

# BROADCASTING CABLE

OCTOBER 9, 2000  
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## WHERE'S THE NEW SEASON?

With debates, baseball playoffs, networks scramble for audience.

» PAGE 11

## POLITICAL DEBATE FRACAS

Coverage (or lack of it) makes for hotter politics than the debate itself.

» PAGE 5

## FAIRNESS, OR IS IT?

'Attack rule' decision creates a tricky test period for Fifth Estate.

» PAGE 7

## TURNING OFF RADIO

It was a great '99 for investors, but it's been a bad, bad 2000.

» PAGE 34

## SYNDIE: TOO QUIET

Yes, it's early, but first-run shows aren't making any noise yet.

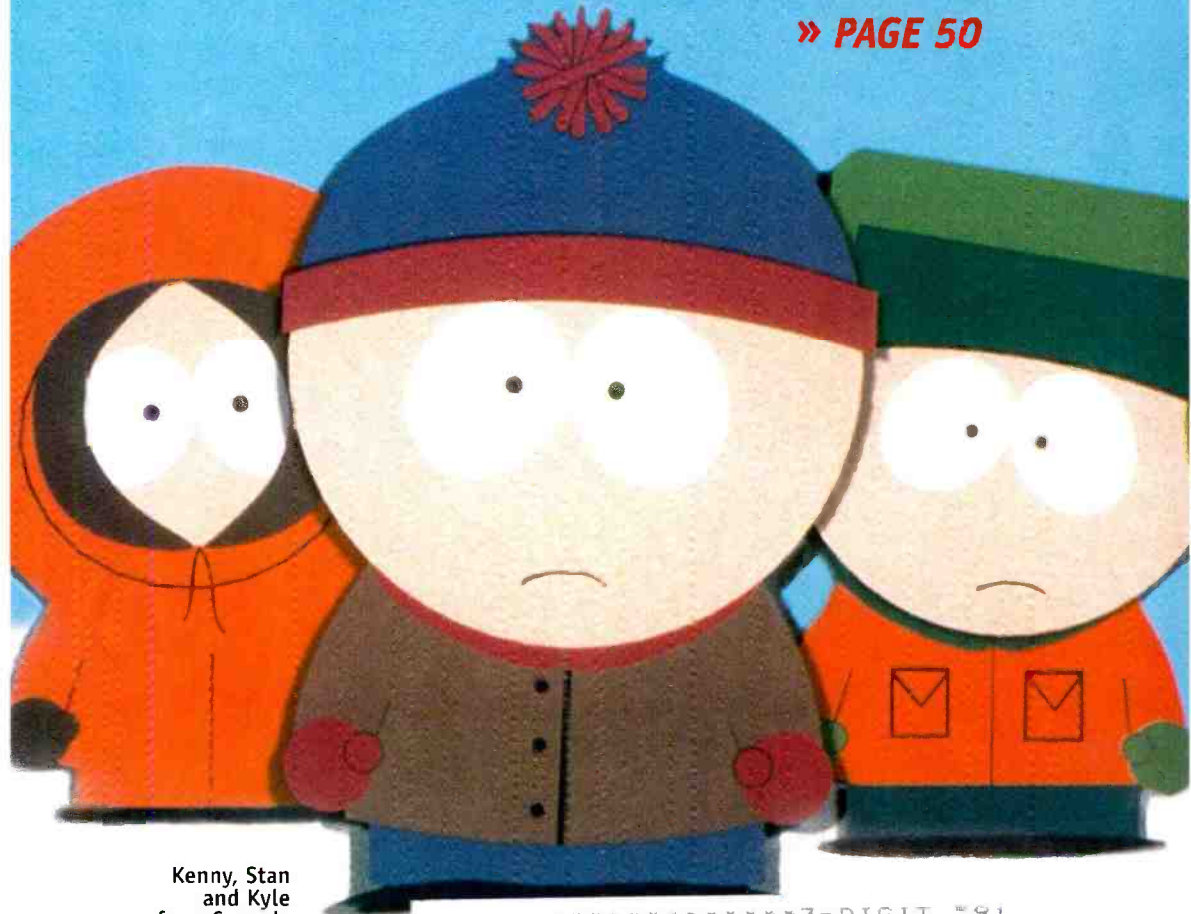
» PAGE 18

Special Report

# Phat Cable

Networks woo 18-to-34s with edgy originals

» PAGE 50



Kenny, Stan and Kyle from Comedy Central's 'South Park'

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# GROWING!

0 DATE 2000 VS. 1999

**TUESDAY**

(8-10pm)

**+38%**

**+33%**

**+13%**

**+25%**

**THURSDAY**

(8-10pm)

**+28%**

**+65%**

**+10%**

**+30%**



# ...IS STILL

U P N P R E M I E R E W E E K T

**MONDAY**

(8-10pm)

**A18-34**

**+24%**

**W18-34**

**+27%**

**M18-34**

**+8%**

**A18-49**

**+33%**

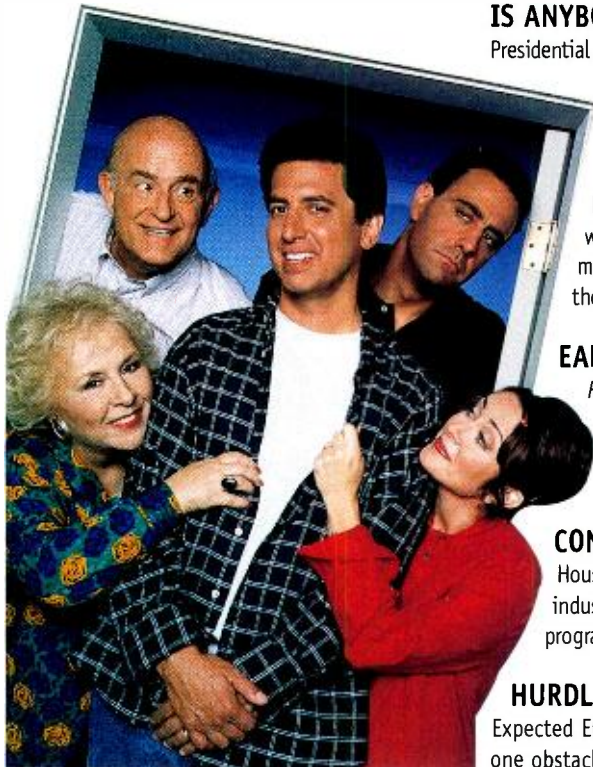
Source: Nielsen Television Index, Galaxy Explorer. 8/29/99 - 9/21/99 vs. 9/4/00 - 10/3/00.  
'Fastest growing network' claim based on 9/21/98 - 5/26/99 vs. 9/20/99 - 5/22/00, Total  
Prime Persons 2+. Includes preliminary data. Qualifications available upon request.



**THE FASTEST  
GROWING NETWORK  
IN AMERICA...**



## Top of the Week October 9, 2000



CBS' *Everybody Loves Raymond*

### IS ANYBODY LISTENING?

Presidential debates fail to attract much of an audience to any network. » 5

### RIGHT TO ENDORSE

FCC lifts right-of-reply rules, with an eye to keeping, modifying, even scrapping them. » 7

### EARLY RETURNS

*Raymond*, *West Wing*, and *Dark Angel* get off to good start in season's uneven debut. » 11

### CONTENT CODE

House bill could pave way for industry guidelines on kids programming. » 14

### HURDLE CLEARED

Expected EC approval will remove one obstacle to AOL-Time Warner merger. » 15

## Programming

**Wait and see** No one's worried—yet—about syndication's slow fall start. » 18

**Power boost** *Powerpuff* helps Cartoon to tie with USA Network atop cable ratings. » 19

**Beginner's luck** Michael Ovitz's new studio has a show on each of four networks. » 22

## Business

**Dialing back** Radio stocks slide as revenue growth starts to slow. » 34

**In the big time** National sports put Fox on the map, but regional nets bring profits. » 37

## Advertising

**Game face** Despite ratings shortfall, NBC calls Olympics a network home run. » 39

**Real lawsuit** Virtual retouching of Times Square signage gets CBS in hot water. » 40

## Washington

**Under fire** Anti-drug office blasted for possible mismanagement of media campaign. » 42

**Sharing spectrum** FCC may propose new broadband service in DBS band. » 43

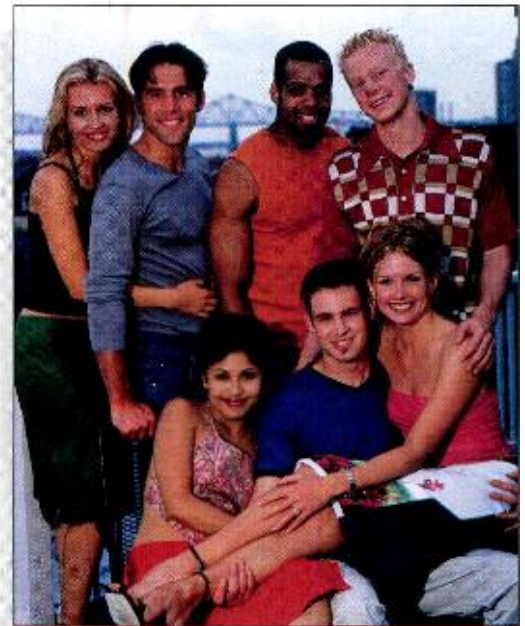
## Interactive Media

**See it, buy it** AsSeenIn.com gives new meaning to "product placement." » 44

## Technology

**Taking on cable** ReplayTV moves to integrate disk-recording into set-tops. » 48

**Looking ahead** Philips "overdesigns" chip to prepare for future interactivity. » 49



## SPECIAL REPORT

# WOOING THE POST-BOMERS

**Focus on youth** Cable nets target original programming at the 18-34 demographic. » 50

**The elusive male** Practical difficulties of advertising to 18- to 34-year-old men. » 72

Airtime .....	95
B&C Eye .....	4
Broadcast Ratings.....	32
Cable Ratings.....	30
Changing Hands .....	38
Classifieds .....	82
Common Ground .....	46
Editorials.....	98
Facetime .....	78
Fates & Fortunes .....	79
Fifth Estater .....	81
Financial Wrap-Up.....	15
Jessell's Column .....	16
Station Break .....	28
Syndication Ratings .....	29
Two Cents.....	94



# BCEYE

PROGRAMMING

## Double trouble

TECHNOLOGY

### 8-VSB report delayed

The ATSC Task Force on RF System Performance didn't deliver its expected report on the 8-VSB modulation scheme to the ATSC's executive committee last week. The group is still working to complete the document. ATSC Executive Director Mark Richer says the report is "substantially done" and should be ready by Dec. 14, the task force's next scheduled meeting. Richer says there "are no bombshells" and that the report contains some "good news" about 8-VSB's ability to support traditional TV reception. However, he adds that the report confirms the need to enhance 8-VSB to support "mobile or hierarchical" applications. That effort, which the ATSC first announced in June, will be undertaken by the Specialist Group on RF Transmission.



On Dr. Laura



On Men Are From Mars

Columbia TriStar representative says Sonja and Donn Harper "both checked out with who they said they were. It's standard practice" for *Mars, Venus* to request IDs, but the studio has no control over any show-hopping. Paramount didn't comment.

In another guest gaffe, *Dr. Laura* last week featured a guest who identified herself as a former professional notetaker but was later revealed by *Access Hollywood* to be a *Dr. Laura* staff researcher. "Yes, we neglected to indicate her status as a staff member," a Paramount representative said.

No, you're not seeing double. The Harpers just really like to talk. Apparently, the couple were guests on debut episodes of Paramount's *Dr. Laura* Sept. 11 and Columbia TriStar's *Men Are From Mars*, *Women Are From Venus* Oct. 2. "Maia" and "Donn" on *Dr. Laura* disagreed about what's considered cheating; "Sonja" and "Donn" on *Mars/Venus* explained how to fight fair in marriage. While rumors about hiring actors to impersonate guests plague strips, a



POLITICS

### Ness nod near?

Hill and FCC sources were confident last week FCC Commissioner Susan Ness' recess appointment is a done deal. Congress is expected to leave town in mid-October, after which the White House plans to give Ness another year in office. Senate Commerce Committee Chairman John McCain (R-Ariz.) opposes giving Ness another term and refused to allow her nomination through his committee, but a spokeswoman says "if that's what happens, it's the White House's prerogative." A Washington attorney also says the deal won't preclude Ness from getting another full term from the next administration. If the new president doesn't want her, she will have to exit once a replacement is confirmed or when her year is up.

### THE PRESIDENT WILL SEE YOU NOW

*The West Wing* could have been winning Emmy Awards a few years earlier, if it hadn't been for Monica Lewinsky. Sources say the Aaron Sorkin-John Wells series was actually pitched in 1997, but was put on hold by NBC executives because of the White House scandal. NBC West Coast President (then Entertainment President) Scott Sassa picked it up in May 1999. Sources say NBC took the show to seal the deal on Wells' series, *Third Watch*.

### THE FRENCH CONNECTION

Chad Oxley, son of Rep. Mike Oxley (R-Ohio), recently took a job at

French phone company Alcatel USA, the largest investor in two-way Internet service provider Skybridge. Rep. Oxley currently is pushing a bill, favored by Skybridge, that would require the FCC to determine whether Northpoint Technology would interfere with satellite companies such as DirecTV, EchoStar, Skybridge and Boeing if all the companies operate services in the 12 GHz spectrum band (see story, page 43).

Oxley's bill also would make Northpoint a secondary service to companies such as Skybridge and Boeing, both of which spent years negotiating with DBS companies to be treated as co-primary occupiers of the band.



# Debatable issues

*Contentious presidential discussions don't draw much of a crowd on any network. Is counterprogramming to blame?*



Photo: Associated Press, MSNBC

While many NBC stations carried the first game of the baseball playoffs between the New York Yankees and the Oakland Athletics, MSNBC carried Tuesday's presidential debates live.

By Dan Trigoboff

Presidential historian Doris Kearns Goodwin compared last week's presidential debate to *The Wizard of Oz*: Like the Scarecrow, George W. Bush proved he had a brain, and Al Gore, with his intense responses, proved he had a heart.

But the debate also demonstrated the inability of American politics to reach its audience—even for what was expected to be a defining moment in the 2000 campaign. Ratings were disappointing as the Tuesday-night debate ran on ABC, CBS, PBS, C-SPAN, MSNBC and the Fox News Channel—virtually all the major news nets, except Fox's broadcast network and most NBC stations.

Both showed the debate on their cable

news nets, but the Fox network chose to premiere prime time shows, and NBC cited a prior commitment to baseball playoffs—although, only days before the debate itself, NBC declared it would allow its more than 200 affiliates to choose the debate or the game.

After some affiliates had already said they'd depart from the schedule to show the debate, the network said it wanted to accommodate all its audiences. About a third chose the debate. Some choices were predictable. WRC-TV in Washington naturally aired the live debate, while New York City, which had the

Yankees in playoff games, showed the Bronx Bombers' unsuccessful first playoff game.

Some 46.6 million viewers watched the presidential debates on seven different broadcast and cable outlets. NBC's debate audience of 6.2 million on 125 stations outdrew its baseball game (a 3.7 Nielsen rating with 4.8 million viewers on a mix of Pax and NBC stations—the lowest-rated playoff game since 1996).

The debate drew well below the projected audience of 60 million to 70 million. Fox's James Cameron-produced sci-fi drama *Dark Angel* scored the network's best-ever Tuesday-night ratings, and the season premieres of comedies *That '70s Show* and *Titus* also scored well.

The much younger Fox network does not have NBC's history of covering debates, but it did carry the presidential debates in 1996. "We don't think this threatens the public interest," said Andrew Butcher, News Corp. director of corporate affairs.

"We showed the debates," he said, referring to the delayed broadcast. "Because of what Fox did, more people watched the debates. On Fox stations, 1.2 million people watched the taped telecast across the country. Fox News Channel carried the debate live. Any American who wanted to see the debate live saw the debate live. All we did was give them a choice, live or

taped, and we gave them an entertainment choice as well. Should we now dictate that people watch a political debate, and not give them a choice?"

Was it indifference or choice that kept viewers away? Paul Taylor, a former journalist now pushing

for more TV coverage of politics, says it's a "chicken-and-egg thing."

"Among the reasons the ratings were not good is that, for the first time in the history of

**'Should we now dictate that people watch a political debate and not give them a choice?'**

—Andrew Butcher, News Corp.

the debates, two of the four major networks counterprogrammed," said Taylor, now head of the Alliance for Better Campaigns. "I'm not saying that everyone who would have watched *Dark Angel* [on Fox] would have watched the debates. But we're talking about

tens of millions of viewers.

"People have lots of opportunities to watch ballgames and entertainment programming. For a major network that gets these airways for free to look to squeeze additional profits instead of making the

minimum commitment ... it's the height of corporate irresponsibility." NBC, Taylor suggested, might have put baseball on its cable network instead of the debates and put the debates on its main net.

Sources at NBC News noted that the decision not to run debates live was not made by network news chief Andrew Lack but by network chief Bob Wright, and said there was a predictable and considerable level of dissatisfaction among many in the news division.

It also looked to be a frustrating evening for the famously evenhanded and even-tempered moderator Jim Lehrer of PBS, as the participants—particularly Gore—frequently ignored the debate rules.

"I know we're not supposed to answer—ask each other questions," the vice president acknowledged, as he proceeded to ask his opponent a question. Pundits also commented on Gore's frequent grimaces and targeted sighs as Bush spoke; some were critical, suggesting arrogance and even meanness, while others argued that Gore's aggressiveness helped him win the debate.

ABC's Sam Donaldson and Peter Jennings, among others, hinted that Lehrer lost control of the proceeding.

"But I can't criticize him too much," Donaldson quickly added, "because the two candidates were strong willed, particularly Al Gore. And if [Lehrer had] tried to dominate himself and say, 'Look, I'm in charge here,' [he might have faced comments like] 'You're not running for anything, you're not declaring your candidacy, Mr. Lehrer.' So I have some sympathy for Jim." A PBS spokesperson said Lehrer would not comment.

During an interview by radio host Tom Joyner later in the week, Gore attributed the absence of African-American issues to Lehrer's questioning, even as he complimented the moderator. Gore also predicted that such questions would arise in the vice-presidential debate moderated by CNN's Bernard Shaw. That proved to be an accurate prediction for the low-key, and more polite, vice-presidential debates. ■

## NBC makes time for candidates

NBC and Fox, the two networks that largely opted out of last week's presidential debate, did so while concocting other ways to address campaign coverage.

NBC last week said its 13 owned-and-operated stations will spend five minutes on political coverage each weekday leading up to the general election on Nov. 7. During those five minutes, stations will focus on candidate-centered discourse, in-depth newscast segments, debates and live interviews.



**Paul Taylor: "It remains a mystery why ... Disney/ABC, refuses to take this step."**

For its part, Fox Broadcasting Co. is offering the two major presidential candidates one half-hour each of network prime time at 8-9 p.m. on Oct. 27. Each candidate will be asked to respond to one question: "Why should Americans vote for you?" Fox "will leave the content entirely up to the candidates," a spokesman said.

At NBC, Jay Ireland, president of NBC Television Stations said, "As we looked at what stations are already doing, making the commitment to five minutes was fine, because we really felt that it was in line with the coverage we already do."

The networks' stance on the debates rankled official Washington. Former FCC Chairman Reed Hundt, in a letter to the editor published in *The Washington Post*, said, "For Fox to run a show called *Dark Angel* instead of the debate is a fitting comment on the network's failure to meet its legal and ethical responsibilities to involve the country in the political process." And the current chairman, William Kennard, wrote an angry op-ed piece in *The New York Times* (see Excerpt, page 94).

Alliance for Better Campaigns Executive Director Paul Taylor—who long has been pushing the broadcast networks to commit five minutes of airtime to political discourse in the 30 days leading up to elections—was pleased but not content, urging the broadcast networks to pay even more attention to public matters.

"In the wake of NBC's unfortunate decision not to air the first presidential debate, [the] announcement is a welcome move," said Taylor. NBC is the second major network to commit to the public-service initiative. CBS announced a similar plan two weeks ago, while ABC says its local stations will stick with business as usual.

"It remains a mystery why the most profitable media conglomerate in the country, Disney/ABC, refuses to take this step," Taylor said.

Last week, EchoStar Communications said it will dedicate one channel, called Vote 2000, to political programming from Oct. 18 through Election Day and offer free time to the major-party candidates plus Ralph Nader and Pat Buchanan. EchoStar's ch. 254 will continuously run half-hour segments, amounting to more than 500 hours of political airtime over those three weeks.

Kennard likes that. The chairman said the EchoStar initiative showed that "the important concept of using television to serve the public interest is not limited to traditional, over-the-air broadcasting."

—Paige Albiniak and Joe Schlosser



# Be free. Watch out.

*In response to court challenge, FCC finally lifts attack rules, but its real motive might be to tighten regulations for broadcasters*

By Bill McConnell

**B**roadcasters have argued for decades that their freedom to endorse political candidates has been limited by government rules granting a right-of-reply to campaign opponents. Last week, regulators gave stations free rein to weigh in on this year's elections.

The caveat for broadcasters: tougher obligations could return if regulators don't believe stations made proper use of their temporary freedom.

In a bid to stave off a ruling by federal judges, the FCC last week said it would suspend until Dec. 3 rules requiring stations airing political editorials and personal attacks to yield airtime for rebuttals.

Although broadcasters have pushed to eliminate the rules for more than 30 years in their efforts to gain the same First Amendment freedom accorded print media, industry trade groups derided the FCC's action as a ploy to impose new obligations later—perhaps even reviving the Fairness Doctrine, which once required stations to cover controversial issues and seek out opposing views. The doctrine was eliminated in 1987.

FCC officials said they would evaluate whether the rules should be preserved, expanded or dropped. Although the decision—approved 3-2 along party lines—did not indicate which way the panel was leaning, Republican commissioners and the broadcast industry were alarmed and charged that the Democrats are searching for ways to add new regulations.

"The commission's reasons are transparent: to preserve its authority to regulate broadcast speech content with less worry about First Amendment constraint," wrote Republican Commissioner Michael Powell.

"This is a Trojan horse aimed at reviving

the Fairness Doctrine," warned Barbara Cochran, president of the Radio-Television News Directors Association.

RTNDA and the National Association of Broadcasters are challenging the right-of-reply rules in federal court. In response to that challenge, the federal appeals court in Washington ordered the FCC to justify keeping the rules—which are outgrowths of the Fairness Doctrine—given that they could "chill" broadcasters' willingness to take a stand on political and controversial topics. Arguing that the FCC has failed to justify the rules, the industry groups asked the court to vacate them.

Although public advocates want the FCC to demand more coverage of controversial issues and public affairs, they say suspending the right-of-reply requirement is a big mistake.

"The cost of suspension outweighs the possible benefits," said Andrew Schwartzman, president of Media Access Project.

"There probably will be isolated instances where a few communities will get one side of important issues."

He also said broadcasters' worries about Fairness Doctrine revival were overblown. Even if the FCC decides broadcasters performed poorly during the suspension, he said, there are alternatives to reviving the Fairness Doctrine. "Broadcasters have an obligation to cover controversial issues and to do so fairly," he said. To make that happen, the FCC could allow stations to satisfy the requirement with "open mikes," with time allotted for community access or other mechanisms.

Perhaps, but reviving the doctrine is a specific plank in the Democratic Party's campaign platform and appears to figure in the campaign-finance-reform package that would be the avowed "job one" of a Gore presidency.

At the end of the 60-day suspension of the



"This is a Trojan horse aimed at reviving the Fairness Doctrine," warned RTNDA's Barbara Cochran.

## IN BRIEF

### MARIN'S FUTURE UNCERTAIN AT WBBM-TV

Well-regarded Chicago commentator John Callaway and respected Assistant News Director Danice Kern quit WBBM-TV last week, fueling speculation that the newscast will be significantly changed, or replaced, and that anchor Carol Marin's days are numbered. Marin pushed for a more serious-styled newscast that debuted in February and has gotten national attention—but didn't increase ratings.

"Danice and Carol brought me in," said Callaway. "If Danice is out, I'm out, and my guess is that Carol will be out also. I expect this format to end."

The station confirmed Friday that there are discussions regarding Marin's newscast, although no plans for change at this time. Marin could not be reached.

### CLEAR CHANNEL CLIMBS

Shares of Clear Channel climbed more than 10% Friday morning following an announcement the day before of a \$1 billion buy-back over the next 12 months. The company had made the announcement following normal trading hours Thursday, when the company had closed at a 52-week low, \$45½. Several analysts were positive about the stock Friday.

### OXLEY PICKS BATTLE WITH PUBTV BACKERS

Worried that public-broadcast supporters are trying to sneak one by during the rush to pass spending legislation, six House Commerce Committee members are asking the panel's chairman to block any provision exempting public broadcasters from auctions for commercial spectrum that might be attached to an appropriations bill. The six, including Finance Subcommittee Chairman Michael Oxley (R-Ohio), say the issue is under their jurisdiction.

# 90%

(That other 10%  
may need  
some karmic  
readjustment.)



# SOLD

Thanks to stations  
from the following groups:

**ACME**  
**A.H. Belo**  
**Clear Channel**  
**Fox**  
**Granite**  
**Hearst-Argyle**  
**Hubbard**  
**Meredith**  
**Paramount**  
**Raycom Media**  
**Sinclair**  
**Tribune**  
**Young**



**Coming Fall 2002**





## IN BRIEF

**REGIS ALL OVER TODAY**

Buena Vista, syndicator of *Live With Regis*, shown on many ABC affiliates and owned stations, was nervous about going head-to-head with the one-hour expansion of NBC's *The Today Show*. But so far, there is no real competition. For Monday-Thursday of last week (the opening days of *Today's* third hour), *Live* grabbed a 4.2/16 overall weighted metered-market average, which topped *Today's* last hour (comparably a 3.0/12) by 40%.

**ALTERATIONS IN QUEEN'S COURT**

Paramount's new action-hour *Queen of Swords* has been ordered by a Los Angeles Superior Court judge to alter its production credits before it debuts in syndication the week starting Oct. 7. The injunction, filed Thursday, says that Linda Lukens—who is represented by the same agency (Broder/Kurland/ Webb/Uffner) as *Queen* Executive Producer David Abramowitz—deserves a "created by" credit on the show, because Lukens created a project by the same name in 1977. A Paramount representative said the studio will appeal the decision.

**KASENNA UNVEILS NEW SOFTWARE**

This week Kasenna is introducing Video Content Distribution software that the company says will allow edge servers to store meta-data related to storage-demanding media files instead of actual copies of the media. The meta-data will remove a limiting factor in quality streaming-media experiences for both customer and content provider.

rules, the FCC wants broadcasters to report on their editorializing practices. Among the issues being tracked: the number of editorials aired both during the suspension and in prior elections; whether the editorials concern national, state or local elections; and whether other media outlets editorialize on those campaigns. The reports are due Feb. 1; public replies, Feb. 16.

The Fairness Doctrine was repealed by the commission in 1987 after coming under fire from the courts. Broadcasters have argued ever since that the personal-attack and political-editorial rules, as offshoots of the doctrine, should be thrown out, too.

**The cost of suspension outweighs the possible benefits.'**

—Andrew Schwartzman,  
Media Access Project

The commission has failed to take action on the industry's repeated requests and, since FCC Chairman William Kennard joined the commission in 1997, has been deadlocked over the issues because he has recused himself from the case. Prompted by court pressure to end the deadlock, Kennard decided to end his recusal.

"It is outrageous that the FCC refuses to discard tired regulations that stifle free speech rather than enhance it," said National Association of Broadcasters President Eddie Fritts. "We are saddened that politics takes a higher priority than the Constitution." ■

## Machiavellian move?

Nice try, Bill. That seemed to be broadcasters' basic reaction to the FCC's suspension last week of the personal-attack rule and the rule requiring stations to give on-air reply time to opponents of candidates endorsed by them.

FCC Chairman Bill Kennard said he hopes the suspension, which extends past the November elections, will foster more political debate on TV stations.

Big-market station groups contacted last week said they don't endorse candidates. But some actively encourage the practice, said Mark Millage, news director at kelo-tv Sioux Falls, S.D., who is chairman of the Radio-Television News Directors Association.

Millage likes the idea of being allowed to endorse candidates without the reply-time obligation. "It provides an alternative voice. In our state, it's basically one newspaper that renders an opinion, and the broadcasters have to sit on the sideline and let that one voice be the voice that counts."

If the rule goes away permanently, Millage said, his station will consider doing endorsements. But the FCC "has set up a test that is destined to fail" because it gives broadcasters only a month to set up a process that newspapers have had in place for decades. "It can't be done overnight, if you're going to do it right," he said.

Many station executives echoed Joel Cheatwood, vice president of news for the CBS Stations, who acknowledged that stations "need to be more diligent in ensuring that all the issues are explored."

None of the stations owned by the Big Four networks endorse candidates. And neither Cheatwood nor sources at NBC, ABC, Fox and Hearst Argyle see that changing. None of the groups contacted last week said they would consider a group endorsement of the presidential candidates.

Although Cheatwood doesn't expect any of his stations to get into the endorsement business, he stopped short of saying CBS stations would be forbidden to endorse candidates. But, he said, "they'd have to present a good case" for such an endorsement. He also said he hadn't had a single call from a station on the issue.

—Steve McClellan



**CBS' Joel Cheatwood believes stations "need to be more diligent in ensuring that all issues are explored."**



# Scattershot signs for the season

Early winners include 'Everybody Loves Raymond,' 'The West Wing' and 'Dark Angel'

By Joe Schlosser

**W**ith presidential politics and baseball playoffs to contend with, the fall season debuted in an almost dysfunctional fashion last week. But with a nod to last summer, there are a few early survivors.

Fox's new series *Dark Angel*, CBS' *Everybody Loves Raymond* and NBC's Emmy-winning drama *The West Wing* got off to fast starts.

As for last season's big story, ABC's *Who Wants to Be a Millionaire?*, the network added a fourth night (Wednesday) this year and continued to draw large audiences. However, *Millionaire*, last week at least, didn't attract 18-49 viewers like it used to.

At the same time, early results at CBS suggest summer's *Survivor* indeed may have kicked off a youth movement. And speaking of youth, Fox's *The Sexiest Bachelor in America* came off with minor controversy and decent ratings.

But "nothing means anything at this point," says TN Media's top researcher, Steve Sternberg. "You have two debates, baseball playoffs and new programs scattered all over the schedule. The real test will be November. You have a situation that I don't remember too often before, where the networks are not going to have a handle on what's working until almost the end of the sweeps."

Regardless, NBC executives saw some clear positive signs last week. *The West Wing*'s two-hour, second-season premiere was a big winner, attracting its best Nielsen numbers ever: 25 million viewers and a 9.4 rating/23 share. *The West Wing* topped its previous series highs in adults 18-49 by 54% and total viewers by 48%.

"There was a confluence of events around the season premiere of the show," notes NBC West Coast President Scott Sassa. "The fact that it had a great cliff-hanger at the end of the season, the fact



The second-season, two-hour premiere of *The West Wing* on NBC had its best ratings ever: 25 million viewers and a 9.4/23 share. It also topped its series highs in adults 18-49.

that the show won the Emmy Awards, not only a few but a lot of Emmy Awards. The fact that we had the Olympics, the fact that it's an election year, the fact that the debate fell before and after. So I just think it was a matter of timing."

Aaron Spelling's latest prime time soap, *Titans*, started NBC's Wednesday with 11.6 million viewers and a 4.8/13 in adults 18-49.



James Cameron's *Dark Angel* helped Fox to its best Tuesday ever with a more-than-respectable season premiere: 17.4 million viewers, 8.5/20 in adults 18-49.

Compared with last year's season premiere of *Dateline NBC* in the time period, *Titans* raised the 18-49 average 37%.

On Monday night, NBC's new Dick Wolf series *Deadline* delivered a 5.3/12 in adults 18-49 and 14.3 million viewers. It averaged nearly the same numbers as *Law & Order: Special Victims Unit* (also produced by Wolf) in the Monday 9 p.m. time period last year.

But it got no help from the sitcoms that preceded it. New sitcom *Tucker* and returning series *Daddio* stumbled badly. NBC—for now—blamed the bad showing on bad promotion, or just not enough of it. "It's like triage. With the Olympics, we only had so much promotion time, and we had to take our shots with only a couple of things," Sassa says. "You see more emphasis put into that night."

Fox's Tuesday-night lineup was aided by the presidential debate's occupying two of the three other major networks, so *Titanic*-director James Cameron's new drama *Dark Angel* shot off with a two-hour season premiere that attracted 17.4 million viewers and an 8.5/20 in adults 18-49, helping Fox

# The Queen Of Comedy



**ROSEANNE**

Local News

Judge Mathis

Young & Restless

Jenny Jones

Judge Mills Lane

**#1** Among women 18-49  
(5th straight sweep)

**#1** Among women 25-54

**#1** Among teens and kids

# RO



Still Reigns Supreme.



# SEANNE

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## IN BRIEF

FLASHBACK TO  
MULTIMILLIONAIRE?

*Inside Edition* reported that a contestant was yanked from Fox's *The Sexiest Bachelor in America* just prior to its taping, because his ex-girlfriend has a restraining order placed on him.

Anthony Cyr was told by the show's producers just minutes before taping that he would not be allowed to compete for the \$100,000 cash prize. Cyr told *Inside Edition* that the restraining order was dropped prior to the show's taping last month in Las Vegas and that his ex-girlfriend actually helped get him on the show. Cyr says he is prepared to file a lawsuit against Fox and the show's producers, Nash Entertainment. Fox executives had no comment.

FEY AND FALLON  
ANCHOR AT 'SNL'

The Weekend Update chores have been passed on to two new actors on NBC's *Saturday Night Live*. Jimmy Fallon and Tina Fey have taken over the fake news desk for the show's 26th season. Fallon is in his third season on SNL, and Fey has been with the show since 1997.

WTC IRONMAN LIVE  
FROM THE KEYBOARD

Sportvision will be producing extensive Web coverage of the 2000 Ironman Triathlon World Championship in Kailua-Kona, Hawaii, on Oct. 14, in partnership with the World Triathlon Corporation (WTC).

The live 17-hour Webcast at [www.IronmanLIVE.com](http://www.IronmanLIVE.com) will include real-time scoring data, live audio feeds with race announcers, finish-line footage and a tracking system that relies on ankle-mounted timing chips on each athlete.

to its best Tuesday ever.

New Fox Entertainment President Gail Berman said she is "cautiously" optimistic: "You can't beat that kind of first-night sampling. Hopefully, a good portion of that audience will return to the night."

CBS won the official first night of the season handily with its Monday-night comedy lineup, led by a special one-hour episode of *Everybody Loves Raymond* that attracted its largest audience ever (22 million viewers). Its new sitcom *Yes, Dear* held its own with 14.6 million viewers against NBC's weak-starting *Tucker*.

Of course, the network hinted that promos on *Survivor* helped bring CBS' median age down to 47.5 on Monday. That's down dramatically from the network's 1999-2000

Monday-night average of 53.

The early, more disturbing demographic trend might be at ABC, where *Millionaire* got going on its second full season placing second on both Tuesday and Wednesday in adults 18-49. Regis Philbin's game show lost only once in that key demographic on those two nights all of last season. But *Millionaire* did help ABC sitcom *Drew Carey* get off to its strongest start to a season ever, bringing in 13.6 million viewers Wednesday. The majority of ABC's new and returning series will get started this week.

UPN's final season of *Star Trek: Voyager* started with an impressive 7.1 million viewer audience, and at The WB, *Buffy the Vampire Slayer* scored its best-ever young-women numbers with a 4.9/14 in women 18-34. ■

# Hill high on content bill

*Law could clear way for programming/marketing code*

By Paige Albinak

The House is expected to pass a bill this week that would give the entertainment industry an antitrust exemption to create "voluntary guidelines" for content the industry "deems inappropriate for children."

Lobbyists for the relevant trade associations—which include the Motion Picture Association of America, National Association of Broadcasters, the Satellite Broadcasting and Communications Association, Recording Industry Association of America and the Interactive Digital Software Association—are working to kill the bill, but, because it comes late in the Congressional session, they are not optimistic about their chances.

"If Congress is unified and wants to pass this bill, it will pass, and it's irrelevant what these industries do at this point," said one source.

The bill would require executives from the

movie, music, videogame and TV-programming industries to come up with guidelines "designed to alleviate the negative impact" of various forms of violent and sexual content on children. After a year, the attorney general and the chairman of the Federal Trade Commission would report to Congress on the extent to which the industry has developed acceptable guidelines.

It's the report that has the industry nervous. Lobbyists see it as a potential tool the government can use to force restrictions, such as requiring broadcasters, cable and satellite to limit violent or sexual

programming to late hours.

According to sources, Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) went to House Judiciary Committee member Lamar Smith (R-Texas) and freshman Paul Ryan (R-Wis.) and asked them to sponsor the measure. If it passes as expected, sources say Hatch could shepherd the measure through the Senate. ■

**If Congress is unified  
and wants to pass  
this bill, it will pass,  
and it's irrelevant  
what these industries  
do at this point.'**

—Industry source



# FINANCIAL WRAP-UP

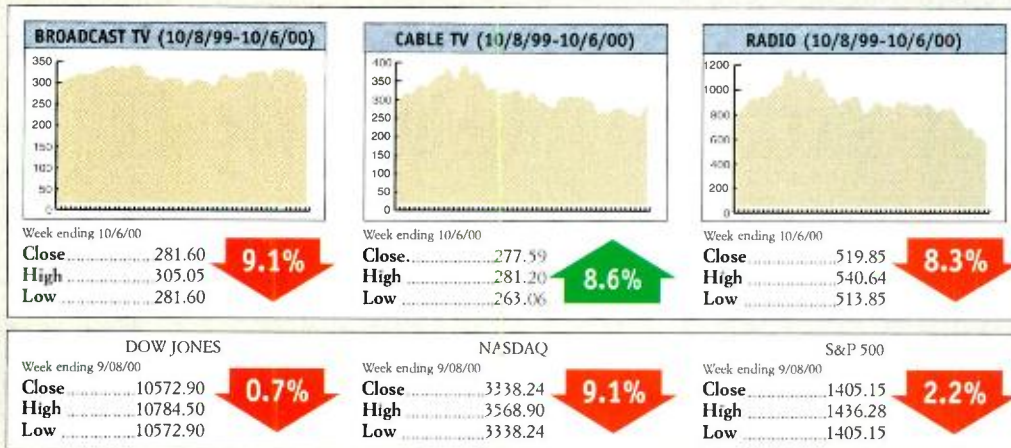
Week of October 2 - 6

## WINNERS

	10/6	% change
Charter Comm	\$19.13	17.58
Cox Comm	\$44.63	16.68
Cumulus Media	\$7.06	15.31
Adelphia Comm	\$31.13	12.93
Time Warner	\$87.50	11.71

## LOSERS

	10/6	% change
Liberty Digital	\$15.81	(25.00)
Antec Corp	\$24.13	(18.22)
News Corp Ltd	\$46.13	(17.73)
Liberty Satellite	\$8.88	(16.47)
EchoStar Comm	\$44.13	(16.35)



# One down for AOL, TW

*Expected EC approval would be first step toward U.S. OK*

By Bill McConnell

America Online and Time Warner this week are expected to clear the first of three obstacles now in the path of their \$183 billion merger.

The European Commission is on track to approve the deal, after Time Warner agreed last week to drop plans to consummate a separate combination with the EMI Group. U.S. regulators also will begin the final phases of their reviews, as the Federal Trade Commission and the FCC both are expected to receive staff recommendations on the deal.

The FTC is expected to take the lead in setting cable open-access requirements and is likely to leave the instant-messaging issue to the FCC, which can use its broad authority to act in the "public interest" to get into areas where the government's power to step in is somewhat hazy. Both agencies are mulling whether to force the companies to cut financial ties to competitors AT&T and DirecTV.

The European Commission's pressure to kill the Time Warner/EMI deal alarmed two U.S. lawmakers, who, last Thursday, questioned whether the EC was motivated by "pan-European protectionism" rather than

antitrust concerns. Sen. Mike DeWine (R-Ohio), chairman of the antitrust subcommittee, and Sen. Herb Kohl (D-Wis.), the panel's ranking Democrat, urged European Union Competition Commissioner Mario Monti to examine whether the organization should repeal a provision allowing the group to consider "social cohesion" in addition to antitrust concerns in merger reviews.

Joining EMI and Warner Music would have created an overwhelming presence in the European music-publishing business—three times larger than its nearest competitor.

Despite the lawmakers concerns, the toughest bargaining continues in the U.S., where the Federal Trade Commission and FCC continue negotiating the merger conditions' specific details.

Last week, AOL's critics pressed both agencies to go beyond measures that have been reported in press accounts.

Disney General Counsel Louis Meisinger told the House Telecommunications Subcommittee that Time Warner's proposed contract with Earthlink and other ISPs requiring them to turn over 75% of their monthly subscription fees and 25% of

their ad revenue is the kind of unfair tactic consumers should expect if the government doesn't set specific limits on the company. "Anything less plays right into the hands of AOL-Time Warner," he said.

ICast chief executive Margaret Heffernan derided AOL's pledge to develop cross-company instant-messaging standards once it figures out how to protect users from junk and pornography e-mail. "That would be like believing the East German regime built the Berlin Wall to protect its citizens," she said.

Separately, the National Association of Broadcasters asked regulators not to limit open-access conditions to carriage of multiple ISPs, leaving out TV stations' demand that Time Warner end its practice of stripping broadcast electronic-program guides. NBC argued that Time Warner was reluctant to carry CNN competitor MSNBC until forced to by conditions imposed on the cable company's 1997 merger with Turner Broadcasting.

AOL and Time Warner officials accused Disney of abusing its participation in the merger-review process by circulating confidential merger documents to company officials. Disney said the leak was an accident, but the incident and other disclosures of confidential documents in the past two months are leading the FCC to pass a rule barring anyone with business before the commission from disclosing any restricting information. ■



# Get set for Network II

*You do the math—Big Five have an 86 prime time share*

For many, Sidney Lumet's 1976 film *Network* is a wicked satire of the TV industry. For others, an apocalyptic vision of things to come. But, for me, it has always stood as a high-water mark for the concentration of power within the TV business. Even as I was lining up at the box office for the movie's first run, ABC, CBS and NBC were losing their grip. First came HBO, then Ted Turner and Rupert Murdoch. Before you could say Three Blind Mice, living rooms were filled with programming that did not pass through the New York towers of TV's old oligarchy.

By the early 1980s, as I watched the power of the Big Three recede, I thought the movie an anachronism. I'm not so sure anymore.

Over the past several years, the TV business has been consolidating rapidly as a result of liberalized federal-ownership rules. We are now back to a point where you can reasonably argue that the business is controlled by just five companies: Disney, Viacom, News Corp., NBC and Time Warner.

Slowly, inexorably, the five have reassembled the prime time

audience that many believe had been permanently dispersed during the 1980s. They did it by gathering piles of broadcast and cable networks.

Disney now owns ABC, ESPN and pieces of Lifetime, E!, A&E and History. Viacom has CBS, UPN, Showtime, TNN, MTV, VH-1, Nickelodeon, TV Land and half of Comedy Central. News Corp. counts Fox, FX, Fox News Channel, Fox Family and Fox Sports. NBC owns NBC, MSNBC and CNBC and parts of AMC, Pax TV, A&E and History. Time Warner has The WB, HBO, CNN, Headline News, TNT, TBS, Cartoon and the other half of Comedy.

Back in 1976, when Peter Finch/Howard Beale was

threatening to off himself in prime time, the three networks had a combined 92% share of prime time viewing. Today's five TV giants, with all those networks, have a combined 86% share by our reckoning.

So the five are still a little short of the high-water mark. But I expect further consolidation. The five will eventually suck up the remaining "independent" cable networks of significance—USA, Sci-Fi, Discovery, TLC, BET, HGTV and The Food Network. And the five will become four when General Electric tires of NBC and sells it to Time Warner. This is no call for government to rebuild the ownership restriction to ensure programming diversity.



**Howard Beale rants: "This tube is the most awesome, goddamned force in the whole godless world. And woe is us if it ever falls into the hands of the wrong people."**


Big is not necessarily bad. And no one has shown that this latest round of consolidation is harming or even diserving the American public. Today's Big Five offer a stunning array of programming, for just about every taste. And somehow, despite the big corporate ownership, they offer a lot of different viewpoints on a lot of different topics. To the extent those viewpoints are limited is due as much to government and public pressure as to corporate decisionmaking. It's the gay-rights groups that are driving *Dr. Laura* off the air, not Viacom.

And despite all the recent consolidation, the mega-media companies may never reach the high-water mark of 1976. They may control a big part of broadcasting and cable, but they don't yet have a handle on

the Internet, the AOL-Time Warner merger notwithstanding. If the technologists are right, the Internet will have enough bandwidth to deliver all the TV anybody would want—over the air or through a wire—by the end of this decade. Unless the Big Five somehow choke off the Internet, TV viewership will once again be scattered—this time over hundreds (thousands?) of Web sites rather than dozens of cable channels. It would take more than all the media's men—Eisner, Redstone, Karmazin, Murdoch, Wright, Case and Levin (or maybe by then a woman or two)—to put the audience together again. ■

*Jessell may be reached at [jessell@cabnrs.com](mailto:jessell@cabnrs.com) or at 212-337-6964.*





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show forever I would  
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## Programming

# Slow start? Fuggedaboutit

Syndication rookies take the plunge; most make hardly a ripple; reps advise wait-and-see tack

By Susanne Ault

There haven't been any real fireworks from the majority of fall 2000's rookie first-run shows, the last of which debuted last Monday. But with a continually fractionalized audience, subpar appears to have become par for the course, at least in terms of initial ratings performance.

By last Monday, the major studios had premiered this season's dozen new strips—most recently the buzzed-about *Arrest & Trial* and *Men Are From Mars, Women Are From Venus* with Cybill Shepherd.

But also as of last week, only one new show—Twentieth's *Power of Attorney*—had reached a 2 weighted metered market average, according to Nielsen Media Research.

Not to worry. In 1999, six out of the eight new strips averaged under a 2 rating for their first week. But by the end of the season just two were yanked: *Martin Short* (2.0/6 in week one) and *Joy Browne* (1.4/5 in week one).

The rest, *Divorce Court* (2.1/7), *Blind Date* (1.6/4), *Family Feud* (1.5/5), *Judge Greg Mathis* (1.7/6), *Queen Latifah* (1.5/5) and *National*

*Enquirer* (1.7/6) were renewed for a second year, even though several finished the season with averages below a 2.

The unspectacular debuts, particularly *Men Are From Mars* (its first-day 1.3/5 was a 29% drop from its averaged 2.1/7 lead-in share and a 17% fall from its 1.6/6 year-ago time-period average) is “just the nature of the beast

these days,” says Janeen Bjork, Millennium Sales & Marketing director and vice president of programming.

Also in its first day, albeit up against *Monday Night Football* on 45% of its stations, *Arrest & Trial* pulled a less than stellar 1.5/3, down 25% from its lead-in (2.0/4) and 50% from its year-ago time-period average (2.8/6).

Did some of those shows get burned by the Olympic flame? Probably. The Olympics disrupted TV routines: Some viewers fled daytime

to watch coverage on MSNBC and CNBC or

departed access to catch the beginning hour of the games on NBC. But only *To Tell the Truth* debuted in the middle of it all—the week starting Sept. 18—scoring a 1.1/4 (about even with its 1.2/4 lead-in share and 20% off the 1.4/5 year-ago time-period average).

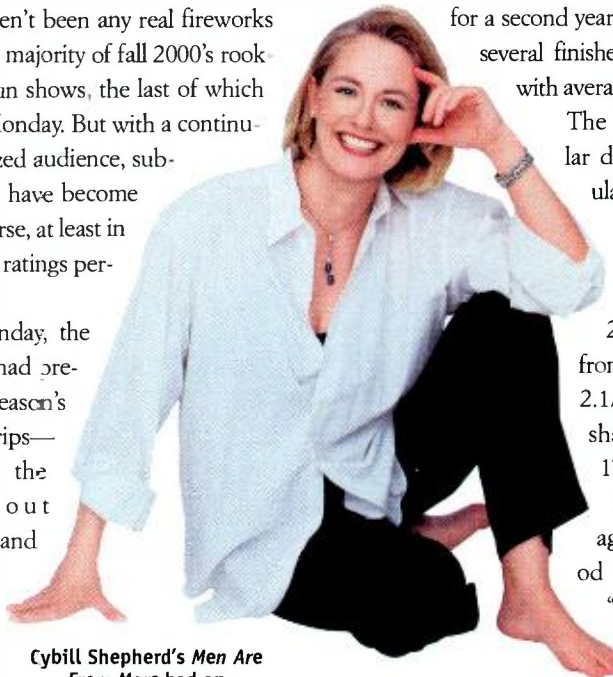
Ratings assessments for the others were either pre- or post-Olympics.

Other underachievers were *Dr. Laura* (a week one 1.9/6 average, down 33% from its 2.5/9 lead-in and down 25% from the 2.2/8 year-ago time-period average); *Curtis Court* (1.4/5, down 17% from both its 1.5/6 lead-in and 1.5/6 year-ago average); and *Housecalls* (1.0/4, down 33% from both its 1.6/6 lead-in and 1.7/6 year-ago average).

Bjork explains that some of those numbers are part of a breaking-in process for new shows. Access periods are mostly locked up (*Wheel of Fortune* and *Jeopardy*, for example), she says, and “many stations would rather stick with the tried-and-true than go with the untested.”

So, she says, “they try [a new show] in the middle of the night, in someplace that's not pivotal.”

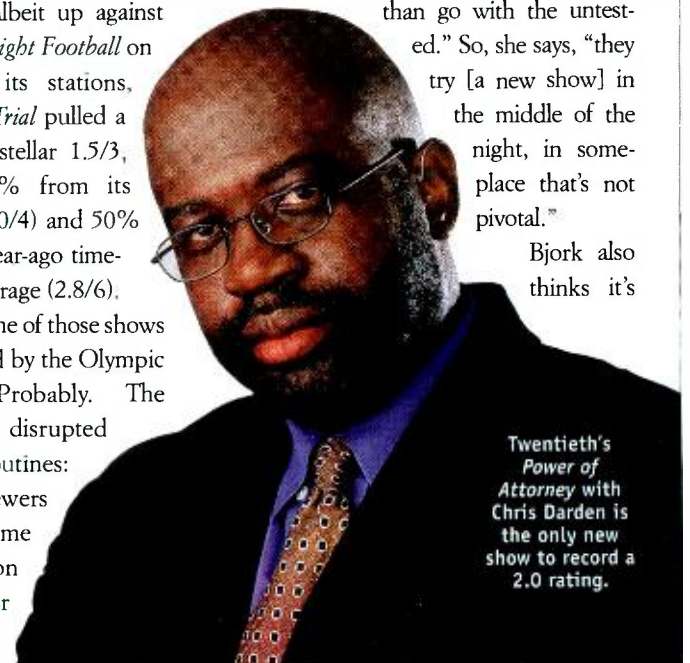
Bjork also thinks it's



Cybill Shepherd's *Men Are From Mars* had an unspectacular first-day debut of 1.3/5.

**'It took Judge Judy two or more seasons to get going. And here we are already doing a dance on [the new shows'] graves. It's not right.'**

—Janeen Bjork, Millennium Sales and Marketing



Twentieth's *Power of Attorney* with Chris Darden is the only new show to record a 2.0 rating.



too early to start looking for the hook. "It took *Judge Judy* [1.6/6 in week one] two or more seasons to get going. And here we are already doing a dance on [the new shows'] graves. It's not right."

Admittedly, *Arrest & Trial*, "where we're offering an alternative format in an environment where people [normally] see game shows, infotainment shows, etc." will require some getting used to, says a Studios USA representative.

"Slowly but surely, people will start to take notice [of *To Tell the Truth*]," says Joe Scotti, the studio's president of domestic distribution and marketing.

Then there's Marc Rosenweig, King World's senior VP of programming and production, who says of *Curtis Court*: "We're optimistic. We know it's a solid product, and, if you know it's a solid product, you'll prosper."

Low debut numbers are "commonplace in syndication," notes Katz TV's Bill Carroll. "It's more unusual to point out how well a show is doing."

Sounds like a cue to us. As the first syndicated strip to debut Aug. 28, *Power of Attorney* has had more time for viewers to get to know it. But *Power's* 2.4 household rating for the week ending Sept. 17—beating veterans *Judge Mills Lane* (1.7), *People's Court* (2.1) and *Judge Greg Mathis* (2.3)—looks good in anybody's book.

As Paul Franklin, Twentieth Television's executive vice president and general sales manager, puts it, "Let's face it: We don't want to jinx ourselves. But much the way *Divorce Court* started strong last year [the only show to debut above a 2 in the metered markets], we're out of the box ... appearing like we're the lead horse."

Katz's Carroll agrees, "Most believe *Power of Attorney* has solid numbers. Other than that, the audience doesn't seem to be overly embracing anything."

What's pushing *Power*, Carroll points out, is its pairing with *Divorce Court* on Fox stations in top markets.

With that said, Carroll, like Bjork, isn't about to be the doomsayer on the sleepy new efforts, others being *Moral Court* (a

first-day 0.9/3, 25% off both its 1.1/4 lead-in share and 1.3/4 year-ago average) and *Lover or Loser* (a first-week 0.5/1 in a shared syndication and cable window, 50% off its 0.7/2 lead-in and 0.9/2 year-ago time-period average).

"To be fair, it takes time for shows to find an audience. I would say that how they do through October will determine people's perception of them," says Carroll, who sees definite syndicated vital signs when a show can match its lead-in and build on its

year-ago time-period average.

That's something not even *Power of Attorney* could boast its first week (2.0/7), which is even with its lead-in, but 13% lower than the time period a year ago (2.4/8).

The sleeper of the group may be celebless *Street Smarts*, which trumped *Mars, Venus* and *Arrest & Trial* in its debut.

With all that said, "these shows will get tweaked anyway," says one observer. "The producers and hosts barely met each other six weeks ago." ■

## Powerpuff vs. mankind

*Cartoon and USA tied for tops in cable's third quarter*

By Deborah D. McAdams

Move over Stone Cold Steve and The Rock, blustering beefcakes of the WWF. Blossom, Buttercup and Bubbles are gonna knock you out. The big-eyed trio of animated supergirls, better known as Cartoon Network's *Powerpuff Girls*, propelled Cartoon into a first-place tie in third-quarter prime time ratings with USA Network, now the former home of the WWF.

Cartoon and USA both finished the quarter with a Nielsen Media Research household rating of 2.0 in prime time, a slip for USA of 9% from last year and a jump for Cartoon of 18%.

"When you look at these ratings, you realize [Cartoon] isn't just a kid network anymore," said Tim Hall, Cartoon executive vice president.

Of course not: Adults comprise one-third of Cartoon's audience. Retro-'toons that adults remember from their childhood, like *Scooby Doo*, *Bugs and Daffy* and *Tom and Jerry* populate prime time, but kids are

definitely the target. Cartoon concentrates on prime time because there's no animation for kids in the period. Nickelodeon, the No. 1 network in total day for five years running, serves up off-network repeats at night. Cartoon pulls marketing stunts in the summer to carry the momentum into the fall. It worked last year. Cartoon's

prime time ascent has been consistent for the last year.

On the flip side, USA has been falling for eight months,

and now that

wrestling

has moved

to TNN,

the decline is

becoming more

pronounced.

USA already

dropped to fifth place in prime time in September, after losing

just one night of wrestling in the period. TNN itself was flat for the quarter and up 14% for

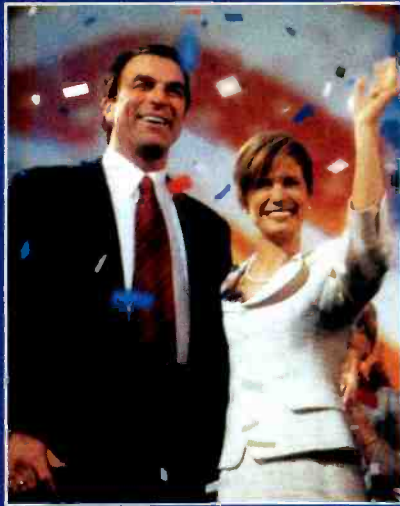
the month of September.

Erosion continues to plague Fox Family (down 22%) and BET (off 17%), because they don't deliver what they promise, said Tim Brooks, senior vice president of research for Lifetime. "There're two things you've got to do in this fragmented world:



Cartoon's *Powerpuff Girls* kick butt! Adult viewers helped to increase the ratings 18% last quarter.

# TNT'S HOTTEST SU



## RUNNING MATES

THE MOST-WATCHED  
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MOVIE OF THE YEAR.<sup>1</sup>



## NUREMBERG

BASIC CABLE'S  
MOST-WATCHED ORIGINAL  
MINISERIES OF ALL-TIME.<sup>2</sup>



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NEW DRAMA OF THE YEAR  
WITH A PREMIERE NIGHT  
AUDIENCE OF OVER  
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## WITCHBLADE

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AND ADULTS 25-54.<sup>4</sup>



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**IN BRIEF**

**COURT TV MAKES FRIENDS**

Court TV will pair with ABC's *Nightline* on a two-part special on capital punishment called *The Death Penalty: Who Lives, Who Dies*, hosted by *Nightline*'s Ted Koppel and airing in Court's *Crime Stories* franchise on Oct. 30 and 31 at 10 p.m.

Court has also developed a CBS connection that involves Court producing weekly legal and crime-related news for wchs-tv, the network's O&O in New York City.

Court and NBC are continuing their relationship on Court's youth violence special, *Safe Passage: Voices from the Middle School*, including a partnership with NBC's New York O&O, wnbc (tv), on a youth violence PSA.

**FOX NEWS RE-UPS AILES**

Fox News chairman and CEO Roger Ailes has re-upped for another three years. Under a new contract, Ailes will also become executive editor of Foxnews.com and will continue to serve as a senior adviser to News Corp. chairman Rupert Murdoch on television and news matters.

**WWF WRESTLES WILLIAM MORRIS**

World Wrestling Federation Entertainment filed a suit against the William Morris Agency in Federal Court for the Southern District of New York on Monday, accusing the agency of "fraudulent" business practices.

WWFE claims the agency is seeking revenue on ventures in which it doesn't represent the sports entertainment company, including its extreme football XFL project with NBC.

William Morris released a statement saying WWFE's claims "will be vigorously challenged."

have a strong brand and deliver on that brand." The networks that are falling don't have a clear definition with viewers, and if they do, they don't deliver on it. With BET, they have a definition, but they don't deliver. When viewers get there, they don't have any high-profile series."

Other networks that posted ratings declines during the quarter were MTV, ESPN, TNT, TV Land, CNN and The Weather Channel. MTV slid throughout the summer months, but the network held its best new series for fall launches. VH1 reversed a similar trend with a blitz of new programs in recent months. MTV was also hurt by a 19% slip in the *Video Music Awards*, its biggest show of the year.

ESPN had bigger numbers last year with National Football League games, so the network posted a drop but still was No. 1 in prime

**There're two things you've got to do in this fragmented world: have a strong brand and deliver on that brand.'**

—Tim Brooks, *Lifetime*

time for the month of September (with a 2.3), but seventh for the entire quarter (with a 1.6).

TNT had very strong movies and miniseries in the quarter, but not strong enough to counter the drag of World Championship Wrestling ratings. Sources

confirmed that the TNT parent (AOL and Time Warner) Turner may sell the franchise.

Networks with the biggest gains in the third quarter included Travel Channel, Odyssey and Court TV. Travel and Odyssey jumped 50%, and Court posted a 75% gain for its most-watched quarter since the January 1999 relaunch. Court also posted its very first 0.8 in September, an increase of 100% over last year. Other gainers were Comedy Central, History Channel, The Learning Channel, A&E, Discovery and Sci Fi, which had its third consecutive record-breaking quarter. ■

**Ovitz banks on network success**

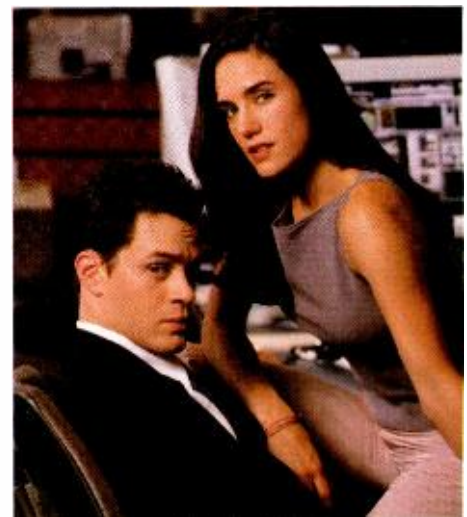
*Is spending millions of his own money on shows from his 10-month-old ATG studio*

By Joe Schlosser

**A**t last spring's network upfront presentations in New York City, one Hollywood studio made quite a splash.

Sure, Twentieth Century Fox Television sold the most shows to the major broadcast networks for the second year in a row. But it was newcomer Artists Television Group that landed new shows on every network and out-ranked such veterans as Touchstone and Columbia TriStar when the final tallies were in.

This fall, ATG has four shows on four different networks: *Madigan Men* at ABC, *Grosse Pointe* at The WB, *The Street* at Fox and *Cursed*

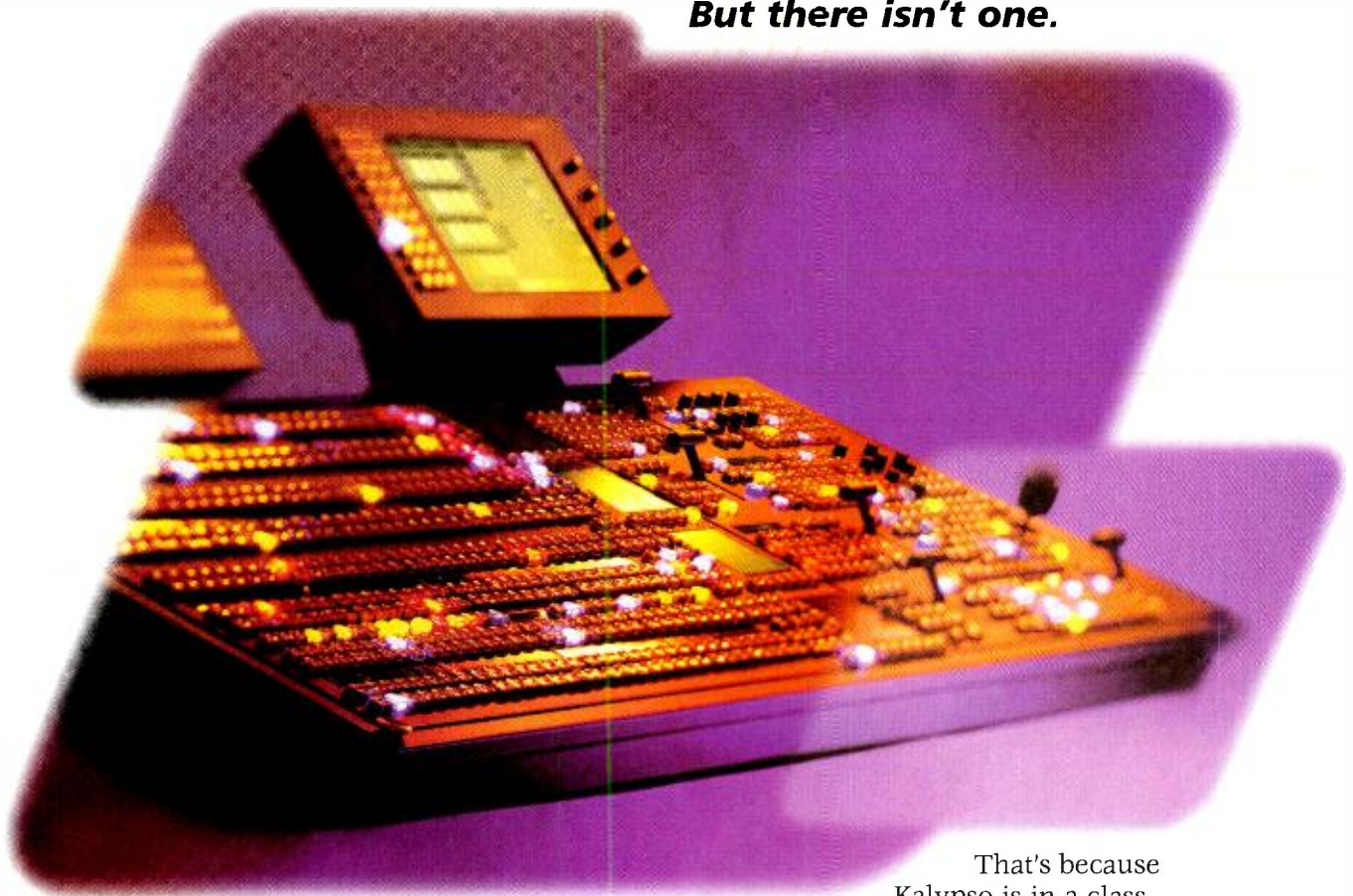


*The Street* is costing more than \$1 million per episode and is said to be \$5 million overbudget.

at NBC. And projects with Ellen DeGeneres, Michael Crichton and producers Barry Levinson and Tom Fontana are in the works. Add in midseason orders, and a total of seven series from ATG landed on network schedules for the 2000-2001 season, all from a studio that had opened its doors only 10 months earlier.

But ATG isn't just any startup. It's the work

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In other words, if you aren't inserting advertising on Cartoon Network, your advertisers are missing out on the hottest long-term trend around.

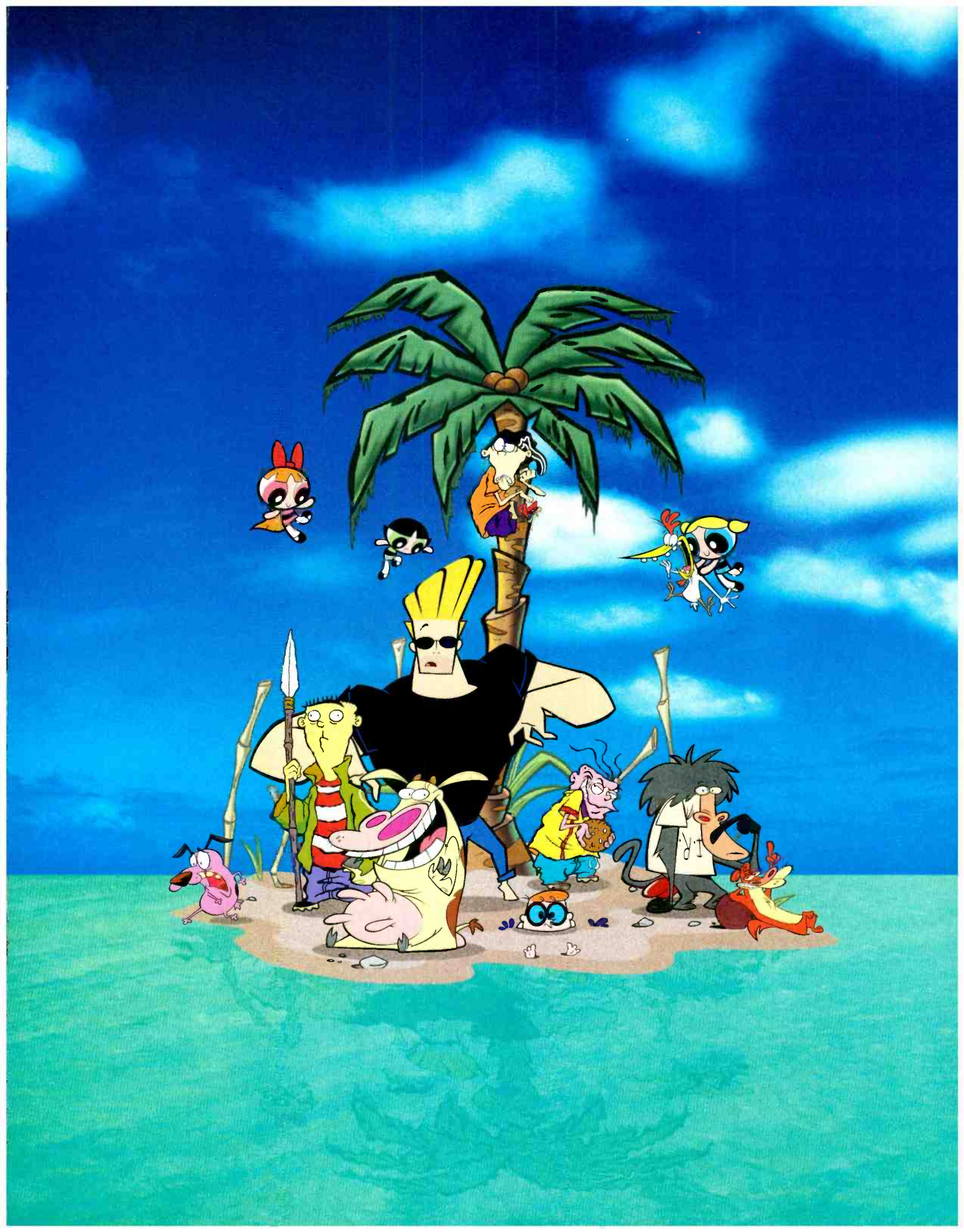
So contact your Cartoon Network local sales representative today at 404-827-2250, or go to [affiliateresources.com](http://affiliateresources.com).



[CartoonNetwork.com](http://CartoonNetwork.com)

\* Source: Nielsen Media Research. Total Day (6a - 6a), Summer (6/05/00 - 8/20/00) HH Coverage Ratings, Prime (8p - 11p), Summer (6/19/00 - 8/20/00).  
\*\* Total Day (6a - 6a) Summer (6/05/00 - 8/20/00) Ad.Lt. 18-49 Coverage Ratings. Qualifications available upon request.







## IN BRIEF

WILSON ADDS SALES  
EXECS TO SYNDIE UNIT

Ed Wilson has hired Sean O'Boyle and Kevin O'Donnell as sales executives at NBC's new in-house syndication division.

O'Boyle and O'Donnell had worked under Wilson, NBC Enterprises and Syndication president, when Wilson was head of CBS' Eyemark and later president of the merged CBS Enterprises/King World. O'Boyle will handle the Midwest; O'Donnell the Southeast. Both held similar posts at King World.

NBC WINS GOLD WITH  
OLYMPICS' FINAL WEEK

NBC's Olympic coverage may have hit a 30-year ratings low, but the second week from Sydney pushed the network to a dominating ratings victory for the final week of the 1999-2000 TV season.

NBC averaged a network-best 20.4 million viewers and a 7.5 rating in adults 18-49 for the week ending Sunday, Oct. 1. NBC beat second-place ABC by more than 10 million viewers per hour of prime time programming last week, with ABC averaging 9.8 million viewers.

ANOTHER ROUND  
FOR CHEERS CASE

Maybe it's not OK to change the names at the bar where everybody knows your name. In one of its first orders of the new court session, the Supreme Court declined to review an appeals court decision that allowed former *Cheers* cast members George Wendt and John Ratzenberger to sue an airport hospitality company, Host International, over robots that bear the names Bob and Hank, but allegedly resemble their TV characters Norm and Cliff. Host, in court documents, denied the resemblance.

of superagent Michael Ovitz. The former Walt Disney Co. president and co-founder of talent firm Creative Artists Agency decided he wanted his own TV studio and in typical Ovitz fashion, started with a bang. Ovitz hand-picked his top executives from other Hollywood studios, signed top stars and producers and even bankrolled most of the production with his own money.

"We made a decision early on that if we were going to do something, let's do it in a big way," says ATG President and CEO Eric Tannenbaum, who left his post as head of Columbia TriStar Television to run ATG. "Rather than just trying to do just one show at a time and do it quietly, we decided to try and make a big impact right out of the gate, and that's what has happened."

Ovitz, who left Disney in 1998 with a reported \$150 million buy-out package, quickly spent millions developing comedies and dramas and initially landed 12 pilots at six networks. ATG, which constitutes one-third of Ovitz's growing Hollywood empire—which includes Artists Management Group and film company Artists Production Group—spared no expense.

More than \$50 million went into deals with Darren Star (*Grosse Pointe*), Steven Weber, DeGeneres and others. And with four series this fall, Ovitz is spending close to \$1 million of his own money on each episode. Industry executives estimate that he could spend close to \$100 million by year's end, with the mid-season shows factored in.

ATG does have a distribution pact with Columbia TriStar Television, which is kicking in close to \$400,000 per episode on ATG comedies and upwards of \$425,000 on dramas. (Columbia TriStar will receive 15% to 20% of the syndication revenue on all ATG shows—that's if and when any of the new studio's shows last three to four years on a network.)

But even with the Sony money, rival studio and network executives say Ovitz is still spend-

**'Certainly *The Street* is very expensive because it's in New York, but rightfully so.'**

—Kim Haswell, ATG

ing "ungodly" amounts. Average network sitcoms cost roughly \$1.5 million per episode and dramas another \$300,000, according to industry executives. And Fox drama *The Street*, alone, is said to be \$5 million to \$8 million overbudget.

"Most shows fail to make it past one season, let alone get to 100 episodes," says one top studio head. "I really believe that if one of their shows doesn't break out this season, they could be in a lot of trouble. He [Ovitz] is going to have to take on some financial partners to make this last, if they don't have a *Seinfeld* real soon."

Tannenbaum says ATG is currently in discussions with potential financial partners. "But we are prepared to go on without any as well," he says. "We'd like to find someone who can

take some of the pressure off, but it can't just be anyone. It has to be the right partner."

NBC and AT&T have been rumored to be interested.

But don't look for ATG shows to be cutting corners just to save money this season. Kim Haswell, ATG's executive vice president of creative affairs, says it's pretty obvious the studio is going all out to make a good first

impression. "Certainly our numbers on *The Street* are well documented," she says laughing. "No, we are spending a lot of money on the shows and you can see that on the screen. Certainly *The Street* is very expensive because it's in New York, but rightfully so. We're putting a lot of resources into shows that we believe in."

ATG's development division is currently in its busiest stretch in the company's short history, producing shows for this season and putting together ideas and potential shows for fall 2001. Can ATG top its 12 pilots from a year ago at the next upfront period?

"I think we'll probably do fewer this year. It'll be more like seven or eight, not 12," Tannenbaum says. "It's not about any magic number. It's about how much we feel we can do and do well." ■



Ovitz: "We decided to try and make a big impact right out of the gate, and that's what has happened."

C O S T P E R P O I N T C L I C K T H R O U G H G R O S S  
I M P R E S S I O N S C I R C U L A T I O N  
D A Y P A R T M I X C O S T P E R I M P R E S S I O N  
A U D I E N C E S H A R E R A T I N G P O I N T  
C O S T P E R T H O U S A N D  
D A I L Y E F F E C T I V E C I R C U L A T I O N  
T A R G E T R A T I O N S R E A D E R S H I P  
C O S T P E R P O I N T C L I C K T H R O U G H G R O S S  
I M P R E S S I O N S C I R C U L A T I O N  
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# StationBreak

BY DAN TRIGOB OFF

## SNAP JUDGMENT?

A WSB-TV Atlanta photographer was accused by Talapoosa police of provoking a group of black teenagers to burn a Confederate flag during a conflict over the school's use of the flag in association with the school's nickname, Rebels. But although some present at the scene told local police Edwin Jones had encouraged the students to make a more dramatic story, News Director Ray Carter says that videotape will prove Jones innocent.

Following publicity over the alleged provocation, some protesters visited the station.

"We met with the protesters," Carter said. "We had a good meeting. They went to their cars and went home. We are continuing to investigate this, and, if anyone has any evidence [incriminating Jones], we will deal with it."

## NOMINATION HONOR

KMSP-TV Minneapolis reporter Tom Lyden had just returned from vacation when he heard that his controversial exposé on dog fighting had been a finalist in Minneapolis' news Emmy competition and then was withdrawn.

Both the controversy and the withdrawal are based on Lyden's appropriation of a video of the fighting from a car on property under investigation. Lyden said that the outside assessment reiterated that "it was a good story and an important story." He

remains a nominee for his work on two other stories.

## COSCIA JOINS CBS

CBS' station group has hired Joe Coscia from WRGB(TV) Schenectady, N.Y., to run its news operation at KDKA-TV Pittsburgh.

The group's news head, Joel Cheatwood, introduced Coscia to KDKA-TV General Manager Gary Kozen.

Coscia is a member of the Radio-Television News Directors board and worked at WABC-TV, WCBS-TV and WNBC-TV in New York. He worked in network news and as a consultant before becoming a news director.

## HAAG JOINING AR&D

Marty Haag, head of news for A.H. Belo, will retire at the end of this month to become a consultant at Dallas-based Audience Research & Development.

"Marty is the architect of Belo's modern-day television news service," said Belo's Broadcast Division President Ward Huey Jr. "and is a true legend in our industry. His contributions to WFAA-TV and Belo's Television Group are incalculable."

Haag joined Belo in 1973 and ran WFAA-TV's news department before moving up to head Belo's news operations.

Haag said he "would like to spend more time with my family, and read more and put my feet up every now and then." But, he added, "I can't even drive by WFAA without getting

sentimental."

Haag, an advocate of beat reporting and investigative reporting at local stations, was given the Radio-Television News Directors Public Service award in 1999. AR&D President Jim Willi said his company was "so excited about Marty joining our firm. He has a passion for stopping the erosion of local TV news viewing."

## MIAMI ANGEL EARLY

WSVN(TV) Miami broke ranks with other Fox affiliates, keeping its late news at 10 o'clock instead of 11 as the network had asked in order to accommodate the two-hour premier of *Dark Angel* and prime time sitcoms *That*

*70s Show* and *Titus*.

In order to put the two-hour TV movie on at 8 p.m., the station premiered *That 70s Show* and *Titus* between 7 and 8.

"It's just about unthinkable for us to move our news," said Bob Leider, VP/GM at the Sunbeam Television station, although the news is sometimes delayed by baseball.

Leider said the station also considered running the presidential debate, so moving *Dark Angel* ahead an hour was a compromise reached after what Leider termed an agreeable negotiation with Fox.

## BUSH BASH QUASHED

A brief blackout of a Rosie O'Donnell comment on George W. Bush's education policy last Tuesday was inadvertent and not an attempt to censor the outspoken liberal talk host, said WTVT(TV) Tampa.

The temporary silencing of O'Donnell just as she was about to criticize the Republican presidential nominee on vouchers was due to a control-room mistake, said Brian Fields, director of research and programming. Fans who wanted to know Rosie's opinion could catch up on it on several newscasts later that day.

*All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (202) 463-3742.*



### Active retiring

Marty Haag, "the architect of Belo's modern-day news service," who says he can't "even drive by WFAA in Dallas without getting sentimental," is retiring this month. However, he is joining Audience Research & Development as a consultant.

# SyndicationWatch

SEPT. 18-24 Syndicated programming ratings according to Nielsen Media Research

## TOP 25 SHOWS

Rank/Program	HH	AA	HH	GAA
1 Wheel of Fortune	6.8	6.8	6.8	6.8
2 Judge Judy	6.7	9.9	6.7	9.9
3 Oprah Winfrey Show	6.7	6.8	6.7	6.8
4 Jeopardy	6.3	6.3	6.3	6.3
5 Friends	5.2	6.1	5.2	6.1
6 Entertainment Tonight	4.5	4.6	4.5	4.6
7 Seinfeld	4.4	4.4	4.4	4.4
8 Live With Regis	4.1	4.1	4.1	4.1
9 Frasier	4.0	4.4	4.0	4.4
10 Judge Joe Brown	3.6	4.8	3.6	4.8
11 The X-Files	3.3	3.6	3.3	3.6
12 Hollywood Squares	3.3	3.3	3.3	3.3
13 3rd Rock From the Sun	3.2	3.4	3.2	3.4
14 Jerry Springer	3.2	3.4	3.2	3.4
15 Montel Williams Show	3.2	3.3	3.2	3.3
16 Divorce Court	3.0	3.9	3.0	3.9
17 Maury	2.9	3.0	2.9	3.0
18 Rosie O'Donnell	2.8	2.8	2.8	2.8
19 Wheel of Fortune (wknd)	2.8	2.8	2.8	2.8
20 Ricki Lake	2.4	2.5	2.4	2.5
21 Sally Jessy Raphael	2.4	2.5	2.4	2.5
22 Home Improvement	2.4	2.4	2.4	2.4
23 Power of Attorney	2.3	2.9	2.3	2.9
24 ER	2.3	2.5	2.3	2.5
25 Inside Edition	2.3	2.4	2.3	2.4

## TOP GAME SHOWS

Rank/Program	HH	AA	HH	GAA
1 Wheel of Fortune	6.6	6.8	6.6	6.8
2 Jeopardy	6.3	6.3	6.3	6.3
3 Hollywood Squares	3.3	3.3	3.3	3.3
4 Wheel of Fortune (wknd)	2.8	2.8	2.8	2.8
5 Change of Heart	1.9	2.3	1.9	2.3

According to Nielsen Media Research Syndication Service Ranking Report  
**HH/AA**= Average Audience Rating (households)  
**HH/GAA**= Gross Aggregate Average  
**One Nielsen rating**= 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States  
**N/A**= not available

## Let the games end

The Olympics served up medals to athletes but migraines to some syndicated shows in access day-parts that ran head-to-head with the Games' first hour and, in some cases, were preempted.

Hit hardest were the magazine shows. The top four all posted their weakest marks ever. The worst off were NBC-station-skewing *Extra* (2.0, down 31% from the previous period) and *Access Hollywood* (1.4, down 30%), according to Nielsen Media Research for the week ended Sept. 24. Other low points were reached by *Entertainment Tonight*, which slumped 20% to a 4.5, and *Inside Edition*, which fell 15% to a 2.3.

Even syndication stalwarts *Wheel of Fortune* and *Jeopardy* felt the heat from the Olympic torch, dropping to their worst numbers in 10 years, *Wheel* (6.8) was down 28% from the week prior, and *Jeopardy* (6.3) was off 14%.

With not much of a bang, a pack of off-net series debuted during the period as well, including *Sabrina*, *the Teenage Witch* (at 1.7), *Moesha* (1.5), *7th Heaven* (1.2) and *Early Edition* (1.2).

New strip entry *To Tell the Truth* (1.3) was not helped by its 7:30 run on KCAL(tv) Los Angeles in a competitive showdown with the Olympics on KNBC(tv) Los Angeles.

"Things were in an upheaval over the Olympics. But, in the end, viewers will get back to normal viewing patterns," says Katz TV's Bill Carroll.

In comparison, daytime talk and court strips walked away with only some scratches, and even a few laurels. *Oprah*, at a 6.7, was up 3%; *Live With Regis*, at a 4.1, was up 11%; and *Queen Latifah*, at a 1.1, was up 22%. Slipping only slightly or holding steady were *Montel* (3.2, down 6%); *Jerry Springer* (3.2, flat); *Maury* (2.9, down 9%); and *Rosie* (2.8, down 3%).

—Susanne Ault

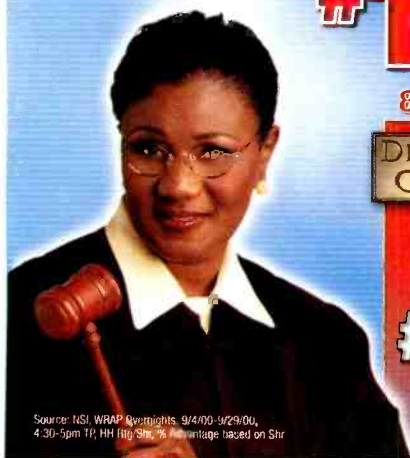
NBC's evening magazine *Extra* was hard hit by the Olympic Games. It rated a 2.0, down 31% from the previous period.



# #1 IN BIRMINGHAM

## Beating Oprah By 50%

4:30pm News Lead-In



8.7/18  
**DIVORCE COURT.**

**#1**

WBRC FOX

6.0/12

**Oprah**

WBMA ABC

3.1/6

**Kids Animation**

WTTO WB

2.7/6

**Judge Mills Lane/Access Hollywood**

WVTM NBC

2.6/5

**Philips' Tower**

WIAT CBS

2.3/5

**Crash Course**

WABM UPN

**DIVORCE COURT.**



Source: NSI, WRAP, 9/4/00-9/29/00, 4:30-5pm TP, HH (Hr), % HH (Hr), % HH (Hr) based on Shr

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# CableWatch

SEPT. 25–OCT. 1 Cable programming ratings according to Nielsen Media Research

## C A B L E ' S T O P 2 0

Following are the top 20 basic cable programs ranked by ratings. Cable rating is rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Cowboys/Cardinals	ESPN	Sun	8:28P	196	6.8	5.4	5410	10.6
2	WWF Entertainment	TNN	Mon	9:51P	77	5.7	4.5	4440	8.8
3	WWF Entertainment	TNN	Mon	9:00P	51	5.2	4.1	4030	7.3
4	NFL Primetime	ESPN	Sun	7:30P	58	4.1	3.2	3225	6.6
5	m/ 'U.S. Marshals'	TNT	Sun	8:00P	151	3.9	3.1	3073	5.6
6	m/ 'U.S. Marshals'	TNT	Fri	8:00P	151	3.8	3.0	2992	6.5
7	Rugrats	NICK	Sun	9:30A	30	3.3	2.6	2619	10.0
7	Dragon Ball Z	TOON	Mon	5:00P	30	3.3	2.2	2179	7.4
9	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.6	2557	4.8
9	Dragon Ball Z	TOON	Tue	5:00P	30	3.2	2.1	2113	7.8
11	Rugrats	NICK	Sun	9:00A	30	3.0	2.1	2357	9.7
11	NCAA Ftbl/Tennessee/LSU	ESPN	Sat	7:30P	239	3.0	2.4	2376	5.5
13	Rugrats	NICK	Sun	9:30A	30	2.9	2.4	2264	9.3
13	m/ 'Last Mafia Marriage, Pt. II'	LIF	Sun	6:00P	120	2.9	2.3	2276	5.0
13	NASCAR/NAPA Autocare 500	ESPN	Sun	1:00P	240	2.9	2.3	2333	6.7
13	Dragon Ball Z	TOON	Wed	5:00P	30	2.9	2.3	1901	7.3
17	Spongebob	NICK	Sat	10:30A	30	2.8	1.9	2228	8.9
17	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2227	8.9
17	Rugrats	NICK	Fri	7:30P	30	2.8	2.2	2225	5.4
17	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2216	5.0
17	m/ 'Love, Lies & Murder, Pt. II'	LIF	Sun	2:00P	120	2.8	2.2	2188	6.1
17	Dragon Ball Z	TOON	Thu	5:00P	30	2.8	2.2	1866	7.0

## D E M O T R A C K E R : M 1 8 - 4 9

Following are the top 10 Basic Cable programs for men 18-49, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Cowboys/Cardinals	ESPN	Sun	8:28P	196	6.5	5.1	3159	15.6
2	WWF Entertainment	TNN	Mon	10:00P	68	5.7	4.5	2738	13.8
3	WWF Entertainment	TNN	Mon	9:00P	60	5	3.9	2410	11.3
4	NFL Prime Time	ESPN	Sun	7:30P	58	3.8	3	1832	9.5
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	1565	8.4
5	NASCAR Winston Cup	ESPN	Sun	1:00P	240	3.2	2.6	1572	11.5
7	m/ 'U.S. Marshals'	TNT	Sun	8:00P	151	2.9	2.3	1415	6.5
7	NFL Sportscenter	ESPN	Sun	11:44P	61	2.9	2.3	1395	10.8
9	NCAA Ftbl/Tennessee/LSU	ESPN	Sat	7:30P	239	2.7	2.1	1300	8.1
10	m/ 'U.S. Marshals'	TNT	Fri	8:00P	151	2.5	2	1226	8

# Dr. Laura's Canadian goose egg

By Susanne Ault

Now you see her, now you don't. After just three weeks on the air, *Dr. Laura* has been dropped by her Canadian contingent.

As of Monday, Paramount's strip will no longer run on the four Canadian stations that carried it: CKRD Red Deer; BCTV British Columbia; ONTV Hamilton, Ontario; and

CFCF Montreal. All operate under Canadian media company CanWest Global Communications, which owns 11 stations.

At this point, the official word from Paramount is "no comment," but normally, syndicators don't start sharpening the ax until they lose homes in the top two U.S. TV markets: New York and Los Angeles.

"[The decision] largely had to do with

small audience delivery and our need to grow our audience leading up to the news. *Dr. Laura* [running at 3 p.m. on BCTV, CFCF and ONTV; at 3:30 on CKRD] wasn't meeting our expectations," says CanWest Vice President of National Programming Roy Gardner.

He says *Dr. Laura's* replacement programming will vary from station to station and most likely be temporary. ■

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# BroadcastWatch

COMPILED BY KENNETH RAY

SEPT. 25–OCT. 1 Broadcast network prime time ratings according to Nielsen Media Research

Week 54	abc	CBS	NBC	FOX	U/PIN	WB	
	9.3/15	4.7/7	17.1/26	4.3/7	3.0/4	2.4/4	
MONDAY	8:00 25. 20/20 Downtown 6.1/10	31. Big Brother 5.7/9 31. Ev Lvs Raymnd 5.7/9	1. 2000 Summer Olympics 15.7/26	58. The Simpsons 4.3/7 58. Malcolm/Middle 4.3/7	88. Moesha 2.5/4 85. The Parkers 3.0/4	86. 7th Heaven 2.7/4	
	9:00 10. NFL Monday Night Football—Indianapolis Colts vs. Jacksonville Jaguars 10.3/18	67. Survivor 3.9/6 53. Family Law 4.5/7		54. That '70s Show 4.4/7 58. That '70s Show 4.3/6	82. The Hughleys 3.1/5 79. Girlfriends 3.2/5	93. Roswell 2.0/3	
	10:00						
	10:30						
TUESDAY	7.8/13	4.8/8	13.5/22	4.4/7	1.6/3	3.9/6	
	8:00 6. Who Wants to Be a Millionaire? 11.0/18	37. Big Brother 5.5/9 54. King of Queens 4.4/7	4. 2000 Summer Olympics 12.4/21	58. The Simpsons 4.3/7 63. Malcolm/Middle 4.1/6	100. Killers in the Water 1.7/3	67. Buffy the Vampire Slayer 3.9/6	
	9:00 17. Dharma & Greg 7.3/11 23. Dharma & Greg 6.5/10	65. Survivor 4.0/6 37. Judging Amy 5.5/9		54. That '70s Show 4.4/7 47. That '70s Show 4.7/7	102. Danger in Our Skies 1.6/2	67. Angel 3.9/6	
	9:30						
	10:00 39. Spin City 5.4/9						
10:30							
WEDNESDAY	7.3/12	5.4/9	15.1/25	4.5/7	1.7/3	1.6/3	
	8:00 12. Who Wants to Be a Millionaire? 9.3/15	23. Big Brother 6.5/11	3. 2000 Summer Olympics 13.9/24	47. The Simpsons 4.7/8 58. Malcolm/Middle 4.3/7	103. 7 Days 1.5/2	97. Dawson's Creek 1.8/3	
	9:00 22. Drew Carey 6.6/10 25. Drew Carey 6.1/10	54. Survivor 4.4/7 41. 48 Hours 5.1/9		51. That '70s Show 4.6/7 47. That '70s Show 4.7/7	97. Star Trek: Voyager 1.8/3	106. Felicity 1.4/2	
	9:30						
	10:00 25. Vanished 6.1/11						
10:30							
THURSDAY	8.0/13	4.5/7	15.0/25	3.6/6	4.7/8	2.5/4	
	8:00 40. Whose Line Is It 5.3/9	34. Big Brother 5.6/10 41. Ev Loves Raymnd 5.1/8	2. 2000 Summer Olympics 14.0/24	75. The Simpsons 3.5/6 72. Malcolm/Middle 3.7/6	47. WWF Smackdown! 4.7/8	90. Charmed 2.3/4	
	8:30						
	9:00 11. Who Wants to Be a Millionaire? 9.6/15	79. Survivor 3.2/5		73. That '70s Show 3.6/6 73. That '70s Show 3.6/6		86. Charmed 2.7/4	
	9:30						
10:00 19. Hopkins 24/7 7.1/12	45. 48 Hours 5.0/9						
10:30							
FRIDAY	3.9/7	4.9/9	10.7/20	3.5/6	1.2/2	2.0/4	
	8:00 77. Two Guys & A Girl 3.3/6 76. Two Guys & A Girl 3.4/6	18. Big Brother 7.2/14	8. 2000 Summer Olympics 10.6/20	82. The Simpsons 3.1/6 82. Malcolm/Middle 3.1/6	107. Source Hip-Hop Awards 1.2/2	89. Sabrina/Witch 2.5/5 95. Grosse Pointe 1.9/4	
	9:00 77. Norm 3.3/6 79. Norm 3.2/6	70. Survivor 3.8/7		70. That '70s Show 3.8/7 63. That '70s Show 3.7/7		100. Popular 1.7/3	
	9:30						
	10:00 29. 20/20 6.0/11						
10:30							
SATURDAY	4.0/7	5.6/10	11.6/21	5.0/9	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH		
	8:00 65. ABC Saturday Night Movie—First Knight 4.0/7	34. CBS Special Movie—The Pelican Brief 5.6/10	9. 2000 Summer Olympics 10.5/20	51. Cops 4.6/9 45. Cops 5.0/9			
	8:30			41. AMW: America Fights Back 5.1/9			
	9:00						
	10:00						
SUNDAY	7.4/12	8.3/13	10.9/17	7.6/12	1.9/3		
	7:00 34. Wonderful World of Disney—The New Swiss Family Robinson 5.6/9	16. 60 Minutes 8.0/14 13. That's Life 9.1/14	(nr) Olympic Sustaining Prg 7. 2000 Summer Olympics Closing Ceremonies 10.8/17	(nr) NFL Game 2 12.1/22 25. King of the Hill 6.1/10 21. The Simpsons 6.9/11		103. Jamie Foxx 1.5/3 97. For Your Love 1.8/3 91. Steve Harvey 2.1/3 91. The PJs 2.1/3	
	8:00			30. Malcolm/Middle 5.9/9		93. Jamie Foxx 2.0/3	
	8:30			41. That '70s Show 5.1/8 31. That '70s Show 5.7/9		95. For Your Love 1.9/3	
	9:00 5. Who Wants to Be a Millionaire? 11.1/17	15. CBS Sunday Movie—City of Angels 8.1/13					
9:30							
10:00 19. The Practice 7.1/12							
10:30							
WEEK AVG	6.9/11	5.6/9	13.3/22	5.0/8	2.4/4	2.3/4	
S-T-D AVG	8.5/14	7.9/13	8.1/14	5.3/9	2.5/4	2.3/4	



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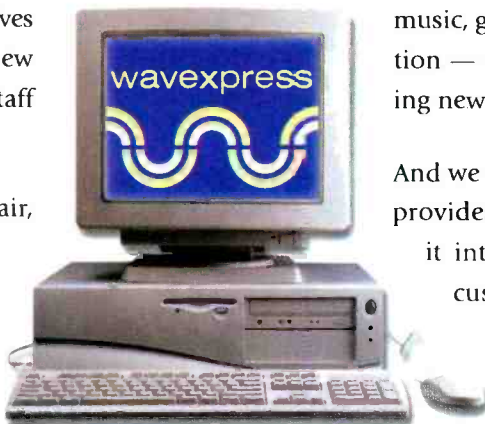
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# Radio stocks fall as ad revenue slows

*With dotcoms pulling back, 20% gains may be history*

By Elizabeth A. Rathbun

Radio companies have been socked by skidding valuations over the past six months, which could keep falling as revenue fails to reach record highs of a year ago. Their problem: They did too well when dotcoms were flying high. And now that Internet start-ups are sputtering, radio is suffering too.

Even traditional Wall Street darling Clear Channel Communications is not exempt from the current free fall. In hitting a 16-month high of \$95.50 on Jan. 21, the company's market capitalization was \$60.6 billion, according to Vinton Vickers, a media analyst with Bear, Stearns & Co.

Now, with its stock trading at about \$69 per share, the nation's top radio group is valued at a bit more than half that: \$33.2 billion. (Market cap is defined as a company's value based on the market price of its issued and outstanding common stock.)

On average, the value of publicly traded radio companies has dropped 50% so far this year, Vickers says. Among the other radio companies he analyzes, Hispanic Broadcasting, worth \$7.5 billion on March 16, is now valued at about \$2.8 billion. Entercom Communications was worth \$3.3 billion on Feb. 10. It's currently down to \$1.4 billion. Citadel

Communications' market cap has dropped to \$666 million from \$2.5 billion earlier this year.

Infinity Broadcasting, the nation's No. 2 group, hasn't been devalued quite as much because it was merged into Viacom, Vickers says. It's now valued at \$36.4 billion after peaking at \$44.3 billion.

Radio executives are aghast. In the preceding year and a half, they enjoyed a run of expanding stock prices and favored initial and secondary public offerings.

But here's the irony: That run is exactly what's at the root of radio stocks' current "deceleration."

As the national economy has slowed and dotcom companies have been slapped by Wall Street, the unprecedented wave of spending on radio has waned. Subsequent lower revenue gains—while still strong—pale when compared to the record revenue a year earlier. And in focusing on that comparison, Wall Street is sending radio stocks tumbling (see chart).

"Why Wall Street is reacting is a mystery," says Jeffrey

H. Smulyan, chairman of Emmis Communications and president of the board of the Radio Advertising Bureau. "This is the same industry growth that spurred 25-times cash-flow valuations two years ago."



**Emmis' Smulyan:** "This is the same industry growth that spurred 25-times cash-flow valuations two years ago."



**RAB's Fries:** There is not a major problem with the radio industry."

## BY THE NUMBERS

Ad dollars have been flowing into radio at a record pace this year—or at least they had been until June. That month, radio revenue growth dropped to percentages more reminiscent of the past few years, according to the Radio Advertising Bureau. (Note: July is the most recent month that comparisons are available; RAB does not disclose monthly dollar amounts.)

Month	% revenue	increase* (local/national)
July	+11%	(+11%/+9%)
June	+14%	(+14%/+14%)
May	+25%	(+22%/+38%)
April	+22%	(+19%/+32%)
March	+21%	(+15%/+40%)
February	+22%	(+17%/+38%)
January	+20%	(+18%/+25%)
Year through July	+19%	(+17%/+27%)
All of 1999	+14.6%	(+14%/16%)
All of 1998	+11.9%	(+11%/+15%)
All of 1997	+10.0%	(+9%/+15%)
All of 1996	+ 8.0%	(+9%/+8%)
All of 1995	+ 7.8%	(not available)

Source: Radio Advertising Bureau

\*Compared with same period a year earlier

Radio secured 20%-plus increases in local and national ad spending in the first five months of this year. However, total industry revenue plunged to 14% this past June and 11% this past July (the most recent month available) compared with the same months in 1999, according to the RAB (see chart).

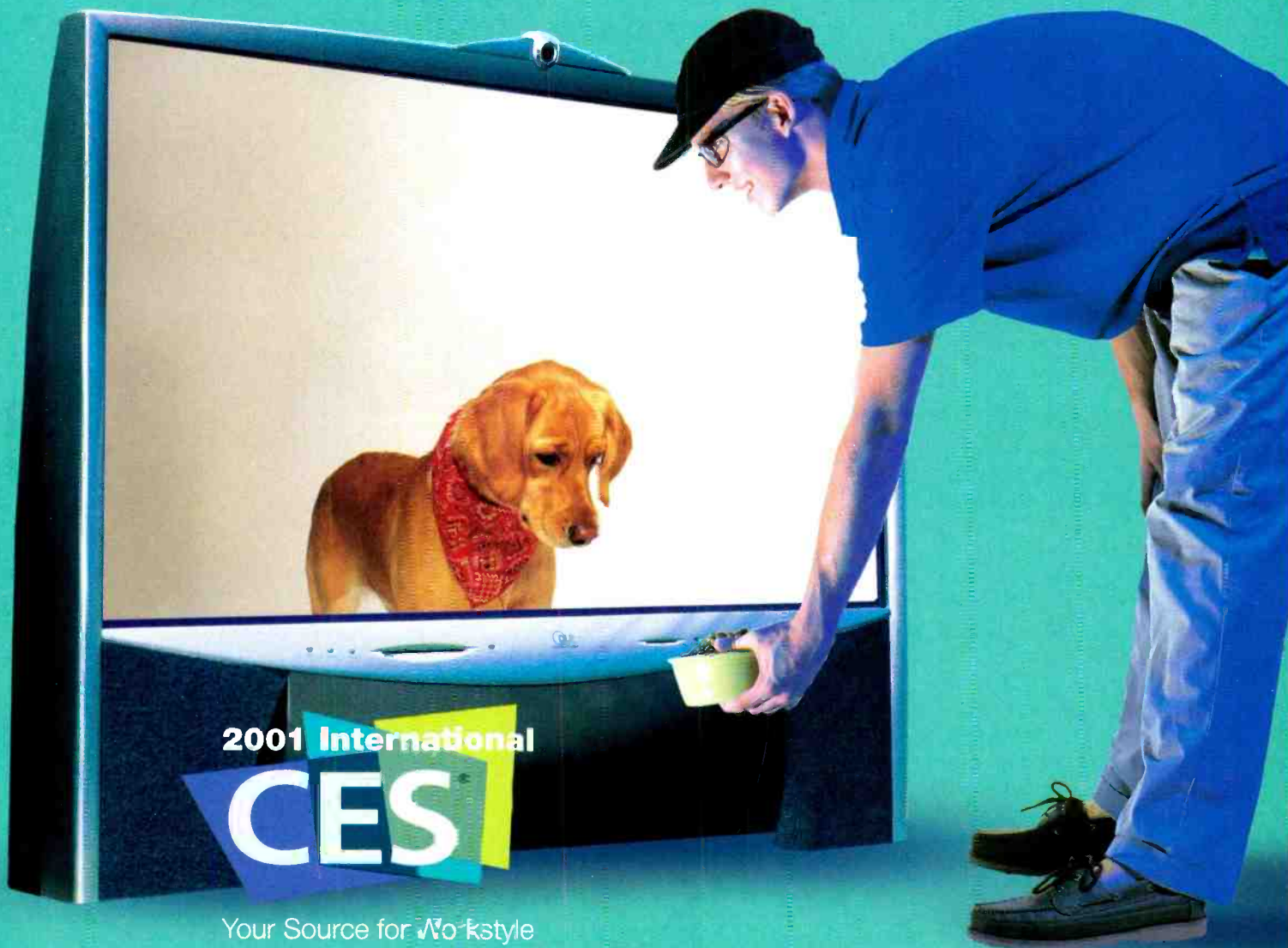
Vickers expects growth in the high single digits or low double digits in 2001. That's "still very attractive," he says.

"There is not a major problem with the radio industry," says RAB President Gary Fries. As he told industry members gathered for the NAB Radio Show late last month in San Francisco, "A few years ago, we were up 12%, and we thought that was great. Then we had a phenomenon where

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## IN BRIEF

**CONSUMER GROUPS SAY  
KEEP CABLE CAPS**

Consumer advocates Consumers Union, Consumer Federation of America and Media Access Project asked the Senate not to pass an amendment that would lift the cap on cable ownership and allow AT&T to keep all the cable holdings it acquired when it merged with Media One.

"For AT&T now to be asking Congress to change the rules through a last-minute backroom deal is a serious abuse of its political clout," the advocates wrote. "By granting AT&T's plea, Congress would nearly guarantee higher cable rates and fewer choices for millions of American consumers."

Senate Appropriations Chairman Ted Stevens (R-Alaska) is said to be considering offering legislation that would allow AT&T to get under the cap. AT&T says it is talking to members of Congress about the ownership cap, but hasn't commented on any legislation.

**YOUNGER MURDOCH  
RISES AT NEWS CORP.**

Lachlan Murdoch continues to move rapidly up the management ranks at News Corp. Thursday the company said the 29-year-old son of News Corp. Chairman Rupert Murdoch has been promoted to deputy chief operating officer of the corporation.

That makes him the third highest-ranking officer behind his father and Peter Chernin, News Corp.'s president and chief operating officer. Lachlan Murdoch's latest promotion follows the shift of Chase Carey, former co-chief operating officer of News Corp., to the CEO slot at Sky Global Networks. Up to now, Lachlan has been responsible for many of News Corp.'s print publishing operations.

**A RUNNING BEAR MARKET FOR RADIO**

Radio stocks appear headed for hibernation, at least over the next few months, as they weather a variety of factors affecting their performance. This chart looks at the price declines faced between this past Jan. 3 and late last Thursday afternoon.

Company	Oct. 5	Jan. 3	(% decrease)
Citadel	\$17.875	\$59.000	(-69.7%)
Clear Channel Communications	\$45.875	\$87.750	(-47.7%)
Cox Radio	\$17.750	\$30.793	(-42.4%)
Emmis Communications	\$23.625	\$56.875	(-58.5%)
Entercom	\$27.375	\$64.312	(-57.4%)
Hispanic Broadcasting	\$24.312	\$46.938	(-48.2%)
Infinity Broadcasting*	\$31.438	\$34.625	(-9.2%)
Radio One	\$6.625	\$29.144	(-77.3%)
Saga	\$15.625	\$19.625	(-20.4%)
<b>Average</b>	<b>\$23.390</b>	<b>\$47.670</b>	<b>(-50.9%)</b>

\*Infinity hasn't fallen quite as far as its competitors because of the merger of parent CBS into Viacom, according to analysts.

Source: Broadcasting & Cable, Bloomberg

we started hitting 20% increases. Now, it's back to reality," or monthly revenue growth in the 13% to 14% range.

Fries downplays declines in dotcom spending, which he repeatedly asserts was a minor phenomenon. It only accounted for 2% to 3% of radio's total revenue at its high point last year, he maintains.

However, dotcom dollars have declined more than expected, says James B. Boyle, senior vice president/director for First Union Capital Markets. And that has hit radio's top markets extra hard, because they collect a disproportionately large share of dotcom dollars. (The top 15 markets account for about 30% of overall radio revenue, according to Boyle.) "On Wall Street, you're not allowed to fall back," Boyle notes.

Cautioning against "panic," Fries cites four short-term factors that have been holding down revenue:

- The upcoming presidential election and the recently concluded Summer Olympics, which sidelined some advertisers who chose not to

fight for consumers' attention;

- A lackluster summer movie season without blockbusters to advertise;

- The now 5-month-old strike by the members of the Screen Actors Guild and American Federation of Television and Radio Artists, which has halted production of new ad campaigns, and

- "A soft agricultural market" after three consecutive summer months of price declines for farm products. Advertisers spend less on consumers who themselves have less to spend, Fries explains.

Analysts and industry executives also cite the

economic slowdown encouraged by Federal Reserve Chairman Alan Greenspan. Radio, with its reliance on advertising, is one of the first barometers of a slowing economy, Smulyan says.

The last half of the year "is probably not going to be as brisk as the first half," says Citadel Chairman Lawrence R. Wilson. But Wall Street is overreacting. "We've always had good times and bad times and from week to week you can't get too excited." ■

**'On Wall Street,  
you're not allowed to  
fall back.'**

—James Boyle, First Union

# Leagues major, but not profits

*Fox nets big bucks from regional sports group*

By Steve McClellan

**W**ith the acquisition of Major League Baseball for the next six years, Fox Sports may have achieved what chief David Hill calls its "grand plan." Fox has been in the big-time sports business since 1994, when it wrestled the National Football Conference package away from CBS.

But, for the most part, Fox's network sports coverage has been a cost center. The big profits come from the regional sports networks, which as a group generated \$872 million in revenue and \$181 million in pretax earnings for the fiscal year ended June 30.

Sports programming put the Fox broadcast network on the map—in the same league, so to speak, as big boys ABC, CBS and NBC. The NFL contract has given the network a piece of America's most popular sport and, on a rotating basis, rights to the highest-rated network show year in and year out: the Super Bowl. It has also given Fox a huge promotional platform for its other shows.

What those big network sports contracts haven't given Fox is profits. In its most recent annual report, Fox said it lost money on both baseball and hockey in 1999. It took a huge write-off on its first NFL contract—more than \$300 million—and no one expects it to make any money on its current NFL pact, which will cost another \$3.8 billion over the next six years.

But the network has made money with its Fox Sports Networks (FSN) group. The wholly owned subsidiary of Fox

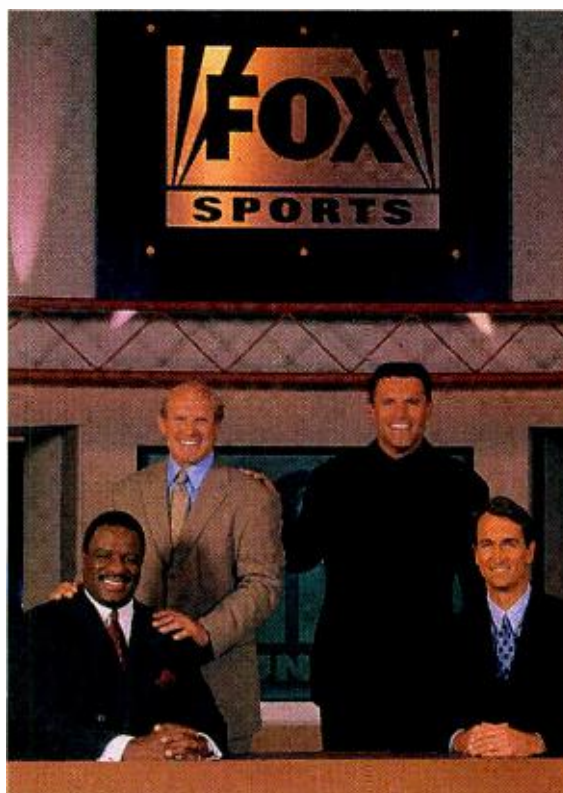
Entertainment Group comprises 12 regional sports networks; a national wrap-around network, Fox Sports Net; the FX cable channel; and a collection of 12 other regional networks in which Fox has a financial interest. Among the last is a 40% stake in the Cablevision-controlled Rainbow Sports properties (including Fox Sports Net New York and the MSG Network).

FSN was born out of the Fox/Liberty Sports joint venture of regional networks. Fox bought out Liberty's stake for \$1.4 billion in stock.

Collectively, the regional networks have locked up the local TV and/or cable sports rights to 73 of the 79 teams in Major League Baseball, the National Hockey League and the National Basketball Association.

According to documents filed recently with the Securities & Exchange Commission, over the past two years, revenues for FSN have climbed 48%, and earnings before interest, taxes, depreciation and amortization (EBITDA) have soared from \$23.5 million to \$181.9 million. FSN files with the SEC because it has public debt in the form of bonds that mature in 2007.

Fox Cable Networks Group President and CEO Jeff Shell calls FSN a "tremendous business model" because the networks have locked up long-term rights deals with most of the teams. The average



Winning the NFC package helped put the Fox broadcast network on the map with the big boys: ABC, CBS and NBC.

term is eight years, he says. "So our costs are pretty much locked in as we ramp up the revenues."

Shell won't say what the outlook is, but company sources say FSN could reach pretax profits of \$500 million by 2003. He had no comment on that number.

Currently, the single biggest piece of revenue is from cable affiliate fees, which totaled \$424 million last year, up 31% from the prior year. Advertising revenue was up 40% to \$241 million in fiscal 2000.

"The fastest-growing line will be advertising as we figure out ways to generate more revenue in the [non-game] dayparts," says Shell. The networks are doing that with the development of sports news and talk shows.

At the same time, infomercials, once a staple on the network, will be largely phased out. Infomercial dollars totaled just \$68.5 million across the networks last year, down 9% from fiscal 1999. After advertising, the highest-growth segment may be fees from DBS operators, says Shell. ■

**Regional networks have locked up local rights to 73 of the 79 MLB, NHL and NBA teams.**



# Changing Hands

## COMBOS

**KPAY(AM)-KMXI(FM) Chico and KHSL(AM) Paradise/Chico, Calif.; KCCY(FM), KCSJ(AM), KDZA-FM and KGHF(AM) Pueblo, Colo., and KDUK-FM and KPNW(AM)-KODZ (FM) Eugene, Ore.**

**Price:** \$35.5 million

**Buyer:** Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 19 TVs and 1,106 other radio stations, including six Ohio radios, KOWB(AM)-KCGY-FM Laramie/Cheyenne, Wyo. (see item, below) and construction permit for Florida FM (see below); is selling two Pensacola, Fla., FMs (see item below)

**Seller:** McCoy Broadcasting Co., Portland, Ore. (Craig McCoy, president); no other broadcast interests

**Facilities:** KPAY: 1290 kHz, 5 kW; KMXI: 95.1 MHz, 8.7 kW, ant. 1,171 ft.; KHSL: 103.5 MHz, 1.6 kW, ant. 1,250 ft.; KCCY: 96.9 MHz, 100 kW, ant. 320 ft.; KCSJ: 590 kHz, 1 kW; KDZA-FM: 107.9 MHz, 100 kW, ant. 239 ft.; KGHF: 1350 kHz, 5 kW day, 1 kW night; KDUK-FM: 104.7 MHz, 63 kW, ant. 2,326 ft.; KPNW: 1120 kHz, 50 kW; KODZ: 99.1 MHz, 100 kW, ant. 1,945 ft.

**Formats:** KPAY: news/talk; KMXI: AC; KHSL: country; KCCY: C&W; KCSJ: news/talk, sports; KDZA-FM: oldies; KGHF: adult standards; KDUK-FM: CHR; KPNW: news/talk; KODZ: oldies

**WNCO-AM-FM Ashland (near Mansfield and Akron), WWBK(FM) Fredericktown/Ashland, WGLN(FM) Galion/Ashland, WMVO(AM) Mount Vernon/Ashland and WBZW(FM) Wooster/Ashland, Ohio**

**Price:** \$32 million

**Buyer:** Clear Channel (see preceding item)  
**Seller:** Ashland/Knox Broadcasting Corp., Ashland (Walter Stampf, president); owns WQIO(FM) Mount Vernon/Ashland

**Facilities:** WNCO(AM): 1340 kHz, 1 kW; WNCO-FM: 101.3 MHz, 50 kW, ant. 500 ft.; WWBK: 98.3 MHz, 3 kW, ant. 300 ft.; WGLN: 102.3 MHz, 3 kW, ant. 300 ft.; WMVO: 1300 kHz, 500 W day; WBZW: 107.7 MHz, 6 kW, ant. 328 ft.

**Formats:** WNCO(AM): Stardust, MOR, big band; WNCO-FM, WWBK: country; WGLN: soft oldies; WMVO: variety, news/talk; WBZW: country

**WBGN(AM) Bowling Green, WBLG-FM**

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0 □ 0
TVs	\$0 □ 0
Combos	\$72,500,000 □ 3
FMs	\$324,285,500 □ 3
AMs	\$0 □ 0
Total	\$396,785,500 □ 6
SO FAR IN 2000	
TV/Radio	\$2,133,450 □ 1
TVs	\$735,908,139 □ 22
Combos	\$3,483,840,717 □ 81
FMs	\$949,357,268 □ 127
AMs	\$144,478,885 □ 80
Total	\$5,315,718,459 □ 311

**Smiths Grove/Bowling Green, WCBF(FM) Clinton, WDXR(AM) Paducah, Ky., and WDXR-FM Golconda, Ill./Paducah**

**Price:** \$5 million (includes \$1 million non-compete agreement)

**Buyer:** WRUS Inc., Augusta, Ga. (Donald J. Alt and Kerby E. Confer, each 35% owners). They own/are buying/have interest in 30 other FMs, 16 other AMs, including WOKH(FM) Bardstown/Louisville, Ky.

**Seller:** Hilltopper Broadcasting Inc., Bowling Green (Wes Strader, principal); no other broadcast interests

**Facilities:** WBGN: 1340 kHz, 1 kW; WBLG-FM: 107.1 MHz, 50 kW, ant. 492 ft.; WCBF: 102.1 MHz, 12.5 kW, ant. 476 ft.; WDXR: 1450 kHz, 1 kW; WDXR-FM: 94.3 MHz, 3.1 kW, ant. 449 ft.

**Formats:** WBGN: news/talk, sports; WBLG-FM: AC; WCBF: classic hits; WDXR: news, sports; WDXR-FM: traditional country, classic rock

## FMs

**WALR-FM Atlanta**

**Price:** \$280 million

**Buyer:** Cox Radio Inc., Atlanta (Robert F. Neil, president); owns/is buying 63 other FMs and 17 AMs, including WSB-AM-FM Atlanta, WBTS(FM) Athens/Atlanta, WFOX(FM) Gainesville/Atlanta and WJZF(FM) La Grange/Atlanta. Note: Upon Sept. 5 closing of this deal, Cox swapped

WALR-FM and two AMs for Salem Communications Corp.'s KKHT(FM) Conroe/Houston, Texas ("Changing Hands," June 12). Cox retains "intellectual property" of WALR-FM, now being broadcast over WJZF

**Seller:** Midwestern Broadcasting Co. Inc., Atlanta (Lewis Dickey Sr., principal); owns three AMs. Note: Dickey is the father of Lewis W. Jr. and John W. Dickey, president and executive vice president, respectively, of Cumulus Media Inc., which owns five FMs and two AMs in Toledo, Ohio.

**Facilities:** 104.7 MHz, 100 kW, ant. 981 ft.

**Format:** Urban contemporary

**WMEZ(FM) Pensacola and WXBM-FM Milton/Pensacola, Fla.**

**Price:** \$43.95 million

**Buyer:** Pamal Broadcasting Ltd., Latham, N.Y. (James J. Morrell, chairman/owner); owns/is buying 11 other FMs and six AMs, including four in Florida

**Seller:** Clear Channel (see Combo item, above); owns WJTC(TV) Pensacola/Mobile, Ala., WPMI(TV) Mobile/Pensacola and WTKX-FM Pensacola; has JSA with WYCL(FM) Pensacola. Note: Urban Radio Licenses LLC planned to buy WMEZ and WXBM-FM, which are among spinoffs of Clear Channel's merger with AMFM Inc.

**Facilities:** WMEZ: 94.1 MHz, 100 kW, ant. 1,328 ft.; WXBM-FM: 102.7 MHz, 100 kW, ant. 1,328 ft.

**Formats:** WMEZ: soft rock; WXBM-FM: hot country

**WKBH-FM La Crosse, Wis.**

**Price:** \$2,335,500

**Buyer:** Mississippi Valley Broadcasters LLC, Onalaska, Wis. (Howard G. Bill, president/46.5% managing member; Kenneth L. Ramsey, 46.5% member); owns KQEG(FM), WLFN(AM), WLXR-FM and WQCC(FM) La Crosse. Bill owns KOLM(AM)-KWWK(FM) Rochester and KLCX(FM) St. Charles/Rochester, Minn. Ramsey owns KTRN(FM) White Hall/Pine Bluff, Ark., and KRBL(FM) Idalou/Lubbock, Texas.

**Seller:** DN Communications Inc., La Crescent (Patrick Delaney, president).

Delaney owns 51% of company that owns KGRA(FM) Jefferson and KKR(FM) Stuart, Iowa, and 50% of company that owns WKBH(AM) Holmen/La Crosse and WFBZ(FM) Trempealeau/La Crosse. Note: DN acquired WKBH-FM for \$48,000 in 1993

**Facilities:** 100.1 MHz, 3.6 kW, ant. 426 ft.

**Format:** Classic rock

—Compiled by Elizabeth A. Rathbun

# Interpreting the numbers

As NBC puts on a happy face re the Olympics, some see a negative effect on Athens' rates

By Steve McClellan

**P**redicting the future is always risky. Just ask Randy Falco, president, NBC-TV. Back in June, based no doubt on volumes on network research, Falco predicted that the Sydney Olympics would command at least an 18 rating in prime time.

Not even close. Try a 13.8/24, the lowest average prime time rating for an Olympics since the 1960s, according to Nielsen Media Research.

The network's prime time rating guarantee was a 16.1 for the entire evening block, which aired from 7 p.m. to midnight. According to Falco, NBC started adding make-goods early in the first week of the games when it became clear the ratings wouldn't reach the guarantee level. That way, he said, the make-goods weren't jammed into week two, which he said would have the effect of "destroying" the presentation of the games.

The network averaged 20 commercial spots per hour during the games, although a couple of nights reached 22. Before the make-good situation arose, NBC intended to air 18 units per hour.

Most of the make-goods were handled in the games, Falco said. A few advertisers want their extra spots to air outside the games, and NBC will comply.

But despite the audience shortfall, Falco characterized the Sydney games as "a home run" for the network. NBC made a profit that Falco said was in the tens of millions. "We think it was a great success for all of our constituencies: the audience, the advertisers and our affiliates."

Ad agency executives disputed Falco's baseball analogy. "We thought it would have been a home run if they hit an 18 [rating]," countered Bill Sellers, a vice president at Initiative Media, Los Angeles. But,

**'We thought it would have been a home run if they hit an 18 [rating];'**

—Bill Sellers, Initiative Media

he continued, "broadly speaking, the core objectives of our clients were achieved."

Tom McGovern, director of sports coverage for OMD, the New York-based media buyer, said, "I think the general feeling is the Olympics is still a premiere event. While the ratings are down, there is

still a very large ratings premium vs. your average television fare."

TN Media's Steve Sternberg added, "Advertisers are disappointed that [the Sydney games] didn't live up to what NBC was guaranteeing." But much of the drop Sternberg attributes to the ever increasing number of viewing choices in TV land.

NBC's take, said Falco, is that the games' performance has to be considered within the relative context of today's viewing environment. And in that context,

many of the numbers look pretty good, he said. The 13.8 Sydney prime time average is 77% higher than the current 7.8 rating for regular prime time programming. The Seoul games delivered just a 22% boost to the average prime time rating in 1988.

The *Today Show* benefited enormously. NBC used the games to launch the show's expansion to three hours, and, during the games, the program had its fifth-highest ratings ever.

And the Olympics continue to be an unparalleled promotional platform. The games reached 185 million U.S. viewers, or three-fourths of the nation's population. "There's no other place where you can get 17 straight days that you get to tell the American people about your new prime time shows," says Falco.

Most agree that viewing seemed to be affected by the late-September start and the 15-hour time delay. There's some dispute about the impact of the Internet.

Even NBC Sports Chairman Dick Ebersol acknowledged that the network miscalculated what he called the "September effect." With the games on a month later than usual, they had to face competition from the National Football League and down-to-the-wire pennant-race baseball games.

Ebersol also acknowledged that the network erred in starting the night-time coverage at 7 p.m., where it had to face some strong

competition from syndication shows, like *Wheel of Fortune* and *Jeopardy*.

The results in Sydney may affect how the summer games in Athens, Greece—four years from now—are priced, Sternberg noted. ■



Marion Jones did the U.S. proud at the XXVII Olympiad from Sydney, Australia.



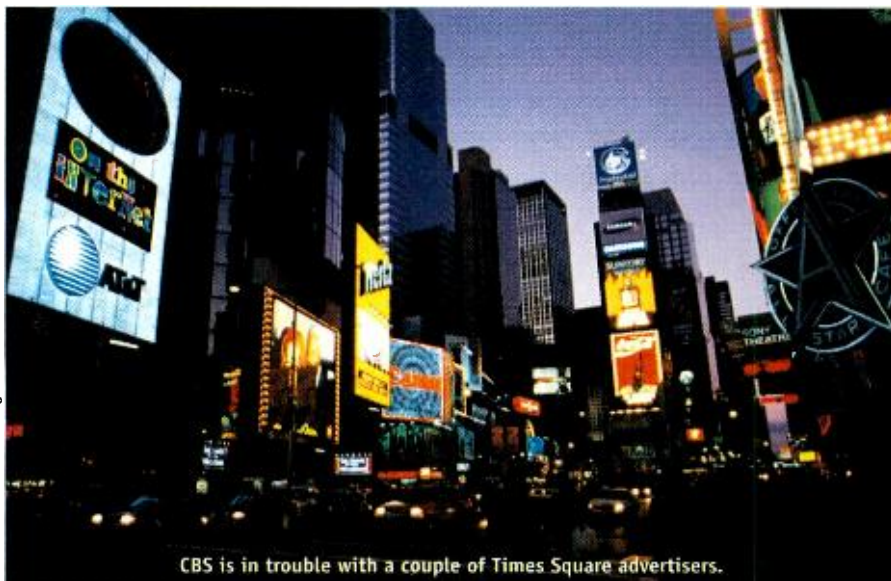


Photo: Hector Villaba / Digital Press Photos

CBS is in trouble with a couple of Times Square advertisers.

# Virtual ad, real suit

*Billboard company accuses CBS of deception and trespass for its virtual retouching of Times Square signage*

By Dan Trigoboff and Glen Dickson

**T**he ethical issue raised last New Year's Eve when CBS blotted out billboards to "virtually" substitute its own corporate symbol is now a legal one.

CBS has been sued by the owner of the billboard company, which contends that the network took away the value of the advertising for which its clients paid, and misappropriated the value of those ads, for which the network did not pay.

In a lawsuit filed in federal court in New York City last month, OTS Signs accuses CBS of unfair competition, deceptive trade practices and trespass. OTS says CBS used a computer to eliminate one association and create another, implying an association where there is none, according to lawyers. Simply put, said Matthew Bronfman, general counsel for OTS parent company Jamestown, CBS diminished something OTS had sold and took something OTS sells without paying for it.

Using virtual technology supplied by Princeton Video Image, CBS inserted virtual logos onto the backdrop of Times

Square during its millennium coverage in New York City, replacing, among others, an NBC sign with a virtual CBS billboard. According to the suit, ads from Budweiser and Panasonic were also blocked out.

PVI provides virtual insertions for CBS' *Early Show* and *The NFL Today* as well as virtual first-down lines for CBS' NFL coverage. None of PVI's domestic customers have used the technology to block an existing sign within their coverage of a sporting event, says Dennis Wilkinson, president and CEO of Princeton Video Image. But European customers have experimented with the modification of signs, such as changing English-language billboards in a British soccer stadium for a telecast in France. That was done with the rightsholders' approval, he points out.

The incident put CBS under ethical scrutiny both within and outside the network.

CBS Television President and CEO Les Moonves and CBS News President

Andrew Heyward defended the practice. Heyward said he thought it was "clever," although, he said, he was not surprised that it "put some noses out of joint." Moonves, sounding even more adamant, said he would use it again to block an NBC logo on a CBS program. But CBS lead anchor Dan Rather said publicly that the virtual substitution was "a mistake," suggesting that it compromised the network's ethical responsibility to viewers.

CBS is expected to respond in court later this month. A statement from the network said simply: "We do not believe that the plaintiffs will prevail in this case. We were perfectly within our rights, and we will defend this lawsuit vigorously."

But laying down a virtual first-down marker at a football game may be different, legally, from substituting the logo of one network for another or an unpaid image for a paid one.

Baltimore lawyer James Astrachan, who specializes in advertising issues, found the case "fascinating. If there is TV coverage of New Year's Eve in Times Square every year," he said, "the pricing of billboards will be set to account for that exposure." Diminishing the value of a billboard rental that was priced to reflect that exposure could be an illegal taking, he said.

"Palming off your goods as my goods," as CBS is accused of doing when it substituted its logo for NBC's, is a typical example of unfair competition, Astrachan said, and the fact that CBS is also in the business of selling advertising would not help in an unfair-practices claim.

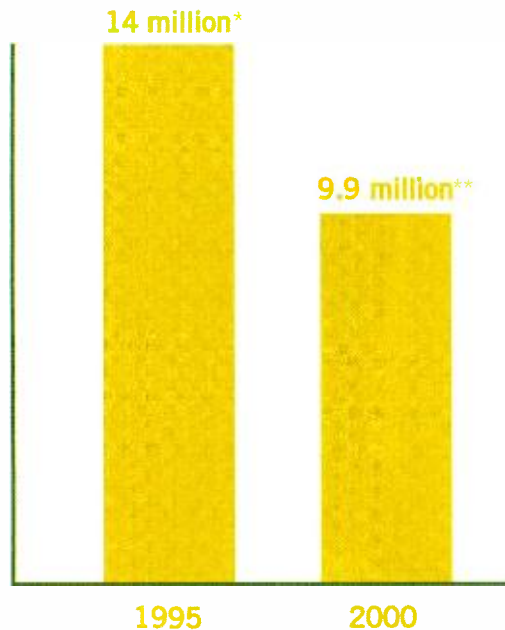
The plaintiffs do not suggest CBS' ownership of Outdoor Systems Inc., the nation's largest billboard company, had anything to do with its decision to alter OTS' billboards.

PVI's Wilkinson called the lawsuit "the most ludicrous thing I've ever seen in my life. It's CBS' air, and I don't think the people suing them have a stone's chance to win." ■

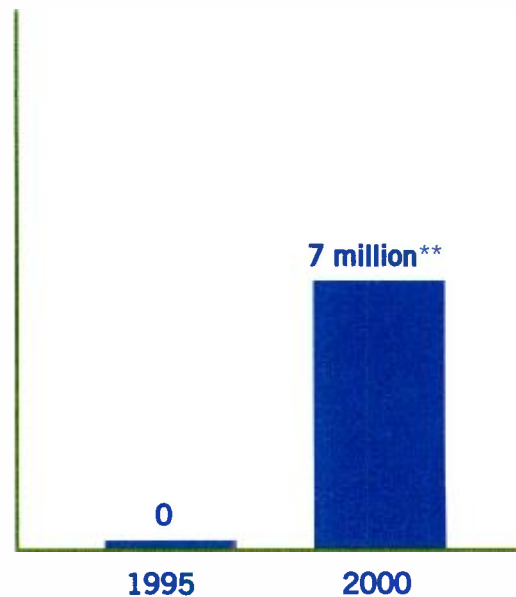
**'Palming off your goods as my goods' is a typical example of unfair competition.**

—James Astrachan, lawyer

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**KENNARD COVETS  
NPR'S SUPPORT**

FCC Chairman William Kennard says he is "surprised and profoundly disappointed" by continuing opposition to his low-power radio plan by National Public Radio and some advocates for the blind. NPR and the International Association of Audio Information Services last week said they will continue fighting the plan, despite FCC efforts to lure the groups into its camp with additional interference protections.

**CONDUCT BILL MOVING  
IN HOUSE**

Reps. Paul Ryan (R-Wis.) and Lamar Smith (R-Texas) last week introduced a bill that would grant the entertainment industry an antitrust exemption to create a voluntary code of conduct. Language in the bill emphasizes that the industry would be acting voluntarily, but also requires the Attorney General and chairman of the Federal Trade Commission to submit a report to Congress on the industry's progress within a year of the bill's enactment. The bill is expected to pass in a House floor vote early next week.

**COURT RULES  
AGAINST ECHOSTAR**

A U.S. District Court ruled last week that EchoStar Communications must shut off any distant network signals it is broadcasting to subscribers who can get local network signals over the air. EchoStar says the ruling should not affect EchoStar customers. "Today we are complying with [the law]," says spokesman Mark Lumpkin. "This is great news for local stations that have borne the brunt of EchoStar's illegal conduct for more than four years," says NAB President Eddie Fritts.

# Drug office takes hit

*Hill scolds White House agency for possible mismanagement*

By Paige Albiniak

The White House's Office of National Drug Control Policy came under fire from a House panel last week for allegedly mismanaging its \$1 billion anti-drug media campaign.

"We need to determine whether the ONDCP media campaign management has the talent and objectivity to oversee effectively the nation's largest public media campaign and its contract with one of the world's largest advertising companies," said John Mica (R-Fla.), chairman of the House subcommittee on government reform.

The subcommittee's concern arose from a General Accounting Office report that alleges that Ogilvy & Mather (O&M), which is handling the campaign for the ONDCP, overcharged the government and could be criminally liable.

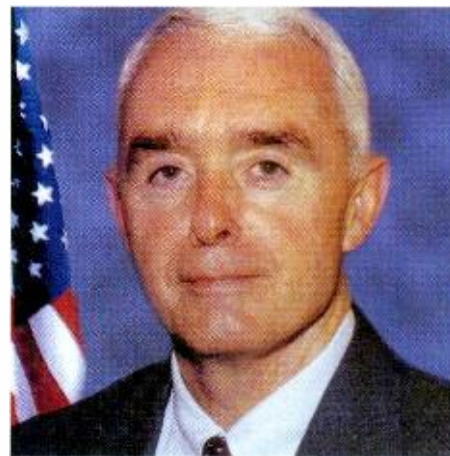
ONDCP is budgeted to spend \$875 million on media over five years. As much as \$684 million of that could be spent with O&M.

The GAO began its investigation last April after anonymous sources "cited problems of financial mismanagement, overbilling, possible contract fraud, and negligent administration of contract funds," said Mica.

According to GAO, former O&M executive Dan Merrick also tipped off ONDCP to possible problems. The agency commissioned an internal consulting report late last March to find out whether O&M had overcharged.

In that report, Jane Twyon of Worldwide Consulting found that O&M's costs were running as much as 200% higher than industry averages, which led ONDCP officials to withhold as much as \$13.5 million in bills.

In an April 13 memo to Barry McCaffrey, the head of ONDCP, Chief of Staff Edward Jurith outlined his concerns regarding the agency's contract with O&M. In that memo, Jurith reports that a senior O&M executive



ONDCP head Barry McCaffrey is responsible for the \$875 million anti-drug media campaign.

told him that last summer "Bill Gray, president of Ogilvy, held a meeting with the most senior account staff and complained about the lack of revenue with this contract."

Jurith also says his source "alleged that time sheets were altered to increase the number of hours worked against the ONDCP contract." On the follow-up billings, there were additional charges for the services of people who had not worked on the contract during the billing period. Shona Siefert and other account management personnel managed five or six other accounts in addition to the ONDCP contract, but charged most of their time to this contract, Jurith said.

O&M pleads innocent. "We have charged ONDCP within the industry standard, and if we learn of any accounting problems, we will address them and make any necessary adjustments," said O&M President Bill Gray.

Subcommittee Democrats alleged that the Republicans were using the issue to embarrass the White House. "I would like to commend the [ONDCP] agency's alert, conscientious staff who decided to withhold payment ... before all of this broke," said Rep. Patsy Mink (D-Hawaii). ■

# Broadband bedfellows

FCC staffers suggest new service to share DBS spectrum

By Paige Albiniak and Bill McConnell

The FCC is poised to create an additional broadband service in the spectrum band currently used for satellite TV.

Deciding how to handle spectrum-sharing in the DBS band "is a front-burner issue," FCC Commissioner Susan Ness said last week. "We're likely to get it done in the next couple of weeks."

Ness made clear, however, that she had yet to form an opinion regarding what the FCC should do.

FCC staffers have recommended that the five commissioners allocate a new channel in the 12 GHz band, which is currently used for direct broadcast satellite. Leading contenders for the slot are Northpoint Technology, which has applied to create a direct broadcast TV service using terrestrial transmitters, and Pegasus Communications, a major rural reseller of DirecTV service.

It remains uncertain whether the FCC will require Northpoint, Pegasus and any other applicants to bid for their space at auction. The plan from the FCC's International Bureau suggests an auction may be necessary but doesn't make a specific recommendation, FCC sources say. Settling the issue is expected to be a source of major debate among the commissioners.



Northpoint should be able to share DBS spectrum without charge, says EVP Toni Cook Bush.

The plan faces intense opposition from DBS providers DirecTV and EchoStar as well as non-geostationary satellite operators (NGSOs) Alcatel-backed Skybridge and Boeing, all of which fear that a new service in the band will create untenable interference. Opponents are putting pressure on commissioners to revise or kill the plan.

The FCC's plan won't satisfy Northpoint either if it requires auctions. Executive Vice President Toni Cook Bush says the NGSOs are likely to be allowed to share the DBS spectrum without charge and Northpoint should be able to do the same. "There is no FCC precedent that requires us to go to an auction. The satellite applicants would like to have us treated differently than they are. We want our licenses at the same time that they get theirs and in the same manner." ■

## IN BRIEF

### FCC TO LOOK INTO TV VIOLENCE

The effect of sexually explicit and violent programming on children and broadcasters' obligations to protect kids will be among the leading topics of an Oct. 16 hearing on digital TV stations' public-interest obligations.

### HEARST SETS NO-R ZONE

Hearst-Argyle Television last week said it won't air ads for R-rated movies before 9 p.m. The 26-station group had observed this practice informally but had "chosen to make it a firm rule across all our stations," says Executive VP and COO Tony Vinciguerra.

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## IN BRIEF

**SONY BROADENS REACH**

Sony Broadband Entertainment has formed a subsidiary to create, incubate, operate, invest in and acquire digital-media companies.

Known as 550 Digital Media Ventures, the subsidiary will work with Sony Corp. of America, Sony Music Entertainment and Sony Pictures Entertainment to develop and manage a collaborative network of digital-media companies. The network will initially consist of more than 35 companies.

**MSNBC TAPS GRANITE**

Granite Broadcasting has signed a local affiliate program agreement with MSNBC.com, making Granite's NBC stations affiliates in their respective markets for the local section of MSNBC.com.

Granite stations involved in the agreement are KNTV San Jose, Calif.; KSEE-TV Fresno, Calif.; WEEK-TV Peoria, Ill.; and KBJR-TV Duluth, Minn.

Under the agreement, Granite and MSNBC.com will create a co-branded page in the local section of the MSNBC.com Web site, with links to and from Granite station Web sites.

# For sale: Show props

*AsSeenIn.com concept could help reduce production costs*

By Ken Kerschbaumer

**A**sSeenIn.com has a deal that will help production companies cut costs while giving new meaning to the phrase "product placement." Viacom, Paramount and Spelling Television are the first to sign on.

"Traditional product placement was all about logos," explains AsSeenIn.com Chairman and CEO Samuel Baldoni. "But there are no logos on chairs or flooring, and this allows a whole new way to do product placement."

The site offers TV fans the opportunity to take 3-D tours of the sets of their favorite shows and, more important, to purchase identical or similar goods to those seen in the show. The benefit to production companies: AsSeenIn.com will help secure set, wardrobe and other items free (in exchange for giving the manufacturer an opportunity to sell more products), significantly cutting production budgets.

According to Viacom Senior Vice President, Production, Paul Mason, *Ed*, *The Chris Isaak Show*, *Resurrection Blvd.* and

*Diagnosis Murder* will be among the Viacom productions working with AsSeenIn.com. The level of the partnership varies from one production to the next, but he's hopeful that the "experiment" will work out.

The cost savings will vary depending on the amount of work done, but, with wardrobe

costs typically running \$10,000 to \$20,000 per episode and prop costs a concern, the savings could be significant. "We did 22 episodes of *Pacific Palisades* and saved them \$1.5 million," says Baldoni.

AsSeenIn.com has a four-tier business model, he explains. "Our first revenue stream involves productions.

Those productions are going on every day, and we get a percentage of cost savings. There's also advertising revenue and e-commerce, which includes a music component. And then we have the auction component."

The auction component has already been wildly successful, with an auction related to the end of *Beverly Hills 90210*'s run pulling in \$530,000 for 400 items. Baldoni says the auction concept will be expanded to include auctions at the end of every show's season,

**'There are no logos on chairs or flooring, and this allows a whole new way to do product placement.'**

—Samuel Baldoni, AsSeenIn.com

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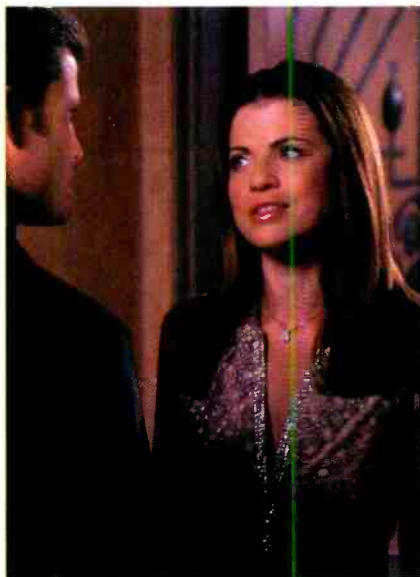
with larger auctions held at the show's conclusion.

According to Baldoni, the company makes its deal with the producers and then sends in a management team to meet with the production staff to create a wish list of wardrobe and set items. The next step is to obtain the desired goods from manufacturers. Once the sets are in place, AsSeenIn.com goes in with 360-degree cameras and creates virtual tours, which are placed on the Web sites for viewers to explore.

Most of the manufacturers are already doing some level of product placement, notes Mary Price, AsSeenIn.com vice president and general merchandise manager, so the concept isn't new to them. "Bringing the components of their product-placement division together with their Internet division together with the producers of the show is the tricky part. We connect the dots."

AsSeenIn.com does not get involved with fulfillment; instead it lets the manufacturer decide where the potential customer should be directed. "To continue a long-term relationship with the manufacturers, they have to be in the loop," Price says. "If they want us to send the visitor to Macy's, great; it just means more sales for them and for Macy's."

It's not only network shows that will have the opportunity to tap into a potential new cost-cutting and revenue opportunity. Baldoni believes local stations will also fit into the mix, and the company is starting up a feature-film unit, already working on Matthew Perry's next movie, *Servicing*



Visitors to AsSeenIn.com will have a chance to buy wardrobe or set items seen on such programs as *Titans*.

*Sarah.*

"We've talked to local broadcasters, and local programming is a big play for companies that want to do that," he says. "I really believe that the local affiliates are the backbone of broadcast, and I look forward to working with them."

If the concept sounds a bit like an e-commerce idea run amok, Price makes clear that the site isn't about e-commerce as much as it is about offering more information on the programs. Besides the 3-D tours, there will be chat opportunities with makeup and wardrobe stylists.

"What's going to make our site really popular is that we give really good information to the fans who are attached to these programs," she adds. "That's what differentiates us." ■

### TOP 10 CABLE TV SITES

August 2000

Site	Avg. minutes per month
ESPN*	51.0
CNBC.COM	40.0
CNN.COM	25.7
CartoonNetwork.COM	24.3
SciFi.COM	13.3
FoxNews.COM	11.2
Weather.COM	10.8
HGTV.COM	10.8
ComedyCentral.COM	10.7
MTV.COM	9.5
Total	751.9

Source: Media Metrix

### TOP TV AD-REVENUE GENERATING SITES

August 2000

Site	Dollars spent
CartoonNetwork.com	1,700,000
CNN.com	410,000
ABC.com	390,000
Nickelodeon.com	230,000
Snap.com	210,000
Yahoo.com	150,000
Go.com	91,000
CNNfn.com	86,000
Lycos.com	80,000
CBS.com	76,000
ESPN.com	70,000
FoxNews.COM	66,000
SPE.com	61,000
EOnline.com	58,000
Quepasa.com	54,000
Britannica.com	54,000
Xoom.com	44,000
About.com	42,000
Paramount.com	31,000
Excite.com	29,000

Source: AdRelevance, a Jupiter Media Metrix

Note: House advertisements not removed. Spending calculated by multiplying number of ad impressions with the Web site's rate card (CPM).

\* Represents an aggregation of commonly owned/branded domain names.

Media Metrix Definitions:

Average minutes spent per usage month: The average number of minutes spent on the Web site per month.

Sample Size: Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

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# Information, please

*How to make Web-surfing for new TV shows' sites easy*

Come now the 2000 fall season and 33 new series: 16 dramas and 15 comedies. Not surprisingly, every one of these 31 new shows has at least some form of Web presence. Clicking and pointing until my thumb started hurting, I checked out each of these sites. As I get older and the bookmark files around my Web browsers grow in girth, I don't suffer fools, or foolishly designed Web sites. Yet in most cases, I must admit that most of the new show sites aren't too bad.

Here are seven attributes any TV-series Web site ought to have:

## WHEN FEASIBLE, SHOWS SHOULD HAVE OWN URL

The reason for a proprietary URL (for example, *showname.com*) goes over the "duh" line: People in search of information on your show will naturally associate the program with its name, rather than the network that carries it.

Frankly, you programmers can do better. Let's see. I've just typed

in "www.madiganmen.com." Nothing comes up, but checking the Network Solutions WHOIS registration database, I see that ABC has registered the name.

Some program names are so generic, they were taken a long time ago. Example: while *Girlfriends* is the name of an African-American-flavored *Sex in the City* program on UPN, the Web address has been taken by a "dating and relationships" directory.

## NOT ALL THE 'GOOD ONES ARE TAKEN'

Most movies have their own URLs. When the movie title is also a common phrase with an already assigned name, alphabetic variations are possible.

Example: the URL for the new movie *Almost Famous* is [www.almost-famous.com](http://www.almost-famous.com). Other films use the "movie" tag: for example, "www.the-watchermovie.com." So how about a TV or show-related tag, such as [www.\(name of series\).show.com](http://www.(name of series).show.com)?

## INTUITIVE LINK FROM NETWORK SITE

I've just said that links to show pages from network sites aren't important. That being the case, there's still some promotional value in placing these links on your site. Some people will see NBC's promotional spots for *Deadline* or ABC's on-air pitches for *The Geena Davis Show*, and gravitate to your network site in search of info. By "intu-

itive," I mean either a direct link from the home page to the show site, or a home-page link to a New Series Page—with each new program listed and linked from there. CBS' "New Fall Series" icon on its home page is the ideal way to do this.

Also, on-site search utilities ought to be able to find the individual show site. That means back-end database integration, not a very glitzy subject but one that your Webmaster should address.

## WHAT'S IT ALL ABOUT?

Give us a cogent plot summary. What is the main story arc? Who are the principal characters, and the behavioral traits we can expect from them on a week-to-week basis? A teaser about the next episode would also be helpful.

## STREAMING VIDEO HIGHLIGHTS

Posting show trailers on your site is a great way to get potential viewers to sample your program. Archived clips are OK, but, as the movies have long known, the real value-add is in "coming attractions."

## AN EPISODE LOG

Let's just say I missed an episode three weeks prior or have only discovered the show this week. Reading a short sum-

mary of each episode that has already aired would bring me up to speed on what's going on.

## CAST INFORMATION

How many times have you watched a new series and wondered aloud at who this exciting new second-tier player might be. Your viewers may be thinking the same thing. One show site that has this down pat is the Web page for CBS' new comedy *Yes, Dear*. Read the synopsis at [http://www.cbs.com/primetime/yes\\_dear/about.shtml](http://www.cbs.com/primetime/yes_dear/about.shtml) and tell me if you agree.

## COMMUNITY

Cast members should be available for live, online chats with viewers. You should also think about starting a discussion board where your viewers can vent about the latest plot twists. NBC's does this as well as anyone. Many of its prime time shows have "clubs," where fans can express themselves. These clubs are linked from the NBC-TV Clubs page at <http://nbc-tvclubs.nbc.com/>. All debut programs are teased with the word "NEW!" in the Club menu.

## AIRTIMES

The mother of all "duhs," but when is your show on in different time zones? ■

*Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at [russellshaw@delphi.com](mailto:russellshaw@delphi.com).*

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## Technology

# ReplayTV tackles cable with Charter, Motorola

*Joint venture to integrate disk-recording into set-tops*

By Glen Dickson

Personal video recorder (PVR) technology took a big step toward mainstream acceptance last week when personal-TV supplier ReplayTV, cable operator Charter Communications, set-top manufacturer Motorola and investment firm Vulcan Ventures announced plans to integrate hard-disk recording into digital cable set-tops.

The joint venture, code-named Project DISCO, will create a set-top platform capable of storing video, audio and Internet content, a base functionality Charter calls digital video recording (DVR). Motorola will use the proposed platform to build a DCT-5000 digital set-top with hard-disk storage, while the venture firm plans to license it to any interested set-top manufacturer or cable operator.

Terms of the agreement, which was announced by Charter President and CEO Jerry Kent at a Goldman, Sachs investment conference in New York, were not disclosed.

Although ReplayTV and competitor TiVo have enjoyed early success with retail

PVR devices made by Panasonic, Philips and Sony, both have maintained that they are in the software business, not the business of selling boxes.

Therefore, ReplayTV and TiVo have considered partnerships with DBS and cable companies as the most likely way for "personal television" technology to reach the masses. The two-way broadband connection that a digital cable set-top provides—in

**There's a difference between the DVR and PVR.'**

— Jim Henderson, Charter

contrast to the phone line connection ReplayTV and TiVo boxes use today—dramatically enhances the potential for targeted interactive commercials and e-commerce.

TiVo and DirecTV are already developing a combination DBS receiver/PVR that should hit stores this fall, and TiVo has announced plans to integrate its PVR functionality into the AOLTV broadband set-top that will debut next year.

TiVo's and ReplayTV's retail boxes are being deployed by Comcast Cable, and ReplayTV is also being tested by Time Warner Cable. TiVo and ReplayTV have struck interactive advertising deals in which



**Project DISCO will integrate some of ReplayTV's functionality into Motorola digital set-tops.**

they create branded areas within their electronic program guide and preload promotional material onto the hard drive before shipment. Those advertising deals are only a harbinger of the advertising future, says ReplayTV Chief Technical Officer Dan Levin: "We'll be providing our MSO partners with exciting new revenue streams on future types of advertising."

For now, ReplayTV is bringing its software expertise to the creation of the new reference platform, says Jim Henderson, Charter vice president of corporate development and technology. Charter will provide its distribution capabilities and knowledge of the MSO marketplace, Motorola will leverage its manufacturing power, and Vulcan Ventures will add key intellectual property from its Interval Research subsidiary.

Henderson makes clear that Charter has not committed to deploying a full-fledged

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ReplayTV service to its subscribers, and says the reference platform will have open software interfaces that will allow it to be used with any personal-TV service, including TiVo's.

"There's a difference between the DVR and PVR," says Henderson. "DVR means the set-

top's equipped with the capability of accessing a hard drive, doing fast-forward, play, etc., with associated channel information as with a VCR. With the PVR, you add applications that are either headend-based or client-based, for a more personalized, integrated service." ■

## Philips floats full-boat chip

*Manufacturer touts 'future-proofed' 'overdesigned' silicon for cable set-tops*

By Glen Dickson

Philips Semiconductors is attacking the digital set-top market with a new high-end chip that the company acknowledges it has "overdesigned" in an effort to support future interactive applications.

The pnx8500 Nexperia "Home Entertainment Engine" integrates more than 32 million transistors into a chip that will support HDTV decoding and personal-video-recorder (PVR) functionality as well as Web browsing and voice-over-IP applications.

The chip has been designed with a MIPS/TriMedia dual-processor architecture that gives it extra computing power for the new subscriber services being enabled by the

"middleware" of companies like OpenTV, MicrosoftTV and Liberate.

"We look at it as 'future-proofed,'" says Deborah Harvey, director of the consumer/multimedia market segment. "It has the ability to add those services to the set-top box through remote programming."

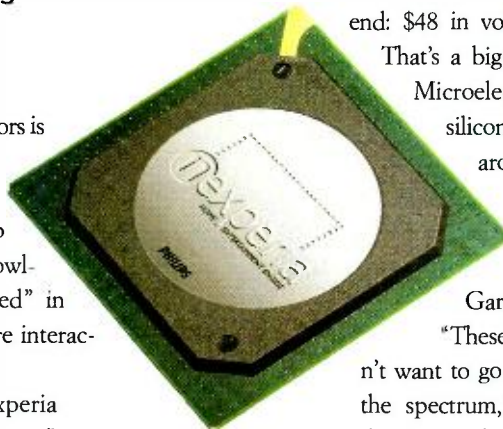
The pricing for the chip is also high-end: \$48 in volumes of 100,000.

That's a big step up from ST Microelectronics' low-cost silicon, which sells for around \$25 in similar volumes, says Jay Srivatsa, senior analyst with Gartner Dataquest.

"These guys clearly didn't want to go to the low end of the spectrum," he says. "They threw everything and the kitchen sink on the chip."

Since the pnx8500's pricing is high, Srivatsa predicts that

Philips will heavily subsidize the chip in order to gain market share in set-top silicon, where it has a minimal presence. The new chip already has two customers that will use it in Philips digital set-tops: AT&T Broadband, which is buying a million Philips set-tops, and European operator UPC. ■



Philips pnx8500 chip is built with extra computer power to handle new interactive services.

## IN BRIEF



PVI's golf enhancements can next be seen on ESPN on Oct. 10 for a *Shell* match between Hal Sutton (pictured) and Notah Begay III.

### PVI'S GOLF GRAPHICS

Virtual-insertion firm Princeton Video Image has developed graphic enhancements and virtual billboards for *Shell's Wonderful World of Golf*, a series of five exhibition matches produced by Gaylord Event Television and telecast on ESPN. The enhancements include a virtual flagstick to highlight the location of the hole when viewed from the tee, a glowing halo to highlight the hole on long putts and a greenside virtual billboard. The virtual effects were first aired Oct. 3 on ESPN.

While the effects were added in post-production for the taped *Shell* series, PVI can create the effects on a live basis and plans to market the technology to the PGA Tour and its various rightsholders. "We wanted to do this first," says PVI CEO Dennis Wilkinson.

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Cable networks are allocating a big chunk of their



original programming budgets for shows that appeal



to the free-spending post-boomer generation



# 18-34

**MTV, Discovery, E!, USA, TBS, Lifetime and FX lead the way to youthful demo**

**By Deborah D. McAdams**



**D**escribe a hot date, foot surgery or an encounter with a UFO to a roomful of cable TV executives, and don't be surprised if someone wants to turn that storyline into a show. Networks are always on the prowl for a new idea they can parlay into an "original," something that distinguishes the channel from all its competitors.

The trouble with originals is that cable is awash in them. They comprise nearly 75% of prime time across all of ad-supported cable networks. More than 100 new series were rolled out this year by the major cable networks alone, not to mention original fare on emerging networks like ZDTV, Speedvision, Romance Classics and the 40 or so non-movie networks on AT&T's digital distribution satellite, Headend in the Sky (HITS).

The deluge is causing cable networks increasingly to produce original programming for specific demographics. And a favorite target of the originals is 18- to 34-year-olds, particularly men who are hard to reach without sports. As a group, 18-49s pull in the majority of advertising dollars spent in cable, according to one television researcher; but buyers say men 18-to-34 bring in higher rates. That means that a cable network can do as well with a show that draws lots of 18-34 men as it can with a program watched by a bigger but more demographically diverse audience.

People may change a lot between the ages of 18 and 34. But as a group, they have similar buying patterns.

The weekly top-10 list of cable shows that rate highest among men 18-34 is filled with sports. Young men watch WWF wrestling, football, shows about football, auto racing, shows about auto racing, and more wrestling. During the final six weeks of summer—July 24 through Sept. 3—37 of the 50 top-rated shows among men 18-34 were wrestling and sports-related.

Since men 18-to-34 are difficult to attract without sports, networks that want the demo are investing in originals to get them. FX did a marketing blitz for *Son of the Beach*, one of its first originals. TBS touts itself as the "regular guy" network. Comedy Central plowed money into *South Park*, *The Man Show* and *Battlebots*.

None of this material is complex. Of original cable series (excluding sports, shows about sports, movies, specials and off-network acquisitions), the potty-mouthed, construction-paper kids of *South Park* ruled among men 18-34. After that, it was MTV's *Real World*, a show featuring a gaggle of petulant 20-somethings whose sole responsibility is being on TV—a dream perhaps for an 18-year-old, but are 34-year-olds really watching this?

"Certainly," says MTV's Senior Vice President of Research and Planning Todd Cunningham. "There's a repository of teens who

aspire up and 34-year-olds who aspire back. Certain shows have an evergreen appeal." Remember, he added, those people [34-year-olds] were in their twenties when *Real World* came on. People may change a lot between the ages of 18 and 34. But as a group, they have similar buying patterns.

"They listen to the same music, respond to the same type of pitches, share many of the same type of television shows and buy a lot of the same products," Cunningham says. "Take fitness. All of them are obsessed with being young and staying young. They'll invest in anything that helps them stay that way: gym memberships, radical vacations, cosmetics."

Ad-supported cable networks will spend an unprecedented \$6.45 billion on all programming—originals, acquisitions, movies and sports—this year, according to the Cabletelevision Advertising Bureau. That's double the expenditure five years ago and about half of cable's projected total advertising take for 2000. Escalating price tags for sports and increasing competition for off-network acquisitions are part of what's driving up programming costs.

But so are the costs of ever more ambitious cable originals. Sci-Fi, a network that ranks No. 25 in household distribution, has *Farscape*, possibly the most costly original on cable. A Jim Henson-Hallmark production about an American astronaut's travels



*Real World IX* came out on top with 18- to 34-year-old viewers. The MTV franchise averages a 3.8 rating.



MTV's *Road Rules* scores well with young men and women. After five years on the network, it averages a 2.0 rating.



with a band of space fugitives, *Farscape* comes in at around \$1.5 million per episode. Production costs are similar for *Bull*, TNT's new Wall Street series and the network's first original drama. *Nero Wolfe*, a new drama commissioned by A&E, will cost around \$1 million to produce, according to published reports.

Call it the *South Park* phenomena. The crude toon, a Comedy Central "original," catapulted the network to the top of the cable ratings and into the national consciousness when it rolled out in 1997. It drove up distribution and fattened advertising revenue for Comedy Central. With the exception of kids programming, such breakouts are rare. Only HBO's wiseguy drama *The Sopranos* and the network's catty comedy *Sex in the City* have approached the word-of-mouth popularity of *South Park*. Both of those shows pull in ratings as high as 10 (or 10% of HBO's universe of about 25 million households).

*South Park* is down from its highs of 8.0s to about 3.0s, but that's still enough to keep it among the top-rated cable shows. In today's cable environment, a 1.0 is a respectable rating for an original. *Bull*, for example, is pulling in about a 1.2; *Farscape* a 1.5—less than 20% of what an average episode of *Raw Is War* generates.

The 18-34s have long been a favorite target of fast-food franchises, soft-drink makers and movie studios, but now more-mainstream advertisers are going after the group. They have more money than the previous generation of 18-to-34-year-olds, many of whom are now saddled with mortgages and credit-card debt. Automaker Ford even designed a car specifically for the 18-34s, according to one industry source. The Ford Focus campaign was launched last year during the MTV Video Music Awards.



Comedy Central's *The Man Show*



Lifetime's *Any Day Now*



Comedy Central's *BattleBots*

## The 18-34 crowd

### Men

Show	Network	Rating/Viewers
1 South Park	Comedy	3.7/781,000
2 Real World IX	MTV	3.4/786,000
3 BattleBots	Comedy	2.4/510,000
4 Farmclub.com	USA	1.9/453,000
5 Road Rules IX	MTV	1.6/365,100
6 The Man Show	Comedy	1.3/280,500
7 Ripley's Believe...	TBS	1.3/313,500
8 Howard Stern	E!	1.1/224,300
9 Celebrity Death Match	MTV	1.0/241,400
10 Son of a Beach	FX	1.0/168,600

### Women

Show	Network	Rating/Viewers
1 Real World IX	MTV	4.1/959,000
2 Road Rules IX	MTV	2.2/492,830
3 South Park	Comedy	2.0/397,500
4 Lyricist Lounge	MTV	1.4/324,330
5 Any Day Now	Lifetime	1.2/284,200
6 Farmclub.com	USA	1.1/263,800
7 Strong Medicine	Lifetime	1.1/258,290
8 Making the Video	MTV	1.0/232,200
9 New Detectives	Discovery	1.0/245,400
10 Ripley's Believe...	TBS	0.9/221,830

### All

Show	Network	Rating/Viewers
1 Real World IX	MTV	3.7/1.745m
2 South Park	Comedy	1.8/1.178m
3 Road Rules IX	MTV	1.8/857,930
4 BattleBots	Comedy	1.6/661,000
5 Farmclub.com	USA	1.5/716,800
6 Lyricist Lounge	MTV	1.2/551,000
7 Ripley's Believe...	TBS	1.0/535,330
8 Howard Stern	E!	1.0/385,000
9 The FBI Files	Discovery	1.0/454,330
10 The Man Show	Comedy	1.0/412,670

Source: Nielsen Media Research



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Comedy Central's *South Park* pushed the network to the top of the cable ratings, drove up distribution and increased advertising revenues.

Among the shows that fared best with 18-to-34-year-olds in the survey, four were launched this year. The jury is still out on *BattleBots*, the Comedy Central spectacle featuring wrestling robots. The show made a strong debut during the six-week survey period but showed signs of erosion (mostly among women) in late September. The popularity of *Farmclub.com*, an interactive music show on USA, appears to be both a product and a casualty of wrestling. Ratings for *Farmclub.com* were cut in half after the WWF's *Raw Is War* moved to TNN on Monday, Sept. 25. *Son of the Beach*, the FX series starring Tim Stack as a goofier version of David Hasselhoff's heroic *Baywatch* lifeguard dude, is holding its own among male 18-34s but doesn't do a lot for women.

Women are watching *Strong Medicine*, the Lifetime drama pairing two women doctors whose personalities frequently clash, making it the highest-rated new original series on cable in overall households.

*Lyricist Lounge* and *Making the Video* are only a couple years old and may still be finding an audience. The remaining shows have some history and will most likely maintain their popularity with the demographic. Still, the list is bound to change depending on the time of year, says Brian Graden, president of programming for MTV. *Real World* and *Road Rules* and scripted series like *Son of the Beach* went into repeats or hibernation this fall. The Olympics dominated September,

and broadcast premieres will likely cannibalize cable in October. After that, there are three months of football and shows about football and then more football when the XFL launches in February.

"We have a lot of short seasons," says MTV's Graden. "With a younger audience, you have to think differently. If the Backstreet Boys are in town, we gotta be on it. We tend to shift a lot to follow the rhythms of the world at large."

MTV's relationship with its audience contributes to the success of its shows as much as the shows themselves, according to Tim Brooks, senior vice president of research for Lifetime. The network's self-consciously cool attitude, its distinctive stylized promos and machine-gun editing can be picked out at a glance. As more and more networks are piled onto viewers, he observed, people tend to favor channels that deliver a consistently recognizable product.

"There's so much clutter and so many voices screaming for attention, when you have a strong brand, you can whisper and your audience will come," Brooks said. "Take MTV. They hardly advertise new shows. That's the strength of the brand. It's a McDonald's kind of thing. People know what to expect."

Before people had 200 channels to choose from, shows stood on their own, more or less independent from their networks. In the late '80s, Brooks said, NBC did a survey of people watching *The Cosby Show*. Nearly 80% didn't know what network it was on. ■



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# ORIGINAL CABLE PROGRAMMING

## What rates with 18-34s

A typical top-10 list of what 18-to-34s watch on cable can be summed up in one word: *WWF*. Beyond that, sports, more movies and finally cable originals begin to show up. So what original shows rank highest among 18-to-34s?

BROADCASTING & CABLE looked at the last six weeks of summer to see which shows percolated to the top. Data included all shows (46,187 shows filling 410,320 hours) from Nielsen's top-40 ad-supported basic cable networks, from July 24 through Sept. 3. Shows were ranked according to aggregate ratings for their strongest time slots. Most were premiere times except for *Ripley's*, which did better at 11 p.m. than it did during its 8 p.m. slot.

Men and women were considered separately and as a group. Women's viewing habits were more diverse than men's. They watched some wrestling and sports, but movies did equally well. Women were also far more likely than men to watch off-network series. Over the period tracked, 22 of the top 100 shows among women were off-network series; no off-net ranked in the top 100 for men. Also, more than twice as many women sat through *Howard Stern* and *The Man Show* as men who watched Lifetime's *Any Day Now* and *Strong Medicine*.

As a group, both men and women regularly watched *Discovery Sunday*, an anthology series of both new and old original Discovery Channel material. *Discovery Sunday* is included in the show descriptions as an example of a series that attracts an equal proportion of men and women. The show profiles that follow were compiled by B&C contributor Kim McAvoy.



## Real World IX MTV

Viewers 18-34 Men:	786,000
Viewers 18-34 Women:	959,000
Viewers 18-34 All:	1,745,000

When it comes to original cable programming, MTV's *Real World* series continues to have lasting appeal. This season's *The Real World New Orleans*, captures the lives of seven strangers living and working together in a city known for its decadence. The cast members must co-produce and host their own cable-access television program.

The show, an MTV staple of eight years, ranks first among women and all viewers 18 to 34 and comes in second with males 18 to 34. MTV says *Real World IX* has an average rating of 3.81. It airs Tuesdays at 10 p.m. (ET) and is produced by Bunim-Murray Productions.



## South Park Comedy Central

Viewers 18-34 Men:	731,000
Viewers 18-34 Women:	337,500
Viewers 18-34 All:	1,178,500

*South Park* has been a winner at Comedy Central for three years running. The adult-oriented animated series has gained a reputation for its "sick and twisted" humor and earns home an average

rating of 2.62. It ranks first with males 18 to 34, second overall with all 18-to-34-year-olds and third among women 18 to 34. *South Park* airs on Wednesdays at 10 p.m. (ET), with repeats later in the week. Some 65 episodes have been produced since the program debuted in 1997. Trey Parker and Matt Stone are co-creators and executive producers of the original series.



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ORIGINAL  
C.A.B.L.E.  
PROGRAMMING



Road Rules IX  
MTV

Viewers 18-34 Men:	365,100
Viewers 18-34 Women:	492,830
Viewers 18-34 All:	857,930

MTV's docu-adventure series, *Road Rules*, is another significant ratings performer. The show ranks second among women 18 to 34, third with all 18-to-34-year-olds and fifth among males 18 to 34. This season's *Road Rules IX: Maximum Velocity Tour* once again throws six strangers together and sends them on an adventure-packed road trip across the U.S.

The program, which has been on the network for five years, earns on average a 2.0 rating, says MTV. It airs Mondays at 10 p.m. (ET) and is created and executive-produced by Mary-Ellis Bunim, who also helped create the *Real World* series.



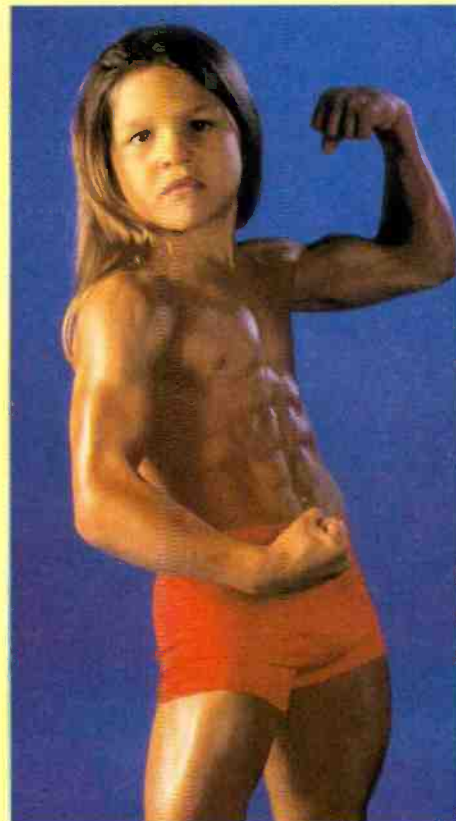
Farmclub.com USA Network

Viewers 18-34 Men:	453,000
Viewers 18-34 Women:	263,800
Viewers 18-34 All:	716,800

Also new to the original cable-programming scene is *Farmclub.com*. The one-hour series has been on the air since Jan. 31 and can be seen on USA Network Mondays at 11 p.m. (ET). The music show, hosted by Mart Pinfield and Ali Landry, not only features well-known performers but also

gives unknown musicians a shot at fame.

Undiscovered bands are picked from the *Farmclub* Web site, and an online poll is conducted to select which bands will appear on the TV show. Some bands are even given record contracts on a *Farmclub.com* record label distributed through Universal. The show, produced by Jimmy and Doug's *Farmclub.com*, is ranked fourth among males 18 to 34, fifth among all 18-to-34-year-olds, and sixth among women of the same age.



Ripley's Believe  
It or Not  
TBS

Viewers 18-34 Men:	313,500
Viewers 18-34 Women:	221,830
Viewers 18-34 All:	535,330

TBS Superstation's *Ripley's Believe It or Not* got off to a strong start with a 3.3 rating when the original series premiered Jan. 12. Each episode—22 have been produced for the first season—takes a look at strange phenomena, unusual feats and amazing facts and events. It airs Wednesdays at 8:05 p.m. (ET) and is hosted by actor Dean Cain, who played Superman in the TV series *Lois & Clark: The New Adventures of Superman*.

*Ripley's* currently ranks seventh among males 18-34 and among 18-to-34-year-olds overall. It comes in 10th among women 18-34. On average, the hour-long show receives a 2.8 rating, according to TBS. A second season of *Ripley's* is slated to launch Jan. 10, 2001.



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**BattleBots**  
Comedy Central

Viewers 18-34 Men:	510,000
Viewers 18-34 Women:	151,000
Viewers 18-34 All:	661,000

New to the television sports arena is *BattleBots*. Launched in August on Comedy Central, *BattleBots* is being called the "ultimate destructive sport." It's a contest in which homemade remote-controlled metallic robots "fight to the death." Viewers appear to be tuning in. The show ranks third among males 18 to 34 and fourth with people 18 to 34. Comedy Central says the series' average rating is a 1.83. There's even a broadcast team covering the competition: Bill Dwyer as the color commentator, play-by-play announcer Sean Salisbury, technical expert Bill Nye, Randy and Jason Sklar (MTV's *Apartment 2F*), and *Baywatch*'s Donna D'Errico. *BattleBots* is a Comedy Central production in association with First Television and TalertWorks. It airs Wednesdays at 10:30 p.m. with episodes repeated on Saturdays at 5 p.m. and 11 p.m. (ET). Ten new episodes have been ordered for 2001.



**Lyricist Lounge** MTV

Viewers 18-34 Men:	226,670
Viewers 18-34 Women:	324,330
Viewers 18-34 All:	551,000

*Lyricist Lounge*, a relative newcomer to MTV, is a weekly hip-hop variety program. The original series has been on the network less than two years and is rated fourth with women 18 to 34 and sixth among all 18- to 34-year-old viewers.

MTV says the program gets an average 1.42 rating.

Some of the hottest names in hip hop appear on the show including Snoop Dogg, Da Brat and MCLyte. The show also features traditional comedic skits combined with lyrical sketches. It airs Tuesdays at 10:30 p.m. (ET) and is produced by MTV in conjunction with C to the B Productions.



**Howard Stern**  
E! Network

Viewers 18-34 Men:	224,300
Viewers 18-34 Women:	160,700
Viewers 18-34 All:	385,000

Howard Stern has been attracting viewers to the E! Network since the original series' debut on June 20, 1994. The show features a televised version of Howard Stern's controversial radio show that often includes high-profile guests such as Keanu Reeves, Jay Leno and Lisa Kudrow among others.

New half-hour episodes air Monday through Friday at 11 p.m. (ET), followed at 11:30 p.m. (ET) by repeats of previous Howard Stern shows. It can also be seen Sundays at 11:00 and 11:30 p.m. (ET). The show has an average rating of 1.17, says E! It ranks ninth with males 18-34 and eighth among all 18-to-34-year-olds. Some 1,336 episodes have already aired on the network.

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Source: TBS research from Nielsen Media Research data.

(1) Basic cable regularly scheduled prime time Adult series premiering in 2000. Based on Mon-Sun 8PM-11PM 12/17/99-9/24/00.

(2) Based on Adults 18-34 AA(300) for basic cable networks for Fr-days 8PM-1AM 12/27/99-9/27/00.

(3) Based on average coverage area household ratings for premiere telecasts of original movies on basic cable for 12/28/98-12/26/99.

Qualifications furnished upon request.



ORIGINAL  
CABLE  
PROGRAMMING



## The Man Show Comedy Central

Viewers 18-34 Men:	280,500
Viewers 18-34 Women:	132,170
Viewers 18-34 All:	412,670

There's no doubt Comedy Central's *The Man Show* is reaching its target audience: males 18 to 34. Since its debut in June 1999, the half-hour original series has had an average rating of 1.3 and is ranked sixth with males 18 to 34. It showcases a chauvinistic attitude and out-

rageous macho humor—each show wraps with scantily clad women jumping on trampolines.

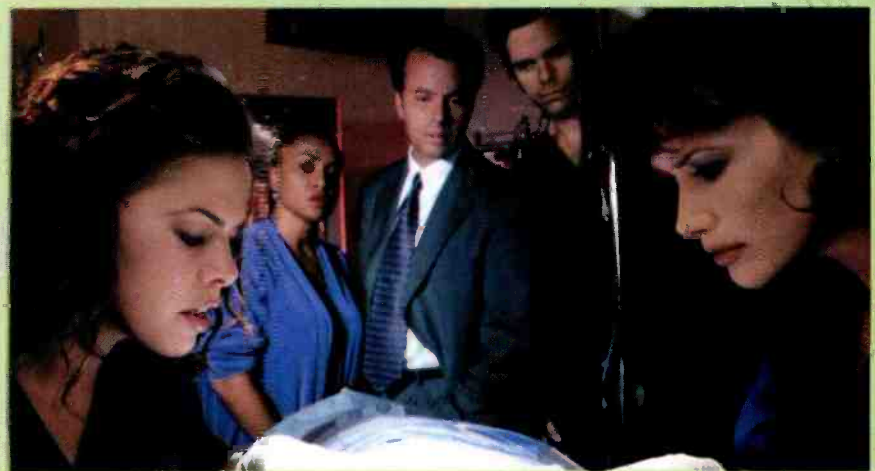
The series combines sketch comedy, man-on-the-street interviews, celebrity drop-ins and on-going segments such as "Household Hints From Adult Film Stars." The show is hosted by Jimmy Kimmel (*Win Ben Stein's Money*) and Adam Carolla (MTV's *Loveline*). It airs Sundays at 10 p.m. (ET) with episodes repeated on Wednesdays at midnight and Saturdays at 10:30 p.m.



## Any Day Now Lifetime

Viewers 18-34 Men:	79,800
Viewers 18-34 Women:	284,200
Viewers 18-34 All:	364,000

Back for a third season, *Any Day Now* remains a favorite among women. Lifetime's drama about best friends—one is white and the other is black—takes a hard look at race relations as it explores a friendship that began during the civil rights era in Birmingham, Ala., and continues into the present. Annie Potts (*Designing Women* and *Love and War*) and Lorraine Toussaint (*Leaving L.A.*) star in this original series that airs Sundays at 8 p.m. (ET). The show is fifth among women 18 to 34 and has an average rating of 1.8, according to the network. Paid Our Dues Productions, Finnegan-Pinchuk Productions and Wilshire-Hauser Productions produce the show in association with Spelling Entertainment.



## Strong Medicine Lifetime

Viewers 18-34 Men:	52,280
Viewers 18-34 Women:	258,290
Viewers 18-34 All:	310,570

In July, Lifetime launched its newest drama series, *Strong Medicine*. The show's storyline revolves around two doctors who run a women's free clinic in Philadelphia. It stars Janine Turner (*Northern Exposure*) and Rosa Blasi (*Noriega: God's*

*Favorite*). The two characters have very different personalities and styles of practicing medicine.

After only a few months, the show ranks seventh with women 18 to 34, and the series is getting an average rating of 1.9, according to Lifetime. Produced by Columbia TriStar Television Distribution, Whoopi Goldberg and Tammy Ader are the show's executive producers. It airs on Sundays from 9 to 10 p.m. (ET).



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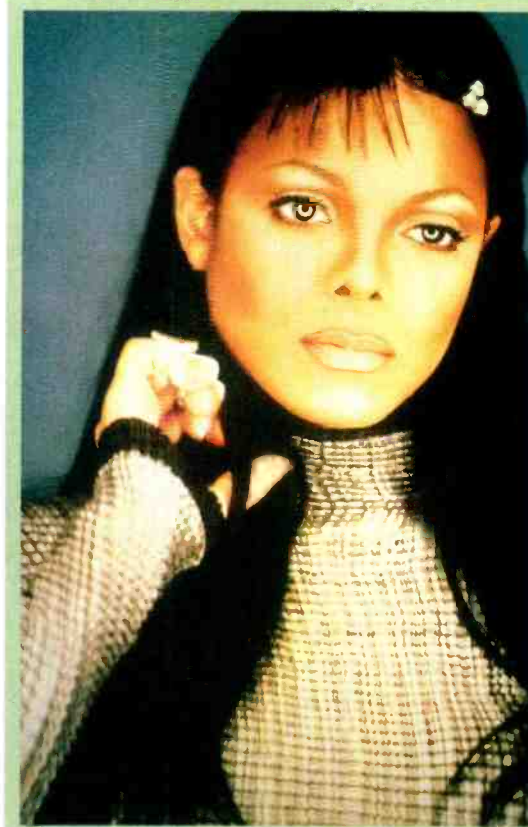
ORIGINAL  
CABLE  
PROGRAMMING



**Celebrity  
Deathmatch**  
MTV

Viewers 18-34 Men:	241,400
Viewers 18-34 Women:	131,400
Viewers 18-34 All:	372,800

MTV's weekly clay-animation series *Celebrity Deathmatch* is a clever if not irreverent approach to color commentary in sports coverage. The 3-year-old series is produced by MTV Animation and features fantasy fights between animated clay renderings of today's celebrities in politics, film, television and music. Among the ring-side matches: Monica Lewinsky vs. Hillary Clinton, Mariah Carey vs. Jim Carrey, Jay Leno vs. David Letterman, and Tiger Woods vs. Andre Agassi. The show runs Thursdays at 10 p.m. (ET) and is 10th with males 18 to 34. It has an average rating of 1.21, according to the network.



**Making the  
Video**  
MTV

Viewers 18-34 Men:	160,400
Viewers 18-34 Women:	232,200
Viewers 18-34 All:	392,600

*Making the Video* offers viewers a behind-the-scenes look at how music videos are created. MTV's cameras record the process from beginning to end, with the final product—the music video itself—debuting on the network. Among the performers who have appeared in the series are Janet Jackson, Britney Spears, Christina Aguilera, 98° and Jewel. The original series has been on MTV for 15 months and comes in eighth with women 18 to 34. MTV says the average rating is 1.18. The show airs Mondays at 10:30 p.m. (ET).



**The FBI Files** Discovery

Viewers 18-34 Men:	241,330
Viewers 18-34 Women:	213,000
Viewers 18-34 All:	454,330

Discovery Channel's *The FBI Files* has seen a steady rise in viewers since its debut in 1999. This original series provides a behind-the-scenes look at major FBI cases. Each episode follows an investigation from the crime scene

to the laboratory and eventually to conclusion with the FBI bringing criminals to justice. Discovery says the show now has an average rating of 1.92. It comes in 11th with men and women 18 to 34 but ninth among 18-to-34-year-olds overall. The hour-long show airs Tuesdays at 10 p.m. (ET) and repeats on Sundays at 11 p.m. (ET). New Dominion Pictures has already produced 31 episodes.



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Source: Nielsen Media Research national average audience estimates (000) 8/21-9/17/00 & 8/23-9/19/99. Primetime Monday-Saturday/8-11 PM, Sunday/7-11 PM (A25-54) (family-friendly= Discovery, Lifetime, The Learning Channel, A&E, FOX Family). Subject to qualifications which are available upon request.



ORIGINAL  
CABLE  
PROGRAMMING



## Son of the Beach

FX

Viewers 18-34 Men:	168,600
Viewers 18-34 Women:	68,730
Viewers 18-34 All:	237,330

The new original comedy series from FX, *Son of the Beach*, pokes fun at the *Baywatch* genre of TV programming. It stars Tim Stack (from Comedy Central's *Nightstand*), who plays a bumbling but lovable lifeguard named Notch Johnson. Together with his lifeguard unit—a sexy ensemble including Leila Arcieri, Lisa Banes, Jaime Bergman, Roland Kickinger, and Kim Oja—Johnson cavorts comically on the shores of Malibu.

The show airs Tuesdays at 10 p.m. (ET). Since its debut in March, the show's average rating is 1.5, according to FX. It ranks 10th among males 18-34 and is produced by Howard Stern Productions. Tim Stack, David McGarrett and James R. Stein created the series.



## The New Detectives Discovery

Viewers 18-34 Men:	218,600
Viewers 18-34 Women:	245,400
Viewers 18-34 All:	464,000

Now in its fifth season, *The New Detectives* is one of the Discovery Channel's highest-rated prime time weekly series. *The New Detectives: Case Studies in Forensic Science* premiered in 1997 and is now averaging a 1.87 rating, says

Discovery. The show, with 54 episodes already televised, provides an in-depth look at how forensic science is used in solving crimes. The hour-long original series is produced by New Dominion Pictures and airs Tuesdays at 9 p.m. (ET) and again on Saturday at 7 p.m. (ET). The program appears to have some appeal with women 18 to 34 and is rated ninth for that demo.



## Discovery Sunday Discovery

Viewers 18-34 Men:	211,750
Viewers 18-34 Women:	178,500
Viewers 18-34 All:	390,350

*Discovery Sunday* has been such a success for the network that it was expanded from two to three hours. The anthology show enables Dis-

covery to unveil its high-profile documentaries as well as to repeat presentations of its more popular programs. *Discovery Sunday* ranks 11th with all viewers age 18 to 34. And the show receives an average rating of 1.35, says Discovery. It has been on the air since 1994 and runs from 8 to 11 p.m.





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Of that number, men in the 18-34 demo constitute about 30.4 million viewers or approximately 12% of the total persons in television homes, according to Nielsen Media Research. That's not a huge universe, but some advertisers will pay a premium to air products on cable shows that lure young and restless adult males to the tube, says Tim Spengler, executive vice president and director of national broadcast for Initiative Media in Los Angeles, a full-service media-management company. "They're harder to reach. And the harder, the more valuable they are. Some advertisers are willing to pay a premium to reach that group, and they'll pay what it takes. Movies are the biggest [advertisers], because that group [comprises] early attendees the first weekend.

"They don't have as much money as someone 50 years old, but they're beginning to form brand loyalties, and that's going to affect products like toothpaste," adds Spengler. "If they start using Crest in college and then buy it for themselves when they're first in the workplace, in theory you have the chance they'll use Crest for the rest of their lives."

The demo also tends to be "a very strong

## Man-made advertising

For advertisers who want to reach the coveted 18-34 male demo, those certain shows that attract a higher percentage of male viewers is where they want to be. Not surprisingly, the products pitched to this demo include movies, videogames, music, cars, long-distance phone service, fast food, computers, apparel, sports apparel and beer. Major advertisers on *Howard Stern* include Warner Bros. Pictures, Sony Music, Lycos and Miller beer. Pizza Hut, Taco Bell, Levi's, Hyundai and Old Navy advertise on *The Man Show*. Comedy Central's *South Park* has ads for Apple, Heineken, Nintendo and Saturn, while the *Real World* racks up spots for Burger King, the Gap, Blockbuster, Best Buy, Wendy's and 20th Century films.

Show	June-Jan. '00	June-Jan. '99	1999
(Advertising revenue in millions of \$)			
Howard Stern	15.1	11.3	23.4
The Man Show	3.1	0.2	3.3
South Park	3.0	2.4	5.5
Real World	14.7	8.0	25.6
Son of the Beach	0.25	NA	NA

NA=Not applicable

Source: Competitive Media Reporting

early-adopter audience" eager to experiment with high-tech toys, says Hank Close, senior vice president of advertising sales for Comedy Central. The network recently launched *Battlebots*, a series about combat among robots, for a network where male viewers account for 70% of the audience.

*Battlebots* has already climbed to No. 3 in the top 10 for the demo, and Close has high hopes it will do even better, especially among males 18-25.

"[Advertisers] generally will pay a pre-

mium, because it's all related to supply and demand," Close explains. "There will be advertisers in the technology field, anywhere from dotcoms to personal video recorders.

"The amount advertisers targeted for men 18-34 is not big," Close admits. But he insists that Comedy Central is quickly becoming for advertisers "an A-list alternative to buying sports." Automotive products were the second-largest advertising category for the network after movies, he says.

Brian Graden, president of programming at MTV, whose *Real World IX* ranks second among original series for the male demo, says its advertisers hawk everything from sneakers

to cars. The network's audience ranges from low-end consumers to those with considerable disposable income.

Graden attributes the interest of advertisers in the 18-34 male demo to "intense fragmentation" across cable since the 1990s when, he notes, "every subgroup's tastes were indulged" so that there are now 200 channels from which to choose, compared with 10 in the previous decade.

However, Graden says there is still "more surfing associated with male viewers and less brand loyalty, unless it's predictable things like sports."

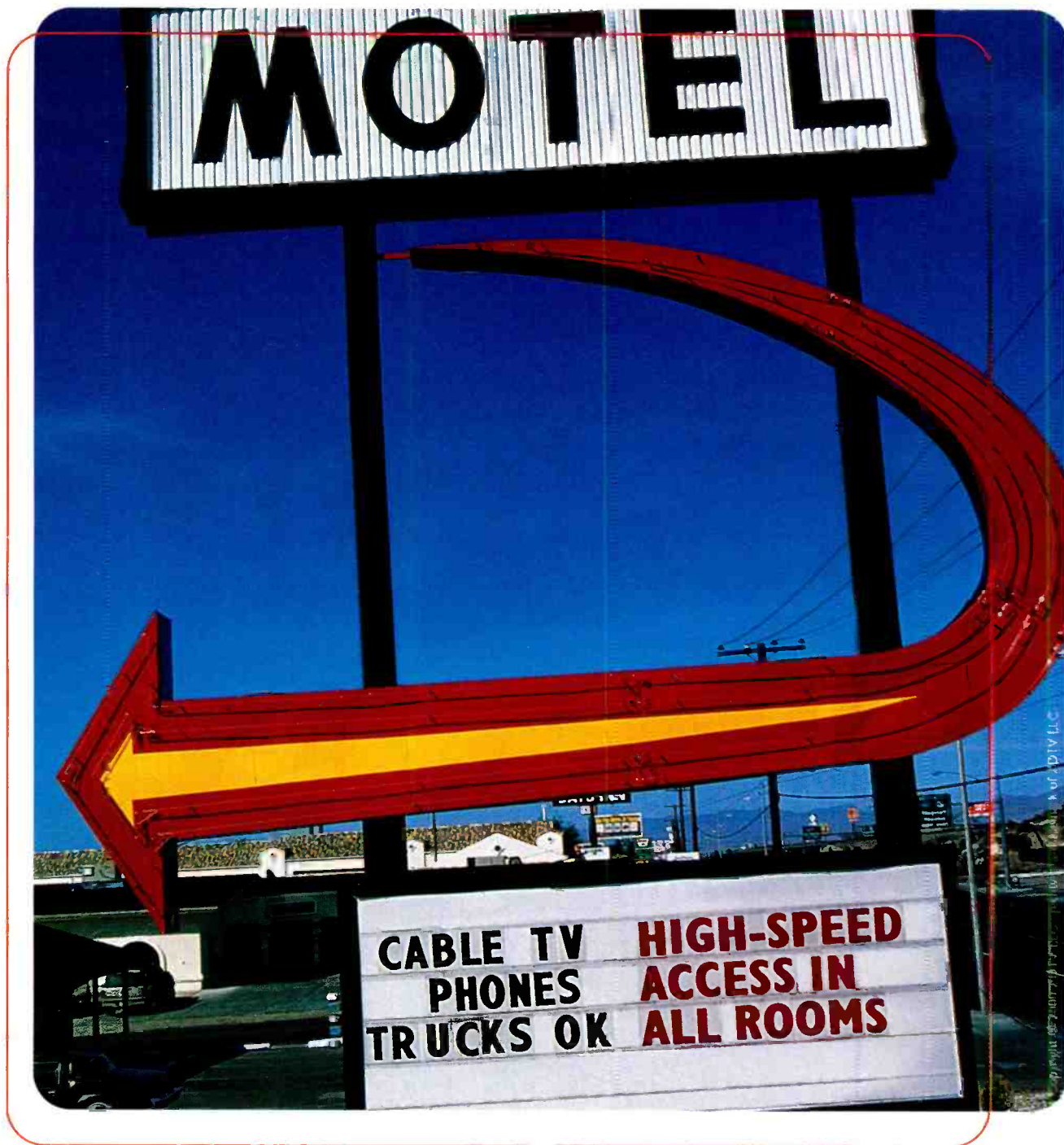
Women in the same age group are less fickle viewers, says Tim Brooks, senior vice president of research at Lifetime Television, noting that women have always watched more television than men. "The big mass-advertisers traditionally target women because the bulk of products are pharmaceutical, supermarket products and other packaged goods. Their sales are driven more by women, who still do most of the buying for the household."

But back in the 1970s and 1980s, Brooks recalls, there was almost no programming specifically aimed at men except sports.

"Every sitcom was female-oriented," he



*Battlebots*, new to Comedy Central, appeals to the network's audience, which is 70% male.

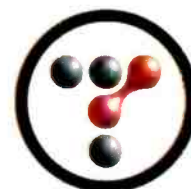


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Although it reaches a much smaller cable audience, *SOB* ranks 10th among 18-34 male viewers.

says. "Male-oriented programming was almost squeezed out of prime time. Only in recent years did the cable networks look for a niche for men."

According to Brooks, the immense popularity of wrestling on Monday-night prime time cable opened up the cable networks' eyes to the realization that they could draw young men—with the right kind of programming. Going a step further, Comedy Central, FX and USA networks have introduced outrageous, politically incorrect fare such as *The Man Show* and, more recently, *Son of the Beach* on FX, produced by Howard Stern. *Son* is now No. 10 among cable originals attracting 18-34 male viewers.

*SOB*, a ribald comedy spoof that seems to parody both the hot flesh on *Baywatch* and the bumbling television spy of yore, Maxwell Smart, reportedly beat TNT's first original series, *Bull*, by 40,000 viewers in the adult 18-49 demo in its Tuesday 10-10:30 p.m. slot. All the more surprising given that TNT reaches 25 million more homes than FX.

"We developed [*SOB*] with younger men in mind. But we're also looking at a psychographic, a mindset," says Peter Liguori, president of FX and Fox Movie Channel. "I don't expect the white-glove advertisers to come to it," he says of *SOB*, which has been

picked up for a second season by FX Networks. But he says the show has attracted apparel, beer and sports advertisers.

Liguori, who was vice president of consumer marketing at HBO before he joined Fox in 1998, described demographics in the ad game as a "quick and easy" vocabulary for media buyers and sellers. Looking at income and education narrows the demo, he said: "Age is not relevant to someone who is savvy, upwardly mobile and wants to get past the tried and the true."

But Scott Safon, senior vice president of marketing for TNT, says age counts up to a point. "There's a big discrepancy between what an 18-year-old and a 34-year old chooses to watch. I would guess a show like *Son of the Beach* would probably be more popular among men under 25, while a show like *Bull* probably has more affinity with someone around 30. The mindset is different with that group."

Safon says the marketing for *Bull*, a financial drama, is aimed at a broad viewer base, ages 25-45, composed of "people out there working, who might not call themselves yuppies but who like shows like *The*

*Practice* and appreciate the excitement and drama of the business world."

He says the series has attracted blue-chip advertisers—among them Audi, Disney Cruise Lines, DreamWorks, Salomon Smith Barney, IBM and Microsoft.

Of course, the range in lifestyles and tastes among men 18 to 34 is so vast that there are no easy clues to their viewing habits as a whole. "The 18-34 demo is elusive for a reason," says Bob Igiel, president of the broadcast division at Media Edge in New York. "There's a big difference between a kid who's 18 and guy who's 34 with three kids. So there are segments within that market, whether they're kids in school or who have worked 10 years or longer. You can't generalize about that market."

Bates' Coyne agrees, noting: "The person who watches the History Channel is not necessarily the same person who watches *The Man Show* on Comedy Central. It depends on what you're trying to sell. Apparel for that group is the life blood for brands," he says of the younger end of the demo.

It could be fashion markets like Levi's. However, he adds, "I'm sure Cadillac isn't interested in men 18-34. And financial services are more interested in high net-worth

individuals, because they'll make them more money than someone just starting off in his career."

Within the young male demo, Comedy Central's offbeat programming attracts a huge college audience—most of them male viewers—for such shows as

John Stewart's parody of the news, *The Daily Show*, says Michele Gainless, senior vice president of programming for the network. "Comedy tends to reach more men," she notes. "Even *Saturday Night Live* is skewed to about 55% male. And there's a high return because they're not watching as much [television] as women."

But about 30% of Comedy Central's viewers are young women, Gainless says, speculating: "Maybe they want a little insight into what makes men tick." ■

**I don't expect the white-glove advertisers to come to [*SOB*]:**

— Peter Liguori, FX and Fox Movie Channel

# Datebook

## This Week

- Oct. 8-11 Virginia Cable Telecommunications Association** 34th Annual Convention. Hyatt Regency Hotel, Reston, Va. Contact: Barbara Davis (804) 780-1776.
- Oct. 10-11 Bender/Helper Impact iMix2.0** Executive Conference. New York Marriott World Trade Center, New York. Contact: Christine Card (562) 856-8299.
- Oct. 10-11 Toonz** The Developing World of 2D & 3D Technology. Crowne Plaza St. James Court, London. Contact: Johanna Karmano +44 (0) 20 7840 2700.
- Oct. 11 HRTS** Meet the World Wrestling Federation. Universal Hilton Hotel, Universal City, Calif. Contact: Gene Herd (818) 789-1182.
- Oct. 11-13 Arizona Broadcasters Association** 48th Annual Convention & SBE Technology Exhibits. Sheraton Crescent Hotel, Phoenix. Contact: Art Brooks (602) 252-4833.
- Oct. 12 SCTE Seminar: Cable 101.** Holiday Inn Atlanta Airport North, Atlanta. Contact: Caroline Croley (610) 363-6888.
- Oct. 12-13 Bender/Helper Impact iMix2.0** Developers Conference and Expo. New York Marriott World Trade Center, New York. Contact: Peter Temkin (451) 391-2994.

## Also in October

- Oct. 16 Broadcasters' Foundation** Charity Golf Tournament. Inwood Country Club, Inwood, New York. Contact: Gordon Hastings (203) 862-8577.
- Oct. 16-17 ICM Conferences** Interactive Television Conference: Explore Convergence. Beverly Hills Hilton, Beverly Hills, Calif. Contact: Arlene Soumillac (415) 817-0449.
- Oct. 17 SCTE Seminar: Cable 101.** Norwalk Marriott Hotel, Norwalk, Calif. Contact: Caroline Croley (610) 363-6888.
- Oct. 17-19 eMarketWorld.com** @d:tech.WorldEurope. RAI Congress Centre, Amsterdam, the Netherlands. Contact: Andrea Lacarsky +1-804-643-8375.
- Oct. 18-19 CTAM** Broadband Opportunity Conference. Santa Clara Marriott, Santa Clara, Calif. Contact: Seth Morrison (703) 549-4200.
- Oct. 18-19 Kentucky Broadcasters Association** Annual Convention. Embassy Suites, Lexington, Ky. Contact: Gary White (502) 848-0426.

## Major Meetings

- Nov. 13 BROADCASTING & CABLE.** 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.
- Nov. 28-Dec.-1 California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.
- Jan. 22-25, 2001 National Association of TV Program Executives** 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.
- April 21-26, 2001 National Association of Broadcasters** Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24.** Contact: Janice Garjian (212) 486-1111.
- June 10-13, 2001 National Cable Television Association** Annual Convention. Chicago. Contact: Bobbie Boyd (202) 775-3669.
- Sept. 5-8, 2001 National Association of Broadcasters** Radio Show. New Orleans. Contact: Gene Sanders (202) 429-4194.
- Sept. 12-15, 2001 Radio-Television News Directors Association** International Conference and Exhibition. Nashville. Contact: Rick Osmanski (202) 467-5200.
- Oct. 24 International Radio & Television Society Foundation** Broadcast Network Entertainment Chiefs IRTS Luncheon. Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis (212) 867-6650, ext. 306.
- Oct. 24 American Center for Children and Media** Kids' TV Goes Digital. Rainbow Room, Pegasus Suite, 30 Rockefeller Center, New York. Contact: David W. Kleeman (847) 390-6499.
- Oct. 25 New York Chapter, National Academy of TV Arts and Sciences** Silver Circle Induction Ceremony. Rainbow Room, 30 Rockefeller Plaza, New York. Contact: Gordon Hastings (212) 768-7050.
- Oct. 25-26 TVB** Annual Research Conference. McGraw-Hill Conference Center, New York. Contact: Susan

- Cuccinello (212) 486-1111.
- Oct. 26-27 Instinct Services Group (ISG)** Film IT—Film Information Technology Conference & Exposition. Sheraton Universal, Los Angeles: Kimberlee Lauer (310) 201-8855.
- Oct. 26-29 Society of Professional Journalists** Annual Convention and Conference. Adam's Mark Hotel, Columbus, Ohio. Contact: Tammi Hughes (765) 653-3333.

## November

- Nov. 1-2 Advanced Television Systems Committee** seminar on PSIP and data broadcast standards. Ritz-Carlton, Pentagon City in Arlington, Va. Contact: Christy Kehlbeck (202) 828-3130.
- Nov. 5-8 Sportel** 11th Annual International Sports Television Convention. Monte Carlo, Monaco. Contact: Lillian Vitale (201) 869-4022.
- Nov. 6 Women in Cable & Telecommunications Foundation** Benefit Gala. Omni Sheraton Hotel, Washington. Contact: Jim Flanigan (312) 634-2343.
- Nov. 8-10 eMarketWorld.com** @d:tech.NewYork conference on Internet marketing. Hilton New York, New York. Contact: Lee Hall (770) 879-8970.
- Nov. 9-10 Cato Institute** Technology & Society 2000: The Convergence of Technology & Entertainment. The Hyatt Regency Reston, Reston, Va. Contact: Jerry Brito (202) 218-4621.
- Nov. 11 Television News Center** Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.
- Nov. 12-14 Canadian Association of Broadcasters** Annual Convention. Telus Convention Centre. Calgary, Alberta Canada. Contact: Marye Ménard-Bos (613) 233-4035.
- Nov. 13 BROADCASTING & CABLE.** 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.
- Nov. 13-15 Association of National Advertisers** Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.
- Nov. 16-17 Access Conferences International Ltd.** Virtual—Breaking Into the Mass Market. One Whitehall Place, London. Contact: Hannah Sanders +44 (0) 20 7840 2700.

—Compiled by Beatrice Williams-Rude  
(bwilliams@cabners.com)



## DENNIS MILLER, DECIPHERED (WEEK 4)

Dennis Miller is increasingly becoming Millerlitter. He barely confused anyone last week during *MNF*, but here's the most esoteric thing we heard:

Referring to Seattle head coach Mike Holmgren's roster cuts, he said, "When asked why he carpet bombed all the way back to the tree line, Holmgren said, 'Nobody wants to be eight and eight forever.'"

Explanation: During the war in Vietnam, dropping dozens of bombs indiscriminately was called "carpeting." Ho-hum. Dennis, go deep! Please.

## BAKER'S ADVICE

Just three months out of USA Networks, Barry Baker is in as managing director/venture partner at Boston Ventures Management Inc. "It's an opportunity to be a part of a very large communications fund, and continue to build companies for myself," he said.

His first pitch: "The IPO opportunities that were available ... in new media have essentially vanished. If you're sitting with a lot of cash, you can find some of these companies and fund them at a time when the public markets are not there."



Photo: Darleene Rubin

## Engineered Emmys

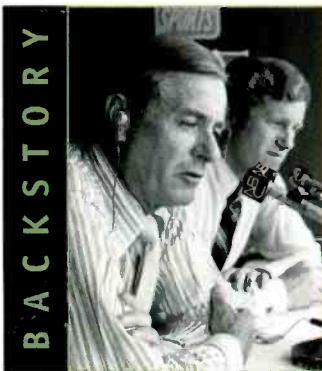
The National Academy of Television Arts and Sciences presented their annual "Technical Emmy" awards at a New York black-tie gala last week. Emmy recipients honored for "Outstanding Achievement in Engineering Development" included Panasonic Broadcast, Snell & Wilcox, CCETT, Institute For Rundfunktechnik, Philips Consumer Electronics, Pinnacle Systems, Matrox, Vela, Media 100, Digital Processing Systems, Avid, Symah Vision, Princeton Video Image, Fox Sports, Sportvision, Orad, DirecTV, Philips Broadcast, Anton Bauer, Frezzolini, Cine Sixty, Tektronix, Sarnoff Corp., Rohde & Schwartz, KDD Media Will and Institute Fuer Technische Universitaet.



## Lloyd's country

Back when Lloyd Werner was executive vice president, sales and marketing for CBS Cable, including The Nashville Network, he recalls lots of viewers called and referred to the place as "The National Network." He wasn't surprised, then, when Viacom, the new parent company, pulled the plug on Nashville and plugged in National, for real. They mainly use the TNN acronym anyway.

TNN's not his baby anymore. Werner is making a smooth segue into semi-retirement as a Web guru after leaving CBS Cable in May. The 20-year Group W Satellite veteran is now executive adviser, national network television, with eMadison, an online TV/radio ad-buying service currently in a test mode.



BACKSTORY

Major League Baseball's Game-of-the-Week became a fixture on NBC Sports throughout the '70s and '80s, but it wasn't always so. The original 26-game package was originally held by ABC for \$5.4 million. But in October 1965, after losing \$1.5 million in the first season, ABC declined to exercise its \$5.85 million option.

According to *BROADCASTING*'s Oct. 18, 1965, edition, the major problem for the telecast was competition from local telecasts as well as the *New York Yankees Game of the Week* on CBS, which owned the Yankees.

But the problem for baseball didn't last long. The next week, the league wised up and tied the rights to the World Series, All-Star Game and *Game of the Week* together, so if a network wanted one, it had to buy them all. Later that month, NBC paid the league \$30.6 million for the rights to the 1967 and 1968 World Series, All-Star Game and the *Game of the Week*. NBC already had the rights for the 1966 season. (Shown at left, NBC's Curt Gowdy and former Yankee and NBC color commentator Tony Kubek.)

F A T E S & F O R T U N E S

**Broadcasting**

**Jon Hookstratten**, senior VP of business affairs, CBS Enterprises, New York, joins NBC, New York, as executive VP, administration and operations, enterprises and syndication.

**Mark Fredo**, writer/producer, WGN-TV Chicago, named manager, creative services.

**Steve Sloane**, local sales manager, WAMI-TV Miami, joins WPLG(TV) Miami, as local sales manager.

**John King**, manager, New York stations, The Ackerley Group, Syracuse, N.Y., named VP and director of engineering, New York stations.

**Lon Rudolph**, national sales manager, WTMJ-TV Milwaukee, named local sales manager.

**Bruce Howie**, account executive, WWJ-TV Detroit, joins WEYI-TV, Saginaw, Mich. (also serving Flint, Bay City and Midland, Mich.), as sales manager.

**Cable**

**Phil Ahlschlager**, VP,

operations, Cox Communications, Hampton Roads, Va., named VP/GM, Rocky Mount, N.C.

**Internet**

Appointments at NBCi, San Francisco: **Leo Chang**, co-founder and chief technical officer, Flyswat Inc., San Francisco, joins as chief technology officer; **Shawn Hardin**, executive producer and executive VP, named chief product officer and executive VP; **Greg Regis**, VP, national advertising sales, ESPN/ABC Inc., New York, joins as senior VP, advertising sales, New York; **Jim Scheinman**, VP, named senior VP, business development.

**Associations/Law Firms**

**Lauren Iossa**, assistant VP, marketing, American Society of Composers, Authors and Publishers, New York, named VP, marketing.

**Advertising/Marketing/PR**

**Beth Russell**, VP/Eastern division partner, allied radio partners, Interep, New York,

named VP/regional executive, Chicago.

**Radio**

**Dale O'Brian**, program director, WWZZ (FM) Waldorf, Md. (Washington area), joins WBTS-FM Atlanta, as program director.

**Christine Ianuzzi**, director, engineering broadcast systems and the systems maintenance assembly group, ABC Television, New York, named VP, broadcasting technology, ABC Radio Networks, New York.

**Programming**

Appointments at The Associated Press: **Ian Ritchie**, chief executive officer, television, radio and transmission of digital and cable operations, Middle East Broadcasting Ltd., London, joins Associated Press Television News, London, as chief executive; **Bruce T. Reese**, president and CEO, Bonneville International Corp., Salt Lake City, joins as member, board of directors, New York.

**Tom Halleen**, VP, original movies, acquisitions and scheduling, Fox Family Channel, New York, named senior VP, prime time programming and development.

**Donna Thomas**, VP, digital distribution, Discovery Networks, Bethesda, Md., named senior VP, national accounts, affiliates sales and marketing division.

**Laura Palmer**, senior brand manager, The Perrier Group, Greenwich, Conn., joins Showtime Networks Inc., New York, director, marketing, direct to home.

Appointments at A&E Television Networks, New York: **Steve Ronson**, senior VP, business development, Things Remembered, Highland Heights, Ohio, joins as VP/GM, consumer products; **Fred Ma**, finance manager, Bristol-Myers Squibb, New York, joins A&E Network, New York, as division financial manager.

**Susan Epstein Sosnay**, VP, Eastern advertising division, CNBC, Fort Lee, N.J., named senior VP, advertising



Jon Hookstratten



Ian Ritchie



Tom Halleen



Donna Thomas



## F A T E S & F O R T U N E S

sales, MSNBC, Fort Lee, N.J.

**Russell E. Wolff**, senior VP, programming and event management, ESPN Star Sports, Asia, named senior VP, ESPN International, New York.

**Rob Sorcher**, executive VP, programming and development, Fox Family Channel, Los Angeles, joins USA Networks, New York, as executive VP/GM.

**Salli Frattini**, VP/executive in charge of production, MTV, New York, named senior VP/executive in charge of production.

**Casey Schick**, manager, affiliate marketing, Fox News Channel, New York, named manager, affiliate marketing, sports, cable networks group, Los Angeles.

Appointments at E! Networks, Los Angeles: **Roe Astuto**, West Coast advertising manager, *US Weekly*, Los Angeles, joins as VP, media and research; **Despina Gianopulos**, entertainment promotion director, *In Style*, Los Angeles, joins as VP, promotions; **John Pucci**, senior

VP, director of marketing services, Simon Marketing, Los Angeles, joins as VP, creative services.

**Matthew Strauss**, director of finance and strategic planning, Rainbow Media Holdings Inc., New York, named VP, new-business development.

**Meg Delone**, VP, sales Northeast and Mid-Atlantic region, Metro Networks, named VP, sales, Eastern region, Philadelphia.

**Cynthia Kimble**, VP, The Lee Tilford Agency, Austin, Texas, joins Hispanic Television Network, Fort Worth, Texas, as sales and marketing director.

Appointments at Fox Sports Net, Southwest, Dallas: **Craig Ledbetter**, account executive, Fox Television Sales, Dallas, joins as national sales manager; **Chuck Baugh**, account executive, Bensussen, Duetsch and Associates, Dallas, joins as sports promotion manager.

**Sarabjit Walia**, senior VP, research and online/interactive services, World Wide

Architecture, New York, joins USA Cable, New York, as chief information officer.

### Journalism

**Jay Mohr**, comedian and actor, joins *NFL This Morning Breakfast Bunch*, Fox Sports Net, Los Angeles, as contributor.

**Kysa Daniels**, prime time anchor and reporter, KSLA-TV Shreveport, La., joins *CNN Headline News*, Atlanta, as overnight anchor.

**Mike Huckman**, reporter, WXYZ-TV Detroit, joins CNBC, Fort Lee, N.J., as reporter.

**Rick Mickle**, anchor/reporter, KOCE-TV Huntington Beach, Calif., joins KTVL-TV Medford, Ore., as primary co-anchor.

Appointments at Maine Public Radio, Lewiston, Maine: **Keith Shortall**, deputy news director, named news director; **Mal Leary**, state government reporter, named managing editor of news.

**Norma Morato**, senior producer, WCBS-TV New York,

joins WXTV(TV) Paterson, N.J., as executive producer, *Noticias 41*.

**Monique Harris**, senior producer, Chicago Land Television, Chicago, joins WMAQ-TV Chicago as producer, weekday 6:00 a.m. news.

Appointments at CNBC: **Carrie Lee**, reporter, *The Wall Street Journal Online*, New York, joins as general assignment reporter, Fort Lee, N.J.; **Leslie LaRoche**, correspondent and anchor, Reuters Television, New York, joins as reporter, London.

**Jonathan Freed**, weekend anchor and reporter, WXIX-TV Cincinnati, joins Hearst-Argyle Television, Washington, as Washington correspondent.

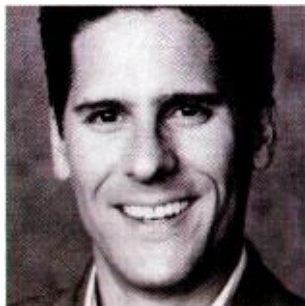
**Ian Rubin**, news director, WRNN-TV New York, joins WKEF(TV) and WRGT(TV) Dayton, Ohio, as news director.

**Teresa Mallea**, managing editor, Central Florida News 13, Orlando, Fla., named assistant news director.

—Compiled by Beth Shapouri  
bshapouri@cahners.com



Russell E. Wolff



Rob Sorcher



Salli Frattini



Teresa Mallea

T H E F I F T H E S T A T E R

# Avid's turnaround man

*No matter how good the technology, Krall sees execution as key*

**W**hen reminded of the revolving-door phenomenon that has plagued top management at Avid Technology, current CEO David Krall displays a keen sense of humor. "If you look at Avid's history, it has roughly had a new CEO every three years," he says. "One could guess that perhaps I've got two years left on my clock. At which point, I'd say I'm going to do the absolute best I can in those years to take the company in the direction I believe makes sense today."

But Krall has no plans to leave the nonlinear editing giant anytime soon. After taking over Avid's reins last October when CEO Bill Miller and President and COO Cliff Jenks resigned, Krall has tried to reverse several years of weak financial results and strategic slip-ups by focusing on customer service and seeking new business in Web publishing.

Within a month, Krall announced a major restructuring effort at Avid aimed at cutting \$20 million in annual costs. He eliminated 200

jobs and announced a new focus on Internet-related editing products and workgroup solutions. He was promoted to fill the vacant CEO spot in April 2000.

Krall brings a broad base of academic training and business experience to the task. After developing an affinity for electronics as a teenager, Krall studied electrical engineering at MIT. He obtained a master's degree specializing in the digital signal processing (DSP) of audio by working at Texas Instruments as part of a MIT's highly selective co-op program. Krall then took an engineering position in Cambridge with General Computer Co., where he programmed video games for Atari.

After a year, Krall moved to Optima Systems, a contract R&D firm.

Krall's early career convinced him to go to business school.

"My experience was that it didn't matter how good your technology was, what really mattered was how good you—as an overall company—could organize around a business strategy and execute that strategy," he says. "The best technology did not always win. My express goal for going to business school was to be able to tie together the business strategy and execution part with the technology part."

Krall excelled at Harvard Business School, winning the entrepreneur of the year award there for one of his inventions: a



**David Alan Krall**  
*president and CEO, Avid Technology, Tewksbury, Mass.*

**B. May 8, 1960, Poughkeepsie, N.Y.; B.S., 1982, and M.S., 1983, electrical engineering, MIT, Cambridge, Mass.; MBA, Harvard Business School, 1989; engineer, Texas Instruments, Dallas, 1982-83; group leader, General Computer, Cambridge, Mass., 1983-84; engineering mgr., Optima Systems, Burlington, Mass., 1984-89; program manager, Acuson Corp., Mountain View, Calif., 1989-95; director, program management, Digidesign, Palo Alto, Calif., 1995-96; VP engineering, 1996-97; COO, 1998; president/COO, Avid Technology, Tewksbury, Mass., Oct. 1999-March 2000; current position since April; m. Karen, 1983; children: Audrey, Rachel. Brian and Eric.**

backup battery for laptop computers for which he received a patent. He was recruited by

Acuson Corp., a California-based manufacturer of ultrasound equipment for the medical industry, and put in charge of developing its next-generation ultrasound machine.

An acquaintance from Harvard, Joy Covey (who would later become CFO of Amazon.com), recruited him to Digidesign, a developer of professional audio workstations. (Before he came on board, the company was swallowed by Avid and Covey went to Tewksbury.)

Digidesign proved a successful acquisition for Avid, and, in the meantime, Krall moved quickly up the ranks, becoming VP of engineering in 1996 and COO in 1998.

When Miller and Jenks left after a poor third quarter 1999, Krall was called east and appointed Avid's president and COO. He didn't mind the challenge.

"What we realized at Digidesign was that no matter how good we were doing as an operating division, we couldn't successfully impact the overall company from across the country," he says.

Excluding acquisition-related charges, Tewksbury, Mass.-based Avid has posted a modest profit for the first two quarters of 2000. Krall suggests the company has turned the corner.

"I'm very much enjoying the challenge and enjoying the opportunity. And I can see, feel and taste the progress we've been making here."

—Glen Dickson





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10/16	Station Automation Supplement & Mid America Show
10/23	Focus on: Media Finance
10/30	Music on Television Issue
11/6	Asset Management
11/13	Hall of Fame Issue

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**For more information on advertising, call:**

Kristin Parker at 617-558-4532 [kbparker@cahners.com](mailto:kbparker@cahners.com)

Neil Andrews at 617-558-4481 [nandrews@cahners.com](mailto:nandrews@cahners.com)

Fax: 617-630-3955

# BROADCASTING CABLE

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**Kristin Parker** (Account Executive)

kbparker@cahners.com

**Neil Andrews** (Account Executive)

nandrews@cahners.com

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# Classifieds

## Television

### MISCELLANEOUS CAREERS

# SBG

## SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 62 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

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Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

### RESUME TAPES

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prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

### PROMOTIONS CAREERS

#### PROMOTION DIRECTOR

NBC Affiliate, is looking for a Promotion Director. Duties include creating and writing topical and image News and Station promotions and PSA's. Overseeing station outreach programs. FCC quarterly reports. Creating and executing radio and print advertising. Television promotion experience required. Marketing degree a plus. Send Resume to:  
KCEN-TV Personnel Dept. 24  
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Temple Texas 76503.  
Equal Opportunity Employer

### ENGINEERING CAREERS

#### SENIOR MAINTENANCE ENGINEER-TRANSMISSION

Will perform repairs and adjustments to broadcast electronic and mechanical equipment primarily at transmitter sites located in Hagerstown and Oakland, Maryland. May be required to travel to other sites throughout MD and surrounding areas. Must be available to work occasional weekends, holidays and rotating shifts. Requires: Five years broadcast transmission maintenance experience; FCC first class radio license or SBE senior broadcast engineering certification. Digital transmitter knowledge preferred. Salary: To Upper \$40's. Excellent benefits. Submit resume and cover letter by October 20, 2000 to:

Human Resources Department  
Maryland Public Television  
11767 Owings Mills Blvd.  
Owings Mills, MD 21117  
Fax: 410-581-4382

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### MANAGEMENT CAREERS

#### ON-AIR PROMOTIONS MANAGER

Fox Sports Net Ohio, the cable home of the Indians, Cavaliers, Reds and Blue Jackets is seeking an individual to manage on-air promotional activities. Duties include: Supervising on-air network campaigns, along with producing local spots to feature local programming. Fully integrating into business by providing support to ad and affiliate sales, programming, and marketing. Develop scheduling strategies. Write copy, acquire footage, edit and set-up schedule for all Ohio promos.

Outstanding communication and writing skills. Strong interest in sports. Working knowledge of broadcast production, hands-on experience with design systems, linear and non-linear editing and of Chyron-Infinite graphic system. Familiarity with all aspects of editing, graphics, videotape machines, DVE, still store, and setting video and audio levels. Working knowledge of Adobe After Effects, PhotoShop, and Illustrator. Managerial and administrative skills a must. A college degree in broadcast production or a related field is required.

We offer a competitive salary and benefits package. Non-smoking office. Send resume, demo tape, and salary requirements to: JF, Fox Sports Net Ohio, 6500 Rockside Road, #340, Independence, Ohio 44131. EOE. No phone calls accepted.

### NEWS CAREERS

#### MARKETING WRITER/PRODUCER

WCBD-TV NBC 2 in Charleston South Carolina is looking for a marketing writer/producer with a strong creative sense and good writing skills. We are looking for a highly motivated team player with the ability to handle multiple tasks. Non-linear editing skills are a plus. Send your resume and demo tape to: Human Resources WCBD TV 2 210 West Coleman Blvd. Mt. Pleasant, SC 29464. A Media General station. Drug test required. EOE, M/F.

#### NEWS PHOTOGRAPHER (JOB#200MS)

WBNS-10TV Eyewitness News, located in Columbus, Ohio, is seeking a photojournalist that loves to shoot video and tell stories. If you have at least 3 years experience, can work a flexible schedule, shoot and edit your own material and handle the daily pressures of news, we want to hear from you. Send us your resume best stuff on beta or VHS to WBNS-10TV, Human Resources, Job# 200MS, 770 Twin Rivers Drive, Columbus, OH 43215. Equal Opportunity Employer. We are a Smoke and Drug Free Workplace.

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# Classifieds

## Television

### NEWS CAREERS

#### DIRECTOR OF ONLINE AD SALES & SPONSORSHIPS CAHNERS TELEVISION GROUP

Join the digital division of a leading business-to-business (B2B) trade publisher focusing on the dynamic Television industry. The Cahners Television Group is a division of Cahners Business Information, the leading US B2B trade publisher, with trade publications such as Broadcasting & Cable, Multichannel News, Cablevision, Wireless Week, Publishers Weekly, and over 100 more vertically oriented trade magazines. We are launching an Internet portal targeting television and media professionals and seek a Director of Online Ad Sales and Sponsorships to join our team.

As a Director of Online Ad Sales and Sponsorships for the Cahners Television Portal, you will be responsible for guiding Internet ad pricing strategy, responding to RFPs for online advertising, working closely with the print ad sales staff to structure and close online ad sales deals, creatively structuring, closing and executing online sponsorships, periodic training of the print sales staff regarding new sales techniques, processes or special sponsorship opportunities.

**Qualifications:** College degree with 7+ years traditional sales experience in print or entertainment-related industry and a minimum of 2 years online sales experience including the sale of banners, buttons and sponsorships.

**Location:** New York City, NY

**Contact:** Sharon Thorn, Cahners Business Information 245 W. 17th St. New York, NY 10011 Fax: (212) 727-2425 Internet: hrny-prx@cahners.com

#### ACCOUNT MANAGER:

Broaden your experience! WESH-TV, the Hearst-Argyle Television station in Orlando and a strong NBC affiliate in a top 25 growth market, is seeking an aggressive individual with strong communicative and negotiating skills. We want a progressive thinking account executive to manage existing business while developing new business and major Internet convergence projects. Four years previous television sales experience preferred. College degree preferred. Send resume to Claudia Wickham, Local Sales Manager, WESH-TV, P. O. Box 547697, Orlando, FL 32854. NO PHONE CALLS! An Equal Opportunity Employer.

#### ASSISTANT NEWS DIRECTOR

WAVY-TV, the NBC affiliate located in Portsmouth, Virginia (Norfolk Market), and its sister station WVBT-TV, the FOX affiliate, are looking for an experienced, aggressive, Assistant News Director. Experience with digital news gathering, editing, and on-air systems is a must. Knowledge of "NewStar", "EditStar", and "Leader" is a plus. Solid computer skills are a must. Experience with SNG is required, and work with live helicopter ENG is also a real plus. You must have at least three years of News Management experience to be considered. Email resume, references, salary history, and letter explaining why you're a real newsroom leader to: Jim Turpin, News Director, at jim.turpin@lintv.com. LIN Broadcasting, WAVY-TV, and WVBT-TV are Equal Opportunity Employers.

#### ACCOUNT EXECUTIVE (JOB #20-601):

WTHR-TV, Dispatch Broadcast Group, an NBC Market Leader is seeking an experienced Account Executive. Applicants must have 3+ years' media sales experience, television preferred, and a successful record of accomplishment for developing new clients. Applicants possessing these skills should send a cover letter with referral source and a current resume to the Department of Human Resources, Attn: Job No. 20-601, PO Box 1313, Indianapolis, IN 46206. Replies held in confidence. Qualified minorities and women encouraged to apply. Equal Opportunity Employer. We are a drug-free and smoke-free environment.

#### WANT TO BE "ON THE BEACH"?

No we're not talking about un-employment... we're talking lifestyle! Network affiliate, mid-sized market, owned by a premiere media company, great for people who love the beach is in search of PRODUCERS, REPORTERS AND REPORTER/ANCHORS. If you have at least three years experience, are at the top of your game, love TV news, and want a great place to live, send your resume and tape IMMEDIATELY to Broadcasting and Cable, Box 1009, 275 Washington St, 4th floor, Newton, MA 02458.. No phone calls, please. We are an equal opportunity employer.

#### REPORTER NEEDED - LOCAL NEWSCAST

Spanish speaking & writing skills a must. Must have 3 years on-air, ability to edit a plus, top market. Send demo tape and resume to: GM, KFWD-TV/Telemundo, 3000 W. Story Rd., Irving, TX 75038. KFWD is an EEOE.

#### Media General Broadcast Group www.mgbg.com WJHL-TV

REPORTER - Newschannel 11 (CBS) in the Tri-Cities, TN/VA DMA. 2-3 years experience. Strong writing skills are essential. Live-shot experience and investigative skills a plus. Successful candidate should be self motivated and willing to fight for the big story. Send resume and recent tape to: Attn News Director. No phone calls please. EOE M/F Drug Screen. Send resume to HR Dept. 338 East Main Street, Johnson City, TN 37601

#### ACCOUNT EXECUTIVE

WFTV, the Cox Broadcasting ABC affiliate in Orlando, Florida, seeks an experienced Account Executive for our local sales staff. Successful candidate will be bright, resourceful, highly motivated and committed to creating high-dollar-potential prospects and profitable new opportunities for advertisers and WFTV. We provide a culture focused on excellence and the marketing resources you need to get the job done. Contact Lisa Panos, WFTV, 490 E. South St., Orlando, FL 32801. lisa.panos@wftv.com

#### WEEKEND ANCHOR/REPORTER

WFMJ-TV has an immediate opening for a weekend anchor/reporter. Serious candidates will have previous anchoring experience. We are looking for strong writing, reporting, live shot skills and a commanding on camera presence. Send a tape and resume to, Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio, 44503. EOE.

#### NEWS PHOTOGRAPHER

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina, seeks an experienced new photographer for Eyewitness News. We are looking for creative, visual storytellers. The successful candidate must be able to cover a story with a reporter alone. The ability to handle a high story count is necessary. Experience operating a live truck is a plus. If you are a team player, rush your resume and tape (no music piece) to Robert Hitchcock, News Operations Manager, WTVB-TV, 411 Liberty Street, Durham, NC 27701. EOE.

#### NEWS PHOTOGRAPHER

Three positions available. Grow as both photo-journalist and technician. Enjoy the climate of the sunny Southeast. Prefer at least one year of TV news experience, but less experience and the right tape could get you the nod. Tape should include your best work and raw footage from one story you edited. Send tape and resume to News Operations Coordinator, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

#### TELEVISION NEWS PRODUCER/REPORTER/EDITOR

US Bureau of RTL German TV seeks news producer/reporter/editor. Applicants MUST speak German w/o accent, write German flawlessly, with at least 2 years experience reporting. Analog editing and satellite production skills necessary. Good knowledge of European media landscape a must. Media, journalism degree preferred. Send resume, salary history: RTL German TV, 524 West 57th Street, Suite G-1, NYC 10019. No phone calls pls.

#### MORNING WEATHER ANCHOR

WFMJ-TV has an immediate opening for a morning weather anchor. We have an aggressive and lively two hour morning newscast with a great crew that loves to innovate. We're looking for a morning weather anchor who takes weather seriously but can still have fun in the morning. The right candidate will have a great on air personality, chemistry with their co-anchors and the ability to communicate on air with an audience. Previous weather experience preferred. Send tape and resume to, Mona Alexander, News Director, WFMJ-TV, 101 Boardman Street, Youngstown, Ohio, 44503. EOE.

#### NEWS PHOTOGRAPHER

Fast growing FOX news operation needs a creative, energetic news photographer in a competitive news market. Send resume and non-returnable tape to: Jim Shaw, News Director, KVRN-TV, Box 9115, Fargo, ND 58106.



# Classifieds

## Television

### NEWSCAREERS



The New York Times Company Broadcast Group, which operates eight network-affiliated television stations, has current openings for the following positions:

#### GENERAL MANAGER

The General Manager will be responsible for operational, financial and strategic planning and all operations of the television station. The position reports to the Divisional Vice President of Operations for the Broadcast Group. The successful applicant will have a minimum of five years of senior management experience in the media industry. A college degree is preferred.

#### GENERAL SALES MANAGER

The General Sales Manager will be responsible for formulating and implementing competitive sales strategies that support current and future business objectives of the station, while managing and enhancing the skills of an aggressive sales and traffic department. The successful applicant will have experience in managing sales and traffic personnel in television or related industry, proven ability to develop and implement strategic plans and goals, and the ability to direct a professional sales staff in achieving revenue goals and developing new business.

#### NEWS DIRECTOR

The News Director will be responsible for the management of the station's news operations, setting budgets, establishing goals, directing staff, managing technical resources and integrating news with other station operations. The successful applicant will have experience in managing a complex news operation, knowledge of news, Human Resources Policies, FCC guidelines as they relate to news, research and promotional tools as they relate to news, and a firm grasp of strategic news planning and positioning.

#### THE GROUP ALSO HAS OPENINGS FOR THE FOLLOWING POSITIONS:

**EXECUTIVE PRODUCERS** - The Executive Producer is responsible for managing the day-to-day supervision of news broadcasts and special projects. The successful applicant will have experience in supervising a professional news staff and the ability to produce five or more fast-paced newscasts daily.

**CHIEF ENGINEER** - The Chief Engineer is responsible for managing the engineering function of the station by integrating the design and implementation of all electronic operations, supervising the engineering staff in the maintenance of all electronic equipment, and administering proper engineering of all projects. The successful applicant will have an in-depth knowledge of television and computer equipment, the interconnection and operation of a broadcast television studio and transmitter, and the ability to supervise multiple projects and personnel.

**If interested please contact:** The New York Times Company Broadcast Group

803 Channel 3 Drive  
Memphis, TN 38103

Fax: 425-920-9455

E-Mail: robin.hays@nytco.com

The New York Times Company (NYSE: NYT) is a diversified media company including newspapers, magazines, television and radio stations, and electronic information and publishing. The Company's core purpose is to enhance society by creating, collecting and distributing high-quality news, information and entertainment. Careers with the New York Times Company offer tangible rewards in addition to the satisfaction of working for highly regarded organizations and doing important work. Our highly competitive benefits programs include a variety of flexible medical, dental, disability and other coverage, 401(k) plans and a stock purchase program.

#### GENERAL ASSIGNMENT REPORTER

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina, seeks a General Assignment Reporter for Eyewitness News. The successful candidate will have the desire to enterprise stories and the ability to go live with creative, active stand ups multiple times per day. Live experience is required. At least three years experience is preferred. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

#### WEEKEND METEOROLOGIST

Chattanooga's FOX61 is looking for a good communicator and team player to fill an IMMEDIATE opening forecasting the weather for our Saturday and Sunday 10pm shows. A minimum of 2 years on-air experience in weather and a meteorology degree are preferred. Familiarity with a WSI Weather Producer is a plus. Position may involve some reporting as well. Please RUSH resume and non-returnable VHS tape to: WDSI ATTN: Jenifer Keith, 1101 East Main Street, Chattanooga, TN 37408. WDSI is a drug free workplace and an EOE. No telephone calls please. Previous applicants need not reapply.

#### EQUIPMENT MANAGER

National Geographic, headquartered in Washington, DC, seeks an Equipment Manager for its award-winning Television Division. The Equipment Manager is responsible for managing, researching, recommending, renting and purchasing audio, video, film, lighting and other related production equipment and supplies for use on National Geographic Television (NGT) projects.

Minimum five years experience operating, renting and purchasing equipment; Bachelor's degree or equivalent training; Extensive knowledge of production equipment necessary; Strong communication, negotiation and supervisory skills needed; Ability to diagnose, test and maintain equipment is essential; Proficiency with MS Office, Filmaker Pro and spreadsheets a plus.

To be considered for this exciting opportunity, please share your background information and salary history with us. Fax your resume and cover letter to: 202-857-7741 or mail to:

National Geographic Society  
Human Resources/BAM  
1145 17th Street, NW  
Washington, DC 20036

Please, no phone calls.

We are an Equal Opportunity Employer

#### WFMZ-TV

is located in the beautiful Lehigh Valley, a short drive from Philadelphia, New York, and the Poconos. We're looking to fill the following openings: MORNING ANCHOR/REPORTER/WEATHER. We need that rare individual who's equally at home behind the anchor desk, on a live shot, and in front of the chromakey. Help write, produce, and anchor morning newscasts and perform multiple weathercasts. We'll also consider candidates interested only in Morning Weather without the news anchoring. Additionally, we have an opening for a WEEKEND SPORTS ANCHOR. Only those who love high school sports should apply. Send non-returnable VHS tape to JOB#AA1213, WFMZ-TV, 300 East Rock Rd, Allentown, PA 18103 EOE.

#### ASSOCIATE PRODUCER

Wisconsin Badger sports. Live TV production. Pre-and post-production activities. You will be involved in all this and more as an Associate Producer for Wisconsin Public Television. Requires a bachelor's degree. 1 to 2 years experience in television production and more...See our posting at www.wpt.org for more details. Direct inquiries to Carol Gensch 432 N. Lake St. #533, Madison, WI 53706. Ph 608-263-5023. E-mail: Gensch@admin.uwex.edu.

## Classifieds

### Television

#### NEWSCAREERS

##### PROGRAM COORDINATOR

KTVD-TV, Denver's UPN affiliate is looking for an organized, motivated individual to join the Programming Department as Program Coordinator. This multi-faceted position combines duties from programming to research. Responsibilities include day-to-day episodic program scheduling and usage; serve as liaison with traffic and operation departments for formatting and delivery of programs; respond to viewer calls, letters and e-mail; compile FCC Children's report; research program acquisitions; maintain cash and film series packages in the Peter Storer Program Manager system; assist PD with budget and other duties. Windows computer skills required. Knowledge of Peter Storer Program Manager and Galaxy Navigator an advantage. Strong people skills, research skills and an eye for detail are a must. Knowledge of television programming, its history and current state is a plus. Send resume to Personnel, KTVD-TV, 11203 E. Peakview Ave., Englewood, CO 80111, fax to 303-790-4633, or e-mail to personnel@ktvd.com. EOE M/F.

#### PRODUCERCAREERS

##### Media General Broadcast Group www.mgbg.com WJHL-TV

WEEKEND PRODUCER - Newschannel 11 (CBS) in the Tri-Cities, TN/VA DMA. College degree or equivalent news producing experience required. Two years production experience preferred. Candidate must be proficient in all facets of news production. Strong writing skills are essential. Send resume and tape of best and most recent newscast to: Attn: News Director. No phone calls please. EOE M/F Drug Screen. Send resume to HR Dept. 338 East Main Street, Johnson City, TN 37601

##### PROMOTION WRITER/PRODUCER

Responsible for all facets of television station promotion...Topicals, series and image campaigns. Qualifications include: 2+ years of television promotion production, flexibility, degree or related years experience. Able to work both as a team and independently. Some weekend and nights are expected as well as participation in station events. For consideration please send resume to: Chris Gallagher, Promotion Director, WFSB-TV, 3 Constitution Plaza, Hartford, CT 06103

##### EXECUTIVE PRODUCER WCBT-TV2

##### Media General Broadcast Group

WCBT-TV2 in beautiful Charleston, South Carolina, is currently seeking an Executive Producer to supervise and direct our special investigative series, I-Team reports, Enterprise reporting and high energy, high content newscasts. This person will also be responsible for oversight of the 5pm, 5:30pm, 6pm and 11pm newscasts, plus support and direction of the community Forum. This is a national award winning news team that needs very Good leadership. EOE M/F Drug Screen. Send resumes to HR Dept. 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Fax to (843) 881-3410.

#### PRODUCERCAREERS

### Writer/Producer/Director

Are you a strong writer/producer/director with cutting edge creative work? Can you forge a project from first conception through completion? Do you have the ability to work with/or lead a team? If so, this may be the job for you!

You must have 2-3 years experience in writing, producing, and directing promos or commercials for broadcast; be able to work flexible hours; and have the ability to deliver a quality product under tight deadlines. College degree and production/agency experience a plus. Send resume and reel to:

##### FOX Sports Net - On Air Promotions

Attn: W/P/D Position  
11858 La Grange Avenue  
Los Angeles, CA 90025



No phone calls, please. EOE.

### PRODUCER EXTRAORDINAIRE

MCTV, a division of Medialink Worldwide, the leading broadcast public relations company, is looking for a Producer extraordinaire. This extremely talented and organized individual must be able to delegate to a team of Reporters, create new story ideas in the areas of Personal Finance and Technology, possess an excellent news writing ability, and be deadline savvy. A keen visual flare is a must for this demanding position as is a creative and agile mind. A minimum of 5 years Newsroom experience as well as producing and writing experience is also required. Full benefits package. Salary commensurate with experience and reel. Please fax/email resume along with salary requirements to: HR-W, fax 212-972-7344, wberk@medialink.com

##### MEDIALINK

##### NEWS PROMOTION PRODUCER

Come work in a brand new, state of the art television center. KDVR-TV, the Fox O & O in Denver, Colorado is looking for an aggressive and creative promotion write/producer/editor, with a minimum of two years news promotion experience. You'll use your superior copywriting and editing skills to produce news topicals, station image and entertainment promos. If you understand how to use words and pictures to create spots that sell, rush your non-returnable tape and resume with salary requirements to: Human Resources/NPP, KDVR Fox 31, 100 E. Speer Blvd., Denver, CO 80203 EOE

##### PROMOTION WRITER/PRODUCER

**DESCRIPTION OF DUTIES:** KGO-TV, the ABC owned station in San Francisco is seeking an experienced promotion producer to produce promotional pieces for news and programming.

**REQUIREMENTS:** Candidates should have outstanding writing skills, a strong production background including film experience and a developed sense of graphics. Knowledge of strategic marketing and non-linear editing is helpful. Excellent communication skills and the ability to work well with others is required.

##### PLEASE SEND COVER LETTER AND RESUME TO:

KGOTELEVISION  
900 Front Street  
San Francisco, CA 94111  
Attn: Human Resources Department

##### NO PHONE CALLS ACCEPTED

KGOTELEVISION, an owned station of ABC, Inc. is an Equal Opportunity Employer.

### PRODUCER

*The thrills, the fun, and the electricity of today's hottest worldwide sports entertainment company aren't just in the ring! The World Wrestling Federation offers a dynamic, corporate environment where energetic talent can take on rewarding career challenges! Join us and experience the excitement of success!*

Responsible for producing all WWFE Fanatic Pay-Per-Views including scheduling and pre-scheduling all edits and materials.

Position requires a minimum of three to five years video production experience and basic editing skills (non-linear preferred)

Please send resume with salary requirements to: Human Resources Dept BC/P

##### WORLD WRESTLING FEDERATION ENTERTAINMENT, INC.

1241 East Main St, Stamford, CT 06902

Fax  
203-359-5151

Email:  
WrestlingResumes@aol.com



# Classifieds

## Television

### PRODUCER CAREERS

#### LINE PRODUCER NEEDED - NEWS

Spanish speaking & writing skills a must. Proven track record required, high energy level needed, ability to work with diverse group & work under pressure. Top 10 market. Top comp. package being offered. Send resume to: GM, KFWD-TV/Telemundo, 3000 W. Story Rd., Irving, TX 75038. Fax 972.258.1770 or E-mail kfwdgm@swbell.net. KFWD is an EEOE.

#### NEWSCAST PRODUCER

KCOP-TV UPN 13 in Los Angeles is looking for it's next super star. If you want to produce in the nation's most competitive news market... then this job is for you. We are looking for a creative 10:00 PM News Producer. We have all the toys and are looking for someone who wants to play with them. Candidates must have the ability to produce a well-paced newscast. They must be a leader but also take direction. Candidates must have at least 3 years experience producing in a large or medium market. Please send a tape and resume to: Leesa Dillon, Executive Producer, KCOP-TV, 915 N. La Brea Avenue, Los Angeles, CA 90038.

### SALES CAREERS

#### ACT NOW

SALES PEOPLE WANTED  
FOR  
CHICAGO WJYS-TV 62 & 34  
\$90,000  
Fax Resume to: 708-633-0040

#### GENERAL SALES MANAGER

KTVD-TV UPN20, Denver, has a great opportunity available for the position of General Sales Manager. Successful candidate will be responsible for increasing local and national sales, managing a 15-person team, set pricing and inventory control. Minimum 5 years television sales experience necessary. Come to Colorado ready to work hard, but play hard too. Excellent benefits. Mail resume to: Personnel, 11203 E. Peakview Ave., Englewood, CO 80111, fax to 303-790-4633, or e-mail to personnel@ktvd.com. No Phone Calls. EOE M/F.

#### ACCOUNT EXECUTIVE

Generate revenue from new and existing accounts through effective selling techniques. Coordinate and maintain all sales related activities for assigned accounts, and prepare and conduct sales presentations for the development of new business. Minimum of five years' media sales experience (TV preferred), with a solid knowledge of the Boston market and advertising community. Proven record of sales accomplishments essential. Must possess an aggressive, desire to win attitude. Strong written and verbal communication skills required. College Degree preferred. Qualified candidates, send resume with cover letter to:

WFXT Fox 25  
Attn: Human Resources - BC  
25 Fox Drive  
P.O. Box 9125  
Dedham, MA 02027  
No Phone Calls Please. EOE/M/F/D/V

### SALES CAREERS

#### GENERAL SALES MANAGER

UPN18/WHTV is seeking a General Sales Manager for a new television station in the Lansing market. Ideal candidate will have a proven track record in recruiting and training successful account executives, local-direct selling and national sales. Must excel at developing and implementing creative, revenue generating promotional campaigns. We offer a competitive salary with excellent benefits. Please fax resume, salary requirements and a brief sales philosophy to (517) 694-1066, Attn: Al Forist or email alforist.whtv@loop.com. E.O.E., we encourage women and minorities to apply.

#### JOBS! OVER 150 MEDIA CAREER OPPORTUNITIES!

More Income! 70 Great Places to live! US & International! Free Service to Candidates! \$295 total Cost to employers! [www.MediaRecruiter.com](http://www.MediaRecruiter.com) 303-368-5900.

#### SALES ACCOUNT EXECUTIVE

Immediate opportunity to join the #1 sales team in the Raleigh-Durham market. WTVD-TV, an ABC owned and operated station is seeking a television executive with two or more years experience and the desire to be a part of a winning team. Applicants should possess excellent negotiating skills, the ability to make new business presentations and the creativity to meet the ever-changing demands of our business. Computer proficiency and experience utilizing various sources of resource material helpful. This is an opportunity to join a great sales team, a great television station and a great company that all represent a great career opportunity. Please forward your resume to John Idler, WTVD-TV, 411 Liberty Street, Durham, NC 27701. We are an EOE employer.

### TECHNICAL CAREERS

#### TECHNICAL DIRECTOR

Experience as a technical director on Grass 300 with K-Scope in a fast-paced live news environment. Position also requires a working knowledge of television master control operations, including Sony Beta and Flexi Cart, television transmitter remote control systems, and Grass Valley 1600 switchers. Experience at an ABC affiliate master control and/or Columbine MCAS III. Completion of accredited college or technical school desirable. Professional experience required. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls please. We are an equal opportunity employer.

#### CHIEF ENGINEER

WBVT Television, Vermont's UPN, is growing in every way and has an immediate need for:  
Experienced, licensed engineer with solid skills in project planning, financial management and communication. Build, upgrade, maintain network of LP stations, including fiber optic and satellite distribution system.  
Apply to:WBVT, Attn: Engineering position, fax (802) 985-3119 or e-mail: ckaill@wbvt.com.

### TECHNICAL CAREERS

#### WEBSITE ADMINISTRATOR:

Responsibilities include updating of station website on daily basis. Write and research news stories for the Website. Contribute ideas for design, topic matter and business relationships on Website. Work closely with sales department in advertising initiatives on Website and new media. Qualifications include: Degree in Communications/Journalism or related years experience, PC, Internet and Web authoring software knowledge and experience. Broadcasting/print media experience a plus. Excellent writing skills. Good interpersonal skills. Good organization skills. All of the essential functions of this position are not necessarily described.  
Please send resume to Bill McFarland, WFSB-TV News, 3 Constitution Plaza, Hartford, CT 06103  
WFSB is an equal opportunity employer.

#### RESEARCH DIRECTOR

needed for KRDO-TV in Colorado Springs, CO. Must be computer literate, proficient with Powerpoint and Excel, have knowledge of Nielsen ratings, like to work with numbers, TV scan knowledge preferred. A college degree is preferred but not required. Send resume to: Pike Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pikes Peak Broadcasting is an Equal Opportunity Employer.

#### PUBLIC ACCESS COORDINATOR

(Permanent part-time 25-35 hours per week)  
Salary Range: \$20.34 - \$24.60 hr.  
Closing Date: November 3, 2000 at 4:30pm

Join our exciting City Public Access studio and television program. Coordinate studio operations; schedule and oversees studio and facilities usage; perform videotape editing using A/B roll and non-linear editing systems and more.

For application, detailed job description, call the 24 hr Job Hot Line (323) 848-6309 or visit our Webpage: [www.who.org](http://www.who.org). Resumes not accepted in lieu of application!

City of West Hollywood



[weather.com](http://weather.com)

#### BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

Come join our team! Send your resume today to: [Jobs@weather.com](mailto:Jobs@weather.com), or fax to 770/226-2959. \*Reference "Engineer BC" in response.  
The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

## Classifieds

### Television

#### TECHNICAL CAREERS

#### Director, Documentary Programming A&E

Creativity, energy and great communication skills are just part of the requirements for this high-profile position. A&E has a dynamic opportunity for a proactive and strategic leader to oversee the development, commissioning and production of approximately 12 two-hour A&E documentary specials each year, along with other documentary programs. In addition, the Director will develop and nurture relationships with the creative community and outside producers.

Responsible for a cornerstone of A&E programming, the Director must meet the high expectations for both ratings and creative excellence. Working towards multiple goals, the Director will also be responsible for meeting budget objectives, managing internal and external constituencies effectively and developing strong relationships with outside producers.

The ideal candidate will have a strong working knowledge of TV/Film/documentary production techniques, including shooting, scripting, editing and post-production. Must have 3-5 years experience in program development and/or program management at a broadcast or cable network or production company overseeing multiple projects.

A&E Television Networks provides an energetic and team-oriented environment where initiative, innovation and professionalism thrive. We offer a competitive salary and benefits package. Fax cover letter, resume and salary requirements to: Recruiter 4, AETN, 212-907-9402 or e-mail to: Recruiter4@aetn.com. You may also apply online at [www.aetn.com](http://www.aetn.com).



#### MAINTENANCE ENGINEER (STUDIO)

TV Maintenance Engineer-studio is responsible for routine installation, maintenance and repair of analog and digital TV Broadcast and Production equipment. This position will maintain and repair TV Broadcast and production equipment to ensure maximum quality and reliability of KQED's service to the community. Reqs: Min. 3-5 years of studio maintenance experience; knowledge of TV studio equipment maintenance and repair, including broadcast digital VTR's (D3/D5 preferred), analog and digital betacam, 1" VTR's, studio and remote cameras, switchers, Chyron character generators and audio systems; knowledge of Avid editing systems, servers or disk-based video systems preferred; windows NT and computer networking experience a plus; ability to utilize CAD based systems for drawing and design a plus; RF and Transmitter experience a plus; FCC general class license or SBE Certification desired; Serial Digital experience a plus

#### MAINTENANCE ENGINEER (TRANSMITTER/RF)

TV Maintenance Engineer-Transmitter / RF is responsible for routine installation, maintenance and repair of NTSC analog and DTV Transmitters and broadcast chain. This position will maintain and repair TV Transmission equipment to ensure maximum quality and reliability of KQED's service to the community. Reqs: Min. 5 years of broadcast transmitter maintenance experience; Windows NT and computer networking experience a plus; ability to utilize CAD based systems for drawing and design a plus; knowledge of TV Studio equipment maintenance a plus; FCC general class license or SBE Certification desired

Send cover ltr & resume to: KQED, HR Dept., 2601 Mariposa St., San Francisco, CA 94110; fax 415/553-2183; email [hr@KQED.org](mailto:hr@KQED.org).

#### WRITER/PRODUCER

KCOP-TV UPN 13 in Los Angeles is looking for a creative and experienced news writer and back-up producer.

This is an opportunity to join L.A.'s fastest growing news at 10:00 PM. Candidates must have at least 2 years experience producing in a large or medium market. Please send tape, resume and writing samples to: Leesa Dillon, Executive Producer, KCOP-TV, 915 N. La Brea Avenue, Los Angeles, CA 90038.

#### CHIEF ENGINEER FOR THE UHF-TV

Must maintain transmitters, basic computer problems and master control equipment. Responsible for cable coverage and 8 operators.

Please fax resume: (708) 633-0382

#### STUDIO MAINTENANCE ENGINEER

Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

CALL 617-558-4532 OR 617-558-4481  
FOR INFORMATION ON ADVERTISING.

#### CAREER OPPORTUNITIES

Systems Engineer - Digital Servers and Networking. We are a leader in design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a highly motivated systems engineer to join our team as a specialist in leading-edge technology. The successful candidate will have a minimum of three years experience with digital video servers, storage solutions, networking schemes, video compression technologies and computer system support at the broadcast-quality level. You will have a comprehensive knowledge of various competitive products in the marketplace, and have designed and implemented server-based systems for broadcast facilities. In this position, you will be a key member of AFA's technology and engineering team, working closely with many of the most respected computer and networking manufacturers, to develop system solutions which leverage the latest in technology for the industry's most sophisticated customers. Please send your resume to: Employment Manager, AF Associates, Inc, Northvale, New Jersey 07647. Fax: 201-784-8637. No Phone Calls Please. We are an Equal Opportunity Employer.

### Radio

#### CAPTION SERVICES

Digital Captioning  
and Subtitling  
**800-822-3566**  
**CAPTIONMAX**

#### SALESCAREERS

#### SALES MANAGER

Highly rated Los Angeles radio stations are looking for a local sales manager to manage staff of 10-15 people. Direct selling, development of client relationships, event marketing and internet sales experience very helpful. Bilingual (Spanish and English) is preferred. Please send resume to: Broadcasting and Cable, Box 102, 275 Washington St, 4th floor, Newton, MA 02458.

#### MANAGEMENT CAREERS

**GENERAL MANAGER/WEST COAST**  
Hard-working, well-rounded General Manager needed for a middle market broadcast group. Multi-level managing experience with sales focus. Convenient recreational lifestyle opportunities. Great family location. competitive salary, bonus and benefits package.

*All inquiries are confidential.*

*fax cover.resume to*

MSNBCY100@

212.818.8956



## Classifieds

### Radio

#### FOR SALE STATIONS

##### FLORIDA GULF COAST

Great lifestyle, with ownership of community oriented AM. Excellent facilities, real estate. Growth area. Mayo Communications, 813-971-2061.

##### AM/FM/RADIO - TV FOR SALE

GA, UPN, Affiliate, Fullpower.....\$5.9M  
S. Fl Group, Gulf Coast 1X AM, 2X FM .....\$3.5M  
2X AM N.C., Cash Flow, Tower, Building,  
Land, included .....\$700K  
2X FM South Atlantic Coast, Cash Flow,  
Priced to Sell .....\$3.5M

For up to date listings visit us online at:

[www.Haddenonline.com](http://www.Haddenonline.com)

**HADDEN & ASSOC.**

(Office) 407-699-6069 (FAX) 407-699-1444

### Miscellaneous

#### LEGAL NOTICES



**PBS**

The Public Broadcasting Service Annual Meeting of Members will begin at 9:00 a.m. on October 24, 2000 at the Crystal Gateway Marriott Hotel, 1700 Jefferson Davis Highway, Arlington, Virginia. The tentative agenda includes presentation of reports from officers of the corporation and discussion and voting on a membership petition.

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Crystal Gateway Marriott Hotel, 1700 Jefferson Davis Highway, Arlington, Virginia on October 22-24, 2000. Schedule and tentative agenda for each meeting follow:

Membership Committee, 10:30 a.m., October 22, program pricing and access policies, fundraising and other development issues, common carriage, and other business.

Education Committee, 12:00 noon, October 22, PBS's educational services including funding issues, strategic planning, and other business.

Finance, Budget and Audit Committee, in executive session, 11:00 a.m., October 24, investment policies, auditor's report, Business Committee report, and other business.

Board of Directors, 1:30 p.m., October 24, election of board general directors, board and corporate officers; Annual Members Meeting; reports from management and board committees on nominating, compensation, finance, membership, interconnection, new technologies, and education; and other business.

The meetings of the Membership and Education Committees and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.

### Allied Fields

#### DIRECTOR CAREERS

Finance

## DIRECTOR OF FINANCE

ABC Radio/Chicago has an immediate opening for a Director of Finance. This individual will be responsible for all four stations (WLS-AM, WXCD-FM, ESPN-AM and WRDZ-AM) financial operations. Responsibilities include accounting and record keeping functions and will oversee monthly closings and preparation of the monthly financial statements and reporting package. Responsible for managing business office staff. Must be able to communicate well and interact on a daily basis with station management. Additional responsibilities include preparation of the annual 10K Package and Tax Book for corporate, review of accounts payable, payroll, accounts receivable, and monthly account analysis, etc. This individual will also be directly involved in the annual budgeting process, quarterly forecasting as well as preparation of the annual 5-year strategic plan. Strong grasp of internal controls is required. A minimum of 5 years financial management experience is required. CPA certification, prior experience in broadcast environment, knowledge of Marketron and GEAC software is preferred but not required. Please send resumes to: **Zemira Jones/Pres. & GM at 190 N. State Street, Chicago, IL 60601. No phone calls.**

RFEM/ADL

#### COLLECTION AGENCIES

##### POINT-CLICK-COLLECT

With The Media Collection Dream Team

Attorney (former broadcast/cable and sales manager Katz, Petry, Lifetime and NBC-TV) and staff representing America's Top media firms for 12 years announces it's interactive credit & collection center:

[www.ccrcollect.com](http://www.ccrcollect.com)

- \* Place claims and receive acknowledgements and status reports on line.
- \* View relevant media specific articles on a wide variety of business management subjects.
- \* Examine our Media Credit & Collection procedures, services and contingent fees.

or Call/Write:

CCR \* George Stella

1025 Old Country Rd., Ste. 3035

Westbury, NY 11590

Tel: 516-997-2000 \* 212-766-0851

Fax: 516-997-2071

E-Mail: [ccr@ccrcollect.com](mailto:ccr@ccrcollect.com)

### Academic

#### FACULTY CAREERS

##### FACULTY MEMBER

The University of the Ozarks seeks a faculty member in **Communications**. Duties include teaching Television Production, Editing, and Newswriting courses; supervising student newscasts and shooting of campus and community programs. Requirements: A Ph.D. in Communications or a related field is preferred; a Master's degree with substantial news and/or television production experience is required. Deadline is October 30, 2000; the position may begin as early as January 2001. University of the Ozarks is a Presbyterian-related liberal arts institution of 600 students located in Clarksville, Arkansas, a town of 6000 in the scenic Arkansas River Valley at the edge of the Ozark Mountains. Please forward application materials to Dr. Caroline Whitson, Provost and Vice President for Academic Affairs, 415 College Avenue, Clarksville, AR 72380. Ozarks is an affirmative action/equal opportunity employer and encourages women and minorities to apply.

##### TEACHING POSITIONS

SUNY College at Fredonia seeking two tenure-track positions - 1. Video Production and 2. Public Communications/PR and a Department Chair in association with on of these positions beginning Fall 2001. Please view [www.fredonia.edu/departments/communication](http://www.fredonia.edu/departments/communication). SUNY Fredonia is an affirmative action, equal opportunity employer, and actively seeks and encourages nomination of and expressions of interest from minorities, females and persons with disabilities.



#### Director Peabody Awards

The University of Georgia invites nominations and applications for the position of Director of the Peabody Awards and Lambdin Kay Distinguished Professor of Telecommunications, Grady College of Journalism and Mass Communications. The George Foster Peabody Awards, established in 1939 and first awarded for programs aired in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals/ The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication at the University of Georgia.

The Director is responsible for the yearly solicitation, evaluation, selection, and presentation of the Peabody Awards, including production of the awards ceremony. The successful applicant will also represent Peabody nationally and internationally, engage in fund raising, and administer the Peabody/Robert Wood Johnson Foundation Award. The Director is a faculty member within the Department of Telecommunications and teaches one course per year.

Ph.D. preferred. The successful applicant must be eligible for appointment to the Lambdin Kay Professorship. To assure that nominations and applications will be considered they should be sent no later than October 31, 2000. Send applications and nominations to Dr. Alison Alexander, Grady College of Journalism & Mass Communication, University of Georgia, Athens, Georgia 30602. The University of Georgia is an Affirmative Action, Equal Opportunity Employer. For additional information, please see our Web site at [www.grady.uga.edu](http://www.grady.uga.edu).

# Classifieds

## Academic

### FACULTY CAREERS

#### **BROADCAST JOURNALISM POSITION WALTER CRONKITE SCHOOL OF JOURNALISM AND TELECOMMUNICATION**

The Walter Cronkite School of Journalism and Telecommunication at Arizona State University seeks candidates for a tenure-track Assistant Professor position in this top-ranked school. The individual selected to fill this position would teach in the broadcast/electronic journalism area.

The School seeks an outstanding individual to teach a variety of courses in the broadcast journalism sequence. Applicants with earned doctorates in journalism, broadcasting or mass communication are preferred; a master's degree in an appropriate area is required. Significant professional electronic journalism experience is required. Teaching and research experience in higher education is desired. The successful candidate will be expected to teach, perform service, and engage in research/creative activity.

The School offers instruction in journalism, broadcasting, new media and mass communication to more than 1,200 undergraduate and 80 master's level graduate students. The Walter Cronkite School of Journalism and Telecommunication is a professionally oriented school in a major Research I university located in an urban environment. Housed in the College of Public Programs, the School offers sequences in print journalism, broadcast journalism, public relations, photojournalism and broadcast management.

The initial deadline for applications is January 15, 2001, and review of applications will begin after that date, or continue on the 15th of each month until the position is filled. Application materials must be postmarked and include: (1) current curriculum vitae (or résumé); (2) a letter outlining employment history, educational philosophy, research or creative interests and a description of how the applicant's experiences will benefit the Cronkite program; (3) names, positions and telephone numbers of three academic or professional references. All materials must be sent to:

John E. Craft, Chair, Search Committee  
P.O. Box 871305  
Walter Cronkite School of Journalism and Telecommunication  
Arizona State University  
Tempe, AZ 85287-1305

Arizona State University is an Equal Opportunity Employer

#### **NEW MEDIA FACULTY POSITION WALTER CRONKITE SCHOOL OF JOURNALISM AND TELECOMMUNICATION**

The Walter Cronkite School of Journalism and Telecommunication at Arizona State University seeks candidates for a tenure-track Assistant Professor position in this top-ranked school. The individual selected to fill this position would teach in the journalism/public relations area.

The School seeks an outstanding individual to teach in the area of multimedia production, web design, and on-line publishing or promotion. The successful candidate will be responsible for preparing students of journalism, public relations, or telecommunications to succeed in a web-based environment. Professional experience in multi-media or web design and a master's degree are required; teaching experience and strong journalistic experience in multimedia are desired. The successful candidate will be expected to teach, perform service, and engage in research/creative activity.

The School offers instruction in journalism, broadcasting, new media, and mass communication to more than 1,200 undergraduate and 80 master's level graduate students. The Walter Cronkite School of Journalism and Telecommunication is a professionally oriented school in a major Research I university located in an urban environment. Housed in the College of Public Programs, the School offers sequences in print journalism, broadcast journalism, public relations, photojournalism and broadcast management.

The initial deadline for applications is January 15, 2001, and review of applications will begin after that date or continue on the 15th of the month until the position is filled. Application materials must be postmarked and include: (1) current curriculum vitae (or résumé); (2) a letter outlining employment history, educational philosophy, research or creative interests and a description of how the applicant's experiences will benefit the Cronkite program; (3) Two hardcopy samples of current professional web or multimedia work; (4) names, positions and telephone numbers of three academic or professional references. All materials must be sent to:

John E. Craft, Chair, Search Committee  
P.O. Box 871305  
Walter Cronkite School of Journalism and Telecommunication  
Arizona State University  
Tempe, AZ 85287-1305

Arizona State University is an Equal Opportunity Employer

#### **NEWS-EDITORIAL FACULTY POSITION WALTER CRONKITE SCHOOL OF JOURNALISM AND TELECOMMUNICATION**

The Walter Cronkite School of Journalism and Telecommunication at Arizona State University seeks candidates for a tenure-track Assistant Professor position in this top-ranked school. The individual selected to fill this position will teach in the news-editorial sequence.

The School seeks an outstanding individual to teach a variety of courses in the news-editorial sequence with an emphasis in editing. A master's degree in journalism or a related area and significant professional print-editing experience are required, as is a knowledge of new communications technology and its role in print media convergence. Applicants with an earned doctorate in journalism or mass communication, as well as teaching and research experience in higher education, are desired. The successful candidate will be expected to teach, perform service, and engage in research/creative activity.

The School offers instruction in journalism, broadcasting, new media and mass communication to more than 1,200 undergraduate and 80 master's level graduate students. The Walter Cronkite School of Journalism and Telecommunication is a professionally oriented school in a major Research I university located in an urban environment. Housed in the College of Public Programs, the School offers sequences in print journalism, broadcast journalism, public relations, photojournalism and broadcast management.

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John E. Craft, Chair, Search Committee  
P.O. Box 871305  
Walter Cronkite School of Journalism and Telecommunication  
Arizona State University  
Tempe, AZ 85287-1305

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# Classifieds

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**MEMBER AFCCE**

**CARL T. JONES**  
 CORPORATION  
**CONSULTING ENGINEERS**  
 7901 Yarnwood Court  
 Springfield, Virginia 22153  
 (703) 569-7704 fax (703) 569-6417  
**MEMBER AFCCE** www.ctjc.com

**LOHNES AND CULVER**  
**CONSULTING ENGINEERS**  
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 Laurel, MD 20707 4830  
 (301) 776-4488  
 locul@locul.com  
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**CONSULTING ENGINEERS**  
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 E-MAIL: cdepc@worldnet.att.net  
 Member AFCCE

**John F.X. Browne**  
 & Associates  
 A Professional Corporation  
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 BROADCAST/TELECOMMUNICATIONS  
 Bloomfield Hills, MI Washington, DC  
 248.642.6226 (TEL) 202.293.2020  
 248.642.6027 (FAX) 202.293.2021  
 www.jfxb.com

**HAMMETT & EDISON, INC.**  
**CONSULTING ENGINEERS**  
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 202/396-5200  
 www.h-e.com

Advertise in the Professional Cards and Services Section  
 and get the results you need!  
 Call 617-558-4532 or 617-558-4481 for more information.

### TOWER/ANTENNA CONSULTANTS

**CARL E. SMITH**  
**CONSULTING ENGINEERS**  
 AM FM TV Engineering Consultants  
 Complete Tower and Rigging Services  
 "Serving the broadcast industry  
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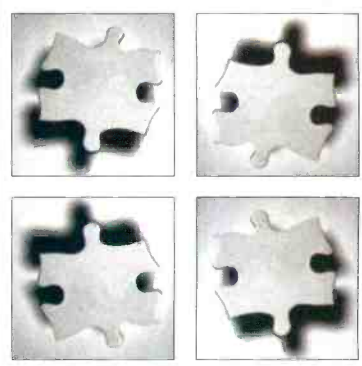
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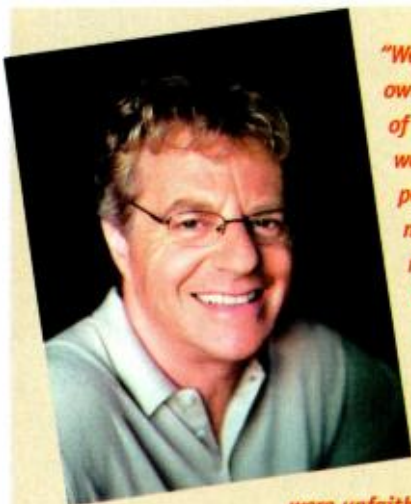
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# Voices T W O C E N T S



*"We are all victims of our own decisions, every day of our lives. But we would never say to a politician, 'You'd better not do that speech; it'll make you look really bad,' and no one ever said to Princess Diana, 'Don't go on television and talk about who you slept with and the fact you were unfaithful and that you were bulimic.' We never give that advice to rich and wealthy people, so why would we take that stand with the people who aren't as rich or powerful?"*

—Jerry Springer, in a Reuters interview defending his show. A version of Springer's show—but a more conventional one in which he chats with celebrities—debuted in Great Britain on Oct. 7.

## THE DEBATES

*"The debate was on CBS, ABC, CNN, Fox News Channel, MSNBC, PBS and C-Span. Why was an eighth carrier required, considering that no American was so situated that he or she could see the debate only if NBC carried it?"*

*"If the principle is that Americans should be prevented from watching anything else, then perhaps the civic-minded should hector the government into imposing blackouts on HBO, ESPN, Discovery, Bravo, A&E and the rest. And maybe there should*

*be neighborhood vigilance groups peeking through windows to make sure no one picks up a book during debates."*

—Columnist George Will, from *The Washington Post*

*"Remember, you can't get it everywhere."*

—ABC's Peter Jennings on the Oct. 3 *World News Tonight* telecast, subtly informing viewers that ABC, but not all the other networks, were airing the presidential debate later that evening.

*"I'll say one thing for the debate. Last night was probably the first and only time that Jim Lehrer's the most exciting person in the room."*

—CBS' David Letterman, a day after the presidential debate.

*"We're fight promoters, and this was a civics class."*

—PBS political analysts Mark Shields and Paul Gigot, (Shields to Gigot referring to themselves) after the vice

presidential debate.

*"Maybe somebody could have given the candidates a hot foot or put a joy buzzer on their seat."*

—Fox News Channel's Fred Barnes, complaining that the Lieberman-Cheney debate was too civil.

*"Give it a rave."*

—CBS' Dan Rather, who, similarly to NBC's Tom Brokaw, said it was the best vice-presidential debate ever.

## THE POWERFUL BOX

*"Images that pigeonhole the medium dominate any conversation about it; in these views, watching television is thought to be cultural anthropology, mindless escapism, emotional solace or a source of news, sports and, occasionally, art. But it is rarely embraced for doing all of these things at once."*

—*New York Times* writer Caryn James, in a thoughtful essay about the power of the medium.

E X C E R P T



In an Oct. 3 *New York Times* op-ed piece, FCC Chairman William Kennard (l) ripped NBC and Fox for not blanketing their airwaves with the first presidential debate last week. Below is an excerpt: "The decisions by NBC and Fox are particularly galling in light of the fact that in 1996 Congress gave the television industry the space on the broadcast spectrum needed to offer digital television—valued by some industry experts as worth more than \$70 billion. This generous gift came with a caveat: As the broadcasters reap billions from use of the airwaves, they must also serve

the public interest ...

"Some argue that the networks are right to respond to the viewers who would much prefer watching almost anything other than the first presidential debate. After all, as the broadcasters often remind us, they are in the entertainment business. But as the trustees of the public airwaves, the networks must do more than just entertain; they must also serve the needs of citizens by facilitating an informed democratic process. It is unacceptable that some networks carry the load for others."

## A I R T I M E

# There he goes again

*Hundt's support for free political time 'nakedly partisan'*

By James H. Quello

**R**eed Hundt, the over-regulatory autocratic nemesis of the broadcasting, cable and Bell telephone industries during his term as FCC chairman, is again proposing to trespass on the First Amendment rights of television, the most pervasive and influential news medium.

Hundt's assumption that broadcasters have a legal duty to serve the public interest by providing free airtime for political candidates is not exactly a news flash. There are few regulatory initiatives that my former colleague would not embrace—often with both arms and legs. To borrow from Ronald Reagan: “Reed, there you go again.”

But it is somewhat surprising that he would make such a nakedly partisan appeal to support free airtime after being generally chastised for frankly admitting in his post-FCC memoir that he pushed policies while chairman to assist in the Clinton-Gore re-election bid.

Astonishingly, the *first* reason he lists in support of free time is that the volume of advertising is what matters and that he believes the Republicans enjoy a dramatic advantage in terms of fund-raising. He quotes *The New York Times* for the proposition that the current financial edge “could help [Bush] win the toss-up states.”

In this regard, it is worth keeping in mind that the FCC is a politically appointed body, and everyone should think long and hard before giving it more power for

the express purpose of changing the course of elections. It is difficult to understand why Reed's expertise in litigation and advanced technology did not translate into more-objective administration of an independent agency or more reasonable post-FCC proposals.

Hundt frankly admits that his legal and policy arguments to support free time are not new. No kidding! Overlooking the inconvenient fact that Congress has never mandated free airtime, Reed offers two justifications for a free-time requirement:

1) Broadcasters have received more money from political advertising than ever before.

2) Broadcasters were not required to pay the government for their licenses.

His first argument is downright puzzling. Why should the amount of airtime candidates now purchase create an obligation on the part of broadcasters

to kick in a free additional bonus? In my opinion, the reference to the amount of time purchased is merely a decoy from the real issue. Hundt's real target obviously is the content of political ads. He points out that negative ads “often serve only to obscure the real choices between the candidates and the parties.”

Hundt's second argument, that government can demand free airtime as a *quid pro quo* for free spectrum, is no more persuasive now than it was when he was chairman. Almost all existing licensees did not



Quello served 23 years as an FCC commissioner, four with Hundt from 1993 to 1997. He was interim chairman in 1993.

receive free licenses. They paid a full market price for their licenses, and, moreover, the licensees provide a vital free service to the public every day.

For the digital transition, Congress wisely made the choice not to charge broadcasters billions of dollars for a loan of digital spectrum later to be exchanged for their analog spectrum, while asking an established industry to expensively uproot itself in order to provide new and better service to the public. Hundt's call to place free airtime at the top of an open-ended regulatory wish list is not the deal that Congress made.

There is one point, however, about which Reed and I can agree. Debates are the best way to clarify the differences between candidates on the issues. But we disagree on the best way to encourage broadcasters to provide such coverage. This should be an editorial judgment by newsmen, not a partisan directive from political appointees.

Historically, robust political debate has been promoted more by the absence of FCC political broadcasting rules than by their enforcement.

This, however, is a lesson to be learned from experience, not from political partisanship. ■

**The ex-FCC chief's call to place free airtime at the top of an open-ended regulatory wish list is not the deal Congress made.**



## O P E N M I K E

**NO SHOWS**

Editor: The contents of Av Westin's new broadcasting book ("Eye," Sept. 11) come as no surprise to people of color. It is just unfortunate that these are news people he is discussing.

Each year the NATPE presents one or two sessions on the minority perspective of TV production. These panels usually feature such notables as Sheryl Lee Ralph or Montel Williams. None of the "suits" ever attends these sessions. They should. They would learn much more about the audiences they serve.

—Paul Evans, New York

**TV ALREADY GIVES**

Editor: Many of Mr. Hundt's comments in "For-free airtime" in the Sept. 25 issue are frequently heard and all too often unchallenged. First, political commercials are hardly a means for candidates to "conceal the real choices presented by the two parties." Annenberg School for Communications Dean Kathleen Hall Jamieson has cited political television spots as among the best-documented and most informative forms of political communication.

Second, Mr. Hundt glosses over the significant voluntary commitment broadcasters Granite, Belo and many others have already made to free political airtime, over and above the massive amount of political news coverage they provide. The incremental revenue from political advertising is a tiny fraction of most stations' news budgets—and barely offsets the enormous incremental cost of political coverage each cycle.

Finally, Mr. Hundt's comparison between commercial broadcasters who "received their licenses for free from the government" and mobile communications licensees who paid for the spectrum is specious. When was the last time a mobile communications company provided its services free to the end consumer?

Broadcasters are already doing their "legal duty" by providing an unmatched combination of high-quality local and national news, entertainment and sports (including the Olympics) at no direct cost to their audience. No other product or service—food, water, housing, telephone service—is offered on that basis. Unfortunately, the broadcast-bashers in Washington may not realize what a bargain we have until it's too late. —Lee Spieckerman, TV consultant, Dallas

**WEB POLLS, BAD SCIENCE**

Editor: I wanted to drop a quick note to say thank you for Russell Shaw's excellent piece on the roll of Web-site polls in the Sept. 18 issue ("Common Ground"). I hope that the broadcasters who read it will stop and think about what they are doing when they contemplate placing a poll on their Web sites. During this season of increased exposure (and scrutiny) for election polls, the more that we can do to help educate the American populace on the science of polling and the role of polling the better.

Hopefully, one day, when penetration rates of the Internet and even Internet-enabled phones reach that of the wired telephone, we can give more people the opportunity to voice their opinions in a scientific and representative level. —Eric Nielsen, senior director, media strategies, The Gallup Poll

**GREEDYTV ... OR NOT**

Editor: One week your editor (Harry A. Jessell, "GreedyTV: Do as I say," Sept. 25) praises the networks for airing presidential debates; the next week your editorial (Oct. 2) praises the networks for refusing to air them. Fellas, which is it?

If your response is what I suspect—both—here's the problem. By choosing profits over presidential debates, NBC and Fox have guaran-

teed that millions fewer Americans will see and hear the candidates discuss issues this year, and made it less likely in 2004 that the debates will be available on any broadcast network at all. Let 'em eat cable.

If this is what comes from voluntary commitments to serve the public interest, then the television industry is making a persuasive case for a mandate.—Paul Taylor, executive director, Alliance for Better Campaigns

*Editor's note: The Alliance for Better Campaigns is the principal sponsor of the GreedyTV.com Web site.*

Editor: The folks at GreedyTV.com are missing the point entirely when it comes to political reporting on a local level (Harry A. Jessell, Sept. 25). Their singular focus is shortsighted and unfairly leaves stations that have made such a heavy commitment to covering the campaign off their list of "Good Guys." WFLA-TV has a strong history of aggressive political coverage and leads its local competitors in both ratings and the amount of time it dedicates to election coverage. Despite our track record, we do not merit a Greedytv.com "Good Guy" rating.

WFLA-TV is not letting politicians and spin doctors control the news of the 2000 election season. News Channel 8 encourages viewers to sound off on issues and platforms that are important to the Bay area. News Channel 8 uses phone banks, the Internet and other feedback mechanisms to find out what issues viewers want our political candidates to talk about. These issues are then the focus of interviews and stories we do with the candidates. We keep the focus on the agenda our viewers are concerned about, not the agenda of the pols and spin doctors.

We were the only local broadcast station to cover the national political conventions with

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Oliver, Group Publisher 10/9/2000

local analysts and reporters. Working with our newspaper partner, *The Tampa Tribune*, and our political analyst, University of South Florida's Dr. Susan McManus, we carried live reports every evening during the conventions.

We were the only local news operation to provide candidates with the opportunity to speak on the air free of charge for the September primary. During August, the station extended invitations to candidates running for the U.S. Senate, Education Commission and Insurance Commission. Each had three minutes of airtime to state [his/her] key positions. The station will extend the offer again for the general election, and will include candidates for House as well.

In another component of our "Voice of the Voter" coverage, we invited candidates for U.S. Senate to debate on Oct. 23. The debate will be produced in the News Center studios with NBC's Tim Russert as moderator and broadcast by NBC affiliates throughout the state.

Working with the Political Science Department at the University of South Florida, and with the help of a grant from the Pew Foundation, we are carefully monitoring the ads that are being broadcast in the presidential and U.S. Senate races. The goal is to help our viewers understand how the politicians attempt to manipulate them.

We do all of this because it is the right thing to do, not because we are being forced or pressured to do it. I am not certain what GreedyTV's criteria [are] for being labeled a "Good Guy," but I really must question [them]. There is so much more to good political reporting than providing candidates with yet one more platform to flap their lips. As journalists and responsible broadcasters, we have an obligation to seek and publish the truth, not just merely provide politicians time to repeat the same message they have been stumping on for the entire campaign. —Dan Bradley, VP/news director, WFLA-TV, Tampa, Fla.

Editor: Well said! Harry Jessell's arguments against GreedyTV are similar to letters I have written in response to those groups asking (demanding) that I give candidates free time. We almost never get credit for the time and coverage we devote to campaign issues. —Bill Evans, VP, news and operations, WPSD-TV, Paducah, Ky.

## THE NEW LOOK

Editor: I have been a loyal subscriber of the magazine since 1975. I really like the new design and feel of the magazine. It is great—the best I have ever seen.

For the past few years in January you have published tabloid issues during the NATPE convention. I wish that for these issues, you would stick to the regular magazine format as you did years ago. These oversized tabloid issues are hard to carry around and take up too much storage space. I hope you will stick to the new format for those two weeks in January 2001. —Mike Hon, WELE(AM) Ormond Beach, Fla.

Editor: I didn't need any encouragement to let you know what I think about your evolution. I think it was my favorite professor at Centre College, Danville, Ky., who said, "Change for the sake of change is not evolution!"

I was so accustomed to the different departments of your magazine that it was relatively easy to open it up and find just what I was looking for. As a broadcaster, I used your magazine for a number of projects, depending on what job I was doing at the time. Now you've gone and ruined it!

My apologies to the redesign team. I'm sorry, I just like it the way it was. —Ray A. Hooper, general manager, WAVS(AM) Davie, Fla.

## REALITY TV GOING TOO FAR

Editor: In light of the Kursk submarine debacle, I wonder if the future *Survivor* contest to the Mir space station will be canceled. Anyone in [his/her] right mind would stay as far away as possible from that idea.

How would the Russian style of "delay and deny" play on American TV as Joe Blow runs out of air in that tin can? Even U.S. astronauts don't want to be in that thing. —Pete Barnham, freelance producer, Nashville, Tenn.

## WE LIKE LETTERS

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Warning signs

When we first learned of CBS' virtual sleight of hand during its millennium coverage, we were troubled. Along with the champagne, CBS served up some sham ads by electronically replacing the content on Times Square billboards with computer-generated plugs for itself. Giving viewers a reason to doubt what you are showing them during news coverage of an event raised serious ethical issues and struck us as a dangerous precedent. It still does. Those faux first-down lines in NFL games are one thing, but this crossed a whole different kind of line, to potentially damaging effect. At the time, CBS corporate was somewhere between defensive and defiant, apparently seeing nothing much wrong with the practice and vowing to do it again; newsman Dan Rather was a notable exception, calling it a mistake.

Turns out the people whose billboards got the virtual hosing weren't happy either and have sued CBS for trespass and taking of property. It seems to us that the technology has out-run the law on this issue, as it did with the early Internet hacking, so CBS may be in the clear legally, if not ethically. But as a major player in the billboard business itself, the CBS corporate family ought to know that a billboard in Times Square at New Year's is being bought for more than just the craning necks of the tourists. We don't know which way this case will go; however it goes, it should be a sign to CBS that this is dangerous territory, especially in newscasts. We've got a sign for CBS: Keep Out!

## Code red

If, as expected, the House next week passes a bill creating an antitrust exemption to "allow" the entertainment industry to devise its own marketing and/or content guidelines, can a government-dictated programming code be far behind? The answer is no. And if anyone had doubts about it, the bill spells it out with the kind of big, flashing letters usually reserved for the "cheap motel" scene in film noir classics. The bill would direct the TV, movie, videogame and music industries to draft a code of conduct "designed to alleviate the negative impact" of violent or sexual content on children (not to mention the political pressure from Washington). After a year, two government officials, the attorney general and the FTC chairman, would then report to a third government body, the Congress, on whether the result passed government muster. So much for voluntary guidelines; so much for content unchilled by government.

## The power, but not the glory

In a major case commanding national attention, television, oft berated as a "vast wasteland," has shown itself to be the nation's conscience while arguably the most respected newspaper in the land swallowed official dogma.

We refer to the Wen Ho Lee case, in which *60 Minutes* played a key role in bringing to public attention not only the facts of the case—or lack thereof—but the conditions under which Dr. Lee was being kept: in solitary confinement, usually in shackles. It was *60 Minutes* that kept reminding us of his plight, which extended for nine months.

*The New York Times* devoted half of its second page (Tuesday, Sept. 26) and the entire editorial section (Thursday, Sept. 28) attempting exculpation: the emperor, naked for all who would see, frantically reaching for fig leaves. It was television, instead, that carried the torch, casting light into dark places, thanks to *60 Minutes*.

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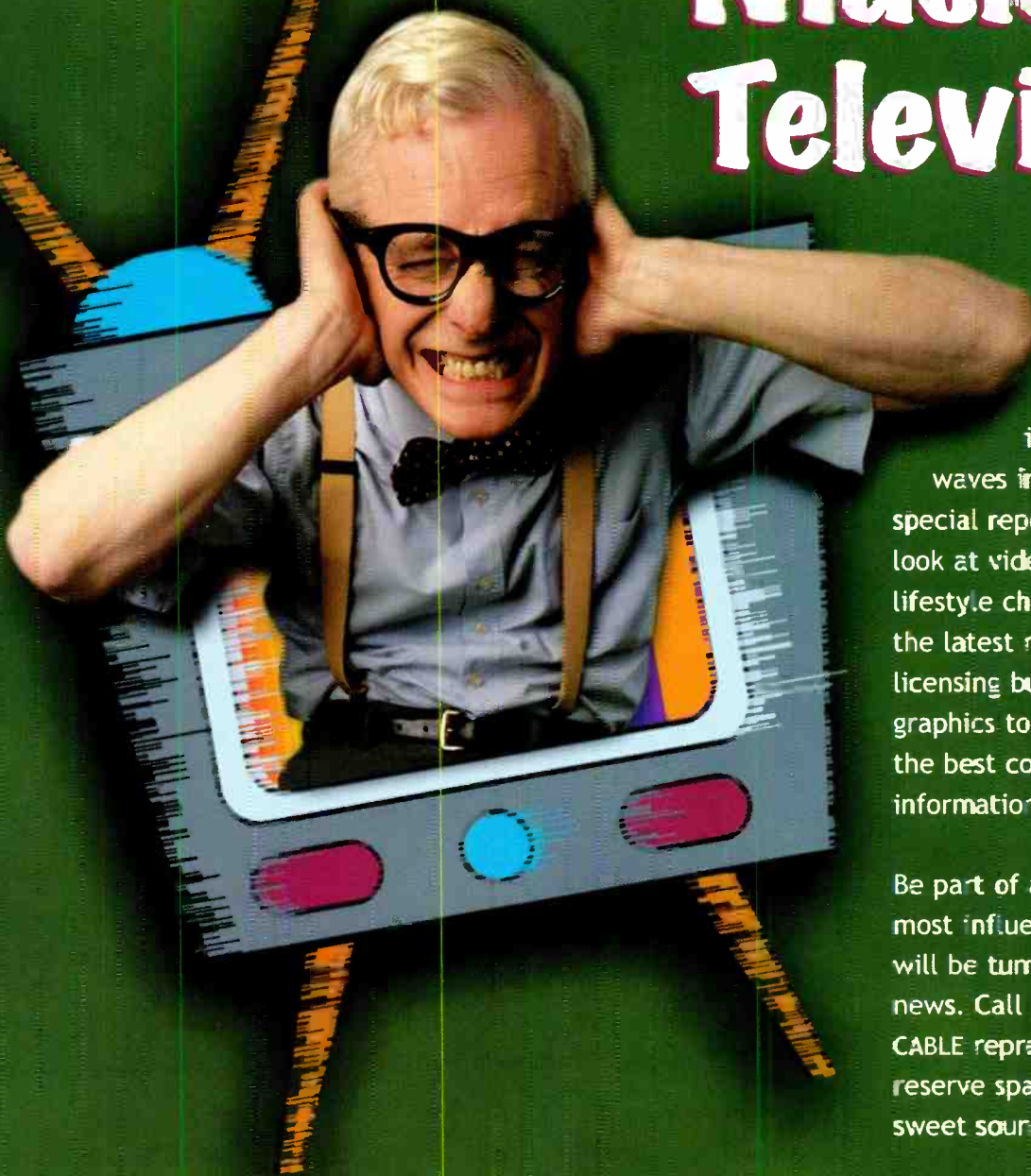
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