has a 40-year track record of accrediting media-ratings products. The group devotes most of its efforts to Nielsen but also commissions audits of various products from radio-measurement company Arbitron and companies measuring magazine, newspaper and Internet readership.

The MRC currently has 94 members, largely research executives from broadcast and cable networks, TV and radio stations, publishers, and ad agencies. Each member pays \$10,500 a year. Audits are conducted by accounting firm Ernst & Young and are paid for directly by the research companies, which voluntarily submit to them to bolster their credibility with clients.

NOT A POLITICAL GROUP

Agency and network research executives say the MRC has not sought out a political role—it is being thrust into one. Executive Director George Ivie isn't thrilled about the prospect of losing his low profile. "This has been a very stressful time," he says. "I can't say I'm very comfortable." The MRC is not, he explains, a political organization: "We don't lobby."

Ivie is sufficiently annoyed with Nielsen that he doesn't fundamentally object to the bill introduced by Sen. Conrad Burns (R-Mont.). Although the bill is not perfect—for example, Ivie wants antitrust protection—he is incensed that Nielsen has rolled out

hearings over TV violence (in 1952, no less), payola and the quiz-show scandals. In 1963, he turned to the TV-ratings business, no doubt impelled in part by his partial ownership of a TV station.

To keep Congress from giving the FTC or FCC power over TV-ratings companies, the networks offered to create an industry-oversight group, the Broadcast

THE NUMBER BEHIND THE FIGHT

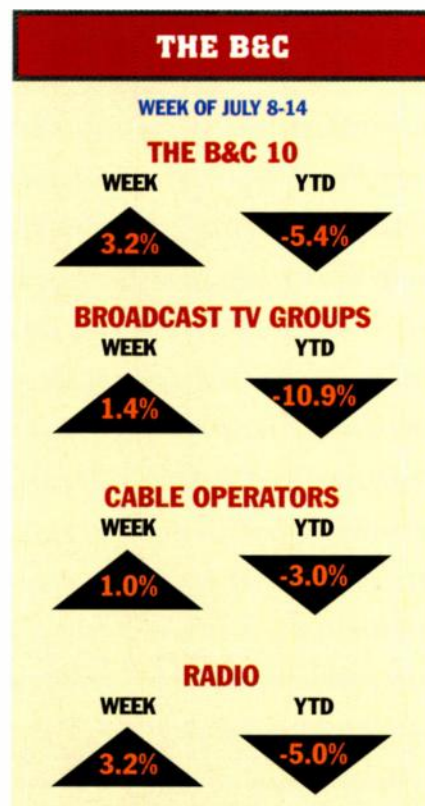
Prime time averages for May sweeps in Washington show lower ratings for both broadcasters and cable networks under Nielsen's new local-people-meter system.

STATION (NETWORK)	OLD RATING	LPM RATING	DIFFERENCE
WUSA (CBS)	4.5	4.1	-9%
WJLA (ABC)	3.8	3.3	-13%
WTTG (Fox)	5.1	4.3	-16%
WRC (NBC)	4.0	3.1	-23%
WDCA (UPN)	1.2	0.9	-25%
WBDC (The WB)	1.4	0.9	-36%
BET	0.1	0.2	+100%
MSNBC	0.1	0.2	+100%
MTV	0.2	0.3	+50%
USA	0.7	0.9	+29%
ESPN	0.7	0.6	-14%
NICK	0.6	0.5	-17%
CNN	0.4	0.3	-25%

SOURCE: Nielsen Media

Rating Council. Despite the rise of cable, the group didn't rechristen itself Media Rating Council until 1997.

The idea of ordering Nielsen to submit to the MRC is being pushed by



	CLOSE	WEEK	YTD
Dow Jones	10628.89	3.2%	-1.4%
Nasdaq	2152.82	3.7%	-1.0%

THE B&C 10

	CLOSE	WEEK	YTD
Cablevision	\$31.65	-1.8%	27.1%
Clear Channel	\$32.24	4.3%	-3.7%
Comcast Corp.	\$29.81	1.7%	-9.2%
Disney	\$26.33	7.7%	-5.3%
EchoStar	\$29.94	0.3%	-10.0%
Hearst-Argyle	\$24.58	0.8%	-6.8%
News Corp.	\$17.54	4.7%	-8.6%
Time Warner	\$16.58	2.0%	-14.7%
Tribune	\$35.75	1.4%	-15.2%
Viacom	\$33.04	1.4%	-10.9%

GOOD WEEK

TV Azteca	\$8.65	12.2%	-15.9%
Charter	\$1.38	9.5%	-38.4%
Scientific-Atlanta	\$36.64	7.9%	11.0%
Knology Inc.	\$2.10	7.7%	-46.2%
Disney	\$26.33	7.7%	-5.3%

BAD WEEK

Spanish Bcstg.	\$9.00	-10.1%	-14.8%
Gabriel Tech.	\$1.24	-8.1%	-58.0%
Young Bcstg.	\$3.46	-5.7%	-67.2%
Pegasus	\$3.70	-3.9%	-60.0%
World Wrestling	\$11.61	-3.1%	-4.3%

INSIGHT INCHES UP

9%

Insight Communications investors expect top management to cough up more money to take the cable operator private. Chairman Sid Knafel and CEO Mike Willner have offered to buy out public shareholders at \$10.20 each, but traders are keeping Insight's stock about 9% higher, at \$11.12.



RATINGS 6/27-7/3/05

Nielsen Media Research

**Top 25 Shows
ADULTS 18-49**

PROGRAM	AA	GAA
1 Seinfeld	3.4	4.2
2 Everybody Loves Raymond	3.3	4.1
3 Friends	3.1	4.0
4 Seinfeld (wknd)	2.3	2.8
5 Oprah Winfrey Show	2.1	2.1
5 That '70s Show	2.1	2.6
7 CSI: Crime Scene Investigation	2.0	2.2
8 Wheel of Fortune	1.9	NA
9 Everybody Loves Raymond (wknd)	1.8	1.8
9 King of the Hill	1.8	2.1
11 Dr. Phil	1.7	1.7
11 Entertainment Tonight	1.7	1.7
13 Jeopardy!	1.6	NA
13 King of Queens	1.6	2.0
13 Malcolm in the Middle	1.6	1.9
13 Will & Grace	1.6	1.9
17 Cops	1.5	1.8
17 Judge Judy	1.5	2.2
17 Maury	1.5	1.6
20 Entertainment Tonight (wknd)	1.2	1.2
20 Home Improvement	1.2	1.3
20 Inside Edition	1.2	1.2
20 Judge Mathis	1.2	1.2
20 King of Queens (wknd)	1.2	1.5
25 Jerry Springer	1.1	1.2
25 Judge Joe Brown	1.1	1.5
25 Live With Regis and Kelly	1.1	NA
25 People's Court	1.1	1.1
25 That '70s Show (wknd)	1.1	1.3
25 The Insider	1.1	1.1
25 Yes, Dear	1.1	1.3

**Top Magazine Shows
ADULTS 18-49**

PROGRAM	AA	GAA
1 Entertainment Tonight	1.7	1.7
2 Entertainment Tonight (wknd)	1.2	1.2
2 Inside Edition	1.2	1.2
4 The Insider	1.1	1.1
5 The Insider (wknd)	0.9	0.9

According to Nielsen Media Research Syndication Service Ranking Report June 27-July 3, 2005
 AA = Average Audience Rating GAA = Gross Average Audience
 One Nielsen rating point = 1,096,000 households, which represents 1% of the 109.6 million U.S. TV Households
 NA = not available

Seeking Serial Success

'24' and 'Alias' face off-net challenge to keep viewers tuned in **By Ben Grossman**



Can *24*, with Kiefer Sutherland, reverse the curse of serialized drama in syndication?

On their respective action dramas, Kiefer Sutherland's Jack Bauer and Jennifer Garner's Sydney Bristow seem to save the world almost weekly. But can they save the battered track record of serialized dramas in syndication when *24* and *Alias* launch this fall?

While both shows are coming off successful seasons and critical acclaim on Fox and ABC, respectively, each has a format whose story arcs often run for several episodes, if not an entire season. That has usually spelled trouble in the syndication world.

"I've never had a meeting about selling a serialized drama when the buyer didn't have tremendous concerns about the format," says one syndication executive. "You just always run into a brick wall as a result of the track record of these types of shows."

Which is part of the reason the two shows commanded relatively small li-

cense fees. A&E paid around \$250,000 per episode for *24*, and TNT ponied up about \$200,000 an episode for *Alias*, according to industry insiders. (By comparison, *B&C* previously reported that the Spike network paid \$1.35 million per episode of non-serial *Without a Trace* in fall 2003). *Alias* and *24* were sold in all-barter deals to local stations.

All that said, *24* seems well positioned to challenge the trend when its first season debuts in syndication Oct. 2 in 97% of the country.

Twentieth TV, which produces the series, can build on a strong 2004-05 season: *24* enjoyed a 20% ratings jump from a year ago, winning its Monday 9 p.m. time slot for the year in the male 18-34, 18-49 and 25-54 demos.

"The last season got a lot of people hooked," says Twentieth TV President Bob Cook, "so we are hoping they'll jump at the chance to catch up with what they missed from the beginning."

To help combat the challenge of the serialized format, *24* will be double-run in most markets, meaning the same episode will be seen on both Saturday and Sunday nights. "Running it twice a weekend is a good move," says another syndication exec. "They'll have to promote the heck out of it, but the goal is to find a new audience, and running it twice makes sense to help them follow the story."

The move, though, is a calculated risk, because it also means most viewers won't watch both episodes, which could result in a lower combined number over the two nights, a key to ad sales in the barter market.

Twentieth will try to keep viewers in touch with the plot. The studio will put the 60- to 90-second video clips that run before each show online so viewers can catch up on what happened in recent episodes.

Twentieth will build its promos around both the double runs and the online clips. Says Cook, "We just want to make sure the audience will have enough opportunities to stay in sync."

The studio is also targeting drama viewers who may not watch Fox. One way is by pairing *24* with juggernaut *CSI* in most major markets.

On cable, A&E will launch *24* with a Labor Day-weekend marathon, before it settles into a regular pattern, which the network says it has not yet finalized.

CATCHING ALIAS ON A ROLL

Buena Vista, which produces *Alias*, won't comment on its off-net launch, but it faces a similar challenge to Twentieth's with *24*. Cleared in 98% of the country, the much-talked-about *Alias* debuts in weekend broadcast syndication on Sept. 19 and then on TNT Sept. 24, where it will run nightly at 6 p.m.

Early on, *Alias* had complex plotlines, but they've been simplified in later iterations. And *Alias* and Garner had a strong year. The show logged its most-watched season, averaging 10.3 million viewers. Emmy-nominated Garner is also a box-office draw, especially given her highly publicized marriage to Ben Affleck. So the show heads to syndication with buzz.

Even so, both of these strong new entrants must fight the curse of serialized dramas in syndication. ■



Jennifer Garner stars in *Alias*.

IN THE WINNER'S CIRCLE WITH MEN

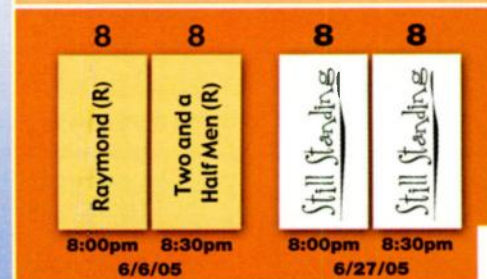
'STILL STANDING' Repeats Match Top Sitcoms in the Same Time Period

CBS, Monday, 8-9pm, Shr

M18-49



M25-54



Source: NTI, Galaxy Explorer, 6/6 & 6/27/05, 8-9pm, Shares, Subject to Qualifications Available Upon Request.

Still Standing

COMING SOON TO SYNDICATION!



STATION TO STATION

Stations Stream As Dennis Hits

By Allison Romano

With Hurricane Dennis careening toward their home in McCullough, Ala., on July 10, Shawn Linam and his family took refuge in a cotton-gin press 30 feet underground. They had only a cellphone to keep connected. Yet the Linam clan stayed informed with news from nearby CBS affiliate WKRK Mobile.

Linam's sister, Theresa Linam Roberts, was watching WKRK's coverage on her computer in Gatlinburg, Tenn., and relayed the information to her brother on his cellphone.

Cellphones and the Web kept viewers connected to hurricane coverage.

For the first time, Media General-owned WKRK and about a half dozen other TV stations along the Gulf Coast streamed their live hurricane coverage on their Web sites, allowing viewers holed up in shelters or outside the TV market to watch their hometown stations. Some as far away as Iraq were online.

The online broadcasts were one piece of stations' expanded hurricane coverage as Hurricane Dennis made landfall. After a record hurricane season in 2004, the powerful storm had the Southeast on edge. In Mobile-Pensacola, Fla., memories of Hurricane Ivan were still painfully fresh. That storm clobbered the region last September, knocking most local stations off the air.

Ivan taught stations they needed new ways to disseminate information. TV coverage—no matter how good it is—is useless when hundreds of thousands of area residents lose power. Some TV stations have added radio partners, particularly in rural areas, to simulcast their coverage. Stations beefed up their Web sites, including streaming video. About a dozen stations featured blogs, with anchors, meteorologists and reporters in the field.

WKRK News Director Dan Cates says the station received e-mails from viewers abroad. Area resident Jennifer Clemmons wrote to WKRK, "My brother David Clemmons is in Iraq ... He has a 3-year-old daughter that he was worried sick about, and thanks to

Hunting for a Sitcom Writer

Producers/hosts of 'Situation: Comedy' discuss the new Bravo reality show

Maxine Lapiduss and Stan Zimmerman have worked on some of the biggest hit sitcoms: *Ellen*, *Roseanne*, *Home Improvement*, *Dharma and Greg*, *The Golden Girls* and *Gilmore Girls* between them. Now the friends are trying to create one out of thin air for Bravo as the producers and co-hosts of *Situation: Comedy*, a reality show dreamed up by *Will & Grace*'s Sean Hayes. In the series, starting July 26, Lapiduss and Zimmerman spearhead an eight-episode hunt for the next hit sitcom writer. They'll mentor two teams to each produce a pilot show for NBC. *B&C*'s Anne Becker talked with them about trying to save a suffering genre.

Why are there so few hit sitcoms now?

Lapiduss: There's no dearth of ideas or talent. There's this huge Hollywood pendulum that swings way over to where there are 85,000 comedies and six dramas and then it'll go the other way. Reality is going to get really tired. It's only interesting to watch uninteresting people for so long.

The Simple Life is reality, but it's totally a sitcom. These two chicks are totally a situation you could create, but [program creators] don't want to pay writers anymore. The networks are all in a different place. There are no huge hit comedies, and there's a lot of space to fill.

Zimmerman: If somebody comes up with a great traditional show, they could really succeed. It doesn't have to be crazy. There's no *All in the Family* now, no *Roseanne* speaking about what's going on in the world today in a smart way.

Haven't viewers and networks proved there's just more appetite now for reality shows like, say, Situation: Comedy?

L: We received 10,000 scripts. If this show gets an audience, NBC will pick up one of the pilots. We're begging America to watch it so we can put one of these on.

Z: Hopefully, this will jolt the creative community and the network executives at the top to explore new areas and new

writers or go back to writers like Marc Cherry, adapt books, plays. It would be ironic if a reality show brings the comedy back.

Are there too many TV shows now about the industry: Entourage, The Comeback, Curb Your Enthusiasm, Fat Actress, The Starlet, etc.?

L: There are 765,000 magazines about entertainment. Our society is obsessed with celebrity. People have in their heads that, if they're in the business, it's glorious and glamorous. We're demystifying that.

Z: There's an element in Hollywood where people only know New York and L.A. It's a shame we're only looking at our own backyards. Ours is like the outsider coming in rather than about people inside the world.

L: Ours has a loftier goal. It's really about trying to get sitcoms back on the air.

Z: And help the writers.

What was the worst you got pitched?

Z: There were so many bad ones. A talking bird...

L: A lamp that thought it was a butler, talking lasagna. It was shocking how many *Friends* knock-offs there were or *Sex and the City*-meets-something. A lot of *Northern Exposures* and *Wonder Years*: Scottish *Wonder Years*, fat kid *Wonder Years*. A million inheritance-shenanigan shows.

The shows were picked to be half-hour comedies consistent with what you could program on NBC's schedule now. We had a hilarious script called

The Baron of Evil—this Muppet-y cartoon, over-the-top crazy show—that was so funny, but NBC wasn't going to put that on. They would look at us and go, "You're nuts."

What surprised you most about how your show translated into reality TV?

L: The editors heighten the drama of "will this team get it?" When there was a blowout, there were millions of hours where we were hysterically laughing, but they dramatize the drama because it sells.



Stan Zimmerman and Maxine Lapiduss

"Hopefully, this will jolt the creative community and the network executives at the top to explore new areas and new writers."

STAN ZIMMERMAN,
SITUATION: COMEDY

your live Internet coverage, it gave him a little peace of mind." The station's online coverage attracted more than 700,000 page views.

Fortunately, Hurricane Dennis was more forgiving than Ivan. The most recent storm moved quickly, and its winds did not extend as far out as Ivan's, limiting the scope of damage. Still, hundreds of thousands of residents evacuated, and more than a half million homes in

Alabama and Florida lost power.

By July 10, when the storm hit land, most Alabama and western Florida stations went

to wall-to-wall coverage; many

had started the day before. In a few instances, stations made more novel arrangements. NBC-owned WVTM Birmingham, Ala., opted to split its screen on Sunday to carry weather coverage and a scheduled NASCAR race. A crawl instructed viewers to tune into their Secondary Audio Program (SAP) for the NASCAR audio. ABC affiliate and crosstown rival WJSU used its digital channels for weather coverage on Saturday and provided updates on the main analog channel.

All weekend, news directors say, newsrooms were at full force. Staffers worked in 12-hour shifts, and anchors were on-air for up to six hours. To keep them going, salespeople prepared meals. "There is a fatigue factor," says Kip Raley, a news manager and producer for Fox affiliate WALA Mobile. To help, broadcast groups like Clear Channel and Media General sent in extra crews and satellite trucks from other stations.

NBC stations, including WVTM, WPXI Mobile and WDSU New Orleans, made use of Weather Plus, a 24/7 digital weather service co-owned by NBC and its affiliates. The service's national feed focused on the hurricane, with WTVJ Miami's Willard Shepard reporting from the Florida Panhandle.

By July 11, the storm was well away from the Gulf Coast, but there was no time to rest: A new storm, Emily, was threatening the region.

"We went several years without a serious weather threat," says Jason Kelley, chief meteorologist for WJHG Panama City, Fla. During Dennis, he headed the NBC affiliate's coverage and penned a blog. "Now it looks like we'll be under the gun for a while."

Send local news to aromano@reedbusiness.com

AT A GLANCE

The Market

DMA rank	51
Population	1,664,000
TV homes	614,000
Income per capita	\$19,328
TV revenue rank	25
TV revenue	\$212,000,000

Commercial TV Stations

Station	Ch.	Affil.	Owner
KVBC	3	NBC	Sunbelt
KVVU	5	Fox	Meredith
KLAS	8	CBS	Landmark
KBMO	9	Ind	Sunbelt
KTNV	13	ABC	Journal
KINC	15	Uni	Entravision
KVWB	21	WB	Sinclair
KFBT	33	Ind	Sinclair
KBLR	39	Tel	NBC/SE
KTUD	25	UPN	Las Vegas TV

Cable/DBS

Cable subscribers (HH)	448,220
Major cable operator	Cox Cable
Cable penetration	73%
ADS subscribers (HH)**	92,100
ADS penetration	15%
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! (KVBC)	11.4/19
Network Show	
CSI (KLAS)	28.6/29
Evening Newscast	
KVBC	9.3/16
Late Newscast	
KLAS	9.4/19

***May 2005, total households

SOURCES: Nielsen Media Research, BIA Research

Winning in Vegas

Stations get rich on population boom **By Allison Romano**



KVBC's Jim Snyder and Nina Radetich

Las Vegas is one city with two very different stories. Along the glitzy Strip, hotels, casinos and restaurants cater to more than 35 million visitors each year. All around them, the 51st-largest TV market is booming, with feverish population growth and the continuous sprouting up of new businesses.

Each month, between 5,000 and 7,000 people move into the area. That fuels a 3.5% annual population growth, more than three times the national average. Such fruitful conditions are a boon for local broadcasters. Real estate, furniture and automotive advertising are strong.

"With the rapid growth of our market, big chains and new businesses keep moving in," says Gene Greenberg, general manager for NBC affiliate KVBC. "It creates more competition, and more competition means more advertising."

The market is so strong that Vegas outperforms markets that are twice its size in population, according to BIA Financial. Local broadcasters took

in \$212 million in gross revenue last year, up from \$194.8 million in 2003, per BIA. KVBC was the top grosser with \$57.6 million, followed by CBS affiliate KLAS with \$45.8 million.

A constant flow of new residents means stations are challenged to cultivate them as viewers. "People moving in don't know you or your legacy," says Emily Neilson, president and general manager for KLAS.

The ratings scene is highly competitive. KLAS and KVBC are neck and neck overall and in key newscasts. In May, KVBC was top-rated overall, edging out KLAS by one-tenth of a ratings point. Late news was equally close, but KLAS has the advantage: Its 11 p.m. news scored a 9.4 rating/19 share, compared with KVBC's 9.1/18. Fox affiliate KVVU, which offers a 10 p.m. news, was third with a 6.4/10, followed by ABC affiliate KTNV's 2.6/5. WB affiliate KVWB and independent KFBT, both owned by Sinclair, also offer evening news. KLAS produces a 10 p.m. news for UPN affiliate KTUD.

For Las Vegas' 20% Hispanic population, Univision affiliate KINC produces the market's lone Spanish-language news. KVBC offers Spanish closed captions for its news.

Cox Cable is the region's major cable operator. KLAS and Cox collaborate on a 24-hour cable news network, Las Vegas One. This is a healthy television market that thrives with minimal advertising from the casinos themselves.

"This is a vibrant market," says Neilson. "As people move here, we are expanding beyond gaming, and diversifying our economy." ■

Double Up on 'Oprah'

For stations with different owners, Las Vegas' CBS affiliate KLAS and UPN outlet KTUD are unusually collaborative.

Several years ago, when KLAS, a Landmark Communications station, poached *The Oprah Winfrey Show* from ABC affiliate KTNV, it faced a scheduling dilemma: KTNV had aired the popular talk show in its usual 4 p.m. slot, but KLAS was reluctant to move its 4 p.m. newscast.

So, recalls President/General Manager Emily Neilson, the station reached out to KTUD, owned by local group Las Vegas TV Partners. KLAS would run *Oprah* at 9 a.m. and provide repeat episodes for KTUD to run at 4 p.m. In exchange, the UPN station would simulcast KLAS' 5 p.m. news.

The UPN station sells the ad time on its *Oprah* reruns, but KLAS gets all the ad money from the news simulcast. That way, it still gets some benefit from *Oprah*'s lead-in. And the KTUD plays add one or two more points to *Oprah*'s ratings.—A.R.

THE DEMOS

WHO	SHARE OF POPULATION	INDEX*
White	81%	99
Black	11%	94
Hispanic	19%	145
Asian	3%	112

*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.
SOURCE: Scarborough Release 1 2004 75 Markets Report

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Source: NSI, WRAP Sweeps, May '05 14/28-5/25/05)
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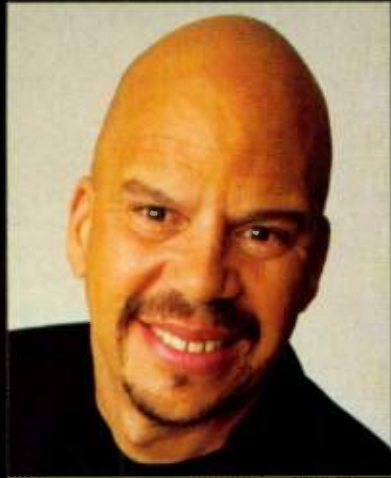
cable positive

2005 INDUCTEES



Dick Ebersol

*Chairman, NBC Universal
Sports and Olympics*



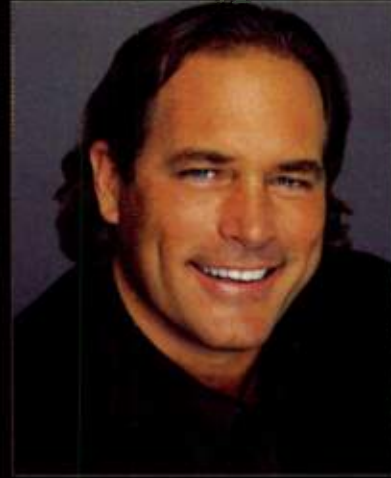
Tom Joyner

*Host, Tom Joyner
Morning Show,
Chairman, REACH Media Inc*



Ken Lowe

*President and CEO,
The E.W. Scripps Company*



Steve Mosko

*President
Sony Pictures Television*



Dick Parsons

*Chairman and CEO,
Time Warner Inc.*



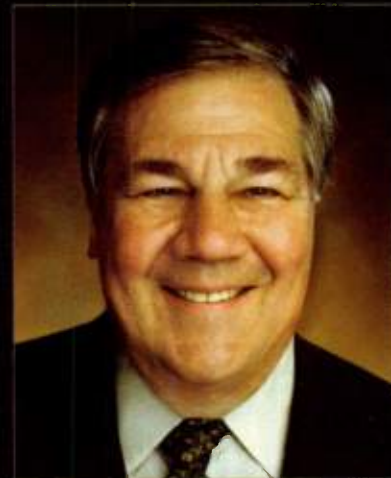
Cristina Saralegui

*Journalist and TV
Personality*



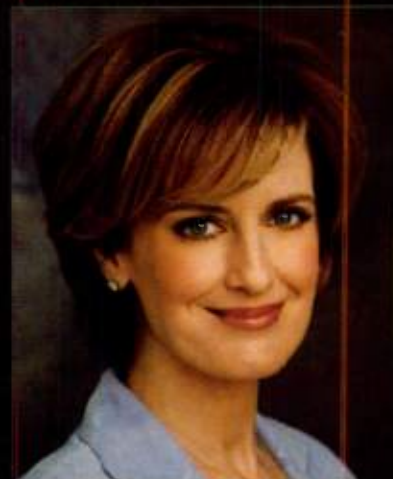
William Shatner

*Actor/Director
Producer/Writer*



Dennis Swanson

*Executive Vice President,
COO, Viacom Television
Stations Group*



Anne Sweeney

*Co-Chairman
Disney Media Networks,
President
Disney-ABC Television Group*



Michael Willner

*President and CEO,
Insight Communications*

THE BUSINESS OF TELEVISION



BROADCASTING & CABLE

Net proceeds to benefit the Broadcasters' Foundation and Cable Positive



cable positive



SfTV soccer could be a new local-cable buying target as options for Hispanic buys expand.

Most of the media world has embraced U.S. Hispanics as that population booms, and now the local-cable-ad market is warming to the demo, too.

Proof of that is Adlink, the giant Los Angeles-area interconnect that allows advertisers to get their commercials to air on dozens of separate cable systems in the nation's second-largest market. Currently, it's developing a separate division to better target Hispanic consumers for local-cable advertisers.

So far, there have been two general routes to reaching Latinos via local cable. The first has been to talk to Hispanics in English through general-market stations or reach them in Spanish on Hispanic stations.

The new Adlink unit, which has yet to launch, will likely expand ways for advertisers to reach the huge Los Angeles Hispanic market by offering more channels and perhaps an interactive feature. Cox Communications is working on a separate local Hispanic cable ad division, too.

Particularly in Los Angeles, the Hispanic demo is impressive. The area's 6.8 million Hispanics constitute the fifth-largest Nielsen market in the nation, bigger than the San Francisco, Dallas, Boston, Washington and Atlanta markets.

L.A.'s Latinos, 42% of the market, account for as much as 18% of the \$105 billion that Hispanics spent nationwide in 2004, according to Scarborough Research.

"The Latino presence in L.A. has reached critical

mass, and it's a significant change that presages what will be happening in the rest of the country," says Dilys Tosteson García, the president and COO of L.A.-based ad agency La Agencia de Orcé & Asociados.

Danielle Gonzales, a VP and investment director with Starcom MediaVest Group's multicultural agency Tapestry, notes that there are now more opportunities to partner with local cable and national outlets.

"In most markets, the only local-cable insertion possibilities are on Galavision, Azteca and Fox Sports en Español," she says. "But in the future, we will see the distribution of Hispanic cable increase and the number of cable options increase. We expect stations such as ESPN Deportes, Canal 52 and SfTV to grow substantially. Let's say, in the next 18 months, buying cable locally to reach Hispanics will become more viable."

This supposes that Los Angeles cable systems can get more Latino households to subscribe to digital tiers, probably by offering more specialized Hispanic channels. Gonzales and others say that, as the number of channels increases, the more distribution is gained, the more options for advertisers—and Adlink may be tapping into that, as well.

In its look at first-quarter ad spending for this year, TNS Media Intelligence estimated that total U.S. ad spending grew 4.4% over the same time last year, with Hispanic media rising 5.8% from \$865.3 million in the first quarter of 2004 to \$915.6 million in the same period this year. Latino advertising amounted to an estimated \$3 billion in 2004, an 11% increase from 2003—with that number expected to rise to more than \$3.6 billion by 2007, according to market-research firm HispanTelligence.

Meanwhile, the current U.S. Hispanic population, which now stands at 41.3 million, is growing three times faster than the population at large; last month, U.S. Census officials reported Hispanics accounted for about half of the overall population growth between 2003 and 2004. For local-cable ad-sales staffs, those are the kinds of numbers that spell opportunity. ■



Agency head Dilys Tosteson Garcia

Local & Latino

Adlink looks to strengthen Hispanic local-cable sales **By David Kaplan**

Small but Powerful

Viamedia handles ad sales for systems with bigger fish to fry **By Joel Brown**

Jeff Carter is building a big business serving small customers

—lots of them. Carter is the president and co-founder of Lexington, Ky.-based Viamedia, an ad-selling firm that allows cable systems to tap into its expertise and research, and let cable systems spend their energy selling cable modems and phone service.

And while local-cable ad sales constitute just a sliver of the total TV-ad universe, Carter boasts that privately held Viamedia's business has grown "in excess of 50% this year over last." Since he formed the company with CEO Todd Donnelly in 2001, it has grown to 135 employees with 11 regional sales offices.

Viamedia mainly serves as the local-cable ad-sales representative for upstart cable operators such as RCN in New York and Boston, WOW! in Cleveland, and Knology in Huntsville, Ala., and 19 other markets. In the business, those



Jeff Carter

operators are called overbuilders, and they compete for ad dollars and subscribers with entrenched cable operators in those markets. Viamedia's cable clients reach 1.4 million customers.

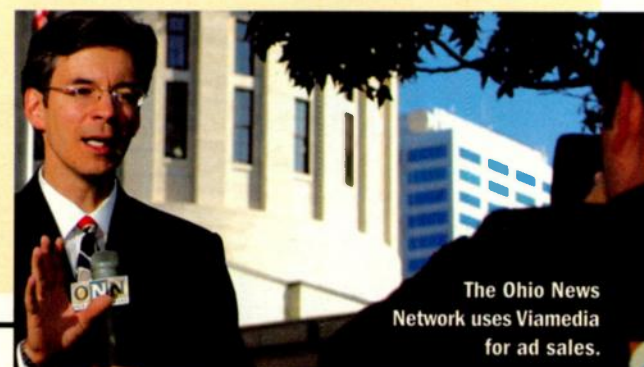
Viamedia is a big help in smaller towns, like St. Cloud, Minn., and Midland, Texas. And when it signs up a new partner, it puts its expertise on the ground fast, as it did with Grande Communications in Waco, Texas, where Viamedia brought in its top sales staff and, in three days, "put more on the books" than the system booked all year, according to Carter.

What Viamedia thrives on is that overbuilders target their services to upscale demos. "These cable systems launched with a bundled strategy, so they tend to move toward those areas of their particular metros that can afford the product, primarily higher-income areas," Carter says. "If we're representing 10%-15% of a market and General Motors is coming into the market with a Cadillac buy, then it makes good sense for them to consider us part of that buy."

Viamedia also represents regional news channels, notably the Ohio News Network. That cable network, reaching over 1 million Ohio homes, has its own sales staff but uses Viamedia for some of its business. Altogether, Viamedia's deals with regional news networks gives advertisers access to another 5.2 million homes.

But Viamedia's best value is to cable operators that "choose to focus their energy building new customers and launching new services and getting high-speed Internet and telephony out there in the market. That's where they were going to realize 90%-95% of their earnings," Carter explains.

Cable operators "don't want to focus 30% of their time on 5% of their [earnings]," Carter says. Viamedia, on the other hand, will gladly take those small potatoes for them. ■



The Ohio News Network uses Viamedia for ad sales.

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WASHINGTON WATCH

Digital Dollars

The government's price tag for switching to digital TV keeps going up. The most controversial piece of legislation aimed at allowing the government to shut off and reclaim TV stations' old analog channels is the size of a federal subsidy aimed at helping viewers buy converter boxes needed to keep their analog sets working after Jan. 1, 2009, when TV is slated to go all-digital.

The money would be a small portion of the \$30 billion-\$40 billion the government hopes to raise by auctioning most of the reclaimed channels to wireless companies.

Sen. Joe Barton (R-Texas) wants to keep the cost at a half billion dollars or less by giving one \$50 box to each of 9 million low-income households. Democrats argued that no one should be forced to shell out dough because of the government-mandated switch. Their plan is to pay for converters for each of the 73 million analog sets not connected to cable or satellite.

Now the cable industry is floating its own subsidy, which could end up costing the government nearly \$7 billion.

Last week, National Cable & Telecommunications Association Chief Kyle McSlarrow mused during a Senate hearing that the government should kick in another 61 million boxes for cable customers who get only analog service. These customers, he said, would need an upgrade when the old channels go dark in order to see local broadcasts. McSlarrow was only half

CABLE-BOX SUBSIDY

OPTION	NUMBER	COST
Low-income	9M	\$450M
All over-air TVs	73M	\$3.65B
Plus analog cable sets	134M	\$6.7B

SOURCES: FCC, NCTA, NAB

serious; his real aim was to persuade Congress that cable should be allowed to continue airing local stations in analog to prevent a costly switch-out of cable boxes.

PBS Survives Budget Threat

The Senate is on track to restore nearly \$100 million in public-broadcasting funds for fiscal 2006,

Food Police Target Food Marketers

Controversial practices aimed at kids draw federal ire

By Bill McConnell

Responsibility for the skyrocketing number of obese kids falls largely with food-industry marketers and their TV campaigns, say Washington's food police. Calling for tougher government oversight of the marketing of snacks and soda to children, they are particularly upset by two new and controversial practices: paid product placements and interactive games featuring trademark characters.

In response, the food marketers have promised to police themselves. But if the reaction from their high-ranking critics in Washington is any indication, their efforts have fallen short. Food manufacturers proposed that the Children's Advertising Review Unit (CARU)—the industry-backed arm of the Better Business Bureau that reviews TV advertising for voluntary compliance with industry policies—be responsible for monitoring the new marketing practices.

Rather than surrender the marketing power—not to mention the licensing fees—program producers are seeking out more-healthy products for partnerships. Last week, Nickelodeon agreed to let various frozen-vegetable brands use SpongeBob SquarePants as pitchman. (Because SpongeBob lives in a pineapple, perhaps a partnership with a fruit company is in the offing as well.) Those deals, though, don't prevent food marketers from using SpongeBob to sell candy.

EXPAND CARU RESPONSIBILITIES

The proposals for product placements and interactive games were unveiled in Washington last week by the Grocery Manufacturers Association (GMA) during a two-day Federal Trade Commission workshop on food marketing and childhood obesity. CARU's duties would be expanded to include setting guidelines for product placements in children's shows and limits on the interactive games, known as "adver-games." GMA also recommended making it easier for parents to file complaints via toll-free lines.

The association's suggestions follow internal CARU efforts to monitor

marketing. It established a task force to recommend an appropriate approach to adver-gaming (a report is expected later this year), streamlined its complaint process so parents can e-mail staff directly, and added child nutrition experts to its Academic Advisory Board.

CALL FOR OVERSIGHT

Nonetheless, a growing chorus is calling for more government oversight. Sen. Tom Harkin (D-Iowa), who spoke during last week's conference, was all for limiting product placements and games, which have been criticized for

being even more manipulative than traditional ads because they are perceived by kids as integral parts of the programs.

Harkin blasted the GMA for not supporting enforcement powers for CARU, such as the right to fine violators of its guidelines. "If CARU is the model, that is a non-starter," he said. "CARU, frankly, has become a poster child for how not to conduct self-regulation. It has no real independence, no sanction authority, no teeth."

Harkin is sponsoring legislation that would reinstate the FTC's explicit authority to regulate advertising to children, a power eliminated in 1980. FTC Chairman Deborah Majoras believes that food marketers should be more aggressive in weeding out objectionable practices. Though not threatening tougher FTC action, she warned that other government bodies—possibly even Congress—could intercede: "If the industry fails to demonstrate a good-faith commitment to this issue and to take positive steps, others may step in."

The food industry says blaming its marketing practices is unfair, citing government research showing that both the number of ads targeting children and the total number of advertising minutes children consume have declined steadily over the past few decades, despite steady increases in the time kids spend watching TV.

The industry also maintains that its self-policing efforts are working. In March, for instance, Burger King agreed to depict low-calorie options in TV ads for its Kids Meals after CARU complained that only double cheeseburgers were being shown. ■



Nickelodeon is allowing its popular character to promote more healthful food.

including money for kids' shows and the digital transition that was cut by the House last month. The funds were approved by the Senate Appropriations Committee last week and would keep the federal government's contribution to public broadcasting at roughly the same level as 2005. The money must still be approved by the full Senate and agreed to by the House. With another \$100 million-plus from the House, the Senate is on track to eliminate nearly all of the \$211 million cut recommended by the House Appropriations Committee.

"These numbers are a strong statement of continued bipartisan support of public broadcasting," notes John Lawson, president of the Association of Public Television Stations.

The Senate committee included \$25 million for *Ready to Learn*, the program that funds educational shows like *Sesame Street*, *Postcards From Buster* and *Clifford the Big Red Dog*, as well as \$40 million in funds for the Corporation for Public Broadcasting's replacement of its satellite-reconnection program and \$35 million to help stations construct digital-broadcasting towers and studios.

The proposed cuts came amid alleged political bias in PBS programming, and efforts by CPB Chairman Kenneth Tomlinson to add news shows with a conservative point of view to the lineup.

Former Powell Aide Switches to Fox

Jonathan Cody, former media advisor to ex-FCC Chairman Michael Powell, has left Washington for a West Coast job with Fox Television. Cody will be Fox TV's director of business development for digital media and technology. The newly created post is a change in career paths from lawyering to business operations, he says, and a "great opportunity" to get away from Washington.

Joining Powell's crew just months after earning his law degree from Catholic University in Washington, Cody worked for the FCC from June 2001 to March 2005. Cody says his proudest accomplishment was helping the chairman map out policies that encouraged broadcasters, cable companies and telephone providers to speed rollout of their digital services.



TV Gets a Hearing Aid

Dialnorm evens out audio levels, but not everyone is on board **By Ken Kerschbaumer**

The DTV standard has introduced its share of headaches, but it might actually eliminate one: the migraine viewers get from inconsistent audio levels. It is a scenario familiar to anyone who has wielded a remote: You change the channel, and the sudden bump in volume rattles your brain.

The audio portion of the digital-television transmission standard has a feature called Dialnorm, which brings the audio levels of all HDTV- and DTV-delivered channels within the same range, so viewers no longer have to adjust the volume as they channel-surf.

"Dialnorm allows for a wide variety of content to line up more closely in loudness to programs produced with a totally different philosophy," says Dolby Broadcast Product Manager Jeff Riedmiller. Dolby's LM100 Broadcast Loudness Meter, which costs about \$3,200, sits at the center of the Dialnorm process, automatically adjusting the incoming volume level so audio levels are consistent from channel to channel.

HOW IT WORKS

In operation, the Dolby LM100 Meter measures the dialogue portions of programming and gives the broadcaster a Dialnorm value. That value is carried as a part of metadata in the Dolby Digital audio stream sent out with the DTV signal and decoded in the viewer's set-top box. If done properly, Dialnorm automatically sets the level of programming so the speech-audio level is consistent from channel to channel or program to commercial. The key to this process is that the actual, or measured, dialogue level for the program must agree with the transmitted Dialnorm value in the audio stream.

"The station or network can either choose a default

Dialnorm setting and produce content that is pre-normalized to this setting [value], or individually supply the Dialnorm value for each piece of content or program," says Riedmiller.

Dialnorm can benefit everyone from content creator to distributor. A broadcast network can use it to make sure sound levels are consistent from one show to the next, while the local station can ensure that content and commercials fall within the same range. And once the cable networks and satellite and cable operators are on board, each HDTV channel will have a similar audio level as well.

Dialnorm is also beneficial for feature films, many of which come into cable networks with audio levels that exceed the network's guidelines. Although some broadcast contracts stipulate that the

network can't change the audio mix without the director's consent, Dialnorm guarantees that, even if the levels exceed guidelines, the movie's audio-track level will be corrected when it is delivered to viewers.

"It takes the subjectiveness out of measuring audio levels," says Starz Manager, Post Production, Sean Richardson. "That average level for the dialogue becomes the foundation for the rest of the mix."

Although most of the attention Dialnorm receives is on the broadcast side, it also comes in handy in the post-production process. Promos, interstitials and original content, for example, are often created in different editing suites—each with a different idea of what constitutes too loud or too soft. "Those situations are exactly why Dialnorm was developed," says Tim Carroll, president and founder of audio company Linear Acoustic. "Three different studios can mix a program three different ways, and the programs will all be played out at the same level without sacrificing the dynamic range."

NOT YET EMBRACED BY ALL

In an ideal world, Dialnorm—which doesn't work with standard-definition analog or non-HD digital cable channels—would be embraced by everyone broadcasting a digital-TV signal. Yet some believe that scenario will remain out of reach for a while. "Dialnorm has to be used by everyone from Hollywood to the consumer for this to work," says Carroll. "While it works fine today for someone like HBO or Starz, it's much harder for a terrestrial broadcast network to keep loudness consistent."

A TV station, he explains, receives content from a variety of sources—the network, syndicators, commercials—all of which need metadata to help them meet Dialnorm levels. That requires a massive monitoring effort on the part of the station, a task many find too time-consuming. In addition, the system can be foiled by an advertiser who simply ignores the suggested volume range.

Now, says Carroll, it is up to everyone to get on board with the LM100 Loudness Meter, make a concerted effort to set proper audio levels and avoid the mass of complaints about noise disparities registered by viewers back in the '80s.

"If it isn't done properly," Carroll says, "the same complaints will be heard again when the analog shut-off occurs and everyone is watching digital." ■

Erase the Music

Known as audio sweetening, adding sound effects and music to a program is almost as old as television itself. But now, thanks to Multimedia Strategic Solutions New York (MSS), the flip side is possible as well—users can take sound effects and music out of a completed program without having to redo it in post-production.

Japan-based Fuji Television demonstrated the "unsweetening" technology at the International Broadcasting Convention (IBC) last September in Amsterdam, and MSS recently made it available in the U.S.

Called Music Erase, the service is a boon to those who distribute content internationally. "The international market introduces a lot of complicated laws in terms of music copyrights," says Andreas Timmer, MSS New York producer and creative director.

The service uses complex algorithms like "phase-

independent function elimination" and "robust statistical methods," Timmer says, to remove unwanted audio from a soundtrack without affecting the dialogue track. The system works by loading in a reference copy of the material to be removed, then loading the content onto the computer. (Clients can send MSS a videotape or—available in the near future—a file of the content to an FTP server.) Music Erase then plays the content and pulls out any audio that matches the reference copy. It takes slightly longer than real time to complete the process, Timmer says, especially if a scene has complicated audio mixes.

Of course, subtracting music can create the need for new music. Music Erase can re-insert music that has rights clearances or original music that skirts copyright issues altogether. It also permits content creators to add contemporary music to a soundtrack that otherwise sounds dated.—K.K.



Plug-and-Play Internet

Wall-outlet broadband attracts heavy hitters By Ken Kerschbaumer

Some of the biggest names in media, finance and technology have thrown their considerable weight behind what seems like a shockingly simple concept: consumers' receiving broadband Internet access via modems plugged into their wall outlets.

Some recent big investments, coupled with a potentially relaxed regulatory environment, has the deployment of broadband-over-power lines (BPL) by utility companies seemingly poised for a breakthrough. With 99.99% of U.S. households potentially capable of receiving BPL, the technology could go a long way toward helping FCC Chairman Kevin Martin fulfill his mandate of accelerating broadband deployment across the U.S.

BPL technology, which uses existing utility and power grids as a foundation for broadband data-service connectivity, puts power companies on the growing list of broadband service providers. BPL's concept is simple: Data routers are installed, which then pass the data signals to \$30 modems plugged into outlets in the home. That makes every outlet in the house broadband-enabled, so additional modems can be used by simply plugging them into other outlets.

HEAVY HITTERS ON BOARD

Spearheading the BPL charge is Current Corp., which made headlines two weeks ago by drawing investments totaling some \$100 million from Google, Hearst Corp. and Goldman Sachs, on top of investments from Liberty Associated Partners LP (of which Liberty Media is a partner) and EnerTech Capital. And IBM recently announced a partnership with Texas-based power company CenterPoint to test the service in Houston homes this summer.

What's bringing the heavy hitters to the plate? "It's in the best interest of everyone to create as many [broadband] pipes as possible," says Ken Bronfon,

president of Hearst Interactive Media.

While Google had little to say, others are speculating about what attracted the Internet search company to BPL. "There's certainly room for strategic relationships between a BPL provider, an ISP like Current and a portal from Google," says Craig E. Moffett, VP and senior analyst, U.S. cable and satellite broadcasting, for Sanford C. Bernstein & Co. LLC.

WHAT MAKES BPL STAND OUT

Given the competitive landscape, some wonder why a newcomer would enter the fray, particularly with cable owning such a large share of the market. The number of actual BPL subscribers is less than 10,000, and growing the system nationwide poses major challenges in terms of perfecting the technology, pricing and marketing. Kevin Kushman, VP, corporate development, for Current, acknowledges that such challenges may take as much as a decade to overcome.

BPL technology puts power companies on the growing list of broadband service providers.

Yet BPL's upside is vast. Because almost every home in America is wired for electricity, the infrastructure is in place to equip any of them for BPL. That includes rural areas, which are expensive for cable and telcos to wire.

"Think of it as a large-scale IT project," says Ray Blair, VP for IBM Broadband Over Power Lines Initiatives.

BPL technology also offers the utilities operational benefits. It enables them to read meters from remote locations and more easily monitor the system for outages—both of which will eventually bring down rates for customers.

Kushman says the utilities' costs are minimal. Current puts in the gear and lets the utility pick from a menu of services that includes remote meter reading, load balancing and consumer broadband. He

says some utilities need encouraging after the implosion not long ago of a certain energy giant that once touted the idea of using its pipes to deliver high-speed data.

"The Enron collapse really kicked off an era of conservatism at utilities," says Kushman. "We're trying to provide a good comfort level."

Current is in talks with more than two dozen utilities, he says, and will announce a number of deals by the end of the year. Its largest customer to date is Cincinnati power company Cinergy, which rolled out BPL last year and offers 1 Mbps speeds for \$25 a month and 3 Mbps for \$35 a month to more than 50,000 homes. (Current and Cinergy won't say how many of those homes are using the service, but Kushman says it is in the thousands.) Current also has smaller deployments in Hawaii and Maryland.

BPL technology isn't just about e-mail and Web surfing. Current is testing a voice-over-IP service (VoIP), and IBM

believes video and VOD can be pushed through the pipe.

NOT WITHOUT GLITCHES

The concept, however, has some glitches. The FCC, for one, is studying ham radio operators' concerns about BPL's interfering with reception. And dividing up profits from a service that rides on assets paid by regulated rate payers is also emerging as a sticking point.

And with DSL prices falling, it'll be harder for BPL to show a significant return. "By the time it really arrives in the market," Moffett says, "terrestrial broadband will be almost fully saturated."

BPL will take small steps. "The hardest part is that utilities are very, very conservative," says Kushman. "It's just a matter of getting them to kick the tires." ■

TECH Q&A

Eye on Broadband

CBS News embraces streaming video on re-launched site

CBS News last week re-launched its Web site, with an updated look and new features that include full-screen video-streaming capability and a blog that keeps an eye on how CBS News goes about its business. The on-demand, 24-hour broadband network will give visitors access to more than 25,000 free video clips. Larry Kramer, president of CBS Digital Media, discussed the new effort with *B&C*'s Ken Kerschbaumer.

You mentioned that, if the 24-hour news networks knew what they know now about the Internet, they wouldn't have placed such a large bet on cable. Why?

All of the cable news networks are built around news junkies' wanting another level of coverage. But the Internet is now so far superior, even for getting video, that it would be illogical to make an investment in a cable news network today.

So does this service mean CBS never does a dedicated cable news network?

I'd never say never, as cable still does a lot of things well. But the fact is the public's appetite has changed and broadband has caused a drastic shift away from cable news—particularly during the daytime.

Will you have dedicated broadband reporters?

We'll be totally relying on CBS TV reporters. All of the hiring on the Internet side is for editors and producers to make the Internet presentation be the best. We have a powerful newsgathering organization already in place, so the people we'll be hiring for the Internet are the same type a company like Yahoo! would hire.

One of the interesting things on the site is a blog that covers how CBS covers the news. What do you think of blogs?

Blogs are unique in that they represent an author's voice, have an unedited feel to them and aren't meant to necessarily be professional journalism. But we're calling it a blog because Public Eye is about embracing the blogger community and creating a more open news-gathering process.



NIELSEN JULY 4 - 10 RATINGS

THE PRIME TIME RACE Top 10 Basic Cable Shows

July 4-10

PROGRAM	DATE	NET	HHS
1. <i>Monk</i>	7/8	USA	4.3
2. <i>Into the West</i>	7/8	TNT	3.1
3. <i>The Real World XVI</i>	7/5	MTV	2.9
4. <i>Family Guy</i>	7/7	TOON	2.8
4. <i>Law & Order 9p</i>	7/5	TNT	2.8
6. <i>Family Guy</i>	7/6	TOON	2.7
6. <i>The Closer</i>	7/4	TNT	2.7
6. <i>Futurama</i>	7/6	TOON	2.7
6. <i>Mt. Legally Blonde 8p</i>	7/9	TBS	2.7
10. <i>WWE Raw 10p</i>	7/4	SP1K	2.6

PROGRAM	DATE	NET	18-49
1. <i>Monk</i>	7/8	USA	2.5
2. <i>WWE Raw 10p</i>	7/4	SP1K	2.2
3. <i>The Real World XVI</i>	7/5	MTV	2.1
4. <i>Mt. Legally Blonde 8p</i>	7/9	TBS	2.0
5. <i>Hogan Knows Best</i>	7/10	VH1	1.9
6. <i>Mt. Legally Blonde 8p</i>	7/10	TBS	1.8
6. <i>Mt. Legally Blonde 10p</i>	7/10	TBS	1.8
8. <i>MTV's The '70s House</i>	7/5	MTV	1.7
8. <i>WWE Raw 9p</i>	7/4	SP1K	1.7
8. <i>The Dead Zone</i>	6/28	USA	1.7

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

July 4-10

	WEEK	STD
1. CBS	5.6	8.6
2. NBC	4.5	6.8
2. ABC	4.5	6.7
4. FOX	3.2	6.3
5. UPN	1.7	2.4
6. WB	1.5	2.3
7. PAX	0.5	0.5

	WEEK	STD
1. CBS	2.6	4.9
1. ABC	2.6	4.6
3. FOX	2.5	5.0
3. NBC	2.5	4.3
5. UPN	1.3	1.7
6. WB	1.1	1.7
7. PAX	0.2	0.2

Top 10 Broadcast Shows

	WEEK	STD
1. <i>Dancing With the Stars 9p</i>	ABC	15.5
2. <i>CSI</i>	CBS	10.7
3. <i>Without a Trace</i>	CBS	9.1
4. <i>Dancing With the Stars 8p</i>	ABC	7.6
5. <i>CSI: NY</i>	CBS	7.4
6. <i>60 Minutes</i>	CBS	7.1
7. <i>Law & Order: Special Victims Unit</i>	NBC	6.9
8. <i>Law & Order: Criminal Intent</i>	NBC	6.4
9. <i>CBS Sunday Movie</i>	CBS	6.2
10. <i>Big Brother</i>	CBS	6.1
10. <i>Law & Order 9p</i>	NBC	6.1

	WEEK	STD
1. <i>Dancing With the Stars 9p</i>	ABC	5.7
2. <i>CSI</i>	CBS	6.2
3. <i>Big Brother</i>	CBS	4.5
3. <i>Without a Trace</i>	CBS	4.5
5. <i>Family Guy 9:30p</i>	FOX	4.3
6. <i>Family Guy 9p</i>	FOX	4.2
7. <i>CSI: NY</i>	CBS	4.0
7. <i>Law & Order: Special Victims Unit</i>	NBC	4.0
9. <i>The Simpsons</i>	FOX	3.7
10. <i>House</i>	FOX	3.5

SOURCE: Nielsen Media Research

	abc	UPN	NBC	FOX	(PAX)	UPN	WB
Week 42	2.4/5	4.7/10	3.5/7	2.5/5	0.4/1	0.9/2	0.9/2
8:00		25. <i>Everybody Lvs Raymond</i> 4.4/10	84. <i>Fear Factor</i> 2.1/4	76. <i>Nanny 911</i> 2.5/5	126. <i>Doc</i> 0.4/1	105. <i>One on One</i> 1.0/2	105. <i>7th Heaven</i> 1.0/2
8:30		80. <i>Nick & Jessica Tour of Duty</i> 2.3/5	25. <i>Two and a Half Men</i> 4.4/9			105. <i>All of Us</i> 1.0/2	
9:00			23. <i>CBS: Miami</i> 4.7/10	25. <i>Macy's 4th of July Fireworks</i> 4.4/9		109. <i>Girlfriends</i> 0.9/2	114. <i>Summerland</i> 0.8/2
9:30				76. <i>Nanny 911</i> 2.5/5	126. <i>Diagnosis Murder</i> 0.4/1	109. <i>Half and Half</i> 0.9/2	
10:00		72. <i>American Celebration at Ford's Theatre</i> 2.8/6	15. <i>Boston Pops Fireworks</i> 5.1/11	32. <i>Medium</i> 4.2/9			
10:30					130. <i>Early Edition</i> 0.3/1		
TUESDAY							
	4.0/7	4.6/8	3.5/6	2.9/7	0.5/1	1.5/3	1.2/2
8:00	36. <i>My Wife and Kids</i> 4.1/7	30. <i>ET: Celebrity Weddings</i> 4.3/8	48. <i>Average Joe</i> 3.6/6	66. <i>Trading Spouses</i> 2.9/5	120. <i>Doc</i> 0.5/1	96. <i>All of Us</i> 1.4/3	92. <i>Gilmore Girls</i> 1.5/3
8:30	40. <i>George Lopez</i> 2.7/5					96. <i>Half and Half</i> 1.4/3	
9:00	32. <i>According to Jim</i> 4.2/7	32. <i>Fire Me Please</i> 4.2/7	44. <i>I Want To Be a Hilton</i> 3.7/6	18. <i>House</i> 4.9/8	120. <i>Diagnosis Murder</i> 0.5/1	87. <i>Girlfriends</i> 1.7/3	109. <i>One Tree Hill</i> 0.9/2
9:30	44. <i>Rodney</i> 3.7/6					92. <i>Bad Girls Guide</i> 1.5/2	
10:00			7. <i>Law & Order: Special Victims Unit</i> 6.3/11				
10:30	52. <i>Empire</i> 3.5/6	12. <i>48 Hours Mystery</i> 5.4/9			120. <i>Early Edition</i> 0.5/1		
WEDNESDAY							
	8.7/15	4.2/7	5.1/9	2.5/4	0.6/1	1.1/2	2.1/4
8:00	4. <i>Dancing With the Stars</i> 7.0/13	66. <i>The Cut</i> 2.9/5	21. <i>Law & Order</i> 4.8/9	79. <i>The Inside</i> 2.4/4	116. <i>Doc</i> 0.6/1	98. <i>Eve</i> 1.3/3	66. <i>Beauty and Geek</i> 2.9/5
8:30						98. <i>Eve</i> 1.3/2	
9:00	1. <i>Dancing With the Stars</i> 14.2/23	62. <i>King of Queens</i> 3.1/5	10. <i>Law & Order</i> 5.5/9	75. <i>The Inside</i> 2.6/4	116. <i>Diagnosis Murder</i> 0.6/1	105. <i>Veronica Mars</i> 1.0/2	98. <i>Smallville</i> 1.3/2
9:30		66. <i>Yes, Dear</i> 2.9/5					
10:00			16. <i>Dateline NBC</i> 5.0/8				
10:30	21. <i>Lost</i> 4.8/8	5. <i>CSI: NY</i> 6.7/11			120. <i>Early Edition</i> 0.5/1		
THURSDAY							
	3.6/7	7.9/14	3.5/6	2.2/4	0.5/1	3.2/6	1.6/3
8:00		10. <i>Big Brother</i> 5.5/10	52. <i>Joey</i> 3.5/6	76. <i>That '70s Show</i> 2.5/5	120. <i>Young Blades</i> 0.5/1		92. <i>Blue Collar TV</i> 1.5/3
8:30	57. <i>ABC Thursday Movie of the Week—Big Fat Liar</i> 3.3/6		57. <i>Joey</i> 3.3/6	72. <i>That '70s Show</i> 2.8/5		59. <i>WWE Smackdown!</i> 3.2/6	87. <i>Blue Collar TV</i> 1.7/3
9:00		2. <i>CSI</i> 9.7/16	44. <i>Will & Grace</i> 3.7/6				90. <i>Beauty and Geek</i> 1.6/3
9:30			48. <i>Will & Grace</i> 3.6/6	86. <i>The O.C.</i> 1.8/3	115. <i>Diagnosis Murder</i> 0.7/1		
10:00	25. <i>Primetime Live</i> 4.4/8	3. <i>Without a Trace</i> 8.3/14	48. <i>ER</i> 3.6/6		120. <i>Early Edition</i> 0.3/1		
10:30							
FRIDAY							
	3.6/7	3.9/7	4.5/8	2.3/4	0.3/1	0.9/2	1.2/2
8:00	62. <i>8 Simple Rules</i> 3.1/6	52. <i>60 Minutes II</i> 3.5/7		80. <i>Fox Movie Friday—Joy Ride</i> 2.3/4	126. <i>America's Most Talented Kids</i> 0.4/1	103. <i>What I Like About You</i> 1.1/2	
8:30	62. <i>Hope & Faith</i> 3.1/6		24. <i>Dateline NBC</i> 4.6/9			103. <i>Blue Collar TV</i> 1.1/2	
9:00	66. <i>Hope & Faith</i> 2.9/5	52. <i>JAG</i> 3.5/7				92. <i>Reba</i> 1.5/3	
9:30	74. <i>Less Than Perfect</i> 2.7/5				130. <i>MGM Night at the Movies—Molly</i> 0.3/1	102. <i>Living With Fran</i> 1.2/2	
10:00	18. <i>20/20</i> 4.9/9	30. <i>Numb3rs</i> 4.3/8	36. <i>Law & Order: Trial by Jury</i> 4.1/8				
10:30							
SATURDAY							
	2.6/5	4.3/9	1.7/3	3.7/7	0.2/1		
8:00	80. <i>Wonderful World of Disney—The Emperor's New Groove</i> 2.3/5	40. <i>48 Hours Mystery</i> 3.8/8	90. <i>Battlestar Galactica</i> 1.6/3	66. <i>Cops</i> 2.9/6		130. <i>Universal Family Movie—The Babe</i> 0.3/1	
8:30				48. <i>Cops</i> 3.6/7			
9:00		32. <i>Crimetime Saturday</i> 4.2/8		36. <i>America's Most Wanted: America Fights Back</i> 4.1/8			
9:30			87. <i>Battlestar Galactica</i> 1.7/3				
10:00	59. <i>America's Funniest Home Videos</i> 3.2/6	18. <i>48 Hours Mystery</i> 4.9/10				134. <i>World Cup of Comedy</i> 0.1/1	
10:30							
SUNDAY							
	3.7/7	5.7/10	5.5/10	3.1/6	0.5/1		1.2/2
7:00	59. <i>Extreme Makeover: Home Edition</i> 3.2/6	6. <i>60 Minutes</i> 6.5/13	14. <i>Dateline NBC</i> 5.2/10	85. <i>Malcolm in the Middle</i> 1.9/4	126. <i>America's Most Talented Kids</i> 0.4/1		109. <i>Charmed</i> 0.9/2
7:30				80. <i>King of the Hill</i> 2.3/4			
8:00	25. <i>Extreme Makeover: Home Edition</i> 4.4/8	16. <i>Cold Case</i> 5.0/9		44. <i>The Simpsons</i> 3.7/7	116. <i>Doc</i> 0.6/1		98. <i>WB Sunday Summer Movie—Summer Catch</i> 1.3/2
8:30				62. <i>The Princess of Malibu</i> 3.1/6			
9:00	40. <i>Desperate Housewives</i> 3.8/6		8. <i>Law & Order: Criminal Intent</i> 5.9/10	40. <i>Family Guy</i> 3.8/6	116. <i>Sue Thomas, F.B. Eye</i> 0.6/1		
9:30		9. <i>CBS Sunday Movie—Open House</i> 5.7/10		39. <i>Family Guy</i> 4.0/7			
10:00	52. <i>Grey's Anatomy</i> 3.5/6		12. <i>Crossing Jordan</i> 5.4/9		130. <i>Xtreme Fakeovers</i> 0.3/1		
10:30							
Averages							
Week	4.1/7	5.1/9	4.1/8	2.9/5	0.4/1	1.6/3	1.4/2
S-T-D	6.1/10	7.9/13	6.2/10	5.7/9	0.4/1	2.2/4	2.1/3

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



PEOPLE

Cohen Brings Personality to Local Stations

He plays big-league ball in mid-sized market **By Allison Romano**

Each weekday morning, producers at KMAX Sacramento, Calif., unfurl a 40-foot canvas map of the region across the station's parking lot. On the Mega Map, as the Viacom-owned UPN station calls it, reporters plot out traffic snarls as a camera rolls from above. Bands sometimes perform on top of the map, and viewers recently saw a herd of cattle traipse across it.

Station President/General Manager Bruno Cohen might prefer to have a helicopter relaying traffic information, but, for KMAX, a UPN station in a mid-size market, that is not an option. So the Mega Map was born. "I said, 'Let's do something low-tech and with personality,'" he says.

Besides showing viewers which roads to avoid around the capital, the map provides a guide to the management style of Bruno Cohen. "You could stare at what you lack and say, 'I can't do it,'" says Fred Reynolds, president and CEO of the Viacom Television Stations Group. "But Bruno doesn't know from that."

In this fast-growing market, Cohen (born Mark Cohen) says local broadcasters have no choice but to be innovative. NBC affiliate KCRA is the market heavyweight, No. 1 in news for 35 years. Last April, Viacom acquired CBS affiliate KOVR from Sinclair Broadcasting and tapped Cohen—with more than a decade of experience in local news, plus stints in cable and syndication—to head that station, too.

Television was not Cohen's intended path. After college at Princeton, where he earned the nickname Bruno (after pro-wrestler Bruno Sammartino) for his aggressive style of basketball playing, Cohen headed to bucolic Eugene, Ore., to start his own paper, *The Eugene Sports Spectator*. It went bankrupt after a year, but Cohen was hooked on journalism.

Local-news veteran Bill Applegate gave Cohen his first break in TV: At KEZI Eugene, Cohen delivered wire copy, drew the weather on a plexiglass board and processed film. He also learned to write and produce news.

"DEVELOPMENT HELL"

Stops in major markets followed, including venerable KDKA Pittsburgh and KPIX San Francisco, then Westinghouse Broadcasting stations. Cohen had risen to news director at KPIX, when a Westinghouse colleague, former KCBS Los Angeles General Manager Jamie Bennett, lured him to Buena Vista Productions to produce a newsmagazine based on *People* magazine. The deal fell through, but Cohen stayed and developed other magazine programs, talk shows and

game shows such as *Win, Lose or Draw*. He was particularly sweet on a concept show about relationships called *Couples* that would have been hosted by future *Today* anchor Matt Lauer and Dr. Nancy Snyderman, now a *20/20* correspondent. But a Disney executive killed the project, telling him the hosts wouldn't register with viewers. Says Cohen, "That is life in development hell."

In 1992, Cohen returned to local TV as news director for WNBC New York. NBC's flagship station had fallen on hard times; it had nine news directors in 11 years, and the news lagged behind its rivals. "It was known as one of the unfixable newsrooms," Cohen says.

He approached the news much like

show development: What did the audience want? What was the news missing? Cohen decided WNBC needed to broaden its coverage to include the suburban areas and add more newscasts, including weekend mornings. Riding a red-hot NBC prime time, the station soared to No. 1, where it remains today.

AMPING UP CNBC

After four years, Cohen wanted a new challenge and turned to another NBC property that needed his development touch: CNBC. He worked on the cable channel's prime time and then attacked its daytime business coverage. The financial markets were soaring, and Cohen wanted to rev up CNBC's approach. Borrowing elements of sports broadcasting and election coverage, he hatched CNBC's play-by-play style: Each morning, the network previewed the market, much the way Fox might tease out a football game. Throughout the day, anchors and reporters furiously updated and analyzed the numbers and, after the closing bell, declared winners and losers.

After an electric six-year run, the financial bubble burst, and Cohen departed soon after. Over the next two years, he read voraciously, got in shape and traveled—taking his wife to Galapagos, one son to Europe and the other across America in a Mustang.

Every few months, Cohen would go to New York to visit Dennis Swanson, executive VP/COO of the Viacom stations, whom he had known when Swanson ran WNBC. When Viacom needed an exec to run its Sacramento station last year, Cohen, who grew up in San Francisco, jumped. "I'd always wanted to run a business," he says, "and I wanted to do it in a growing market."

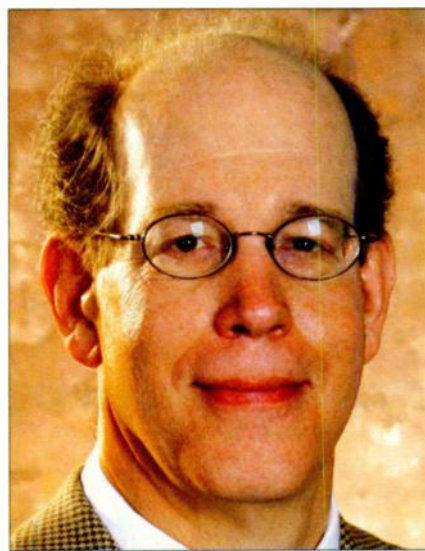
Cohen also liked that KMAX programs 31 hours of local programming a week, the most of any Sacramento station—and unusual for a UPN station. That includes morning show *Good Morning Sacramento*, a fast-paced, lighter program that runs second to KCRA's morning-news lineup. Cohen made Sacramento's growing Hispanic audience—16.8% of residents are Hispanic—a top priority; the morning show now includes a cast of Spanish-language interpreters.

While a typical duopoly sees the Big Four station prop up the smaller UPN or WB station, that is not the case in Sacramento, where KOVR relies on KMAX's infrastructure and personnel.

Cohen is typically bullish on both stations' futures: "We're going to play to win. We'll be aggressive in news and invest in the tools we need."

That will soon include a helicopter. Until then, the Mega Map will do. ■

FIFTH ESTATER



BRUNO COHEN
President/General Manager,
KMAX/KOVR Sacramento, Calif.

B. July 9, 1951, Washington

EDUCATION

B.A., English, Princeton University, 1973

EMPLOYMENT

The Eugene Sports Spectator: publisher, 1975; KEZI Eugene, Ore.: production assistant, news producer, 1977-78; KDKA Pittsburgh, news producer, 1978-79; KPIX San Francisco: executive news producer, news director, 1979-86; Buena Vista Productions: director of programming, VP of programming, 1987-92; WNBC New York: VP/news director, 1992-96; CNBC: senior VP of programming, executive VP of business news, 1996-2002; KMAX: VP/general manager, 2004-05; current position since April

PERSONAL

Married; two sons

FATES & FORTUNES

BROADCAST TV

BOB FEIN, VP/station manager, KYW Philadelphia/WPSG Philadelphia, moves to WESH Daytona Beach, Fla., as VP/station manager/director, sales, effective Aug. 1.

CABLE TV

TED SCHREMP, co-founder, cable, media and entertainment division, Hewlett Packard, named corporate VP, IP marketing, Charter Communications.

DIANE DIETZ, VP, corporate affairs, Midwest division, Comcast, Bloomfield Hills, Mich., appointed senior director, public affairs/VP, The Comcast Foundation, Philadelphia.

DEBBY RUTH, VP, sales development and advanced advertising strategy, Cox Enterprises, Atlanta, promoted to VP, marketing.

At Time Warner Cable: **TERENCE RAFFERTY**, group VP, finance, New York State region, named senior VP/general manager, Time Warner Cable of New York and New Jersey; **BARBARA KELLY**, senior VP/general manager, Time Warner Cable of New York and New Jersey, adds oversight of the Hudson Valley unit; **SHARON C. MOLONEY**, VP/general manager, WPMI Mobile, Ala./WJTC Pensacola, Fla., named regional VP, TWC Media Sales, Dallas.

At Adelphia, Southern California region: **WENDY CULLEN**, formerly VP, corporate sales, channels, AT&T Broadband, Denver, named VP, sales; **KEITH HAYES**, VP, hybrid-fiber-coax technical operations and engineering, Adelphia, Greenwood Village, Colo., appointed VP, operations; **KARL OSSENTJUK**, VP, Internet services product management, Adelphia, Greenwood Village, tapped as VP, marketing.

PROGRAMMING

MARYAM BANIKARIM, senior VP, strategic marketing, Univision Communications, New York, appointed chief marketing officer.

At MTV Networks: **JOSH GREENBERG**, creative director/co-producer/producer, MTV Movie Awards/creative director, ASA branding campaign/VH1 Classic launch, named senior VP, programming and creative strategy, MTV Latin America; **TATIANA RODRIGUEZ**, VP, programming and acquisitions, Nickelodeon Latin America, named VP, programming and creative strategy; **VICENTE SOLIS**, VP, programming and music programming, VH1 Latin America, Los Angeles, appointed VP, programming and creative strategy, Miami.

At Spike TV, Los Angeles: **PANCHO MANSFIELD**, senior VP, development, Showtime Networks, named executive VP, original series; **BILL MCGOLDRICK**, VP, series development, USA Networks, Los



Diane Dietz
Comcast

Angeles, joins as VP, original scripted series; **SHARON LEVY**, executive VP, programming/executive producer, Stone & Co. Entertainment, Los Angeles, named senior VP, alternative programming.

At Turner: **JENNIFER DARGAN**, consultant, special projects, Turner South, Atlanta, named director, public relations, Turner Classic Movies, Atlanta; **TOM OWENS**, manager, Web operations, Turner South, promoted to director, interactive media technology.

JOURNALISM

At American Public Media, Los Angeles: **KAI RYSSDAL**, host, *Marketplace Morning Report* and *Sound Money*, relinquishes her post on



Ana Belaval
WGN

Marketplace Morning Report, and adds host, *Marketplace*, effective Aug. 1; **TINKU RAY**, independent contractor, *Weekend America*, Los Angeles, named editor and reporter.

At WGN Chicago: **ANA**

BELAVAL, network correspondent, national morning show, Univision, New York, named feature reporter, *WGN Morning News*; **PAT TOMASULO**, sports reporter/anchor, WKBW Buffalo, N.Y., joins WGN News in the same capacity.

RICK ILER, news director, KARK Little Rock, Ark., becomes assistant news director, KPHO Phoenix.

ADVERTISING/MARKETING/PR

Promoted at Millennium Sales & Marketing: **MARK DEUTSCH**, sales manager, Los Angeles, to VP/sales manager; **TONY GARCIA**, sales manager, Chicago, to VP/sales manager; **JOHN HEFNER**, sales manager, Chicago, to VP, sales manager; **PATTY LYNCH**, general manager, St. Louis, to VP/general manager; **NANCY MCDONALD**, general manager, Denver, to VP/general manager; **DOM NICK**



Rick Iler
KPHO

PATRONE, team manager, New York, to VP/DOS team manager; **JAN THOMPSON**, general manager, Minneapolis, to VP/general manager; **JANE WROBEL**, general manager, Tampa, to VP/general manager.

TECHNOLOGY

TONYA MCCOLLOWS, major account representative, Omni Business Products, Atlanta, appointed sales representative, Digital System Technology, Atlanta.

BRIAN OLSON, product specialist, Pinnacle Systems, Omaha, Neb., to manager, channel branding and master control, Miranda, Omaha.

WHAT'S YOUR FAVE?

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A PRODUCTION OF **FREMANTLE MEDIA**

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DEALS

TVs

WUPL SLIDELL, LA.

PRICE: \$14.5 million
BUYER: Belo Corp. (Jack Sander, president, media operations)
SELLER: CBS/Viacom (Fred Reynolds, president, TV division)
FACILITIES: Ch. 54, 4,370 kW, ant. 699 ft.
AFFILIATION: UPN

KEAP(LP) EAGLE PASS, KJST(LP) MCALLEN, K06MY RIO GRANDE CITY AND KNHB(LP) UVALDE, TEXAS

PRICE: \$300,000
BUYER: CTV Broadcasting LLC (John A. Orfanos, president)
SELLER: Faith Pleases God Church Corp. (Clark Ortiz, VP)
FACILITIES: KEAP(LP): Ch. 3, 0.034 kW; KJST(LP): Ch. 28, 0.125 kW, ant. 264 ft.; K06MY: Ch. 6, 0.04 kW; KNHB(LP): Ch. 7, 0.108 kW
AFFILIATION: KEAP(LP): HTV; KJST(LP): HTV; KNHB(LP): HTV

COMBOS

WBVQ(FM) BARRACKVILLE (MORGANTOWN-CLARKSBURG- FAIRMONT) AND WBUC(AM) AND WBRB(FM) BUCKHANNON (MORGANTOWN-CLARKSBURG- FAIRMONT), W.VA.

PRICE: \$4.27 million
BUYER: Cat Radio Inc. (David A. Raese, owner); owns no other stations
SELLER: Cat Radio Inc. (Richard H. McGraw, president)
FACILITIES: WBVQ(FM): 93.1 MHz, 3 kW, ant. 495 ft.; WBUC(AM): 1460 kHz, 5 kW day/25 W night; WBRB(FM): 101.3 MHz, 50 kW, ant. 492 ft.
FORMAT: WBVQ(FM): Hot AC; WBUC(AM): Classic Hits; WBRB(FM): Country
COMMENT: Richard and Karen McGraw are selling all the stock in Cat Radio Inc. to John and David Raese. To comply with FCC ownership rules, the Raeses will immediately divest WBVQ(FM) to Descendants Trust.

KSNO(FM) SNOWMASS VILLAGE, KBCR(AM) AND KBCR(FM) STEAMBOAT SPRINGS, COLO.

PRICE: \$2.4 million

BUYER: Radio America Ltd. (William D. Merriam, president); owns no other stations
SELLER: Cool Radio LLC (Thomas P. Dobrez, member)
FACILITIES: KSNO(FM): 103.9 MHz, 6 kW, ant. 325 ft.; KBCR(AM): 1230 kHz, 1 kW; KBCR(FM): 96.9 MHz, 28 kW, ant. 666 ft.
FORMAT: KSNO(FM): AAA; KBCR(AM): Oldies/Sports; KBCR(FM): Country
BROKER: Clifton Gardiner & Co.

WYCK(AM) PLAINS, WICK(AM) AND WVDL(FM) SCRANTON (WILKES-BARRE- SCRANTON), PA.

PRICE: \$1.93 million
BUYER: Bold Gold Media Group Inc. (Vince Benedetto, president/secretary/treasurer); owns four other stations, none in this market
SELLER: Douglas Lane
FACILITIES: WYCK(AM): 1340 kHz, 810 W; WICK(AM): 1400 kHz, 1 kW; WVDL(FM): 104.9 MHz, 270 W, ant. 1,093 ft.
FORMAT: WYCK(AM): Oldies; WICK(AM): Oldies; WVDL(FM): AC
COMMENT: Purchase price is payable at closing less total of pre-closing loans by buyer to seller for working capital or pre-TBA debts related to station operation or preservation.

WVOS(AM) AND WVOS(FM) LIBERTY, N.Y.

PRICE: \$1.7 million
BUYER: Watermark Communications LLC (Scott Kaniewski, manager); owns one other station, not in this market
SELLER: Mountain Broadcasting Corp. (N.Y.) (Shirley R. Blabey, president)
FACILITIES: WVOS(AM): 1240 kHz, 1 kW; WVOS(FM): 95.9 MHz, 6 kW, ant. 328 ft.
FORMAT: WVOS(AM): Country; WVOS(FM): AC

KNET(AM) AND KYK(FM) PALESTINE (TYLER- LONGVIEW), TEXAS

PRICE: \$1.2 million
BUYER: Tomlinson-Leis Communications LP (Edward B. Tomlinson II, president); owns no other stations
SELLER: Hightower Radio Inc. (Jason Hightower, president/treasurer)
FACILITIES: KNET(AM): 1450

kHz, 630 W; KYK(FM): 98.3 MHz, 5 kW, ant. 728 ft.
FORMAT: KNET(AM): Spanish AC; KYK(FM): Country
BROKER: Bill Whitley of Media Services Group

FMs

KADD(FM) LOGANDALE (LAS VEGAS), NEV.

PRICE: \$8 million
BUYER: Simmons Media Group Inc. (G. Craig Hanson, president); owns 22 other stations, none in this market
SELLER: M&M Broadcasting LLC (William E. Fitts, managing member)
FACILITIES: 93.5 MHz, 82 kW, ant. 2,149 ft.
FORMAT: Hot AC

WJYA(FM) EMPORIA, WJYJ(FM) FREDERICKSBURG, WJCN(FM)(CP) NASSAWADOX AND WPVA(FM) WAYNESBORO, VA.

PRICE: \$8 million
BUYER: Baker Family Stations (Edward A. Baker, president); owns 33 other stations, none in this market
SELLER: CSN International (Charles Smith, president)
FACILITIES: WJYA(FM): 89.3 MHz, 2 kW, ant. 443 ft.; WJYJ(FM): 90.5 MHz, 38 kW, ant. 538 ft.; WJCN(FM): 90.1 MHz, 450 W, ant. 199 ft.; WPVA(FM): 90.1 MHz, 3 kW, ant. 961 ft.
FORMAT: WJYA(FM): Christian Contemporary; WJYJ(FM): Christian Contemporary; WJCN(FM): CP-NOA; WPVA(FM): News

KLRZ(FM) LAROSE, LA.

PRICE: \$6.5 million
BUYER: Citadel Broadcasting Corp. (Farid Suleman, chairman/CEO); owns 225 other stations, none in this market
SELLER: Coastal Broadcasting of Larose Inc. (Jerry Gisclair, owner)
FACILITIES: 100.3 MHz, 100 kW, ant. 553 ft.
FORMAT: Folk
BROKER: Michael J. Bergner of Bergner and Co.

INFORMATION PROVIDED BY:
BIA Financial Networks'
Media Access Pro.
Chantilly, Va., www.bia.com

Fast Track*Continued from page 4*

2005-06 season. The league and players struck a deal last week that paves the way for the puck to hit the ice after a lockout that canceled the 2004-05 season.

Shapiro said Bettman "wants to do the deal we had on the table and that deal's not there anymore. We have a good relationship, and when they are ready to talk about alternative models, we'll be right there." But he didn't sound sanguine about his prospects of getting the rights. When asked whether the league would get its asking price, he said, "Somebody will [pay]. There's always somebody, whether it's Spike TV or someone else."—*B.G./A.B.*

ABC Commits To Cowell Show

First, it was *Who Wants To Be a Millionaire?* Now it's *Who Wants To Back a Millionaire?*

ABC has ordered nine episodes of *The Million Dollar Idea* (working title), a new reality series from executive producers Simon Cowell, Nigel Hall and Cecile Frot-Coutaz of FremantleMedia North America (which produces *American Idol*).

Over the course of the series, the show will search the country for the greatest entrepreneur with the best business idea or new product. The winner will get \$1 million in business support, including cash, entrepreneurial counsel and physical resources.

As with *American Idol*, Cowell and FremantleMedia will reportedly get a piece of the action from the winning product or idea.—*J.B.*

Cable Networks Unwrap Wares at TCA

Cable networks presented their upcoming fare at the Television Critics Association's Summer Press Tour (TCA) last week. Broadcasters will present over the next two weeks. Some cable highlights:

■ Fashionista Isaac Mizrahi will host a lifestyle-focused talk show for *The Style Network*. Called *Isaac*, it will premiere late this year. Mizrahi hosted a talk show on *Oxygen* for three years starting in 2001.

■ A&E is developing two convict-themed pilots. New Line Television's *Restorative Justice* (working title) will profile victims confronting convicts who wronged them. Scott Sternberg Productions' *Released* chronicles ex-cons' reentry into society. Three original movies are in development: *Hitchcock and the Making of Psycho*; *Back in Action*, about a soldier who

Broadcasters Commit To Hard Date

Two things appeared clear from the DTV hearings in the Senate Commerce Committee last week: The hard date for the return of analog spectrum and the switch to all-digital broadcasting is going to be in 2009, and there will be some kind of subsidy for digital-to-analog converter boxes.

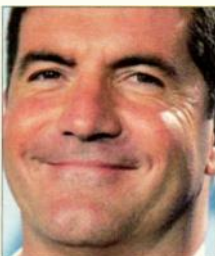
Sen. John Sununu (R-N.H.) said the committee was in general agreement that there would be a subsidy to make sure viewers are not disenfranchised when their analog sets no longer work without converters. Leg-

islators and broadcasters also seemed in agreement that the 2009 hard date is now a practical reality, if not yet a legislative one.

NAB President Eddie Fritts said the industry accepted that Congress will implement a 2009 hard date for the end of analog broadcasts and that the industry "is ready." He said the NAB board voted three weeks ago to accept a hard date set by Congress and to accept the fact that an 85%-penetration requirement will be removed. Fritts also said that broadcasters are prepared to accept specific DTV public-interest obligations.—*J.E.*



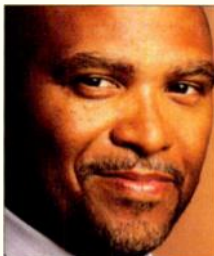
Bob Meyers



Simon Cowell



Eddie Fritts



Reginald Hudlin

returned to Iraq; and *Live From New York*, about *Saturday Night Live*.

■ Bravo will spin off a documentary from Emmy-nominated *Project Runway*'s first season. *Project Jay* (Miramax and the Weinstein Co.) will follow Jay McCarroll

as he moves from rural Pennsylvania to New York to start his own fashion line. The network has also slated new six-episode real estate reality series *Million Dollar Listing: Hollywood* (*World of Wonder*) for first quarter 2006.

■ HBO locked in a Sept. 25 premiere date for the return of *Curb Your Enthusiasm* and new Ricky Gervais series *Extras*. *Curb*'s 10-episode fifth season debuts at 10 p.m. ET, following a new episode of the network's epic drama *Rome*, which bows Aug. 28. *Extras*' six-episode first season will follow *Curb* at 10:30.

■ ABC Family will premiere two original movies later this year. *If Only* stars Jennifer Love Hewitt and Paul Nicholls as a couple who get to relive a day in which they fought. *Same as I Never Was* stars Lacey Chabert as a self-absorbed college student who must raise her stepsister.—*A.B.*

AMC May Have To Lower Ticket Price

AMC could lose some big bucks if Time Warner Cable either drops the channel from its lineup or, more likely, begins paying less to carry it following

the cable operator's victory in a New York State Supreme Court suit.

The court ruled AMC had breached its carriage contract with Time Warner by reducing the number of classic movies it airs. AMC has aired younger-skewing movies in recent years to attract a younger audience.

According to Sanford C. Bernstein & Co. LLC, the loss of those 10.9 million Time Warner subs could mean a drop in the value of Rainbow-owned AMC by a whopping \$267 million in affiliate fees and ad revenues.

Although Time Warner can drop AMC, it will most likely use the ruling to renegotiate its contract to lower its monthly fee to carry the channel. Time Warner currently pays about 23¢ per subscriber in affiliate fees.

If Time Warner cuts a better deal, other cable operators will likely follow suit. That could reduce the value of Rainbow and parent company Cablevision by between \$67 million and \$111 million—about 3% of Rainbow's value, according to Oppenheimer analyst Thomas W. Eagan.—*A.B.*

Meyers Exiting CNBC Prime Post

Bob Meyers is being replaced as CNBC's prime time and weekend-programming chief.

Meyers will "transition from his prime time leadership role to assist me with a series of projects related to the execution of key business initiatives at CNBC," says one internal e-mail.

A search has begun for a replacement, but in the interim, Susan Krakower will take over prime and weekend programming. Last August, Meyers named her to a program development position; she had shepherded *The Big Idea* with Donny Deutsch.

Prime time has had its troubles. In May, Dennis Miller left his weekday talk show. He had been on the network since January 2004, but the audience never got very large—100,000 viewers on average. Miller's exit followed closely that of Tina Brown, who ended her weekly prime time show, *Topic A With Tina Brown*, which got even weaker ratings, averaging about 75,000 viewers.—*J.E.*

Hudlin Named BET Entertainment Chief

BET named filmmaker Reginald Hudlin president of entertainment. Hudlin, 43, is best-known for film work including 1990 comedy *House Party*. He will now handle the African-American network's music, entertainment, specials, sports, news and public affairs, acquisitions, home entertainment, and programming development out of Los Angeles, New York and the network's Washington headquarters.—*A.B.*

Wolzien To Depart Sanford Bernstein

Media analyst Tom Wolzien is leaving investment firm Sanford C. Bernstein & Co. Inc., planning to semi-retire and start a consulting practice.

Wolzien, 58, spent 14 years as a securities analyst after years as a TV journalist and NBC executive.

He carved out a niche studying the media industry and getting a handle on trends before they became trends. "During that 14 years, some of my calls were very right, and some horribly wrong," Wolzien told clients Friday morning. "Sometimes my industrial views came to pass in a year; sometimes they took a decade to play out."

In an interview, Wolzien said he is starting a consulting practice, Wolzien LLC, and counts Bernstein as his first client.—*J.M.H.*

Clarification

Project Runway was a Bravo reality program and will return to the cable network. In the *B&C Critics Poll* (7/11, pages 14-16), the listing of critics' top picks in the reality genre misidentified the network.



CAREERS

CABLE

DIRECTOR CAREERS

Director, U.S. Hispanic Networks Distribution

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TELEVISION

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TELEVISION

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CREATIVE SERVICES DIRECTOR

WGCL TV, CBS 46, a broadcasting unit of Meredith Corp., seeks a highly motivated Creative Services Director. The ideal candidate will manage the creation, writing and production of on-air and off-air promotional messages in support of News, Programming and Sales. Responsibilities include providing creative direction for the station and maturing the station's brand. Will be a key member of the station's management team; participate in the strategic planning process and responsible for the departmental operating budget. Will assist GM and ND in maintaining and advancing the station's position in the market. The ideal candidate will have demonstrated ability to execute media plans and event projects and possess knowledge of broadcast promotion for news and syndicated programming. Demonstrated knowledge of audience research, rating analysis and demos, brand marketing and media buying. Should possess a 4 year degree in Broadcasting or Advertising, 5-7 years of Broadcast TV Management experience and have excellent people, communication and organizational skills. EOE. Please send resume to: WGCL TV, CBS 46, Attn: Human Resources, 425 14th St., Atlanta, GA 30318; Fax: 404-327-3075.

CREATIVE SERVICES DIRECTOR

KFSN-TV, an ABC owned station in Fresno, CA is seeking a Creative Services Director. This position will be responsible for all aspects of promotion and commercial production. Candidate must be hands-on and possess superior writing, production and non-linear editing skills. The ideal candidate will have at least 3 years experience in news and station promotion and managing employees. Here's your opportunity to live close to Yosemite National Park and work for Central California's number one rated station. Send your resume and tape to: KFSN-TV, Human Resources, Dept. BC 05-18, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an EEO Employer. (No phone calls please)

NEWS CAREERS

REPORTER/ANCHOR

WKBN/WYFX the CBS/FOX affiliate in Youngstown, is seeking a reporter/anchor. This is not an entry level position. The successful applicant should have significant experience reporting and anchoring. Applicant should have a great tape demonstrating first rate writing and on-camera skills, both in the field and behind the anchor desk. Applicants must have a clean driving record. Please send tape/DVD and resumes to WKBN/WYFX-TV, Gary Coursen, News Director, PO Box 59, Youngstown, Ohio 44501. No phone calls please. EOE

NEWS CAREERS

WEATHER ANCHOR

Small southern market TV station with one of the big three major affiliates seeking full-time on-air weather personality to launch their exciting new weather format. Previous on-air and hands-on weather reporting experience preferred. Ability to meet with the public in personal appearances a must. Candidate should also possess an energetic and sunny personality. Send non-returnable VHS tape, resume, salary requirements, and references to: Job #240 POB 1718, Virginia Beach, VA 23451 postmarked by 8/21/05. Women and minorities are encouraged to apply. EOE

MANAGEMENT CAREERS

STATION MANAGER - WJLA-TV (ABC 7)

This position is responsible for overall management and administration of a combined television broadcast station and cable news channel with oversight responsibility for implementation of policy and all station functions including sales, programming, news, engineering, promotions, commercial production, finance/administration and human resources. This position requires close coordination with corporate management. A Bachelors Degree is required as is significant and recent prior experience in broadcast station management, preferably in a top 20 market. Send all replies to Human Resources, 1100 Wilson Blvd., Arlington, VA, 22209. EOE.

SALES CAREERS

ACCOUNT EXECUTIVE

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SALES CAREERS

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ALLIED FIELDS

DIRECTOR CAREERS

Director of Journalism Programs

CHICAGO

Applications are now being accepted for the McCormick Tribune Foundation Director of Journalism position, one of three directors for its major philanthropic programs: journalism, communities & education. The successful candidate will report to the Senior Vice-President for Philanthropy, who in turn reports to the Foundation President. This director supervises a staff of professionals and administers the annual budget for journalism operations. The incumbent directs the review of incoming requests for funds and recommends annually for Board approval some \$7 to \$8 million for journalism grants.

The focus of this program is to improve the quality of reporting, editing and creativity in print and electronic media in the U.S., working with i) universities' journalism school deans and ii) media industry leaders. There is also emphasis on supporting programs that protect and enhance a free press in the Western Hemisphere and around the world.

The ideal candidate will possess a firsthand, working knowledge of U.S. media and its professional organizations; been a practitioner for at least ten to fifteen years as a writer, reporter, or executive with a major media organization; hold graduate degrees; be a member of professional associations and societies; served on a university communication/journalism faculty; comprehends the issues facing the media in the changing business environment; and demonstrate superior verbal and written communication skills. This is an executive position requiring an ability to plan, organize and control the Foundation's journalism activities in coordination with other elements of the Foundation, including the Board of Directors.

These activities include i) recommending the mission, vision and goals for the department; ii) adapting them to the changing conditions in the media industry; iii) reviewing and recommending to the Board those requests for funds from third parties; iv) implementing procedures to distribute funds and monitor the effectiveness of recipients' programs; v) developing strong working relationships with leading educators and the major media associations relative to media industry issues; vi) for the Foundation-sponsored conferences, recommending subjects, planning and executing logistical support, recruiting major speakers, publishing and distributing a record to selected audiences; and vii) enhancing staff professionalism that fosters unique, leading-edge programs.

No fundraising is required. Compensation is competitive with comparable positions in academia and media environments and will be negotiated based on education and experience. Generous vacation, medical and retirement benefits are a part of compensation. The position will be filled in the third quarter 2005.



E-mail applications will not be accepted. Interviews with qualified candidates will be conducted in July & August. A written response will be made to every application. To apply, forward a detailed curriculum vitae with complete timelines of career (by year & month) and a cover letter providing a rationale for your interview to:

McCormick Tribune Foundation
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A Growing Problem

Kids are too fat—and so are their parents. And both are no doubt influenced greatly by television commercials. If that's not true, 50 years of marketing and many billions of dollars have been wildly misdirected.

But to blame the TV industry or advertisers for creating an overweight nation suggests that adults have no nutritional or common sense and that they are incapable of teaching—or even ordering—their children to be wise about what they eat.

Likewise, to suggest food manufacturers have no responsibility to closely monitor how and what they peddle toward kids is absolute balderdash.

Last week, the Federal Trade Commission held a two-day seminar to explore the problem of fat kids. Obesity among children and teenagers has more than doubled over the past 30 years, says the government-backed Institute of Medicine. That same organization has concluded TV advertising can “especially” affect what kids decide to eat. It urged the industry to develop better guidelines for advertising and placement, which, thankfully, it appears, is about to happen.

We're all for that, because there is ample evidence that some food producers and networks may be bending principles for a fast, fat buck. For example, Kathryn Montgomery, a professor of communications at American University who addressed the FTC panel, described an ad campaign that drives kids to a Web site where they can play the “burping game” by drinking sugary Capri Sun “as quickly as possible and using special recorder devices on Capri Sun packages to record their ‘weird

and wonderful sounds.’” She went on to list a series of clever and viral “adver-game” marketing efforts by such well known brands as Nickelodeon, Procter & Gamble, McDonald's, Kellogg Co. and a British offshoot of Fox television. She documented games that use the Internet or cellphones to get kids to consume a lot of junk food.

Sensing the bad publicity, health-related media initiatives were flying over the PR Newswire last week. The Ad Council announced it was helping to form a government/industry coalition to market healthy lifestyles. Viacom's Nickelodeon signed a deal to put its cartoon character SpongeBob on bags of spinach and Dora the Explorer on oranges and carrots. The Grocery Manufacturers of America was planning to unveil new, tougher guidelines and responsibilities for the industry's Children's Advertising Review Unit (CARU), a “self-policing” arm of the Better Business Bureau that heretofore must have been an industry inside joke.

FTC Chairman Deborah Platt Majoras said that last week's workshop wouldn't lead to new government rules but made it clear CARU had better straighten up. That is our attitude, too, because, bottom line, government intrusion limits free speech.

But we'd add the significant caveat: Our patience is growing thin as our children are growing fat. We don't in the least absolve parents and schools from responsibility for teaching children about nutrition, but if television advertising really works, it ought to be seen as a consumer helper, not a threat. It is tough for moms and dads to create a cleverer message than the best-paid minds on Madison Avenue.

EDITORIAL

Making DTV Work Down on the Farm

Below is an excerpt from testimony to the Senate Commerce Committee last week by Patrick Knorr, vice chairman of the American Cable Association (ACA), which mainly represents rural cable systems. He also operates a small cable system in Lawrence, Kan.

For the digital transition to be a success, it must work for all Americans, including those in more rural markets. But the costs of the transition will have a disproportionate impact on rural consumers and systems. ACA has some ideas on how to deal with this.

First, cable operators need to have the flexibility to downconvert digital signals without the burden of mandated dual carriage. Smaller systems need this flexibility because they cannot support the costly infrastructure necessary to provide these redundant channels.

Second, satellite-delivered local signals need to be available to rural cable operators on a nondiscriminatory basis.

In some markets, digital signals will not be strong enough to reach the head-end, meaning the viewer who previously could receive an analog signal is now left without a picture—a situation known as the “digital cliff.” Consumers will find

themselves staring at blank TV screens.

[There is a] second set of issues: Outdated retransmission-consent and programming rules must be addressed during this transition.

Many of us are already seeing abusive behavior by big broadcasters as they exploit government-granted powers.

My company, like many ACA member companies, has invested millions to upgrade systems to launch DTV, only to have some broadcasters use their market power to hold up retransmission consent. Some are demanding unreasonably high fees just to grant access to the DTV signal. Incredibly, others will not even have the courtesy to return our calls.

Some broadcasters are now demanding substantial cash payments from smaller cable companies. I am hearing of demands of 50¢ to \$1 dollar or more per channel, which adds up to rate increases of \$2-\$5 per month for each subscriber for the same broadcast signals they receive today.

In some markets, these demands are only made of small operators. Big cable companies are paying nothing, while rural customers are being gouged for cash.

AIRTIME Patrick Knorr

The sole reason this can occur? The broadcasters have market power, granted to them by the laws and regulations of the analog era. The intent of retransmission consent was to protect “localism,” not to promote “profiteering.”

Most important, broadcasters use exclusivity to block cable operators from obtaining network signals at a lower cost.

Fortunately, there are solutions to this problem:

- 1) Eliminate exclusivity when a broadcaster elects retransmission consent and seeks additional consideration for carriage.
- 2) Prohibit any party, including a network, from preventing a broadcast station from granting retransmission consent.
- 3) Codify the retransmission-consent conditions imposed on the News Corp./DirecTV merger to apply to all retransmission-consent agreements.

Finally, I would encourage you to at least pierce the programming veil of secrecy by authorizing the FCC to obtain specific programming contracts and rate information in order to develop a Programming Pricing Index (PPI), that would be a simple yet effective way to gauge how programming rates rise or fall.

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Group Publisher
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Advertising [New York]
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Regional Sales Manager Christine Hammersley 323-965-2484
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