

BROADCASTING CABLE

OCTOBER 23, 2000

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WNYW'S BASEBALL BONANZA

Nationwide, World Series ad rates are flat, but Fox's NYC station sees a big payday

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WHAT? SWEEPS ALREADY?

In a weird season that started late, there will be fewer stunts this November

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STRIKING STRATEGIES

Networks start making contingency plans in case actors, writers walk out

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TAKE OUR CHOPPER

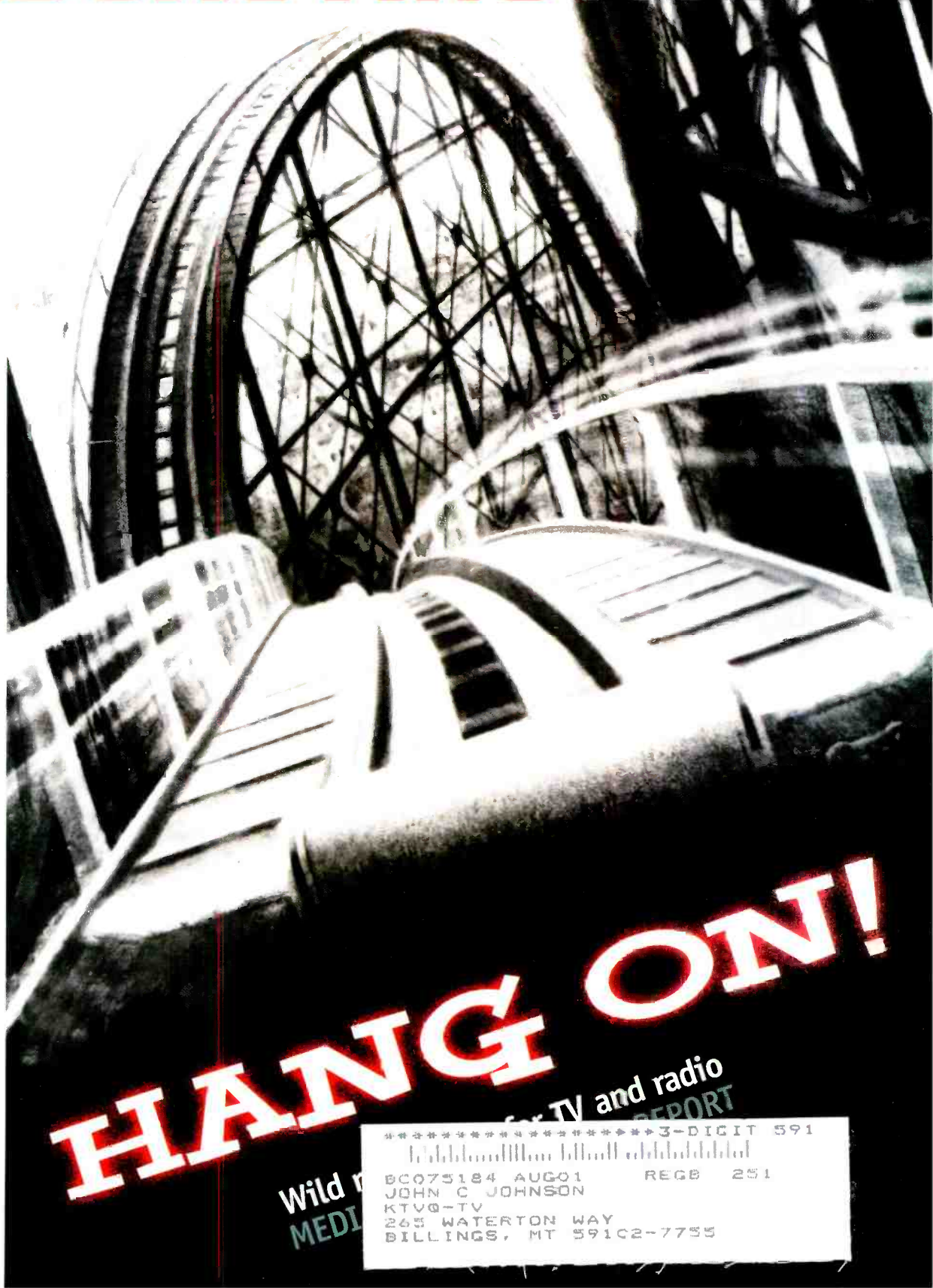
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HANG ON!

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Top of the Week October 23, 2000



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SPORTS TV

Shoes and dominos

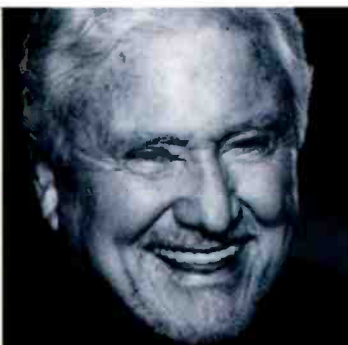
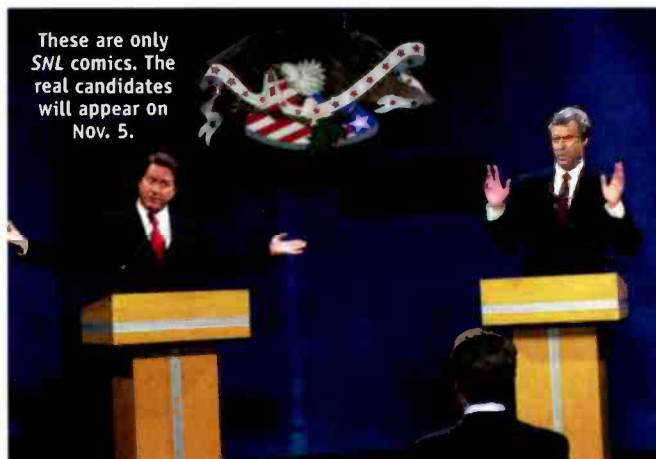
The \$200 million squeeze Gemstar-TV Guide put on Motorola's broadband unit last week was startling enough. But industry executives and investors see the deal as just the first shoe to drop. Gemstar is pushing patent-infringement fights with Scientific-Atlanta, Pioneer and TiVo, each of which offer interactive program guides in their hardware not bought from Gemstar or TV Guide. Motorola didn't even actually offer a guide. And it still cost the company \$200 million in lump payments and future license fees. "This is just the first domino," said SG Cowan analyst Rob Stone.

BCEYE

SYNDICATION

Strange bedfellows

NBC has confirmed that George W. Bush and Al Gore will appear together Nov. 5 for the sweeps stunt *Saturday Night Live's* *Presidential Bash 2000* (a Sunday, actually, and only two days before the election). Dana Carvey, who does a mean George Bush *père* thought it would be prudent at this juncture to make a guest appearance as well. There had been speculation that father Bush might drop by. That is now said to be unlikely, so look for a skit with Carvey playing dad to George W.



Mini-Merv

Merv Griffin always has an eye out for the next hit game show. So keep an eye out for 'Mini-Merv,' a new game series that sources say the *Wheel of Fortune* and *Jeopardy!* creator is developing.

Contestants would first play the game online with an animated 'Mini-Merv.' Then the best players from those online preliminary and semi-final rounds would compete against each other in the finals on a weekly TV show, with the human host still to be determined. The Web site component is in the final stages and one network has reportedly made an offer for the converged project.

FIRST FAMILY VALUES

The West Wing, sometimes jokingly referred to as "The Left Wing," got in a shot at *Dr. Laura* (right) on last week's episode. In a White House meeting with talk-radio hosts, President Bartlet (Martin Sheen) lays into "Dr. Jacobs" for calling homosexuality an "abomination" on her show. He then accuses her of selective application of scripture and starts ticking off examples of biblical taboos and their potential modern-day applications. Should the prohibition of touching pig skin, for example, mean football players are sinners, he asks. A similar list directed at *Dr. Laura* has been making the e-mail rounds.

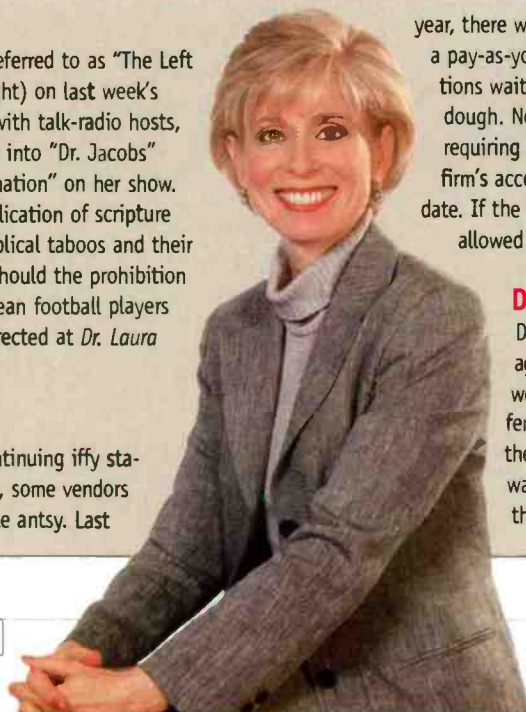
WATCH WEB ACCOUNTS

This doesn't surprise us. With the continuing iffy status of Internet companies these days, some vendors on their food chain are getting a little antsy. Last

year, there were quiet murmurs that radio stations were requiring a pay-as-you-go policy for Web advertisers, afraid that, if stations waited for the 60-day pay cycle, they might not get their dough. Now, we hear reliably, a top public relations agency is requiring that its publicists with Web accounts call the PR firm's accounts payable staff to see if their clients are up to date. If the bean counters give the okay, the publicists are allowed to keep flacking. If not, they button up.

DEBATE/NOT A DEBATE

Dan Rather and the CBS promotion department did not agree on just what the candidates were up to last week. Rather, an outspoken critic of the format, referred in his newscast to the final debate (Oct. 17) as the final Bush-Gore "joint appearance." That reference was almost immediately followed by a promo for "what the candidates are planning for the final debate."



MEMPHIS HAS A NEW SET OF *FRIENDS!*



THURSDAY, 10/12/2000, 7-9PM

HH RATING/SHARE

UPN



14.6/21

NBC

**THURSDAY NIGHT
PREMIERES**

13.1/19

Congratulations to **UPN 30 WLMT** in Memphis!

Against the season premieres of *Friends*, *Will & Grace* and *Just Shoot Me*,
UPN 30 was the **#1 network** for the night!

**Thank you to the management and staff of UPN 30
and all of the Clear Channel Stations for a great Fall Launch!**



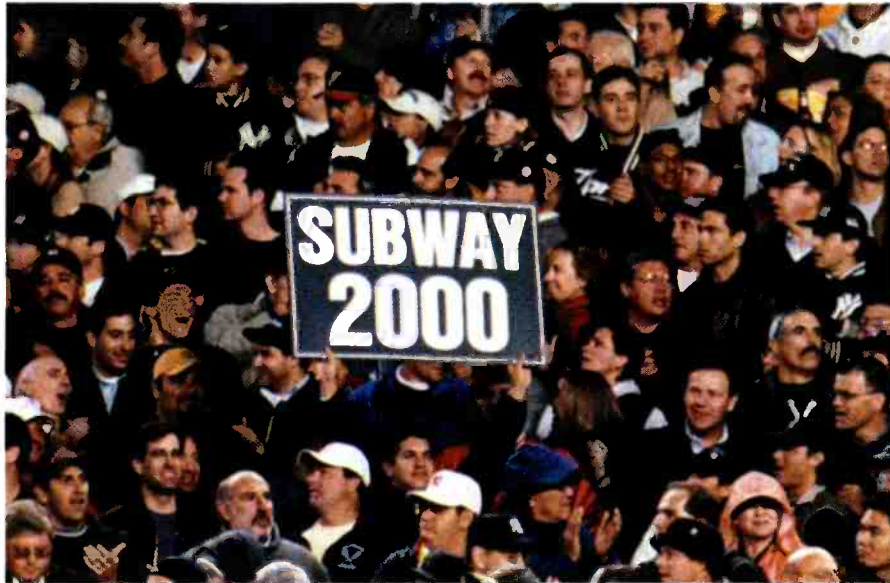


Photo: Monika Graff / UPI

A Fox homer in N.Y.

WNYW could bill a whopping \$35M in Subway Series payday

By Richard Tedesco

The New York Mets-New York Yankees Subway Series is a grand slam for Fox's WNYW-TV, to the tune of a whopping \$30 million to \$35 million in ad revenues.

That's based on sales of 15 to 18 30-second spots per game in the first four World Series games at \$300,000 per spot—as much as four times upfront rates—and \$250,000 for spots in the final three games, if they're played, according to local ad buyers. If the subway series ends in four games, WNYW will move that money into spots in New York Giants football games.

Fox TV sweetened the windfall with three extra minutes of local ad time per game it couldn't sell to advertisers skeptical of the series' national appeal. But New York's first interborough baseball battle in 44 years is a certain local ratings blockbuster of record proportions.

In addition to in-game spots, sources report WNYW is selling spots for its half-hour pregame shows and 20-minute post-

game wraps at \$25,000 per 30 seconds, more than double normal rates.

"It's probably the luckiest thing that ever happened to them," said Allison Shapiro, vice president and media supervisor for Zenith Media. "This is like if the Giants and Jets were playing in the Super Bowl."

It's better than that. The multigame Mets-Yankees series surpasses the scale of a Super Bowl for the Big Apple Fox outlet. "It will be the Super Bowl every night," said Paul Bissonette, general manager at Tribune's WPIX-TV. Bissonette predicted the series would average a 38 to 45 local Nielsen rating.

WNYW is guaranteeing a 40 rating average for the games, but internally projecting a 47-49 average, according to a station source who said inventory has been sold beyond the four games, but not sold out.

"This is much bigger than the Super Bowl," said Larry Miller, president of Corinthian Media. "The mania for this inventory isn't what it is for tickets, but it's close."

At least, in New York. ■

Out there, no one's buying it

Nationwide, World Series isn't selling, so Fox gives some ad time back to affils

By Steve McClellan

With advertisers somewhat jittery about the slowing economy and a later-than-normal Olympics sucking sports dollars out of the advertising market, sales for the World Series, on Fox this year, are essentially flat.

So much so that, last week, the network gave its owned-and-operated stations and affiliates additional time to sell. The reason: Local stations can sell it at higher rates than the network can.

Normally, Fox affiliates receive 7.5 minutes of time to sell in the games. Typically, the network sells 64 units per game. But for the playoffs and the series, Fox gave the stations an additional two minutes of time to sell. For three of the spots, the give-back is optional, where the affiliate sells the time and splits the revenue 50-50 with the net-

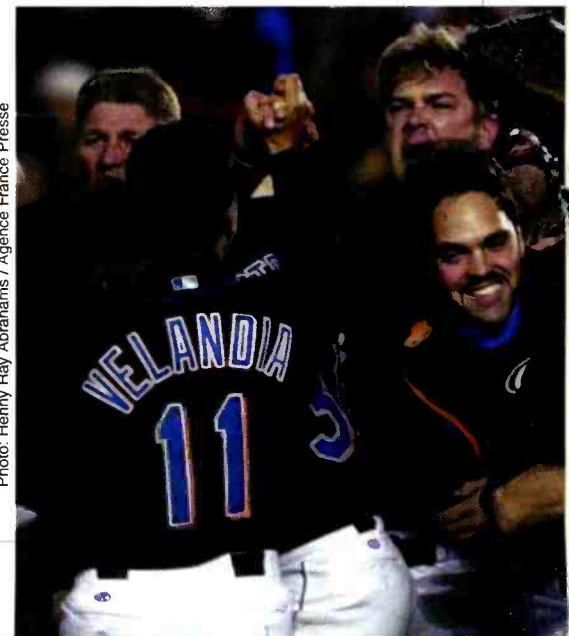


Photo: Henny Ray Abrahams / Agence France Presse

work. Whatever time the stations can't sell would be used as promotional spots for Fox prime time programming.

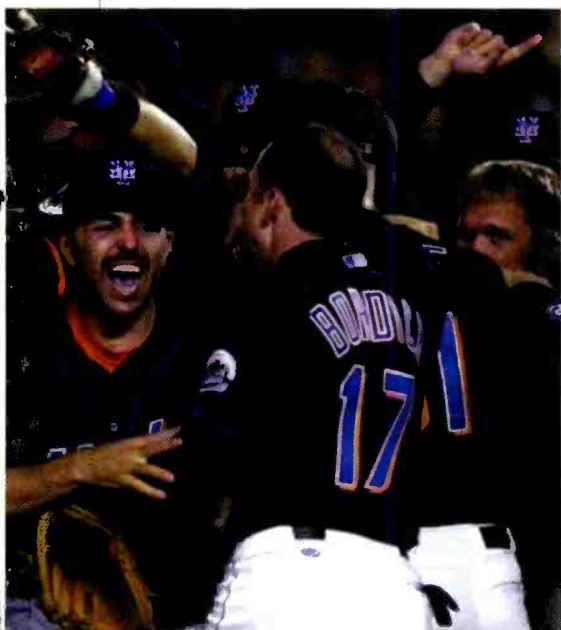
"This marketplace isn't exactly gang-busters," says Jon Nesvig, president of Fox's ad-sales division. "I think the Olympics is having an impact on the market. Football is in really good shape, but it's taken longer for baseball because you had half again as much or more money out there, so a lot of sports dollars got sucked out early. It's definitely having a bit of a hangover on this market."

As of last Thursday (Oct. 19), the network had not sold out the series. "There is still a unit or two in the first four games, and a few more than that in game five," Nesvig said. Games six and seven are wide open, as they usually are until late in the sales process. "We did pick up recently, but people tend to wait and see" how the first couple of games go before committing to the last two games.

There's great debate about how well this year's series will do ratings-wise. Some think the country is so anti-New York that the Subway Series will turn off most of the heartland, while others believe that the hype and excitement of an event that last occurred over a generation ago may spur viewership.

But Fox is sure hoping viewers don't turn off the series like they turned off the

For the first time since 1956, two New York teams—the Mets (below) and the Yankees—are battling in the World Series. Some media-watchers say America couldn't care less.



playoffs. The league championship series were down 24% from last year (to an average 7.0 rating and 13 share between coverage on Fox and NBC). Make-goods were the result, although Nesvig says that all the make-goods were placed in the LCS itself.

At a media luncheon in New York last week, Tony Petitti, general manager at WCBS-TV, noted that NBC's decision to

allow affiliates to decide whether to carry playoff games or the presidential debates may not have simply been that network's attempt to placate the FCC. Since NBC loses baseball to Fox next year, the network had no incentive to bolster playoff ratings.

Meanwhile, the spot give-back was "a win-win for the affiliates," said Robert Leider, WSVN(TV) Miami general manager. ■

FCC will 'define' radio

Seek clearer rules to determine market over-concentration

By Bill McConnell

Next month, the FCC is expected to propose changes to the way it defines radio markets, a key factor in determining how many stations are in a market and how many one owner may control. The agency also will try to clarify rules for determining when a radio merger creates too much concentration of local ad revenue.

Broadcasters worry that the changes could make it harder for some deals to go through. "We have real deep concerns," said one industry source. The FCC, on the other hand, aims to provide speedier approval for the deals that do go through.

Since August 1998, the FCC has sought public comment on radio deals that allow one or two companies to dominate local radio advertising. Deals are given a so-called "red flag" when one company would have 50% or more of radio-ad revenue or two companies together have 70%.

Broadcasters complain that the policy has delayed radio deals, even though the FCC has never taken the next step of blocking a deal by designating a merger for a hearing in front of an administrative law judge.

Some deals, however, have "died on the vine," said one radio-industry attorney. The problem: The FCC has no clear policy on deciding a deal's fate once it has been slat-

ed for public comment. "The commission has no known method for resolving red-flag mergers," said Griffith Johnson, a broadcast attorney in Washington.

FCC officials say they have not tallied how many deals have been flagged and would not comment on the proposals. But an industry source said the agency may propose that three "viable competitors" remain in a market after a flagged merger.

Revising the FCC's radio-merger review policies has been of particular concern to Commissioners Gloria Tristani and Susan Ness, who have complained that the FCC's policy allows some mergers to go through even though they appear to violate limits on the number of stations one company may own in a market.

In March, Tristani complained of "regulatory sleight-of-hand" that led the FCC to ignore some of the 11 stations Citadel Communications would control around Lafayette, La. The move permitted Citadel to exceed the market's eight-station limit. In other markets, the FCC counts stations in distant communities in order to beef up the number of stations one company may own in that market. "The commission's current radio ownership policies are not only illogical, but are doing serious damage to the public interest," she said. ■

'The commission has no known method for resolving red-flag mergers.'

—Griffith Johnson, broadcast attorney

JUST SHOOT ME



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COLUMBIA TRISTAR



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A SONY PICTURES ENTERTAINMENT COMPANY

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Just Shoot Me!

On NBC's Powerful Thursday Night,
Just Shoot Me Is #1 At 9:30pm!

RANK	SHOW	NETWORK	HH RTG	A18-49 RTG
#1	Just Shoot Me! SEASON PREMIERE	NBC	13.3	11.3
#2	Who Wants To Be A Millionaire	ABC	13.1	5.1
#3	Baseball NLCS Playoffs	FOX	6.9	3.0
#4	City of Angels	CBS	6.1	2.7
#5	WWF Smackdown!	UPN	5.3	3.3
#6	Charmed	WB	3.8	2.5

SOURCE: NTL, Galaxy Explorer; 10/12/00, Thursday 9:30-10pm, rank based on HH rtg.

Zatso shuts down

Executives hope to find buyer of technology that gets news content ready for streaming at TV-station Web sites

By Ken Kerschbaumer

While most of the streaming-media dotcoms that have folded have had little effect on others, the same can't be said of Zatso, which ceased operations last Friday.

Personalized-news aggregator Zatso helped about 35 TV-station Web sites get their news content ready for streaming, with Zatso capturing the newscast, cutting up the stories, processing it for the Internet and hosting it on its servers.

"All they had to do was link to it, and now those station will have to find someone else to do that work," said Craig Marrs, vice president for development and affiliate relations.

Rik Bell, director of new media for Media General stations, says his stations will be able to get basic-streaming capability within two weeks. "But we're going to need to explore our options to offer aggregation, which was a key element to Zatso's service. We're dedicated to streaming and keeping the enhancements in front of the viewer, and we've had very positive response to them."

Scripps-Howard stations are in slightly better shape than the other station groups Zatso worked with because it already does its own streaming. "We just won't be able to offer the personalized aggregated content," says a spokesperson.

Although Zatso's editorial operations have ceased, its technical operations continue for at least the next three weeks as the company tries to help stations with video streaming minus the aggregator. Also, Zatso is trying to find a buyer for its technology, and Marrs says there is some market interest in that.

Zatso was unable to find additional funding needed to keep the company afloat (B&C, Oct. 16). The move follows on the heels of a downsizing move that cut the

staff total to 38 only two weeks ago.

"Clearly, we're all disappointed that the market downturn hit our business the way it did," Marrs said, but he's hopeful about the tech end of Zatso.

"The merger folks are more interested in our technology, our technology team and our

tools than they were in the other aspects of our business," he explained. "And because all of our best options are on the technical side, we can't afford to operate the newsroom.

"Clearly the pendulum has swung [with regards to raising capital], and, probably, like any trend, it's swung too far," he added. "For new-media companies associated with video and the Internet, the Internet is yesterday's news. The big thing now is wireless and interactive television, moving content onto mobile screens and the TV instead of the PC. All of those are what's in vogue in the investment community." ■

Iyanla on the air

BVT, Barbara Walters readying daytime talker for fall 2001

By Susanne Ault

Generating one of the first official battle cries for next year's NATPE, Barbara Walters has signed on as executive producer of Buena Vista Television's new daytime talk strip *Iyanla* for fall 2001.

Fronting the one-hour series will be self-help guru Iyanla Vanzant, who has frequently touted her best-selling books *In the Meantime*, *One Day My Soul Just Opened Up* and *Yesterday, I Cried on Oprah*.

No station-sale information was revealed. There are questions since the studio's freshman syndicated series *Housecalls* is locked up on key Chris-Craft stations, which are in line to be acquired by Fox, a BVT rival. However, BVT President Janice Marinelli confirmed, "This is our lead project."

This season's rookie chat shows are hovering about a 1 household rating, according to Nielsen Media Research. Among them: high-profile *Dr. Laura* (1.4), Cybill Shepherd-starrer *Men Are From Mars, Women Are From Venus* (0.9)

and even BVT/Chris Craft Television's *Housecalls* (1.1).

Still, Marinelli is "hopeful that *Housecalls* continues" and doesn't think *Iyanla*, also executive-produced by Bill Geddie (Walters' partner on *The View*) will compete with it. "We know that this woman connects with the daytime audience."

Said Walters, already executive producer of ABC's *The View*: "I wouldn't take on another project if it wasn't something I thought could be hugely successful."

Also clamoring for NATPE attention last week was Tribune Entertainment's *Talk or Walk*, a daytime strip that will get cleared on Tribune's station group. So far, the show, in which a studio audience decides whether quarreling people should remain friendly, has cleared 38% of the country. Executive-produced by Scott Sternberg (Studios USA's syndicated and cable series *Lover or Loser*), it will be hosted by Michael Baisden, author of *Never Satisfied: How & Why Men Cheat*. ■



Self-help author Iyanla Vanzant, oft seen on Oprah, will host her own show.

Brand-X sweeps

The major broadcast networks say it will be business as usual—well, as usual as the networks can ever be—in November

By Joe Schlosser

Get ready for the no-frills November sweeps. For the first time in over a dozen years, a sweeps period is going to resemble—well, almost resemble—a normal month at the major broadcast networks.

Because of the late-starting Summer Olympics, a handful of debates and baseball playoffs, the networks will be highlighting series programming this November. At least, most of the time.

"Everybody is doing a lot less stunting, simply because the season started five minutes before the November sweeps," says Jeff Bader, ABC Entertainment's executive vice president. "November is usually the cleanest sweep in terms of stunting anyway, but now it's squeaky clean. We do have some [stunts] sprinkled in, but we really need to try and maintain as close to a regular schedule as possible to give our new shows a chance."

One big difference this November compared with years past is the number of new and returning shows making their season premieres during the month. At Fox, where the World Series will likely run right up against the start of the November sweeps (Nov. 2 to Nov. 29), a number of shows will get their first air-dates of the season. The network will unveil its powerful Sunday-night lineup on Nov. 5 with new episodes of *The Simpsons*, *Malcolm in the Middle* and *The X-Files*.

David E. Kelley's new drama *Boston Public* will debut on Nov. 6, and Darren Star's *The Street* will get going just one day before the sweep on Nov. 1. NBC's new comedy *DAG*

with David Alan Grier and Delta Burke launches on Nov. 14.

There are only three miniseries set for the month. CBS gets the month rolling with its two-part *Jackie Bouvier Kennedy Onassis* (Nov. 5 and Nov. 8), and then it's the O.J. Simpson murder-trial miniseries *American Tragedy* on Nov. 12 and Nov. 15. NBC only has one miniseries next month, the Bible epic *In The Beginning*, which airs Nov. 12 and 13.



CBS will air the O.J. Simpson murder-trial miniseries *American Tragedy*, starring Ving Rhames as Johnnie Cochran, on Nov. 12 and 13.

The WB is going to let its regular programming do the talking for almost the entire sweeps period, with only a few guest-star appearances and just a few stunts. Possibly the biggest event at The WB during November is supermodel Tyra Banks' addition to the cast of drama *Felicity*.

"Our belief as a network has always been in building up series assets, we are not a network that has stunted our way through sweeps in the past," says Jordan Levin, The WB's new co-president of entertainment.

There are plenty of movies, both original and box-office hits. On the original front, CBS has James Brolin in *Children of Fortune*, Patty Duke in *Love Lessons* and *The Moving of Sophia Myles*, starring Della Reese. ABC has several new films airing under The Wonderful World of Disney moniker, including *The Growing Pains Movie*, which reunites the ABC cast.

NBC will be making a movie weekend out of the Thanksgiving holiday once again. This year, they will have the network premiere of *Titanic* on Nov. 26, and a two-hour *Providence* episode/film is set for Nov. 24.

Other theatricals include Fox's *Austin*

IN BRIEF

LEHRER DEBATE DEFENSE

Presidential-debate moderator Jim Lehrer defended his role last week, though acknowledging there has been criticism. "I'm fair game," he told *BROADCASTING & CABLE*. "Once I agreed to moderate these debates, I knew I was going to catch some hits, and I'm getting them, and that's fine." Among criticisms, Sen. Bob Kerrey (D-Neb.) said last week, "People off the street who didn't know Jerusalem from Georgia ... would have had better questions."

Lehrer told CNN's Larry King that, although he was hurt by Kerrey's criticism, "I'm not going to apologize to him or anyone else. I'm very comfortable with my questions."

HILL STALLS AT&T OWNERSHIP-CAP RIDER

House and Senate leadership is not likely to move a bill this year that would allow AT&T to keep all the assets it acquired from its MediaOne merger.

Hill sources say Senate Majority Leader Trent Lott (R-Miss.) and House Speaker Dennis Hastert (R-Ill.) don't want to attach an amendment to a moving spending bill, for which AT&T has been aggressively lobbying, banning the FCC from counting passive investments against the FCC's 30% cable-ownership cap.

Senate Commerce Committee Chairman John McCain (R-Ariz.) also opposes the measure for the same reason, he indicated last week.

MAZZA MOVES TO COLUMBIA TRISTAR

Tom Mazza, Paramount Network Television's executive vice president of creative affairs, has been named president of network production at Columbia TriStar Television. Mazza replaces Helene Michaels.

IN BRIEF

CARRUTH TRIAL TO PLAY OUT ON COURT TV

Court TV will cover the trial of former NFL player Rae Carruth in the network's four daytime programs devoted to live trial coverage: *Open Court*, *Trial Heat*, *Both Sides* and *Closing Arguments*.

Jury selection starts today in Mecklenberg County Superior Court in Charlotte, N.C.

Prosecutors say Carruth orchestrated the murder of his girlfriend, Cherica Adams. He could face the death penalty if convicted.

Court's coverage begins at 9 a.m. weekdays, with recap on *Pros & Cons* at 6 p.m.

UPGRADES, DOWNGRADES

In syndication upgrade news, *Divorce Court* has nabbed an unusual third run at 5:30 a.m. on top-market station WTXF Philadelphia. Twentieth's strip also runs at 11 a.m. and 11:30 a.m.

In Chicago, WPWR has upgraded Pearson series' *Family Feud* (airing at 11 a.m.) and rookie *To Tell the Truth* (9 a.m.) to 1 p.m. and 1:30 p.m., respectively. As a result, MGM's *National Enquirer* and Paramount's *Judge Mills Lane* got lesser time slots.

Also, Warner Bros.' *The People's Court* has been upgraded to 5 p.m. on WRBW Orlando, displacing off-net drama *7th Heaven*, pushed back to 10 a.m.

UPN LIKES GIRLFRIENDS

UPN's new Monday-night comedy *Girlfriends* has earned a full-season order from the network.

The Paramount Network Television series has raised its 9:30 p.m. time period average by 29% among adults 18-49 (1.8 rating/4 share) and by 39% among women 18-49 (2.5/6), according to Nielsen Media Research.

Powers: International Man of Mystery (Nov. 23); *GI Jane* on ABC (Nov. 11); and UPN's airing of *The Players Club* (Nov. 28).

Reality will be everywhere—not only at Fox—in November. ABC has its latest magic special with David Blaine and is also shaking up *Who Wants to Be a Millionaire?* by airing celebrity and family editions of the game.

Fox has its usual array of reality specials lined up, too. *Surprise Wedding* will air on Nov. 2, and there will also be a second installment of *Battle of the Child Geniuses*, in which 40 kids will compete for a \$300,000 first-place prize.

And how about the two-hour *Cops' Top 15 Moments* on Nov. 16. By then, a few of the new series ought to have been shot full of holes. ■

War of words

Use of 'we' by Palestinian reporters for CNN criticized; network counters that it was editorial, not nationalistic

By Dan Trigoboff

Perhaps it's easier to be seen in the middle of a violent conflict than at the center of a political one.

As hostilities continue in the Middle East, an Israeli official last week accused CNN of a Pro-Palestinian bias. Gideon Meir, deputy director-general for public affairs, complained on Jerusalem Post radio of two CNN reporters in the field using the term "we" "as if CNN had become an agent of the Palestinians." That complaint was echoed in a pro-Israeli editorial in the *Wall Street Journal*, which said that "Sadly ... CNN, the American news network, employs Palestinian journalists who use the word 'we' when reporting about their kinsmen[.]"

Regarding Meir's contentions, Eason Jordan, CNN's chief news executive, said that the use of "we" referred to "the paraphrasing or reporting of what a collective group or individual was saying" or "as an eyewitness to what 'we' hear and what 'we' see, clearly referring to

the CNN team in an eyewitness capacity, not representative of all Palestinian people."

Jordan called the bias charges against the Palestinian reporters "completely unfounded and gravely insulting to the journalists and to CNN's high standard of journalism. The correspondents referred to are experienced CNN personnel who happen to be Palestinian. The contention that they are biased because of their nationality is unfounded and disturbing in its implications."

Meir also complained that footage of the lynching of three Israeli soldiers by rioting Palestinians in Ramallah did not receive sufficient coverage by the media—although video was reportedly confiscated by Palestinians—nor, he said, did that of a rabbi killed at a Jewish shrine. *The Los Angeles Times* reported last week that the Israel Defense Force has decided to equip its soldiers with video cameras to counter the perceived bias of foreign reporters.

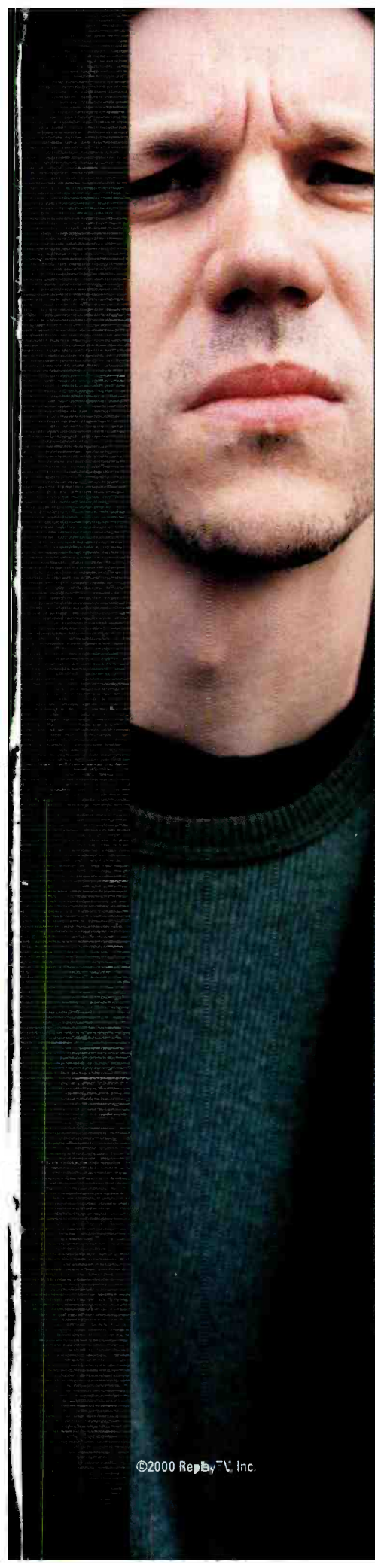
Bias charges have been leveled by supporters of both sides and not only regarding CNN. Palestinian-Americans and other pro-Palestinian groups have accused media of ignoring or downplaying

alleged Israeli human-rights violations. Some Arab-American families reportedly have purchased satellite dishes to watch Arab television because of their distrust for American media.

CNN discussed perceived bias in Middle East coverage on its *Reliable Sources*. *Los Angeles Times* Washington Bureau Chief Doyle McManus said that many glitches, "bonehead errors," are often mistaken for bias, although there's no ideology behind it. ■

Bias charges against Palestinian reporters are 'completely unfounded and gravely insulting to the journalists and to CNN's high standard of journalism.'

—Eason Jordan, CNN



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IN BRIEF

CHESSEN RETURNS TO FCC

Rick Chessen, former mass-media and cable adviser to FCC Commissioner Gloria Tristani, returned to the agency after a short stint at San Francisco interactive marketer RespondTV. Last week, he became the Mass Media Bureau's associate chief for law. He said he decided against moving his family to California.

PAXSON URGES MARCH 6 SPECTRUM AUCTION

Paxson Communications chief Lowell "Bud" Paxson urged President Clinton to insist that the FCC keep March 6 as the date to auction spectrum now used for TV ch. 60-69. The spectrum is expected to be used for third-generation wireless services. Paxson, who owns 18 of the 138 stations on the band, is worried the auction will be postponed for a third time. Wireless companies expected to bid pushed the FCC to postpone the auction previously until spectrum-clearing rules are finished.

FREE BROADBAND

Time Warner Cable said Thursday that it will provide free broadband connections to PowerUP, a group that plans to offer no- or low-cost digital services to youth living in areas underserved by telecommunications services. Time Warner will offer at least one free connection to PowerUP sites in each of the company's 40 divisions around the country.

CORRECTION

The venue for a speech by Oxygen executive Geraldine Laybourne was incorrectly identified on the Two Cents page in the Oct. 2 issue. She spoke at a luncheon at the Washington Metropolitan Cable Club.



Media-bashing ensemble

It's Tweedledee and Tweedledum respecting the First Amendment

By Paige Albinak

Texas Governor George W. Bush and Vice President Al Gore didn't approach the topic of sex and violence in the media too differently during their third and final debate last week.

"Government ought to stand on the side of the parents," said Bush, the Republican presidential nominee. "Parents are teaching their children right from wrong, and the message oftentimes gets undermined by the popular culture. You bet there's things that government can do."

Bush suggested a clear ratings system, a family TV hour, Internet filters for computers in public places such as schools and libraries, character education in schools and funding of after-school "faith-based" programs.

Bush said he "doesn't support censorship. But I do believe that we ought to talk plainly to the Hollywood moguls and people who produce this stuff and explain the consequences."

Ultimately, Bush went back to the idea that the best way to protect kids is for parents to spend more time with them.

Gore jumped on the issue, starting by saying, "I care a lot about this."

Gore and his running mate, Sen. Joe Lieberman (D-Conn.), have appropriated the issue of cleaning up the culture—typically a Republican plank—in this election.

"Parents now feel like you have to compete with the mass culture in order to raise your kids with the values that you want them to have," Gore said.

For his part, Gore said he has worked with Internet service providers to give parents the means not only to filter what kids are seeing online, but also allow them to check where their kids have been on the Internet with one mouse-click. Gore also reiterated that he and Lieberman have given the entertainment industry six months to "clean up its act," or his administration would push the Federal Trade Commission to go after the industry.

He said he has "respect" for the First Amendment, "but I will do something to help you raise your kids without that garbage."

Both candidates will get a national prime time audience on Oct. 27, when they will take a half-hour on Fox to answer the question: "Why should Americans vote for you?"

The answers will be unedited and uninterrupted by commercials. On cable, Fox News Channel will rebroadcast them the next day.

The third debate drew 37.7 million viewers, nearly 10 million less than the first debate, but a bit more than the second. ABC fared the best, with 15.1 million viewers, and CBS had 11.2 million. NBC, which gave its affiliates a baseball game/debate option, drew 12.6 million viewers. ■

FINANCIAL WRAP-UP

Week of October 16-20

WINNERS

	10/20	% change
Univision	.....\$37.88	.....34.37
Radio One	.....\$7.63	.....29.79
dick clark Prod.	.....\$11.38	.....24.66
Classic Comm.	.....\$5.75	.....22.67
Emmis Comm.	.....\$23.50	.....14.99

LOSERS

	10/20	% change
Antec	.....\$13.56	.....(34.24)
Rogers Comm.	.....\$17.88	.....(18.98)
Unapix	.....\$0.38	.....(14.29)
Liberty Digital	.....\$10.25	.....(10.87)
Time Warner	.....\$69.91	.....(10.37)

BROADCAST TV (10/20/99-10/20/00)



Week ending 10/20/00
 Close.....282.59
 High.....282.59
 Low.....265.07



CABLE TV (10/20/99-10/20/00)



Week ending 10/20/00
 Close.....267.18
 High.....267.18
 Low.....245.50



RADIO (10/20/99-10/20/00)



Week ending 10/20/00
 Close.....547.05
 High.....547.05
 Low.....458.81



DOW JONES

Week ending 10/20/00
 Close.....10226.60
 High.....10226.60
 Low.....9975.02



NASDAQ

Week ending 10/20/00
 Close.....3483.14
 High.....3483.14
 Low.....3171.56



S&P 500

Week ending 10/20/00
 Close.....1396.93
 High.....1396.93
 Low.....1342.13



Mission Accomplished.


Prime Television Limited
 has arranged the sale of its 50% ownership in


 to an affiliate of
J.P. Morgan & Co., Inc.
 for
\$66,000,000

We acted as financial advisor to, and assisted in the negotiations on behalf of, Prime Television Limited.
 February 2000


SPECTRUM
 Resources Towers, L.P.
 a portfolio company of
VS&A Communications Partners II, L.P.
 has been acquired by
Mesa Communications Group LLC
 for
\$45,100,000

We acted as financial advisor to, and assisted in the negotiations on behalf of, Spectrum Resources Towers, L.P.
 May 2000

Francis L'Esperance
 Managing Director
 Broadcasting and Communications
 lesperance@veronissuhler.com

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Wake-up call

Fox has got to do something about these late-night ballgames

It's one of my fondest baseball memories: the first World Series game at night, between my Pittsburgh Pirates and the favored Baltimore Orioles at Pittsburgh's Three Rivers Stadium on Oct. 13, 1971. The Pirates were down two games to one, but they had the incomparable Clemente, whose game rose with the stakes.

I was a freshman at Duquesne University, just a long walk from the stadium, and was thankful for the late start. I was able to attend the game without having to cut my afternoon classes. The weather was fine—cool and clear. The sellout crowd was confident, buoyed by the prime time attention.

At the time, I was unaware that the game was an experiment to see if baseball and NBC could boost viewership and the advertising take without alienating the fans. To me, the scheduling was simply convenient.

Looking back now, I see that it was the beginning of midnight ball—a new kind of sport in which the players play, the network

broadcasts and the TV viewers sleep on the sofa.

The first Series night game finished in the top five in the ratings that week. (It was fourth, behind *Marcus Welby*, *Flip Wilson* and *All in the Family*). That did it. The exception quickly became the norm.

Fox's schedule for this year's series shows seven straight start times at either 8 p.m. or 8:18. Adrenaline will keep the Mets' and Yankees' faithful tuned in, even if, God forbid, one of these games goes into serious extra innings. But the rest of us are going to have a hard time staying up, or even caring, after 11.

The late games during the playoffs have been a drag. The Yankees AL pennant clincher against the Mariners lasted

over four hours, ending well after midnight. I know this because I managed to wake up in time for the final out and the on-field celebration. But I had to wait for the morning papers to find out how Seattle had managed to make it so close.

The worst came Oct. 5. That night, I dutifully watched the vice-presidential debate. I then switched to Fox for the end of game three of the Mets-Giants series, but dozed off by 11. When I awoke, I found myself watching Lieberman and Cheney trying to out-nice each other again. I had missed the Mets' 10th-inning win and was watching Fox's post-game replay of the debate. Now that's a nightmare, but I was awake. At least I think I was.

It's not just the start times. Like earlier rightsholders, Fox is loading up the games with commercial minutes. There's now more than a half-hour worth of scheduled spots in each nine-inning game. And what's with those 8:18 start times on the three weekday games? We need more pre-game hype?

It isn't all TV's fault. No manager is doing his job until he has emptied the bullpen and used every pinch hitter on the bench. And,

of course, we also have to make time for spitting and below-the-waist uniform adjustments between pitches.

Much has been written, mostly in sports pages, about how the prime time playoffs are short-sighted marketing. How is baseball going to win over the kids if they're in bed during the year's most important games? During that Yankees clincher, even NBC's Bob Costas complained that many kids' only memory of the game would be what they happened to see on ESPN's highlight reel.

Under its new rights deal, Fox has all the post-season baseball rights for the next six years. I propose that, in the spirit of

1971, it try another experiment. Broadcast one game of next year's World Series during a weekday. Maybe, just maybe, the novelty will get people other than fans of the participating teams excited about the World Series again. Maybe it will make

Adrenaline will keep the Mets' and Yankees' faithful tuned in. But the rest of us are going to have a hard time staying up, or even caring, after 11.

that day a bit special, and get everybody talking baseball again. And maybe it will reverse the decline in the TV audience.

And Fox ought to do what it can to speed up the game. This year, it's giving back two minutes of commercial time in each game to affiliates. It ought to give the time back to the fans.

By the way, the Pirates won that game 29 years ago despite falling behind by three runs in the first. And, with Clemente contributing a solo home run, the Pirates became world champs with a 2-1 victory in game seven. Played on a pleasant Sunday afternoon in Baltimore, it lasted just two hours and 10 minutes. I was wide awake the whole way. ■

Jessell may be reached at jessell@cabnrs.com or at 212-337-6964.

Programming

Networks stock staples

Possible strike giving added boost to reality genre; nets try to expand series orders

By Joe Schlosser

The broadcast networks are bulking up for what could be a long 2001-02 season. With only six months until a possible work stoppage by actors and writers, executives at the major networks are solidifying backup plans for next fall.

Some are pushing up their development season, others are already ordering extra movies/reality series, and all are asking producers of current series to come up with extra episodes, just in case.

"We think we have a pretty comprehensive plan in place," says new Fox Entertainment President Gail Berman. "And it goes from additional episodes to reality shows to original movies for television to midseason shows' being pushed back until the fall. No one is looking forward to a strike, but we believe that we would be ready if a strike were to come."

The current Screen Actors Guild (SAG) and American Federation of Television and Radio Artists (AFTRA) strike against national advertisers is seen as a prelude by many top TV executives. That strike is reaching its sixth month and is based on the same issue—residuals—that could cause a blackout next summer at the networks and film studios. Some 10,000-plus members of Writers Guild of America (WGA) are apparently ready to walk off the job May 1; another 140,000 SAG and AFTRA members could do the same at the end of June if new, long-term pacts with the studios can't be hammered out.

"I know that a lot of people are reading into the ad strike and how that may play out next year," says SAG spokesman Greg

'Our preference is obviously that our members be working rather than walking a picket line.'

—Greg Krizman, SAG

Krizman. "I wouldn't necessarily subscribe to the theory that we are prolonging this strike to try and send a message. Our preference is obviously that our members be working rather than walking a picket line."

Krizman says a number of SAG committees are set to start meeting Oct. 25 and 30 to develop proposals. Regardless, the networks are preparing for the worst.

At The WB, which has no sports or news division or reality programming, there is no time to waste.

"We are looking at development a lot earlier than normal," says Jordan Levin, The WB's executive vice president of programming. "We are probably going to do our pickups four to six weeks earlier than we have in the past."



Law & Order and Law & Order: Special Victims Unit producer Dick Wolf says NBC will likely have six to 10 episodes of his show by the fall regardless of any strikes.

Levin says he and fellow WB executives are currently considering a number of reality projects that could be turned into series. It's not exactly the network's cup of tea, he says, but the programs would be "more entertainment-based, more comedy and lighter" than usual network reality fare.

The WB is looking at how many scripts on returning shows can be written ahead of time and how many additional episodes can be produced before the strike deadlines. "Some [producers] are willing to do more, some aren't," says Levin. "It's a question of how you can do it without affecting the quality of the shows, and quality is important to us."

Sources say NBC executives have asked producers on all of their top shows to try to crank out additional episodes when they finish with current-season production. *Law & Order* and *Law & Order: Special Victims Unit* producer Dick Wolf is said to be willing to

IN BRIEF

NEW DELANEY VEHICLE

ABC and Steven Bochco are teaming up again, on a new drama starring *NYPD Blue* cast member Kim Delaney. ABC has committed to 13 episodes of the series from Paramount Network Television, where Bochco's production company is housed. Paramount executives say the show will be a legal drama centering on Delaney, who will leave *NYPD Blue* at the end of this season.

The new drama, co-created and produced by Alison Cross (*Roe vs. Wade*), is targeted for next fall. Delaney's exit is the latest defection from the 8-year-old ABC drama, which is also losing actor James McDaniel (Lieutenant Arthur Fancy) midway through this season.

BKN KIDS BITES DUST

Say good-bye to the BKN Kids Networks. The 2-year-old syndicated block of children's programming will cease operations Oct. 20. The block, featuring shows including *The Adventures of Sonic the Hedgehog* and *Monster Rancher*, suffered through sluggish national ratings, low national coverage and stiff competition from cable and broadcast networks.

Executives at BKN say they are changing their focus to become a "pure play content supplier" to the U.S. market. BKN will continue to operate its wholly owned production studio, BKN Studios, which has five new series on the air this season and seven set for production for the 2001-02 season.

BKN has sold the rights to *Monster Rancher* to Fox and is producing 46 additional episodes of the series. In the most recent national syndication ratings, *Monster Rancher* (on 163 stations, covering 33% of the U.S.) averaged a 0.1 rating, according to Nielsen Media Research.

add to the 22 episodes scheduled for this year.

"We're in a very different situation from most suppliers because we have multiple-year pickups on two shows. The writing staff does not go on three-month hiatuses anymore," Wolf explains. "So we are just writing at our normally aggressive pace." He says both *Law & Order* and *SVU* could be six to 10 episodes ahead by next fall.

NBC Studios' comedy *Will & Grace* is expected to produce a handful in advance. But sources say producer John Wells (*ER*, *Third Watch*, *The West Wing*), a leader at the WGA, is not budging. NBC has entered the reality business, with *Destination Mir*, *Chains of Love* and game show *On the Cover* in development.

CBS executives are not talking about their plans, but sources say the network has OK'd production on "much more" than the regular number of original movies in development. CBS is also said to be mulling reality and game projects that could be made into weekly series. The network has gone forward with *Race Around the World* and is looking to do another installment of *Big Brother* and probably a third *Survivor*.

ABC may be in a better position than the other networks, considering *Who Wants to Be a Millionaire?* owns a good chunk of its lineup. And ABC is starting production on several midseason comedies (*The Joan Cusack Show*, Damon Wayans' *My Wife and Kids* and Denis Leary's *The Job*) that could be pushed back until next fall. Plus the network has a handful of reality series in the pipeline, including *The Mole* and *The Runner*.

At Fox, Berman "anticipates that addition-



Fox will count on reality programs like *Guinness Book of World Records: Primetime* if there's a writers' and actors' strike next year.

al shows will be provided by many program producers." It's unclear whether David E. Kelley (*Boston Public*, *Ally McBeal*) or Chris Carter (*The X-Files*, *The Lone Gunmen*) will put in the extra effort. Fox is stocked on the reality front, with nearly 100 hours of reality programming in the can and more episodes of series *Cops*, *Police Videos* and *Guinness Book of World Records* on order.

At UPN, where executives are still hoping to make it to the fall themselves, programmers have ordered a slew of reality projects that could become "backdoor" pilots. *Get Away*, *Road Rage* and *Temptation Manor* are all possible backup series for next fall, sources say. ■

Copper chopper

TV station offers use of helicopter to police

By Dan Trigoboff

When Des Moines police searched for a missing woman earlier this month, they had a helicopter available. Not theirs; WHO-TV's.

In an unusual move, the Des Moines station has offered its news chopper—the only one in the market—for police use. Police in various parts of the country have hitched rides on broadcasters' helicopters in emergencies, but the unsolicited offer from the station is rare, if not unique. While cooperation is encouraged in the interest of public safety, journalism ethicists generally frown on news organs' working too closely with police for fear of being seen as an arm of the law, and potentially compromising the independence of the press.

"I don't see a conflict," said Mike Bock, president and general manager of the station. "We would never do anything to jeopardize our ability to report the news."

For Bock, the offer is rooted in the station's

Big wheel at NATPE

commitment to the community, but, he adds, "we're not offering it categorically, for any given use or time." As WHO-TV sees it, in addition to meeting a civic call, there's the opportunity for a front-row seat at some police-driven news events.

Police will have no say in the station's use of its own cameras or its tapes, Bock says. And if there's a conflict with another news event, the station will make the call as to whether to respond to police requests "based on our journalistic values."

Bock says he intends to consult journalism ethics sources, such as the Poynter Institute, for guidance. Poynter's Bob Steele notes that "the goals of law enforcement are different from the goals of journalism. It's extremely difficult to reconcile those goals. There's bound to be tension and conflict. Journalists should not ignore their role as citizens in the community, but their professional obligations include being independent when reporting on government and law enforcement."

Dave Busiek, news director at KCCI(TV) Des Moines, says WHO-TV's chopper has pushed his station toward one of its own. Would KCCI make a similar arrangement with police? "I don't think we would," he said. "It's important to have a good working relationship with law enforcement, but, to me, that crosses the line."

KCCI would, Busiek said, consider aiding police as other stations do, on a case-by-case basis. "Common sense has to prevail, but it's best not to blur the lines" between police and journalists, he said. ■

Before there was Survivor, before there was Millionaire, heck, before there was Oprah, there was Merv: singer, game-show host, talk-show host and executive behind two of the most successful shows—game or otherwise—in syndication history. Merv Griffin, the 75-year-old creator of the one-two syndicated punch of Jeopardy (started in 1964, syndicated in 1984) and Wheel of Fortune (1975, 1983), who hosted his own talk show for almost a quarter century (1962-86), was on the cutting edge of game and talk shows. For his pioneering efforts, NATPE last week presented Griffin with its Creative Achievement Award. BROADCASTING & CABLE's Susanne Ault talked with him:

How does it feel to get NATPE's top honor?

Isn't that wonderful? ... I was in at the very beginning of syndication, and I've only functioned well in my life under syndication. ... I liked much more the creative control that syndication gave us. [In addition to runs on NBC and CBS, Griffin had his longest talk runs in syndication for Westinghouse and Metro-media.] I had people on that couldn't be on the network—Muhammad Ali, Jane Fonda—a lot of voices in America that the networks would ban.

Do you still feel the same way about syndication? Most of the new shows aren't catching many breaks.

Yeah, it's all changed now. In the beginning, we [the show creators] were left to produce, and the [syndicators] went out and sold. You can't get a deal like that now. In some cases, you don't have creative control, and you'll give them ideas and they'll say, 'No, we'll do it our way.'

Syndication used to be alternative programming—the shows that the networks wouldn't do.

What do you think has made Jeopardy and Wheel of Fortune the Energizer Bunnies of syndication?

Being able to capture those prime access time periods, we were able to do wonderful things with them. But maybe I did sell too early. [In 1986, Griffin sold Merv Griffin Enterprises, which produced Jeopardy and Wheel, to Coca Cola's Columbia Pictures Television unit—now under the Sony banner—for \$250 million].

Do you think Millionaire has the muscle to stay as popular as Wheel and Jeopardy?

Oh yeah. That's a fabulous show. Regis is sensational. I love what they do with the music and lights. Whoever thought of doing that much technical stuff with a game show? That's just pure genius, and that's why everyone is stunned by it. ■

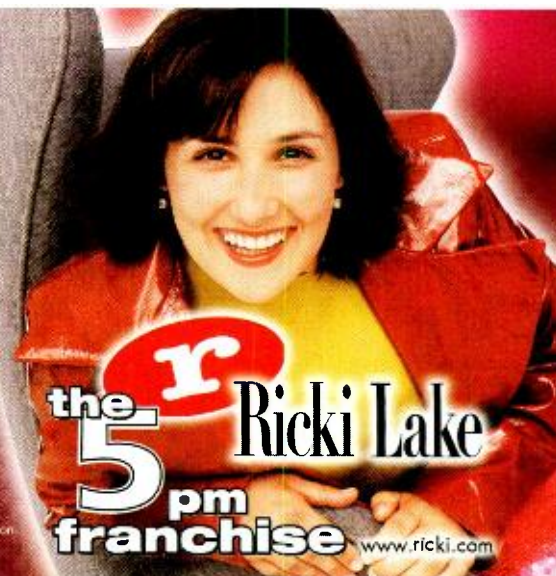
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Source: NSI, WMP Overights, New York, Los Angeles and Chicago; HR Ratings. % change versus fall-hour lead-in; M-F, 911 | 10/13/00

www.ricki.com

StationBreak

BY DAN TRIGOB OFF

CHICAGO COUNTDOWN CONTINUING

Asha Blake, late of *Later Today*, met with WBBM-TV news management last week as the station prepares for the probable exit of Carol Marin and her late-news program. Station management believes that Marin's ambitious newscast needs change, at the very least. But Marin will likely bolt if substantive changes are imposed; although she would remain at CBS as a Chicago-based correspondent for *60 Minutes II*.

WBBM-TV confirmed that Blake is being considered for a job there and has met with key people, but said there has been no decision regarding the late news.

Marin's attempt at a newscast free from tie-ins and fluff has drawn praise and encouragement from colleagues across the country, but its ratings are below past versions of WBBM-TV late newscasts. Newswatchers have speculated about the end of the newscast as it is at least since the summer, when

General Manager Hank Price left the CBS station for Hearst-Argyle and News Director Pat Costello left to work for A.H. Belo. Price and Costello, who have been replaced by Walt DeHaven and Craig Hume, respectively, were big supporters of Marin's newscast.

ANCHOR ARRESTED

Well-known San Antonio anchor Gerry Grant was arrested last week and charged with possession of child pornography. Freed on bail, Grant has been temporarily suspended from KSAT-TV as he faces charges that he purchased four pictures of children from undercover officers.

The station led with the story on the day of his arrest. A longtime San Antonio newsmen, he has also worked for the syndicated *Entertainment Tonight*.

KRON-TV HIRES KEY REPLACEMENTS

KRON-TV San Francisco last week replaced two of the top

executives who had exited over the summer, following Young Broadcasting's acquisition of the station.

It named Craig Marrs, from Web-news provider Zatsco, as vice president and general manager, and Mark Berryhill, a Boston radio-news executive, to be its vice president for news. Marrs was previously a president and GM at NorthWest Cable News in Seattle, and is also a former news director. Although Berryhill comes directly from WMEX(AM) Boston, he went to the news and talk station after being news director at WHDH-TV Boston and KDKA-TV Pittsburgh.

Vice President and General Manager Al Holzer left KRON-TV in June. News Director Dan Rosenheim exited shortly after, for rival station KPIX-TV.

STREET SWEEP

WFTC(TV) Minneapolis took *The Street* off the street. Billboards for the Fox series, which debuts next week,

"pushed the envelope too far for our sensibilities," said General Manager Steve Spendlove, so the station "sniped" with a black rectangular box the cleavage of a woman wearing an opened man's shirt in a manner the station found too casual even for Fridays.

Both WFTC and the billboard company, Eller Media, are owned by Clear Channel Communications.

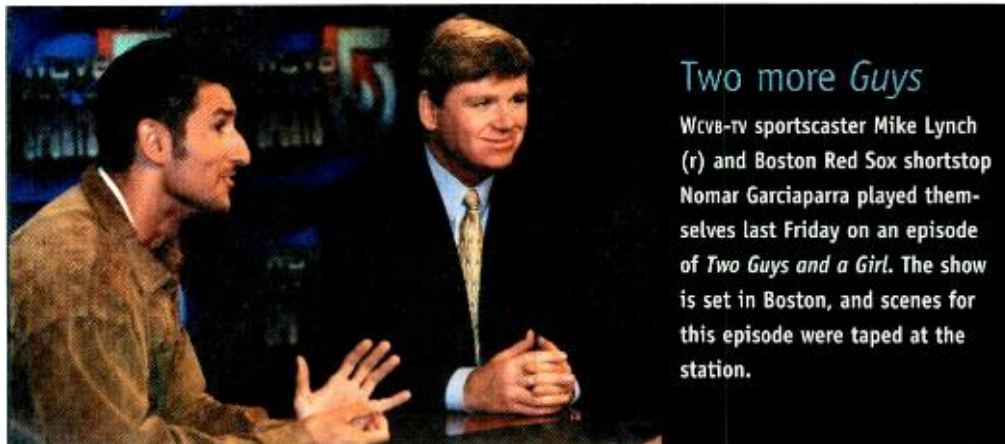
Spendlove said he was guided in part by a Twin Cities experience with a risqué billboard campaign for Howard Stern's radio show, which drew complaints. Fox, which had encouraged the station not to box out the buxom actress, then canceled the billboard order, the station said.

AWARD UNLIMITED

He may not be America's most trusted man, but comedian and PBS host Jack Gallagher won a NATPE Iris award as on-air talent for his *Off Limits* show on KVIE-TV Sacramento over competition that included Walter Cronkite. Cronkite had been nominated for his work on WEDH-TV Hartford's *Connecticut and the Sea*.

Gallagher had been pretty confident about the outcome—that the award would go to Cronkite.

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

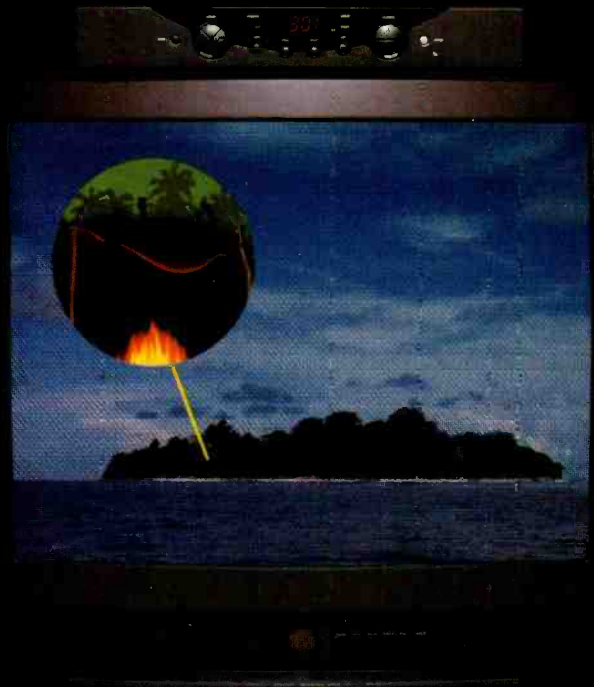


Two more Guys

WCVB-TV sportscaster Mike Lynch (r) and Boston Red Sox shortstop Nomar Garciaparra played themselves last Friday on an episode of *Two Guys and a Girl*. The show is set in Boston, and scenes for this episode were taped at the station.

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IN BRIEF

HIGHER MORAL GROUND

After its second week, Warner Bros.' rookie, *Moral Court*, has been upgraded from 1 a.m. to 11 a.m. on KCAL (TV) Los Angeles. The move bumps the station's second runs of half-hour strips *Family Feud* and *To Tell the Truth*. But *Feud*'s and *Truth*'s airings at 7 p.m. and 7:30 p.m., respectively, will continue.

MILLIONAIRE MAVEN

Business is up and so is Andrea Wong's title at ABC, where she has been promoted to senior vice president of alternative series and specials. Wong, who was formerly vice president of the ABC division, oversees all development of alternative and specials for the network, including *Who Wants to Be a Millionaire?* Wong has been at ABC since 1993, when she started as a researcher for *Primetime Live*.

**FOX FAMILY ORDERS
STATE OF GRACE**

Fox Family has picked up 13 episodes of *State of Grace*, a half-hour dramedy series about a middle-aged Jewish journalist and her reflections on growing up in 1960s North Carolina. Brenda Lilly (*Honey, I Shrunk the Kids*) and Hollis Rich (*Grace Under Fire*) created the series, which goes into production today.

**COMEDY CENTRAL PICKS
UP SPORTS NIGHT**

Comedy Central is wrapping up a deal for *Sports Night*, an ensemble sitcom dropped by ABC last spring. Sources close to the negotiations confirmed that the network is picking up 45 episodes of the show, which ran on the broadcast network for two seasons. *Sports Night* will premiere on Comedy Central in late December.

Xena loses budget battle

Dwindling prime time slots for prime time-priced drama spell doom for warrior princess

By Susanne Ault

Turns out all her flips and kicks didn't help *Xena* win the battle of the budget, though the show was the top-rated first-run action hour for four straight seasons. So why did she get the hook from Studios USA?

Prime time slots for weekly syndicated series are disappearing as formerly independent stations, turned WB or UPN or Fox or Pax, are relying less on syndicators and more on the networks to supply programming. Unfortunately, *Xena* has a prime time budget

Xena looks good on paper; its 3.4 average for its fifth 1999-2000 season, according to Nielsen Media Research, pushes it above its rivals. But stations can read between the lines. That rating is still a 40% fall-off from her peak (5.7 for the 1997-1998 season). For her syndicator, those ratings aren't enough to support the hefty price tag for action hours, which cost about \$1 million an episode (with *Xena* or Pamela Lee Anderson-starrer *V.I.P.* topping that).

Combine *Xena*'s departure with the cancellation of Studios USA's action half hour *Jack of All Trades* and the attendant re-jiggering of its Back2Back action block, and a genre that was once gold for the studio is showing some tarnish.

"If you look at the first-run landscape, you're relegated to [weekends] between 6 p.m. and 8 p.m. or, a lot of the time, on weekend afternoons. ... It's very difficult to get sampled," says Steve Rosenberg, president of Studios USA Domestic Television. "So I'm not sure action hours are a viable form [anymore]. But if, across the board, the Tribune stations, or any major station group, came to us and said we want to run *Xena* at 9 p.m. on Saturdays, then we'd continue to produce it."

Tribune is an unlikely candidate. Its own new action hour, *Gene Roddenberry's Andromeda*, is threatening *Xena*'s turf. In many cases, both shows air on Tribune-owned stations.



Cleopatra 2525 will be expanded to an hour starting in late January.

Two weekends into its season, *Andromeda* hasn't rocketed past *Xena* in the ratings, but it came close to *Xena* in Nielsen's metered-market averages. For the week ending Oct. 13, *Andromeda* posted a 2.3/5 to *Xena*'s 2.4/5. Still, *Xena* is 9% up from her 2.2/5 lead-in and 4% above her 2.3/5 year-ago time period average. Not as strong as *Andromeda*, which is 4% off its 2.4/5 lead-in and even with its year ago 2.3/5 average. Ratings in the 2 range are respectable if unspectacular.

The death of *Xena* has not soured Studios USA on the genre that was so good to it with *Hercules: The Legendary Journeys*, from which *Xena* was spun-off.

"We may not be in the once-a-week, first-run form that we have been in," says Rosenberg, "but that doesn't mean we're getting out of the action-hour business, because as a company, we're pretty good at it."

There is *Invisible Man*, Studios USA's experiment of launching an action hour into prime time on the cable Sci-Fi Channel and into syndication on 87% of the country's broadcast stations. For the most recent period, *Invisible Man* netted a 2 household rating.

And then there is *Cleopatra 2525*, the first-half of the studio's Back2Back first-run action block, which will be expanded into an hour starting in late January. The move officially cancels Back2Back's second half, *Jack of All Trades*. The beefed up *Cleopatra* makes sense, because it typically grabbed the higher ratings of the two. As a whole, however, Back2Back never matched the ratings riches of *Hercules*, the show Studios USA was trying to replace. ■

TNN, the next generation

TNN and USA Network adjust to post-wrestling repositioning

By Deborah D. McAdams

USA may not have The Rock anymore; it *does* have nearly necked dancers in *The Chippendale Murders*. And don't be surprised if Capt. Jean Luc Picard shows up on TNN.

Both networks are making colorful adjustments to the World Wrestling Federation's switch from a 17-year run on USA Network to its new home on TNN.

Star Trek: The Next Generation is just one of the shows for which TNN is making a bid in its post-MTV takeover makeover, according to industry sources.

Toto, we're not in Nashville anymore.

A *Trek* series is about as far as it gets from *The Grand Ole Opry*, TNN's signature franchise when the network was based in, and named for, Nashville. TNN's hokey-hick history is giving way to the MTV machine, from the mod new hot-pink logo to the "Pop on TNN" tagline. Diane Robina, general manager of TNN, declined to comment on the *Trek* deal but said the New York-based National Network is going after a younger demo now that it has *Raw Is War*, the No. 1-rated series in cable.

Raw alone more than doubled TNN's prime time youth quotient, especially teenage boys. Two weeks after *Raw* hit TNN on Sept. 25, males 12-17 jumped 300%, from

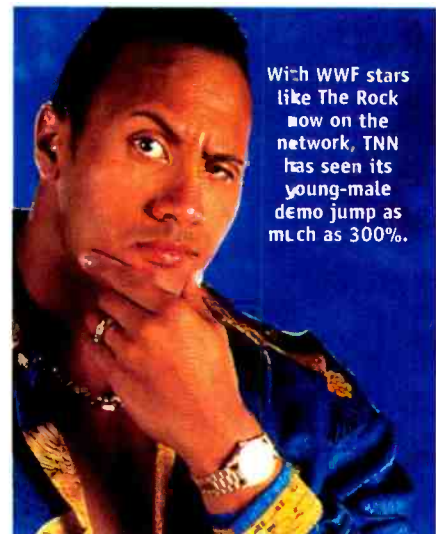
a 0.2/18,800 to a 0.8/72,000 (cable rating/household). Men 18-24 and 18-34 doubled for the network, according to Nielsen Media Research ratings. On Monday, Oct. 16, TNN actually had more men 18-34 for wrestling than Fox had for the Mets-Cards game. *Raw* popped TNN 66% in overall prime time ratings. In the two-week period before *Raw*, TNN averaged a 0.6/476,000 in prime; *Raw* prime (through Oct. 8) was a 1.5/1.2 million, thanks to a 5.4 average from the wrestling franchise.

USA didn't suffer as much as TNN gained. It fell only 7% in prime, from a 1.5/1.2 million to a 1.4/1.1 million. Predictably, most of the defectors were teenage boys—males 12-17 dropped 50%, from a 1.8/166,600 to a 0.9/77,100. Men 18-24 dropped 36%; men 18-34 dropped 33%. Rob Sorcher, the new executive vice president and general manager of USA, said that *sans* wrestling, the network is actually gaining 18-to-49s and 25-to-54s.

"These numbers tell you that wrestling was not a promotional platform for this network," he said.

Indeed, wrestling fans are notoriously difficult to keep. TNN is bracketing *Raw* with *Martial Law*, which isn't exactly "popping."

For Sorcher, who has spent most of his career programming and marketing to chil-



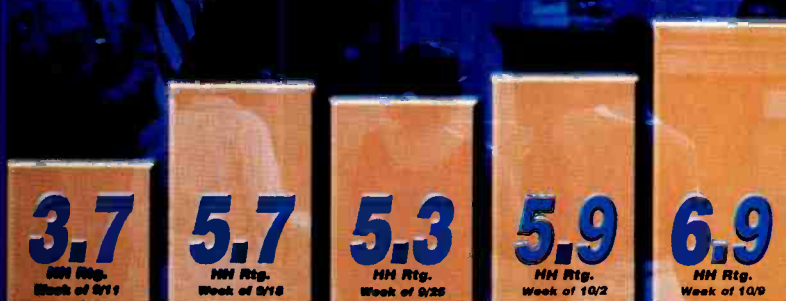
With WWE stars like The Rock now on the network, TNN has seen its young-male demo jump as much as 300%.

dren, the challenge will be to define USA without the WWE. As much as network executives now claim the two are not synonymous, they weren't saying that during advertising sales events early this year. USA will continue its quest to be a general entertainment network, but one with a definite target.

Since Sorcher joined USA just three weeks ago, it's a little early to speculate just what that target will be, he said, but he's already got definite ideas about programming. USA will crank out 24 original movies in 2001, compared to 18 this year. *Cover Me* and *Huntress*, two original action dramedies, have been renewed. *La Femme Nikita*, a fan favorite, will return with an eight episode finale in January. ■

Hatchett Rules Atlanta!

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CableWatch

OCT. 9-15 Broadcast network prime time ratings according to Nielsen Media Research

CABLE'S TOP 20

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

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Vikings/Bears	ESPN	Sun	8:28P	197	7.3	5.8	5818	11.2
2	WWF Entertainment	TNN	Mon	10:00P	70	5.7	4.4	4441	9.1
3	WWF Entertainment	TNN	Mon	9:00P	60	5.0	3.9	3927	7.1
4	NASCAR/Winston 500	ESPN	Sun	1:00P	222	3.9	3.1	3066	8.7
5	NFL Primetime	ESPN	Sun	7:30P	58	3.5	2.7	2750	5.5
6	Rugrats	NICK	Sun	9:30A	30	3.4	2.7	2721	10.3
6	Rugrats	NICK	Sat	9:30A	30	3.4	2.7	2720	11.4
8	m/"First Target"	TBS	Sun	8:00P	120	3.3	2.7	2675	4.9
9	Spongebob	NICK	Sun	10:00A	30	3.2	2.5	2514	9.2
9	Rugrats	NICK	Wed	7:30P	30	3.2	2.5	2497	5.3
11	Rugrats	NICK	Mon	8:00P	30	3.1	2.5	2467	4.7
11	Rugrats	NICK	Mon	7:30P	30	3.1	2.4	2450	5.0
11	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.1	2.5	2468	4.6
14	Rugrats	NICK	Sun	9:00A	30	3.0	2.4	2353	9.6
14	Spongebob	NICK	Sat	10:00A	30	3.0	2.4	2404	9.8
14	Rugrats	NICK	Tue	7:30P	30	2.9	2.3	2329	5.0
17	Rugrats	NICK	Sat	9:00A	30	2.9	2.3	2303	9.8
17	Rugrats	NICK	Mon	6:30P	30	2.9	2.3	2280	5.2
17	m/"Childhood Sweetheart"	LIF	Wed	9:00P	120	2.9	2.2	2221	4.3
20	Spongebob	NICK	Sat	10:30A	30	2.8	2.2	2221	9.0
20	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2182	4.6
20	Hey Arnold	NICK	Tue	7:00P	30	2.8	2.2	2202	5.1
20	Rugrats	NICK	Mon	7:00P	30	2.8	2.2	2244	4.8
20	Rugrats	NICK	Mon	4:30P	30	2.8	2.2	2217	6.7
20	Jackass	MTV	Sun	9:00P	30	2.8	2.1	2164	3.9
20	NFL Sportscenter	ESPN	Sun	11:45P	60	2.8	2.1	2187	6.8

DEMO TRACKER: WOMEN 18-49

Following are the top 10 basic cable programs by demographic for the week of Oct. 9-15, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL Regular Season	ESPN	Sun	8:28P	197	3.1	2.5	1540	7.7
2	WWF Entertainment	TNN	Mon	10:00P	70	2.7	2.1	1322	6.9
3	WWF Entertainment	TNN	Mon	9:00P	60	2.6	2	1249	5.7
4	Movie, USA	USA	Sat	3:00P	120	2.1	1.7	1057	11.5
5	Sunday Movie	LIF	Sun	2:00P	120	2	1.6	994	9.3
6	Saturday Movie II	LIF	Sat	6:00P	120	2	1.5	960	8.6
6	South Park	CMDY	Wed	10:00P	30	1.8	1.2	767	4.3
8	Saturday Movie I	LIF	Sat	4:00P	120	1.8	1.4	895	9.4
8	Movie, USA	USA	Sat	1:00P	120	1.8	1.4	893	11.2
10	Sunday Movie I	LIF	Sun	4:00P	120	1.8	1.4	872	7.4
10	Real World IX	MTV	Tue	10:00P	30	1.7	1.3	805	4.1
10	Nascar Winston Cup	ESPN	Sun	1:00P	222	1.7	1.3	820	7.8

VH1 gets game

By Deborah D. McAdams

Just when it seemed impossible to spin yet another twist on *Behind the Music*, VH1 presents *The Game Behind the Music*, one of three new game shows greenlighted for pilots.

Game rewards players who can best answer questions pulled from episodes of the mother series. *Name That Video* is the VH1 version of *Name That Tune*; and *Love & Harmony* is a sort of *Newlywed Game*.

Executive Vice President of Program-

ming Jeff Gaspin says game shows are "an attempt to get more diverse with our programming As we've seen with *Rock & Roll Jeopardy*, music and game shows make good business sense." *Rock & Roll Jeopardy* was No. 3 out of 28 regularly scheduled series in the third quarter, he points out.

The network has also struck a deal to provide music news for *Entertainment Tonight*. VH1's Rebecca Rankin will host. ■

Syndication Watch

OCT. 2-8 Broadcast network prime time ratings according to Nielsen Media Research

TOP 20 SHOWS

Rank/Program	HH	AA	HH	GAA
1 Wheel of Fortune	9.2	9.2	9.2	9.2
2 Jeopardy	7.6	7.6	7.6	7.6
3 Judge Judy	6.8	9.9	6.8	9.9
4 Oprah Winfrey	6.5	6.6	6.5	6.6
5 Entertainment Tonight	5.7	5.8	5.7	5.8
6 Friends	5.5	6.2	5.5	6.2
7 Seinfeld	4.8	4.8	4.8	4.8
8 Frasier	4.1	4.4	4.1	4.4
9 Judge Joe Brown	3.9	5.0	3.9	5.0
10 Live With Regis	3.8	3.8	3.8	3.8
11 Wheel of Fortune (wknd)	3.7	3.7	3.7	3.7
12 Drew Carey	3.4	3.7	3.4	3.7
12 Hollywood Squares	3.4	3.5	3.4	3.5
14 Jerry Springer	3.3	3.6	3.3	3.6
14 Entertainment Tonight (wknd)	3.3	3.4	3.3	3.4
16 Maury	3.1	3.2	3.1	3.2
17 Divorce Court	3.0	4.0	3.0	4.0
17 3rd Rock From the Sun	3.0	3.1	3.0	3.1
19 ER	2.9	3.4	2.9	3.4
19 Spin City	2.9	3.1	2.9	3.1
19 Rosie O'Donnell	2.9	2.9	2.9	2.9
22 Extra	2.8	2.9	2.8	2.9
22 Inside Edition	2.8	2.8	2.8	2.8
22 Seinfeld (wknd)	2.8	2.8	2.8	2.8
25 Montel Williams Show	2.7	2.8	2.7	2.8

TOP FIRST-RUN STRIPS

1 Power of Attorney	2.5	3.1
2 Judge Hatchett	2.0	2.2
3 Arrest & Trial	1.9	2.0
4 Curtis Court	1.5	1.8
5 Dr. Laura	1.4	1.4
5 Street Smarts	1.4	1.4

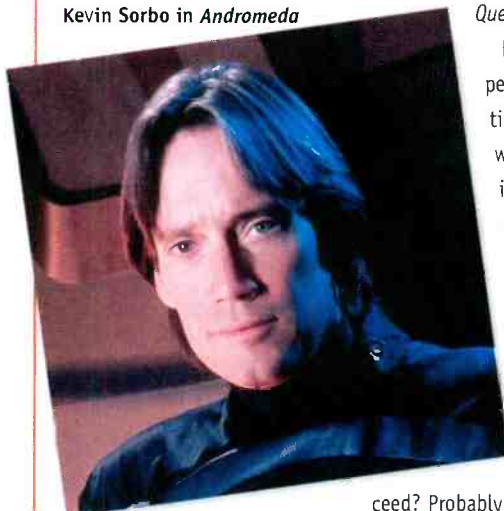
According to Nielsen Media Research Syndication Service Ranking Report Oct. 2-8, 2000

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

Andromeda shines

Tribune's spaceship drama, *Gene Roddenberry's Andromeda*, has gone where other first-run rookie action efforts have not gone before.

With the "it's still early" caveat, *Andromeda* nonetheless scored a second-week 2.3/5 for the period ended Oct. 13, topping with ease Columbia TriStar's *Sheena* (1.4/4), Western Syndication International's *The Immortal* (1.2/3) and Paramount/Mercury Entertainment's *Kevin Sorbo in Andromeda* (1.2/3).



Besides posting one of the stronger opening performances for a freshman first-run (at press time Twentieth's court strip *Power of Attorney* was the only other to crack a 2), *Andromeda* is even with its year-ago time-period average, though down 4% from its averaged lead-in (2.4/5).

"We are encouraged by the first couple of weeks of *Andromeda*," says Marc Schacher, vice president of programming for Tribune Broadcasting, whose stations form the show's primary launch pad.

"Will all [the new action efforts] succeed? Probably not, but it looks like ours will. But I don't want to say too much, because I'm superstitious."

Schacher also says that it's "an advantage having the launch group right there," acknowledging his leg up on other series, like *Sheena*, with no immediate station group attached.

It's not all clear skies for *Andromeda*, however. Its second week was 12% off its 2.6/6 debut. But it wasn't alone. *Sheena* was down 18% down from its 1.7/5 premiere, plus its week-two numbers were 26% lower than its 1.9/5 lead-in and 22% down from its 1.8/5 year-ago average. While *The Immortal* shot up 33% from its 0.9/3 opening, its most recent showing was 14% below its 1.4/4 lead-in and 40% under its 2.0/6 year-ago mark. *Queen of Swords* fell 20% from its 1.5/3 premiere, and for week two was 20% off its 1.5/3 lead-in and 25% off the 1.6/4 year-ago time-period average.

—Susanne Ault

Last Year's #1 New Show Continues to Grow



DIVORCE COURT



Source: NSS, Galaxy Explorer, HH GAA Rtg, #1=8/30/99-9/3/00 vs. Anisley Harriott, Blind Date, Dr. Joy Browne, Dream Maker, Family Feud, Judge Greg Mathis, Lesza, Martin Short, National Enquirer, Queen Latifah. % growth=8/28-9/24/00 vs. 8/30-9/26/99

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 9-15 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/PIN	WB
2	12.2/19	10.6/16	7.1/11	5.3/8	1.0/1	2.4/4	3.8/6
8:00	53. Peter Jennings Reporting 6.6/11	25. King of Queens 9.6/15	72. Daddio 4.8/7		118. Masters of Illusion 0.7/1	88. Moesha 2.5/4	75. 7th Heaven 4.5/7
8:30		23. Yes, Dear 7.7/12	73. Tucker 4.6/7	84. Dark Angel 5.3/8		87. The Parkers 2.7/4	
9:00	5. NFL Monday Night Football—Tampa Bay Buccaneers vs. Minnesota Vikings 14.9/25	8. Ev Lvs Raymd 13.7/20	42. Deadline 7.5/11		109. Touched by an Angel 1.0/1	92. The Hughleys 2.4/3	85. Roswell 3.0/5
9:30		14. Becker 12.1/18				96. Friends 2.0/3	
10:00		28. Family Law 9.1/15	28. Third Watch 9.1/15		106. Diagnosis Murder 1.2/2		
10:30							
	12.5/20	10.2/16	8.7/14	8.1/12	0.9/2	2.5/4	3.3/5
8:00	6. Who Wants to Be a Millionaire? 14.5/23	24. JAG 9.7/15		42. That '70s Show 7.5/12	119. Mysterious Ways 0.6/1		82. Buffy the Vampire Slayer 3.5/5
8:30			34. MLB American League Championship Series Game 1—Seattle Mariners vs. New York Yankees 8.8/15	47. Titus 6.9/10		88. UPN's Movie Tuesday—Seven 2.5/4	
9:00	13. Dharma & Greg 12.2/19	32. 60 Minutes II 8.9/14		31. Dark Angel 9.0/14	107. Touched by an Angel 1.1/2		84. Angel 3.2/5
9:30	16. Geena Davis* 11.7/18						
10:00	19. Gideon's Crossing 11.0/18	15. Judging Amy 12.0/20			109. Diagnosis Murder 1.0/2		
10:30							
	11.9/19	8.8/14	6.3/10	6.9/11	1.2/2	2.9/5	3.5/5
8:00	7. Who Wants to Be a Millionaire? 13.9/22	17. Bette* 11.4/18	55. Titans 6.2/10		115. Twice in a Lifetime 0.8/1	93. 7 Days 2.2/4	80. Dawson's Creek 3.6/6
8:30		26. Welcome/NY* 9.3/14		50. MLB National League Championship Series Game 1—New York Mets vs. St. Louis Cardinals 6.8/11		80. Star Trek: Voyager 3.6/6	83. Felicity 3.4/5
9:00	Presidential Debate	Presidential Debate	Presidential Debate		104. Touched by an Angel 1.3/2		
9:30					102. Diagnosis Murder 1.6/3		
10:00	44. Debate Analysis 7.4/12	67. Campaign 2000 5.1/8	54. Decision 2000 6.3/10				
10:30							
	11.3/19	4.6/8	17.0/26	6.7/11	1.0/2	4.9/7	4.4/7
8:00	60. Whose Line Is It 5.7/9	36. 48 Hours 8.6/13	3. Friends 16.6/27		112. It's a Miracle 0.9/1		88. Gilmore Girls 2.5/4
8:30	58. Whose Line Is It 5.9/9		2. Friends 18.0/28	45. MLB National League Championship Series Game 2—New York Mets vs. St. Louis Cardinals 7.0/12		69. WWF Smackdown! 4.9/7	
9:00	11. Who Wants to Be a Millionaire? 12.4/19	59. City of Angels 5.8/9	4. Will & Grace 15.8/23		112. Touched by an Angel 0.9/1		79. Charmed 3.7/5
9:30			10. Just Shoot Me 13.3/20		107. Diagnosis Murder 1.1/2		
10:00	40. Primetime 8.1/13	55. Diagnosis Murder 6.2/10	1. ER 19.2/30				
10:30							
	6.2/11	9.5/17	8.3/16	4.1/6	0.9/2	1.3/2	1.7/3
8:00	64. Two Guys a Girl 5.3/10	39. The Fugitive 8.3/16		66. Police Videos 5.2/10	115. Encounters With the Unexplained 0.8/2		95. Sabrina/Witch 2.1/4
8:30	75. Trouble/Normal 4.5/8		38. MLB American League Championship Series Game 3—New York Yankees vs. Seattle Mariners 8.5/16		112. Touched by an Angel 0.9/2	104. UPN Special Feature—Body Count 1.3/2	102. Grosse Pointe 1.6/3
9:00	69. Norm 4.9/9	20. C.S.I. 10.9/19		85. Freakylinks 3.0/5			100. Popular 1.7/3
9:30	67. Madigan Men 5.1/9						
10:00	35. 20/20 8.7/16	27. Nash Bridges 9.2/17			109. Diagnosis Murder 1.0/2		
10:30							
	8.6/16	8.1/14	6.7/13	5.3/10	0.5/1	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 • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		62. That's Life 5.4/10		61. Cops 4.9/10	124. Masters of Illusion 0.4/1		
8:30			50. MLB American League Championship Series Game 4—New York Yankees vs. Seattle Mariners 6.8/13	69. Cops 5.5/10			
9:00	36. 80th Annual Miss America Pageant 8.6/16	47. Walker, Texas Ranger 6.9/12		62. AMW: America Fights Back 5.4/10	121. Twice in a Lifetime 0.5/1		
9:30					121. Mysterious Ways 0.5/1		
10:00		28. The District 9.1/16					
10:30							
	8.9/14	11.9/19	8.4/13	6.3/10	0.7/1		2.1/3
7:00		20. 60 Minutes 10.9/18	50. MLB NL Game 5—NY Yankees/Seattle Mariners 6.8/13	188. NFL Game 2 9.4/17	121. Encounters With the Unexplained 0.5/1		100. Jamie Foxx 1.7/3
7:30	41. ABC Sunday Picture Show—Sister Act 2: Back in the Habit 8.0/13			77. MLB Pregame 4.4/8			96. For Your Love 2.0/3
8:00		22. Touched by an Angel 10.2/15					88. Steve Harvey 2.5/4
8:30			47. Ed 6.9/10	57. MLB National League Championship Series Game 4—St. Louis Cardinals vs. New York Mets 6.1/10	119. It's a Miracle 0.6/1		93. The PJs 2.2/3
9:00	9. Who Wants to Be a Millionaire? 13.5/20	32. CBS Sunday Movie—Yesterday's Children 8.9/14	73. NBC Sunday Night Movie—Virtuosity 4.6/7		115. Pax Big Event—Heart Full of Rain 0.8/1		96. Hype 2.0/3
9:30							99. Nikki 1.9/3
10:00	11. The Practice 12.4/20						
10:30							
AVERAGE	10.0/16	9.0/15	8.8/14	6.2/10	0.9/1	2.8/4	2.8/4
S-T-D	9.4/16	9.5/16	8.2/13	6.1/10	0.9/1	2.9/5	3.0/5

Loud public-interest earful

FCC gets input from advocates on what, and how much more, broadcasters should be doing

By Bill McConnell

Broadcasters are required to serve the public interest, there's no argument there.

But almost no one, it seems, agrees on what that obligation entails—even though it has been on the books since the government first started distributing broadcast licenses in 1927.

Last week the FCC asked some of the country's leading advocates of public-interest programming for help designing new obligations for digital TV stations and received an earful of frequently conflicting suggestions.

The hottest debate among the industry's critics is whether stations should "pay or play," meaning whether they should be ordered to air a minimum amount of specific public-affairs and children's programming or instead give a share of profits to fund public broadcasting. But the advocates also were split on the merits of reviving an industry code of conduct intended to limit marketing of violent video games and other "age inappropriate" products during children's programming and to create nightly family viewing hours.

"Broadcasters are public trustees, as many broadcasters like to point out to me," FCC Chairman William Kennard said as he opened a hearing examining broadcasters' duties last week. "Nobody really knows what that means. I do know that being a public trustee is not just what the industry says it should mean."

Former FCC General Counsel Henry Geller provided perhaps the most controversial idea by suggesting that regulators forget

about making reluctant broadcasters fulfill programming obligations and instead order them to contribute 1% of gross ad revenues, roughly \$250 million annually, to fund public television for kids. Geller, whose plans would require congressional action, said total public-interest deregulation could be introduced over time.



WCVB-TV's La Camera:
"We have no interest in paying off people to perform our public-interest obligations."

Geller, echoing other industry critics, said stations are increasingly shedding their historic devotion to covering politics and airing public-service announcements.

"Tell Congress it's time to scrap the public trustee scheme. Treat broadcasting the way you would treat cable. Cable pays 5% for use of the public streets. There is still need for high-quality public-service programming, but the commercial system is under fierce competitive pressures" and cannot be counted on to provide it.

FCC Commissioner Michael Powell, who could be the next FCC Chairman if George W. Bush wins, said Geller's idea "deserves serious consideration." The three Democratic commissioners, however, appeared more interested in proposals that would require stations to air more kid-friendly shows and local public-affairs programming. Republican Commissioner Harold Furchtgott-Roth on the other hand, said he opposes any programming obligations.

Kathryn Montgomery, president of the Center for Media Education, urged the FCC to require stations to use expanded channel capacity and interactive capabili-

ties to provide additional types of education services for kids.

She also called for safeguards to prevent "manipulative and exploitative" marketing to kids and for free airtime for political candidates. She opposed deregulating stations in return for fees.

Commercial broadcasters also hated the idea of paying fees. "Pay or play is not something broadcasters have any interest in whatsoever," said Paul La Camera, president of WCVB-TV, Boston's ABC affiliate, who testified on behalf of the National Association of Broadcasters. "We have no interest in paying off people to perform our public-interest obligations." La Camera, whose station is widely considered a leader in devoting airtime to political coverage, opposed the imposition of any government programming requirements.

He was countered by James Goodmon, chief executive of Capitol Broadcasting in Raleigh, N.C., who said stations should face "minimum requirements" for local public-affairs shows, local public service announcements and soliciting community input.

Pat Nugent, senior director of children's programming at PBS, also called for better funding for her organization's transition to digital.

First Amendment attorney Robert Corn-Revere opposed new restrictions. He noted that

a half of the shows called the worst offenders by the Parents Television Council were nominated for Emmys, including *NYPD Blue*, *E.R.* and *Frasier*. Conduct codes barring the shows from prime time would be "censoring what is the best of television," he said. ■

'I do know that being a public trustee is not just what the industry says it should mean.'

—William Kennard, FCC

IN BRIEF

FCC TO TEST NORTHPOINT

Congress plans to pass a bill that would require the FCC to test whether Northpoint Technology's spectrum-sharing proposal would interfere with services on the 12 GHz spectrum band. The measure is sponsored by Rep. Mike Oxley (R-Ohio) and has been shepherded through Congress by House Majority Leader Dick Armye (R-Texas). Northpoint had opposed the measure, both because it didn't want tests to cause any more licensing delays and because the bill would have made Northpoint a secondary service to other non-DBS services planned by Alcatel-backed Skybridge and Boeing.

While the bill still requires testing, it no longer requires the FCC to consider Northpoint a secondary service. The measure will be attached to a larger bill that grants \$1.25 billion in federal loan guarantees to help local TV signals be delivered to rural households.

FCC ACCORDS MORE RIGHTS TO TENANTS

The FCC is taking several steps to increase competition for wireless, telephone and other communications services in offices, apartments and other multitenant buildings. Telecom carriers are now forbidden to sign exclusive contracts with building owners. Also, rules allowing tenants to install video antennas in portions of the property under their direct control were extended to all antennas, regardless of service. The commission rejected calls to require building owners to open their facilities to all telecom carriers.

Cable slams the cap

NCTA, Time Warner tell court that ownership limit is arbitrary

By Bill McConnell

The cable industry last week continued its legal attack on federal ownership caps and channel lineup restrictions.

Led by Time Warner and AT&T, the cable industry is fighting FCC rules preventing cable operators from reaching more than 30% of U.S. multi-channel subscribers. The rules also bar a cable operator from devoting more than 40% of its first 75 channels to programming in which it has a stake.

Although the rules are opposed by the cable industry in general, they particularly affect AT&T, the nation's top MSO, because its acquisition of MediaOne Group in June pushed it over the cable-ownership cap to 42%. Time Warner, the second-largest system, hits only about 15% with 12 million customers, but it has fought fiercely against cable-industry restrictions.

The federal appeals court in Washington this May upheld the 1992 law ordering the FCC to establish a cable-ownership limit. The current case, before the same court, will decide whether the FCC was justified when it established the 30% limit and decided how it would "attribute" cross-company investments toward each company's subscriber reach.

AT&T argues that it should not have to make any divestitures, because its investment in Time Warner Entertainment should not count toward the cap.

The three-judge panel hearing last week's arguments in Washington appeared to have little problem with the FCC's 30% limit, but also seemed sympathetic to cable-industry arguments that the FCC acted arbitrarily in setting rules and limitations.

"The court appeared not to be buying the cable industry's argument against the 30% cap, but it's much less clear what the outcome

will be on the attribution rules," said Media Access Project President Andrew Schwartzman.

It's unclear how the decision will affect AT&T, even if the cable industry wins. AT&T must tell the FCC how it plans to comply with the MediaOne divestiture order by Dec. 15. It must make good on its pledge by May and is not allowed to alter its plan. The company, however, is hoping it can amend its plan if the FCC's rules are struck down.

To cover its bases, AT&T is also asking Congress for help.

At the company's behest, Sen.

Ted Stevens (R-Alaska) is trying to amend one of several spending bills with a provision that would make limited partnerships such as AT&T's TWE stake non-attributable to the cable cap.

FCC officials, however, insist that AT&T must carry out one of the divestiture options, because they were deemed to be in the public interest.

Anticipating FCC intransigence, the company also has asked the agency to condition the AOL-Time Warner merger on forcing TWE to cut its ties with AT&T. Officials at AT&T say they can't get a fair price from Time Warner without that condition. Time Warner attorney's last week called AT&T's claim "simply untrue" and said AT&T could sell to a third part or spin off its TWE stake in a public offering if it didn't like Time Warner's terms.

Under rules the FCC revised last October, any voting interest of 5% or more of equity is attributable. Limited partnerships are exempt, however, unless the stakeholder is involved in the partnership's programming operations. (AT&T's stake in TWE is a limited partnership but is attributable because



TW attorney David Carpenter argues that no research demonstrates that greater levels of market concentration will cause any harm.

AT&T supplies programming to TWE through its Liberty Media subsidiary.)

Time Warner's attorney David Carpenter argued that the 30% reach cap is an arbitrary limit and that no research demonstrates that greater levels of market concentration will cause any harm.

The judges, however, didn't aggressively question FCC attorney James Carr on the cap.

Judge Stephen Williams even noted that the FCC last year altered the cap to account

for the growth of direct-broadcast satellite and other multichannel subscribers. Previously, a cable company's audience reach was capped at 30% of homes passed by cable. The change allowed AT&T to reach an additional 4.5 million subscribers.

But they pressed Carr to explain the basis for the attribution rules and even suggested that prohibitions on preferential deals between cable companies and their programmers would be sufficient to avert collusion. ■

Cable price hike

Industry on receiving end of boost in rates by Copyright Office

By Paige Albiniak

The U.S. Copyright Office last week formalized an industry agreement that will increase the amount of royalty fees cable operators pay to carry distant TV signals on their systems.

That was just one of three developments on the copyright front last week; the other two deal with a pending decision on audio streaming and an attempt by some content providers to get more buck for their bang.

To carry distant signals—WGN-TV, for example—without having to get permission from every program provider, cable operators pay approximately \$130 million a year into a pool collected by the Copyright Office. That money is then divided among program providers, which include commercial broadcasters, public broadcasters, all sports leagues except the National Football League (which airs games only broadcast networks so it does not have a right to collect distant-signal royalties), syndicators, devotional (religious) programmers and Canadian programmers.

Last summer, all the parties negotiated a settlement on how cable operators would pay the royalties. The Copyright Office in September requested comments on the settlement, but none came in by the Oct. 12 deadline, signaling that all parties had signed off on the agreement. The Copyright Office turned

the final rulemaking in to the Federal Register at the end of last week, making it official.

The deal codifies a complex formula that requires cable operators to pay fees based on a percentage of gross receipts they collect from subscribers who receive distant TV signals. The deal also raises the limits on what classifies an operator as small, medium or large. A cable operator's size is determined by an operator's gross receipts.

The Copyright Office this week also plans to announce its decision on whether radio broadcasters should pay additional copyright fees to play music over the Internet.

A federal court in New York also is considering the issue, which the National Association of Broadcasters and the Recording Industry Association of America are disputing. NAB says broadcasters should not be charged additional fees if they broadcast their radio signal over the Internet; RIAA disagrees.

Finally, the Copyright Office last week began to work out a dispute between the Motion Picture Association of America and a new group called the Independent Producers Group, whose members include Abrams Gentile Entertainment, Beacon Communications, Litton Syndications, Jay Ward Productions and the United Negro College Fund, among others.

The dispute is over how money from the 1997 cable copyright pool will be distributed. ■

PLUGGING LEAKS

To stop leaks of confidential documents, the FCC last week unveiled new rules requiring lobbyists and other outside parties with business before the commission to return any non-public materials they acquire without distributing them to anyone else.

Individuals violating the rules could be barred from representing clients before the commission. Regulated companies whose employees violate the rules could be fined. The rules do not apply to journalists.

LOTT GETS RELIGION, PUSHES AIDE'S BILL

Senate Majority Leader Trent Lott (R-Miss.) asked for unanimous consent on a bill to loosen requirements on religious broadcasters' use of non-commercial radio spectrum. Sen. Kent Conrad (D-N.D.) demurred, saying that some Democrats would like to attach amendments to the measure. Lott agreed and explained that he had "special interest in this one" because his former staffer, Rep. Chip Pickering (R-Miss.), sponsored the bill.

POLE-FEE INCREASES STAYED BY COURT

The 11th Circuit Court of Appeals in Atlanta last week stayed a decision that would require cable operators to pay much higher fees for pole attachments. The cable industry is appealing the decision to the Supreme Court, and the appeals court agreed to delay the decision while the higher court decides whether or not to take the case.

Changing Hands

TVs

KZJL(TV) Houston

Price: \$57 million (seller retains half of station's ch. 59-69 rights)

Buyer: Liberman Broadcasting Inc., Los Angeles (Jose Liberman, president); owns two other TVs, three FMs and two AMs

Seller: Shop at Home Inc., Nashville (Kent E. Lillie, president); owns four TVs; is selling WSAH-TV Bridgeport, Conn./New York (Changing Hands, Oct. 2). Note: SAH bought KZJL in 1996 for \$8 million
Facilities: Ch. 61, 2,740 kW visual, 274 kW aural, ant. 1,810 ft.

Affiliation: Shop at Home

Broker: Media Venture Partners (seller)

WBSG-TV Brunswick, Ga./Jacksonville, Fla.

Price: \$3.07 million (certain station equipment excluded)

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner; Jon Jay Hoker, president, TV group); owns/is

buying 67 other TVs

Seller: WBSG-TV LP c/o Coastal Com Inc., St. Simons Island, Ga. (L.G. Wright, principal). Note: Right to buy station was sold to Paxson by Allbritton Communications Co., which owns eight TVs, including WJXX(TV) Orange Park/Jacksonville, Fla.

Facilities: Ch. 21, 5,000 kW visual, ant. 1,371 ft.

Affiliation: ABC

COMBOS

WLLK(FM) and WSFC(AM)-WSEK FM Somerset and WKEQ(AM)-WWZB(FM) Burnside/Somerset, Ky.

Price: \$7.65 million

Buyer: Clear Channel Communications Inc., San Antonio; L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 19 TVs and 1,110 other radio stations

Seller: First Radio Inc., Somerset (Nolan and Sally Kenner, joint owners); no other

broadcast interests

Facilities: WLLK: 102.3 MHz, 6 kW, ant. 328 ft.; WSFC: 1240 kHz, 790 w; WSEK: 97.1 MHz, 27.5 kW, ant. 659 ft.; WKEQ: 910 kHz, 500 W day; WWZB: 93.9 MHz, 50 kW, ant. 492 ft.

Formats: WLLK: hot AC; WSFC: news/talk; WSEK: country; WKEQ: Southern gospel; WWZB: AC

Broker: Henson Media Inc.

WDXY(AM) Sumter/Columbia, WKHT(FM) Bishopville/Sumter/Columbia and WIBZ-FM Wedgefield/Sumter/Columbia, S.C.

Price: \$2.769 million

Buyer: Miller Communications Inc., Pawleys Island, S.C. (Harold T. Miller Jr., president/50% owner); owns FM in Fairbluff, S.C.

Seller: Reich Communications Inc., Sumter (Raymond F. Reich, principal)

Facilities: WDXY: 1240 kHz, 1 kW; WKHT: 93.7 MHz, 6 kW, ant. 328 ft.; WIBZ: 95.5 MHz, 3.3 kW, ant. 300 ft.

Formats: WDXY: MOR, talk; WKHT: urban contemporary; WIBZ: oldies

WHAR(AM)-WVHF-FM Clarksburg, W.Va.

Price: \$435,000 cash

Buyer: Burbach of DE LLC, Carnegie, Pa. (Nicholas A. Galli, managing/40% member; Judy Slichon Alt and Judith M. Confer irrevocable trusts, each 30% members);

HUBBARD BROADCASTING, INC.

Rob Hubbard, President
has agreed to acquire

KAAL-TV

Austin, Minnesota

for

\$9,500,000

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GOCOM HOLDINGS, INC.

Ric Gorman, President

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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 \$60,067,950 2
Combos \$10,854,000 3
FMs \$2,075,000 2
AMs \$1,040,000 4
Total \$74,036,950 11

SO FAR IN 2000

TV/Radio \$2,133,450 1
TVs \$843,476,089 25
Combos \$3,525,982,127 90
FMs \$975,144,076 135
AMs \$149,768,885 86
Total \$5,496,504,717 337

owns WOBG(AM) Clarksburg-WOBG-FM Salem/Clarksburg, WTUS(FM) Mannington/Clarksburg, WADC(AM)-WXKX(FM), WKYG(AM)-WHBR-FM and WXIL(FM) Parkersburg. Galli owns WOHZ(AM) Wheeling, W.Va. Trusts also have equity stakes in WOBG. Respective trustees are Donald J. Alt and Kerby E. Confer
Seller: Tiger Broadcasting Inc., Clarksburg (Mark Mills, president); no other broadcast interests
Facilities: AM: 1340 kHz, 1 kW; FM: 92.7 MHz, 620 W, ant. 600 ft.
Formats: AM: talk; FM: bright AC

FMs

WGLV(FM) Hartford/White River Junction, Vt.

Price: \$1.075 million cash (for stock; includes noncompete and consulting agreements)

Buyer: Great Northern Radio LLC/Vox Media Corp., Newton, Mass. (Bruce G. Danziger, president/60% owner); owns/is buying 20 other FMs and 10 AMs, including WNHV(AM)-WWSH(FM) White River Junction
Seller: Family Broadcasting Inc., Essex, Vt. (Alexander McEwing, 72.5% owner). McEwing owns WLFE(AM) Plattsburgh, N.Y., and 35% of WGLY-FM Waterbury, Vt.
Facilities: 104.3 MHz, 25 kW, ant. 495 ft.
Format: Inspirational, Christian contemporary
Broker: Media Services Group Inc. (buyer)

WYEZ(FM) (formerly WRNN) Murrell's Inlet/Myrtle Beach, S.C.

Price: \$1 million cash

Buyer: Fidelity Broadcasting Corp., Narberth, Pa. (co-owners Jerome Bresson, president, and David Hafler, secretary/treasurer); owns WGSN(AM)-WEZV(FM) (formerly WNMB) North Myrtle Beach, N.C. Principals also own/are buying WYNA(FM) Calabash, N.C., and WGTN-FM Georgetown, S.C.
Seller: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner); owns/is buying 27 other FMs and 18 AMs, including the following Myrtle Beach-area stations: WJYR(FM) and WKZQ-AM-FM Myrtle Beach, WYAV(FM) Conway, WMYB(FM) Socastee and WYAK-FM Surfside Beach
Facilities: 94.5 MHz, 6 kW, ant. 420 ft.
Format: News/talk

AMs

60% of KITZ Silverdale, Wash.

Price: \$500,000

Buyer: Citizens Committee for the Right to

Keep and Bear Arms/Second Amendment Foundation, Bellevue, Wash. (Alan M. Gottlieb, chairman of committee/vice president of foundation); each owns 50% of KZTY(AM) Winchester, Nev., and KSEB(AM) Spokane, Wash.; 33% of KBNP(AM) Portland, Ore., and 5% of KRLV(AM) Las Vegas. Gottlieb owns 34% of KBNP. Note: Each organization currently owns 20% of KITZ; will be co-owners after closing
Seller: Jamison Q. White, Albuquerque, N.M.; no other broadcast interests
Facilities: 1400 kHz, 1 kW day
Format: Megatalk

KTOX Needles, Calif./Lake Havasu City, Ariz.

Price: \$200,000

Buyer: Creative Broadcasting Services LLC, Fort Mohave, Ariz. (Robert T. Hayes, member/owner); no other broadcast interests

Seller: Eagle Broadcasting, Lake Havasu City (Maurice W. Coburn, principal); owns KVEZ(FM) Parker/Lake Havasu City, Ariz.
Facilities: 1340 kHz, 1 kW
Format: News/talk, sports

WHBH Harrodsburg, Ky.

Price: \$190,000

Buyer: Hometown Broadcasting Inc.,

Greenup, Ky. (Phillip Bruce Leslie and John R. McGinnis, each 42.5% owners). Leslie and McGinnis owns 37.1% of WHIR-AM-FM Danville and WRNZ(FM) Lancaster/Danville, Ky. Leslie also owns 32% of WLGC-AM-FM Greenup and WNXT-AM-FM Portsmouth, Ohio. McGinnis also owns 17% of WLGC-AM-FM and WNXT-AM-FM
Seller: Mortenson Broadcasting Co., Lexington, Ky. (Jack M. Mortenson, president/owner); owns/is buying six other FMs and 13 other AMs
Facilities: 1420 kHz, 1 kW day, 46 W night
Format: C&W, var, religion

KZXX Kenai, Alaska

Price: \$150,000

Buyer: Peninsula Communications Inc., Homer, Alaska (co-owners Dave Becker, president, and Eileen Becker, secretary/treasurer); owns KGTL(AM)-KWVV-FM Homer, KXBA(FM) Nikiski/Homer and KPEN-FM Soldotna/Homer, Alaska
Seller: JDDJ Broadcasting Inc., Kenai (Jim Wenstrom, president); no other broadcast interests
Facilities: 980 kHz, 1 kW
Format: AC, classic rock, oldies

—Compiled by Elizabeth A. Rathbun

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BINGHAMTON, N.Y., STATIONS

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\$20,000,000

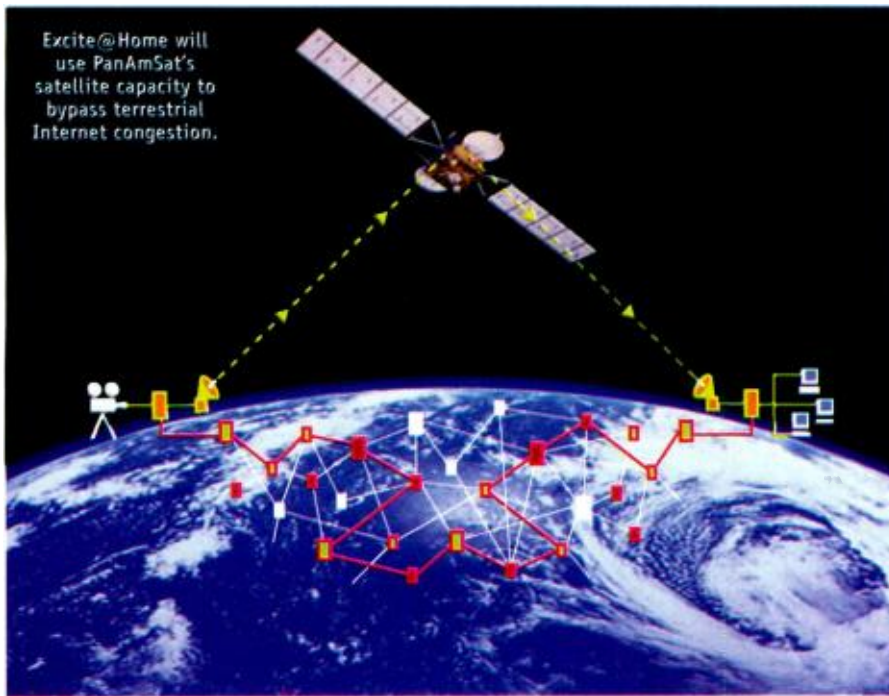
The undersigned acted as exclusive broker
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Technology



PanAmSat's big week

Satellite operator garners streaming, television deals

By **Glen Dickson**

Satellite giant PanAmSat was busy last week, announcing major deals for both its new streaming-media division and its established program-distribution business.

Broadband service provider Excite@Home has agreed to use PanAmSat's NET-36 satellite streaming network to deliver

high-quality Internet audio and video to Excite@Home's more than 2 million broadband subscribers. NET-36 is designed to bypass Internet bottlenecks by using PanAmSat's satellite capacity to distribute multimedia traffic to servers at local points of presence (POPs), which will then feed subscribers through broadband connections, such as cable modems or DSL.

PanAmSat is investing \$250 million in the NET-36 venture, primarily to install local servers at telcos and cable headends.

Excite@Home, which is controlled by cable operator AT&T, plans to start using the NET-36 service by the end of the year. "We want to provide the highest-quality content, and PanAmSat has very strong content relationships," says Excite@Home Vice President of Business Development Denise McGuire. "And they can access our high-speed network."

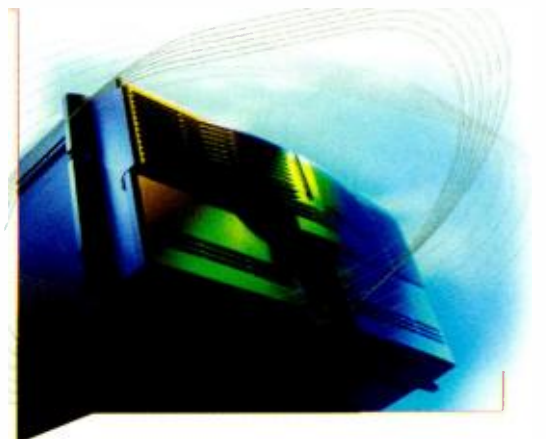
NET-36, which launched on Sept. 26, also counts Real Networks and Qwest Communications' US West unit as customers. NET-36 serves more than 100,000 households in seven Qwest cities, according to NET-36 President and PanAmSat Senior Vice President Bill Moses, and will soon be reaching close to 200,000 homes. With the addition of Excite@Home's 2 million subscribers, NET-36 already has access to a third of all broadband households in the U.S., he points out.

While NET-36 pursues new revenues in the streaming market, PanAmSat's traditional television business got a big boost last week with a sweeping space-segment deal with Disney. The 15-year agreement makes PanAmSat the preferred space-capacity provider for the ABC Cable Networks group, the ESPN Networks and the ABC Television Network.

Under the multisatellite deal, Disney is expanding PanAmSat's existing domestic and international distribution of Disney

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Channel, ESPN, SoapNet and Toon Disney; switching the distribution of ABC and syndicator Buena Vista Television from Loral to PanAmSat; and tapping PanAmSat for satellite news gathering (SNG) and other occasional-use services for ABC and ESPN.

"We can provide the kind of global satellite coverage that few others in the industry can do," says PanAmSat President and CEO Doug Kahn.

PanAmSat will begin handling Buena Vista's programming next year and ABC's SNG feeds in the next two years, according to Kahn. ABC won't switch its primary program distribution to PanAmSat until 2006, however, when its contract with Loral expires.

ABC's switch to PanAmSat was simply cost-driven and not due to any service problems, says Preston Davis, ABC president of broadcast operations and engineering. In the meantime, ABC will enjoy preferred occasional-use pricing from the Greenwich, Conn.-based company.

Disney's cable networks will also benefit from new "multibeam feed" antenna-upgrade kits from PanAmSat that will allow a single satellite dish at a cable head-end to simultaneously receive feeds from three satellites: Galaxy Xr at 123 degrees west longitude, Galaxy V at 125 degrees and Galaxy IX at 127 degrees.

"It creates for us the ability to have one antenna," explains Vince Roberts, senior vice president of broadcast operations, engineering and technology, for ABC Cable Networks Group. "At a cable downlink, real estate is pretty precious stuff." ■

Geocast throws data curveball

Datacaster signs with EchoStar for national distribution

By Glen Dickson

After a quiet summer, Geocast finally announced a deal that gives the data-broadcasting firm the national distribution it sorely lacked. The only problem: It's not with a broadcaster.

Instead, Menlo Park, Calif.-based Geocast will rely on DBS operator EchoStar to deliver its proposed multimedia service nationwide. The agreement, first reported in *BROADCASTING & CABLE* last week, gives Geocast 12 Mb/s of EchoStar's spectrum to distribute rich content to EchoStar's DISH Network customers starting in third quarter 2001. The service will be received by a standard EchoStar system and pumped to a "GeoBox," a PC peripheral device with a 40-gigabyte hard drive that will store the material and connect to a PC for display.

"We're bringing edge-server technology directly to the desktop," says Geocast Chairman and CEO Joe Horowitz.

"The Geocast service is extremely complementary to our overall broadband strategy," adds EchoStar Senior Vice President

of Technology Mark Jackson, referring to EchoStar's efforts with Microsoft's WebTV Networks and Internet-over-satellite firms Starband and Wildblue.

Technically, the proposed Geocast/EchoStar service is impressive for its throughput and storage capacities. But the satellite play by Geocast also reflects the uncertainty of broadcasters' plans to use the DTV spectrum to deliver high-speed data services to PC users.

Geocast, after all, was the first DTV datacasting company to make a splash when it signed spectrum deals with Hearst-Argyle and Belo a year ago. Geocast executives spoke of the power of the DTV spectrum to deliver high-quality content directly to consumers, and Hearst-Argyle and Belo executives trumpeted the new revenue stream. Those partnerships were followed by content deals with Liberty Media and Electronic Arts, an agreement with Thomson Consumer Electronics to make a \$299 receiver, and another spectrum deal with station group Allbritton Communications that extended Geocast's



"Consumer choice is really what it's all about," says Geocast Chairman Joe Horowitz.

When you dive into an uncertain future, make sure you do it from a secure platform.

Changing delivery systems. Proliferating standards. Asset management for any content, any time, any place. These are just a few of the rapidly emerging demands that can sink most video servers. Good thing the Profile® XP Media Platform™ does much more than traditional video servers. The Profile XP features an advanced architecture capable of handling formats from SD and HD to the Internet for the ultimate in future-proofing. All combined with the world's most powerful digital media software platform that makes asset management a snap. And the Profile XP's built-in redundancies have zero tolerance for failure. So come on in, the future feels great. www.grassvalleygroup.com/MediaPlatforms

coverage to 37% of the country.

But Geocast has been unable to reach new broadcast deals, according to industry sources. Management suffered a hiccup, too, when satellite and cable veteran Jim Ramo joined the company in January as president and CEO and then resigned over the summer. And Geocast has faced questions over the DTV transmission standard's ability to deliver datacasting services.

Horowitz says Geocast is still committed to a terrestrial DTV service; it is conducting field trials and plans to launch DTV datacasts by third quarter 2001. He denies that the EchoStar deal is a change in direction. "Our original business plan was to provide the consumer with multiple paths of delivery."

Hearst-Argyle Chairman and co-CEO Bob Marbut, who also sits on Geocast's board, says that, until there is industry con-

sensus on the transmission standard, "we won't have the progress in terrestrial digital television that we all hoped."

But Hearst-Argyle is testing Geocast's terrestrial DTV service at KCRA Sacramento, Calif., and Marbut confirms a 2001 launch. "Like any UHF signal going into the home, it doesn't work with every home with rabbit ears. But that's not to say that there won't be continuous improvement in other areas." ■

Virage archives CNN

News net hires video-logging firm for digital history project

By Glen Dickson

Media-management firm Virage has been selected to handle video logging and indexing for CNN's ambitious digital-archive project. The San Mateo, Calif., company will provide visual "storyboards" and metadata information for more than 100,000 hours of analog video footage to be transferred to digital storage beginning early next year.

Virage will work closely with Sony and IBM, which in April 1999 won a \$20 million contract to create a digital-archive system at CNN. The system marries Sony's PetaSite robotic data-tape archive with IBM's digital library software and experience in hierarchical storage management.

"We are providing the encoding and also the underlying infrastructure for publishing and Internet exploitation," says Virage Vice President of Marketing Carlos Montalvo. "This is the third project we've successfully deployed with IBM. Part of that is because Virage and IBM have a very complementary and synergistic view of what the data model looks like."

Virage, which also counts ABC News, and Reuters as customers, has been collaborating

with CNN for three years on different newsroom and Internet applications. Its Video Application Platform software is used on a daily basis to log CNN's incoming news feeds as part of a \$2 million low-res browsing system that incorporates software from Informix and software and hardware from Kasenna (formerly SGI's streaming division). The company is creating some of CNN Interactive's Campaign 2000 content. But the archive contract, which represents an initial order of \$180,000, is a new and separate deal.

The digital archive is one component of CNN's big-picture strategy to make content easily accessible in different formats and resolutions, says Gordon Castle, CNN's senior vice president, strategic digital systems. To create what he calls a "common view of content," CNN has three core media resolutions for all material: broadcast resolution, which is MPEG-2 compressed video at 15 Mb/s; editable low-resolution, frame-accurate MPEG-1 video at 1.5 Mb/s (Castle expects this mode to evolve to MPEG-4); and 80 to 300 kb/s streaming video.

"That's to support users all over the world," says Castle. "So users can look at the streaming resolution and browse clips in the archive, the daily feed servers and the



CNN's Gordon Castle wants to convert 100,000 hours of analog tape to digital data.

playback servers."

Such a system, for example, would allow a remote journalist to sift through streaming video, access and edit low-res MPEG-1 (provided the connection supports 1.5 Mb/s) on the desktop, and then send the edits to the CNN Center in Atlanta to be conformed in broadcast-resolution video. Virage's software is critical, says Castle, because it helps users visualize digital content before streaming.

CNN's archive project is right on schedule. Hardware is being delivered, and Castle expects to start "a pretty wide-scale ingestion process" in early 2001, which will include loading current digital material into the PetaSite and digitizing old analog Betacam 1- and 3/4-inch tapes. He expects it to take four years to convert CNN's 100,000 hours to digital data tape; that number is already closer to 110,000 and will probably be near 120,000 by the end of 2000, as CNN continues to create more analog tape through its day-to-day operations. ■

'We are providing the encoding and also the underlying infrastructure for publishing and Internet exploitation.'

—Carlos Montalvo, Virage

**ASSET MANAGEMENT
SPECIAL REPORT**

Management of your video and audio assets has become a challenge as companies advance to digital technology and begin to reshape their content for new distribution platforms. Our November 6 issue of Broadcasting & Cable is devoting a special profile on Digital Asset Management.

The broadcasting and cable market is one of the strongest for asset management. These technological innovations—such as digital storage libraries, video servers and sophisticated software—are the perfect vehicles to access vast amounts of content in a minimal amount of time. Media companies are looking to this technology for sizeable savings, expanded productivity and new revenue potential.

Broadcasting & Cable's special report on Asset Management will reach thousands of industry leaders who are getting connected to this cutting-edge technology. Be sure to convey your message on how your company is covering its assets. Contact your Broadcasting & Cable advertising representative to reserve your space.

Are you covering your assets... Digital Assets that is!

ISSUE DATE: November 6, 2000
AD CLOSE: Friday, October 27, 2000
MATERIALS DUE: Wednesday, November 1

THE NEWSWEEKLY FOR TV, RADIO & INTERACTIVE MEDIA

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NFL expands broadband playbook

Football league expects to add four cities overseas with 'turnkey' operation

By Ken Kerschbaumer

One of the simpler concepts in football is that, if a play works, do it again—but do it better. The National Football League is taking this concept to the broadband world by once again offering subscribers in selected cities outside the U.S. a chance to watch NFL contests via broadband connection.

Last year, the league began its broadband experiment in Amsterdam and Singapore and, this year, hopes to add four other cities.

The NFL's continued interest in broadband delivery shouldn't come as a surprise, especially since most research firms forecast the broadband-subscriber base to grow to about 30 million by 2003 (according to a report from eMarketer).

"We think technology is exploding at such a rate that there's no question the Internet is going to play a key role in the NFL's future," says Tola Murphy-Baran, NFL senior vice president of market

development. "Whether it will play as big a role as television remains to be seen."

The games that will be distributed will be the four available over the NFL's international feed. ISPs authorized to offer the service will receive it via satellite.

"This is a much more elaborate scheme than last year," says Murphy-Baran. Two companies, Fantastic Entertainment and Global Media, have signed on to handle technical issues. Fantastic is providing the enabling technology that will secure and deliver the content over the ISP to the PC, and Global Media will provide the front-end that will allow users to watch two games simultaneously as well as receive

rules and game information.

"Global Media and Fantastic Entertainment make this a turnkey offering for ISPs," she says. "The content will be the network backhaul feeds, straight from the stadiums without commercials."

According to Murphy-Baran, there are no plans to offer a broadband-delivered service in the U.S. For one reason, the league does not

want to step on the toes of those who currently hold broadcast rights. For another, the technology still needs to gain hold. "We want to learn as much as we can," she explains, "and position ourselves for the future in the event we want to do this in the U.S." ■

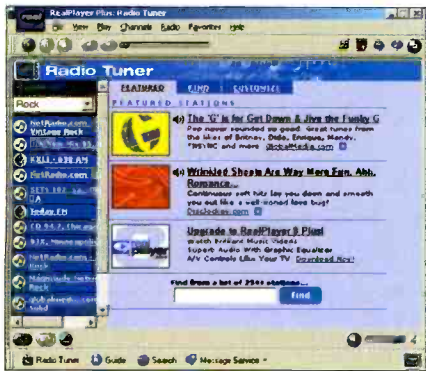
This is a much more elaborate scheme than last year!

—Tola Murphy-Baran



Global Media created the interface that will allow viewers to watch two games at once and access rules and other information.





RealAudio 8 will provide improved sound quality for the RealPlayer 8.

RealAudio 8: More for less

Format's latest incarnation is said to offer CD-quality audio at 66 kb/s

By Ken Kerschbaumer

The latest version of RealNetworks' audio format, RealAudio 8 offers improved audio quality with less bandwidth, a move the company says will allow broadcasters who stream audio over the Internet to cut costs by cutting bandwidth requirements.

"There's an opportunity for broadcasters to bring the cost of what they're paying for bandwidth to about two-thirds of what they pay today, and the quality will be commensurate to that delivered previously," says Ben Rotholtz, general manager, products and systems, RealNetworks. "And if you're an infrastructure provider, the effi-

ciency is that, where you had two channels before, you can now have three channels."

RealAudio 8, he explains, will deliver in only 20 kb/s what required 32 kb/s in RealAudio 7. "We're excited about this for one simple reason, and that's that audio is a common denominator and we're changing that common denominator, which then has huge effects and benefits."

Broadcasters can use RealAudio 8 by visiting Real.com's Web site and downloading and installing the RealProducer version 8.5. "If you're streaming today at 32 kb/s, you'll start streaming at that bit rate, but users will have a choice to lower the bandrate," Rotholtz adds. "What excites me is there are others who will want to broadcast in CD-quality audio and they'll up it to 66 kb/s."

The workflow for those already using RealNetworks changes very little, he says. "It's compatible with RealPlayer 7, so the infrastructure is there to do it."

Another technical improvement is that RealAudio can now handle bandrates from 16 kb/s to 352 kb/s, thanks in part to the use of Sony's ATRAC3 codec. "The ATRAC3 takes the higher end of the spectrum—100 kb/s to 352 kb/s—so that completes the spectrum," Rotholtz explains. Sony has a number of different codec technologies, with this one, now in its third generation, developed for portable devices.

The extension up to 352 kb/s allows RealNetworks to more easily fulfill its desire to offer an easily scalable experience. "The whole notion we have with our system is you drop audio in and it scales to the best possible experience across the spectrum, regardless of device," Rotholtz says. ■

TOP 15 CABLE-TV SITES

August 2000

Ranked by average unique pages per month

SITE	Average unique pages per month
ESPN*	45.4
CNBC.com	34.3
CNN.com	17.2
FoodTV.com	13.4
TVLand.com	12.9
SCIFI.com	12.5
CartoonNetwork.com	12.4
EOnline.com	11.3
Weather.com	11.2
USANetwork.com	8.2
VH1.com	8.1
ComedyCentral.com	7.6
MTV.com	7.2
Fox.com sites*	7.0
Total WWW	703.2

Source: Media Metrix

GENDER COMPOSITION OF TOP 15 SITES

August 2000

SITE	Composition by age (%)		
	Persons	Men	Women
Weather.com	2-17	18+	18+
Weather.com	5.8	54.7	40.7
CNN.com	4.9	61.1	33.9
ESPN*	10.4	63.4	26.2
EOnline.com	6.8	50.5	43.3
Discovery.com	7.9	41.1	51.0
MTV.com	30.2	33.5	36.2
CartoonNetwork.com	37.0	25.6	37.4
FoodTV.com	2.7	42.5	54.8
FoxNews.com	3.0	62.9	34.1
CNBC.com	4.1	71.7	24.2
Fox.com sites*	16.2	57.3	26.5
VH1.com	13.7	41.4	44.9
SciFi.com	5.3	55.7	39.0
HGTV.com	3.5	29.0	67.4
ComedyCentral.com	25.1	57.0	17.9
Total WWW	19.0	40.4	40.7

Source: Media Metrix

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

Media Metrix Definition:

Average unique pages per visitor in a month: The average unique pages viewed per day by those persons visiting a specific Web site or category, at home and at work.

Play All New 3's a Crowd

from home on



the ultimate relationship game show that puts you in the *Thicke* of it.



All New 3's a Crowd - 9:30pm EST weeknights.

www.gameshownetwork.com

IN BRIEF

MORE FEEDROOM

The FeedRoom is partnering with Milwaukee-based Journal Broadcast Group to handle broadband delivery of video content for the company's four TV stations. Two of the stations, WTMJ-TV Milwaukee and KTNV-TV Las Vegas, will be launched on The FeedRoom later this year; WSYM-TV Lansing, Mich., and KMIR-TV Palm Springs, Calif., will be launched at a later date.

ROAD RUNNER YACKS ON

Road Runner has renewed its distribution deal with Internet program guide Yack for two more years. Under the terms of the new deal, Fast Yack (the broadband version) will have an increased presence on the Road Runner service and will be fully integrated into various contextualized areas of Road Runner.

LIBERATE RESPONDS

Liberate Technologies will integrate RespondTV's applications with the Liberate TV Platform software for interactive television. RespondTV's offerings will allow viewers with set-top boxes running the Liberate TV Platform to view and interact with enhanced-TV advertisements, programming, portals and virtual channels.

BIGVINE IS ALLBUSINESS

NBCi's AllBusiness.com and BigVine have combined operations to focus on the small-business market. NBCi will provide AllBusiness with on-air television advertising on CNBC and NBC, along with online distribution and marketing on the NBCi.com portal. At the conclusion of the transaction, former BigVine shareholders will have an aggregate interest of approximately 51% in AllBusiness.com; NBCi will own about 49%.

Veil adds new ring-kle to Ericsson TV spots

Interactive technology lets viewers of 'Millionaire' know whether they've won prizes

By Ken Kerschbaumer

It's usually Regis, questions and contestants that draw viewers to *Who Wants to Be a Millionaire?* This week, though, it will also be the commercials. Ericsson Mobile Phones is using technology from Veil Interactive to give a new interactive dimension to the company's television spots.

"It's a very robust technology," says Mike Power, vice president and account director for Impiric, Ericsson's advertising agency. "What we liked about it is, it has the ability to take a mass medium and personalize it. Also, it's portable and isn't contingent on any sort of a box to work. As long as you have the game piece, you can play."

Ericsson has direct-mailed 100,000 "game pieces," plastic molded "cellular phones" that will be activated optically by the TV commercial to let viewers know whether they have won cash or a prize. According to Power, the cost of the game pieces was in the vicinity of \$650,000 because they are based on the CAD drawings for the new 280LX phone.

To find out if they've won, viewers point the game piece toward the TV like a remote control and press the Yes button when told to during the commercial. The "phone" then rings, the game piece is activated, and a message on a small LED screen tells them whether they've won.

Although it sounds rather high-tech, it's actually a very simple form of interactivity,



Veil Interactive brings a new level of interactivity to Ericsson commercials airing this week during *Who Wants to Be a Millionaire?*

according to Veil Interactive Operations Manager Jim Withers. "We take each alternate field of video and change the luminance level by about 1%. When the fields are recombined, the human eye can't see the change in luminance, but the optical detector on the 'phone' can."

The technology has an advantage over other interactive technologies in this simple application, he says, because the signal is encoded over the active video. "It's very transparent to consumers, which is a huge advantage. They don't need a set-top box or anything."

That advantage gets passed on to the broadcaster, which doesn't need to add equipment or

change operations. Programming is played to air as usual, and, even if the viewer records the content on a VCR or PVR, the interactive capability is recorded as well.

Because the company wants to retain control of the technology, the encoding of the Veil signal into the commercial is done at Veil's St.

Louis headquarters. The only other place the encoders are found is at Competitive Media Reporting in Los Angeles and New York, which uses the technology to encode commercials so that it can verify that commercials are played.

"The encoding doesn't add any appreciable cost to the commercial," says Power.

About a dozen other advertisers have expressed interest in the technology, Withers says, adding that he expects the next Veil-enhanced commercial to air sometime in first quarter 2001. ■

It's portable and isn't contingent on any sort of a box to work. As long as you have the game piece, you can play.'

—Mike Power, Impiric

The 2000
IRIS
Awards

34

**Celebrating Excellence
in Local Television**
October 17, 2000
Sony Pictures Studios



YOU SET THE STANDARD BY
WHICH EXCELLENCE IS MEASURED

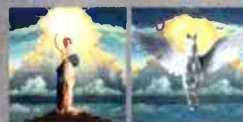
WE ARE PROUD OF OUR ASSOCIATION WITH

MERV GRIFFIN

A TRUE VISIONARY AND SHOWMAN WHOSE
ACHIEVEMENTS CONTINUE TO INSPIRE US ALL



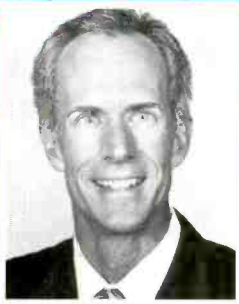
COLUMBIA TRISTAR



**TELEVISION
GROUP**

a SONY PICTURES ENTERTAINMENT company

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Dear Colleague:

It has been my pleasure once again to serve as the Iris Awards Chairman. I am delighted to report a continued increase in the number of submissions for NATPE's 34th Annual Iris Awards, evidence of the importance of local

programming as well as our industry's commitment to truly serving its audience. Iris has a keen eye for recognizing programming excellence as well as production creativity and ingenuity. She appreciates the value of a dollar and she also knows that entertainment and education are important, and that both can coexist successfully in a single program.

To those nominated for Iris Awards and especially for this year's Iris Award winners, you should be very proud. Many of our industry's finest and most influential programming and production executives, listed here in this program, have judged your work to be superior. Technology is playing a vital part in advancing the Iris Awards, as we have stellar nominees in the Web site category as well as the new HD Programming category.

As always, it is the people who make the difference. Beginning with the committed producers, directors, writers and on-air talent and webmasters, we thank you for creating these incredible examples of content in its finest form, raising the bar for all of us. To the NATPE staff and volunteers who have organized judges, materials and screening dates as well as travel schedules and the events surrounding this year's Iris Awards, nobody does it better. To the considerate judges who have embraced their responsibility with integrity, compassion and dedication as well as to the generous sponsors and supporters who have graciously extended their resources to us all, we greatly appreciate your participation and for making today's celebration of the 2000 Iris Awards possible.

John Frenzel
director of programming, KTTV FOX 11
2000 Iris Awards Chairman
Los Angeles, CA



Iris Committee



Dick Askin
President/CEO
Tribune
Entertainment



Dick Block
President
Block
Communications



Madelyn Bonnot
Senior VP,
Operations
Emmis
Communications



John Conway
Director of
New Media
WRAL-TV,
Raleigh, NC



Frank Fernandez
NBC Entertainment
East Coast



Joe Garbarino
Executive Producer
TPT-Twin Cities
Public Television,
St. Paul, MN



Mary Powers
VP Communication
& Marketing
Citytv & Chum City
International



David Tenzer
Creative Artists
Agency



Bruce Johansen
President/CEO
NATPE



Beth Braen
Senior VP
Creative Services
NATPE



Shirley Neal
VP Video
Production
NATPE



Brigitte Parise
Director
Membership
Development
NATPE

HONORING EXCELLENCE IN LOCAL PROGRAMMING

History Of Iris

As the only national award to honor quality local programming, NATPE's 34th annual Iris Awards are the industry's symbol for programming excellence, coveted by both the creative community as well as television station and cable system management. Recognizing that it takes a little more to deliver good local programming – more patience, more time and usually more creativity to compensate for the limited budgets that are synonymous with local programming – the Iris Awards' judges are industry executives who understand what it takes to get the job done.

The Iris Awards' unique judging criteria has assured local producers that, no matter what their budget or market size, their program submission will be judged on its own merits. Each entry is judged against the Iris Awards' standard of excellence, not against each other, emphasizing achievement in a program's ability to meet its intended objective. While content, production, artistry and technical ability are important, equal value is placed on responsiveness to the local community. This individualization and personalized judging procedure eliminates any inherent bias or inclination to favor larger markets or bigger production budgets and provides every entrant with an equal opportunity for recognition.

NATPE's Iris Awards provide local program producers with a career-enhancing opportunity to meet key decision makers from the nation's leading television companies. Winners are flown to Los Angeles where, as NATPE's guests of honor, their individual accomplishments are celebrated over numerous events attended by the NATPE board of directors, Iris Awards Committee members and the television community at large.

Furthering its commitment to local broadcasters and cablecasters, NATPE's Iris Awards encourage community involvement and service among television executives by celebrating the abundance of talented production personnel who are nurtured and cultivated at the local level.

Public Service Announcements

PSAs of 30 seconds or various announcements that comprise a public service campaign that focus on topics of importance, interest or relevance to the local community.

Voices of the Future – Listen

WNBC-TV, New York, NY

An NBC Inc. station

Ranked 5th among the top 25 station groups by *Broadcasting & Cable* magazine, NBC Inc. comprises 13 stations covering 26.6% of the nation's television households.

David Hyman, Executive Producer • Randy Pyburn, Director/Producer
JC Addison, Producer • Dennis Swanson, President & General Manager

Raw and powerful, New York's racially, socially and economically diverse teenage population provides strong and unscripted requests for deeper understanding and broader acceptance in a public service campaign designed to address the concerns, aspirations and hopes of tomorrow's adults.



Judges' Comments

Brilliant • The focus and techniques really made you think • Artistic, great idea, marvelous execution! • Makes the point with great impact • Extremely powerful, speaks to everyone and should be aired more often

N O M I N E E S

The Classroom
Rogers In-House
Toronto, ON Canada

Erica Linder PAID PSA
A-Channel
Edmonton, AB Canada

Fox 411
WDRB Fox 41
Louisville, KY

Save The Children
Of Kosovo
WNBC-TV
New York, NY

Current Affairs/Informational

Factual content — informational, reality and documentary specials or series — focusing on informing the local community on relevant issues

Scared Sober "The Every 15 Minutes Program"

KTTV Fox 11, Los Angeles, CA

A Fox Television Station Group station and FOX affiliate

Ranked 2nd among the top 25 station groups by *Broadcasting & Cable* magazine, Fox Television Station Group comprises 23 stations covering 35.2% of the nation's television households.

John Beard, Host • Bob Tarlau, Producer/Writer
Ken Moore & Bob Keet, Photographers • Dave Boylan, General Manager

Addressing the sobering statistics regarding traffic deaths caused by drunk drivers, KTTV Fox 11 profiled a local high school's education program for students, their families and the school's staff, which focused on drunk drivers. The school's program is called "Every 15 Minutes" — the frequency of traffic accidents caused by drunk drivers nationwide.



Judges' Comments

Haunting, eye-opening experience • Involves the viewer immediately • Disturbing and effective • Presented for maximum impact, very emotional • Scary good

NOMINEES

Bay Window: Paly High
KQED-TV
San Francisco, CA

The Impossible Railroad
KPBS-TV
San Diego, CA

Journey to Guatemala: Help in The Highlands
KGET-TV
Bakersfield, CA

Ready for Life
KERA-TV
Dallas, TX

Web Site

Local station or cable system's Web site which incorporates content, structure and navigation, visual design and functionality with responsiveness to the local community.

www.cincinnati.com

WCPO-TV, Cincinnati, OH

An E.W. Scripps Company station and ABC affiliate

Ranked 18th among the top 25 station groups by *Broadcasting & Cable* magazine, E.W. Scripps Company comprises 10 stations covering 8.05% of the nation's television households.

Liz Foreman, Site Director • Mike Giddens, Content Producer
Melanie Hampton, Content Producer • Holley Krawiec, Content Producer
Timothy D. Arnold, Site Designer • Bill Fee, VP and General Manager, WCPO-TV

With the mission to be the most informative, comprehensive and up-to-date news and information site for the Cincinnati area, WCPO-TV's CinciNow.com provides users with text versions of WCPO shows and news stories, archived video, 24-hour weather updates, consumer tips, special Web-only feature packages and a host of other services. The site provides this content in support of WCPO-TV Channel 9 viewers as well as a distinct media agency serving the needs of its online community users.



Judges' Comments

Demonstrates technical competency, good webcast section and news density • Excellent site • Content rich, visually appealing

NOMINEES

www.9news.org
KUSA-TV
Denver, CO

www.tampabaylive.com
WFTS ABC 28
Tampa, FL

www.wral-tv.com
WRAL-TV
Raleigh, NC

HONORING EXCELLENCE IN LOCAL PROGRAMMING

Individual Achievement: Writing/Producing

In recognition of exceptional talent in writing dialogue, character development, story structure or script and/or producing programming in any of the Iris Awards program categories.

John Beard & Bob Tarlau for *Scared Sober "The Every 15 Minutes Program"*

KTTV Fox 11, Los Angeles, CA

A Fox Television Station Group station and FOX affiliate

A Fox Television Station Group station and FOX affiliate Ranked 2nd among the top 25 station groups by *Broadcasting & Cable* magazine, Fox Television Station Group comprises 23 stations covering 35.2% of the nation's television households.

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Judges' Comments

Powerful • Riveting • Powerful images, well written and narrated, extremely effective presentation of message • High marks for responsiveness to community

N O M I N E E S

Christa Resing & Jon Fromer

Bay Window: No Turning Back
KQED-TV
San Francisco, CA

Jim Friedman & Will J. Sims

Brotherly Love
WCPO Channel 9
Cincinnati, OH

Dennis Goulden

*Dateline Cleveland:
Learning to Hate*
WKYC-TV
Cleveland, OH

John Whitehead

*Death of the Dream:
Farmhouses in the Heartland*
KTCA-TV
St. Paul, MN

Sports Programming

Factual content — informational, reality, documentary — focusing on informing or entertaining the local community about sports and/or athletes. Not intended for coverage of live sporting events.

The Landry Legacy

WFAA-TV, Dallas, TX

A Belo Corp. station and ABC affiliate

Ranked 12th among the top 25 station groups by *Broadcasting & Cable* magazine, Belo Corp. comprises 20 stations covering 13.35% of the nation's television households.

Tony Martinez - Producer, Reporter, Writer • Arnold Payne - Photojournalist
Lisa Kyser Jenkins - Associate Producer • Dale Hansen - Anchor
Kathy Clements-Hill, President and General Manager

A moving tribute to a sports icon, the legendary head coach of the Dallas Cowboys for 29 years, Tom Landry. As the coach of one of America's most popular football franchises, Landry led his team to five Super Bowl victories, while off the playing field he was a respected community leader and passionately involved in the Fellowship of Christian Athletes. This unique program encapsulates the leadership qualities and strong faith of a man who touched so many lives.



Judges' Comments

Goosebump time • Good flow between footage and interviews, very good editing • Great message of priorities and integrity • The videography, script, imagery, impact on the local community – all excellent

N O M I N E E S

Remembering Kim
KTRK-TV
Houston, TX

The Roots of Racing
WBIR-TV
Knoxville, TN

*Sonic's Inside High
School Football*
KDFW-TV
Dallas, TX

*Uconn Women's
Basketball: A Season*
WEDH-TV
Hartford, CT

Winning Women
KOLN/KGIN-TV
Lincoln, NE

Children's Programming

Fiction or factual content — informational, reality, documentary, music, drama, comedy or variety specials or series — targeting children and young adult viewers 16 years of age or younger.

Whatever: Mike's Story

KARE-TV, Minneapolis, MN

A Gannett Broadcasting Division station and NBC affiliate

Ranked 8th among the top 25 station groups by *Broadcasting & Cable* magazine, Gannett Broadcasting Division comprises 22 stations covering 17.22% of the nation's television households.

Erin Zdechlik, Series Producer • Laura Stokes, Producer/Editor
Gary Knox & Greg Vandegriff, KARE 11 News
John Remes, President and General Manager

Whatever is KARE 11's weekly magazine show for teenagers, with teen reporters covering topics that range from entertainment to issues, whatever is relevant to the lives of today's teens. The series' 19-year-old reporter Mike Lehan took viewers along on his trip of a lifetime, his first meeting with the biological family he'd never met. But the family reunion is only one aspect of Mike's remarkable story.



Judges' Comments

An extraordinary program on so many different levels • Teen host made story even more engaging • Excellent execution of a universal story

NOMINEES

Amazing Kids
Cox 10/Cox
Communications
Louisiana
New Orleans, LA

Brotherly Love
WCPO Channel 9
Cincinnati, OH

centralXpress.com –
The Bomb Threat
WRAL-TV
Raleigh, NC

Code of Conduct
WBNG-TV
Johnson City, NY

Individual Achievement: On-Camera Talent

In recognition of exceptional talent by performers who moderate, introduce or link program elements in any of the Iris Award program categories.

Jack Gallagher

for *Off Limits*

KVIE-TV 6, Sacramento, CA

A Public Broadcasting System member station in the nation's 19th largest television market

Jack Gallagher, Host • Lori Halloran, Series Producer
Richard Enos & Kit Tyler, Videographers
Jim Calahan, Post-Production Supervisor
David Hosley, President & General Manager

Taking viewers *Off Limits*, series host Jack Gallagher is constantly challenged by trying his hand at unusual jobs and exploring locations far from the beaten path. His enthusiasm and comedic sense bring a fresh approach to the rigors of his on-air assignments, ranging from performing aerobatics in a Russian MIG jet, blasting from gold 1700 feet below ground and joining the Yosemite Bear Patrol for more than a stroll through the park.



Judges' Comments

Funny and light, good relationship with audience • Personality and topics were equally engaging • An honest and believable delivery on camera

NOMINEES

Angela Cain
Cancer: Taking Action
KXAS-TV NBC 5
Ft. Worth, TX

Walter Cronkite
Connecticut and the Sea
WEDH-TV
Hardford, CT

Gretchen Carlson
Domestic Violence: Taking Action
KXAS-TV NBC 5
Ft. Worth, TX

Rich Newberg
The Road to Freedom
WIVB-TV
Buffalo, NY

HONORING EXCELLENCE IN LOCAL PROGRAMMING

New Category – HD Programming

Encompassing all programming genres and PSAs, the HD Programming award emphasizes achievement in a program's ability to meet its intended objective as well as its employment of new lighting, filming and set design techniques geared specifically to high-definition technology production. Content and artistry has equal merit with production values and technical ability.

Wilderness NC

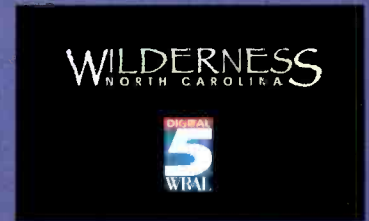
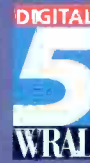
WRAL-DTV, Raleigh, NC

A Capitol Broadcasting station and CBS affiliate

A Capitol Broadcasting station and CBS affiliate Capitol Broadcasting was founded in 1937 and continues its pioneering spirit as the first commercial company in the nation licensed to broadcast the High Definition (HDTV) television signal.

John Greene, Executive Producer, WRAL-Digital
Art Howard, Photographer-Editor, NAPRO Communications, Inc.
Nina Szlosberg, Producer-Writer, NAPRO Communications, Inc.
Tom Beauchamp, High Definition Consultant, WRAL-Digital
Bill Peterson, General Manager, WRAL-TV

Wilderness NC takes viewers from the woods and sea to the mountains, swamps and savanna of rural North Carolina, immersing them in an experience of nature so many people thought was long gone. With limited narration, this HD program marries natural sound with music to provide a unique and inspiring natural world experience for television audiences.



Judges' Comments

Flawless • Incredible, this program deserves national exposure • Excellent visuals, great sound effects, wonderful editing • A wonderful combination of technology and artistry

NOMINEES

Ireland: Isle of Enchantment
KING-TV
Seattle, WA

Upon This Rock
WRAL-DTV
Raleigh, NC

Entertainment Programming

Fiction or factual content — music, drama, comedy or performing arts specials or series — focusing on entertaining the local community through cultural events or celebrations, the arts, biographies of distinct individuals, unique travel or tourism opportunities or historical events.

24 Hours in Las Vegas

KING-TV, Seattle, WA

An independent station owned by King Broadcasting in the nation's 12th largest television market.

Joan Kinsey, Producer
John Curley, Host
Keven Strehle, Photographer
Blake Hurley, Editor
Casey Leary, Associate Producer
Dave Lougee, General Manager

With Las Vegas being a popular sun destination for Seattle residents, this episode of *Evening Magazine*, a local entertainment/news magazine series, featured host John Curley as he attempted a nonstop 24-hour itinerary to show viewers why Las Vegas is called the city that never sleeps.



Judges' Comments

Fun, appealing, engaging . . . call me for your next road trip • Energetic host, good editing and great shots of Las Vegas • Very original approach and coverage of a well-covered topic

NOMINEES

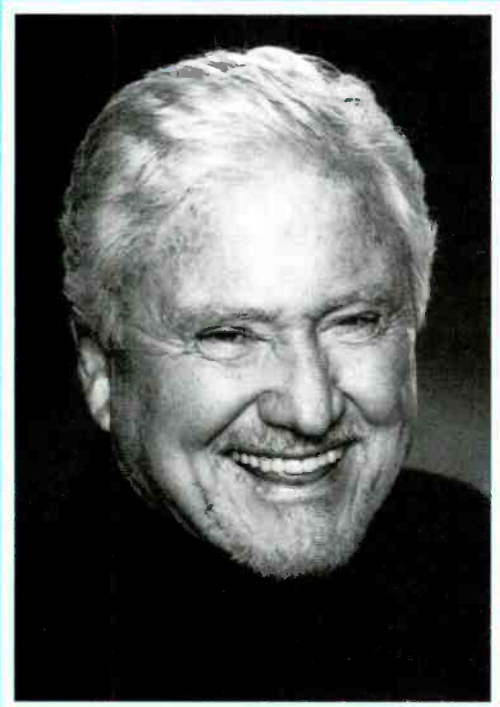
Brotherly Love
WCPO Channel 9
Cincinnati, OH

I-90 End-to-End
KING-TV
Seattle, WA

*Northwest Backroads:
Skagit Valley Swans*
KING-TV
Seattle, WA

*Something About Merry
Christmas*
KTTV Fox 11
Los Angeles, CA

Categories



Merv Griffin

Coinciding with this year's Iris Awards ceremony is the presentation of NATPE's prestigious Creative Achievement Award, honoring the enormous contributions of television's legendary entertainer, host and creator, Merv Griffin. With Griffin's numerous accomplishments in the creation of successful programming concepts reinforcing the creative spirit and tenacity that is so much a part of NATPE's Iris Awards, the organization has decided to make the presentation of this award an integral part of future Iris Awards celebrations. Previous Creative Achievement Award recipients include Ron Howard & Brian Grazer, Grant Tinker, Carl Reiner, Aaron Spelling and Jim Henson, among others.

Griffin's achievements as both an entertainer and as an entrepreneur define NATPE's Creative Achievement Award, which is bestowed upon Griffin in recognition of his longstanding impact on television. That impact includes his current role as executive producer of the new daytime talk show *Men Are From Mars, Women Are From Venus* hosted by Cybill Shepherd, as well as his 24 years as host of the Emmy Award-winning *The Merv Griffin Show*, which aired from 1962 to 1986. He has also created some of the world's highest-profile game shows, *Jeopardy!* and *Wheel of Fortune*, which continue to set ratings records in syndication. As chairman of The Griffin Group, he presides over an entertainment division that produces popular television, film and multimedia content. His years as a headline singer with Freddy Martin and His Orchestra as well as one of television's most popular talk show hosts honed his appreciation and passion for the hospitality industry. This passion was turned to profession through Merv Griffin Hotels, encompassing the Beverly Hilton and some of the world's finest resort destinations, including Merv Griffin's Resort Hotel & Givenchy Spa in Palm Springs, the Blue Moon resort in Miami Beach and St. Clerans in Galway, Ireland among others. And Merv Griffin Productions is recognized for its innovative and comprehensive event production services, organizing spectacular special events including Grammy and Golden Globe post-award show parties, film premieres and scores of benefits.

Inducted into *Broadcasting & Cable's* Hall of Fame in 1994 alongside Diane Sawyer and Dan Rather, Griffin has won 15 Emmy Awards, including an "Outstanding Game/Audience Participation Show" Emmy for 1993/94 as Executive Producer of *Jeopardy!* Griffin has also been honored by the American Friends of Hebrew University as a recipient of its Scopus Award, the John Wayne Cancer Institute bestowed The Duke Award on him, and both the American Ireland Fund and the SHARE Organization have recognized Griffin's philanthropic contributions.

The 2000
IRIS
 Awards

SPECIAL THANKS

SPECIAL CONTRIBUTORS:

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The producers of Jeopardy!

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MERV!*

King World
Proudly Salutes
Your Remarkable
Contributions
to the
Broadcasting
Community.



They've got (your) e-mail

A well marketed newsletter service can mean 'found' money for you

Rare is the television station or network Web site that doesn't have an e-mail newsletter or alert service that viewers can sign up to receive. The content usually covers the gamut from weekend beach or fishing reports, sent out via e-mail the Thursday before a hopefully idyllic weekend, to news summaries, sports scores, stock-price information and weather forecasts that can be tailored to the specifications of an individual user.

"One of the most obvious benefits of [e-mail content] is extending your presence, establishing regular contact with your site visitors rather than relying on them to come to your site all the time," says Lana Spivak, lead account representative for Topica Inc., a leading e-mail newsletter distributor and solutions provider based in San Francisco.

To the user, it all looks so simple: a menu of alert choices on your home page, accompanied by "subscribe here" buttons that, when clicked, will take your site visitors to a brief sign-up page where they

enter their name, e-mail address and other information necessary to set up the menu of e-mail content you will supply them with.

To you, the content provider, setting up a robust menu of e-mail content choices comes with risks, decisions and rewards.

Let's take the good news first. Customized e-mail content is great brand-extension and, when well marketed, can be "found" money.

Here's how the logistical/business model often works:

By checking your site's logs for pages that receive the most visits, you identify content on your site that is especially popular.

You make a decision on the types of popular content that is translatable either to a weekly

newsletter format—such as a guide to next week's prime time programming—or to an e-mail alert service in which you send specific, time-sensitive information to people who have requested it.

You present these sign-up options on your Web site, either on your home page or, better yet, on subsection pages devoted to specific topics, such as sports or weather.

You contract with an e-mail service to maintain your subscriber service and handle the actual e-mail distribution of your list. While prices vary by the type of service, an average fee charged by these services ranges from \$25 to \$35 for each mailing of 1,000 subscribers. Crunching the numbers, send-

ing out three alerts to 1,000 subscribers apiece would cost you between \$75 and \$100.

You make your money on advertising, either through e-mail alert/newsletter "title" sponsorships or through banner ads in the body of the e-mail message. While you might be able to get only 2 cents or 3 cents a click for banner-ad space on your site, keep in mind that, since newsletter or alert subscribers are self-selected for specific interests, you shouldn't have trouble finding advertisers or sponsors willing to pay significantly more than traditional banner-ad rates to reach targeted eyeballs.

Each point in the process calls for some nuanced decision making.

Identify popular content:

Sophisticated but easy to use site-analysis tools can measure the traffic patterns on all your Web site's pages. "Page views" are just a start. These tools, which run on your site's Web servers, can chart the peak periods of readership for individual Web pages, down to the minute.

Identify suitable content:

Here's where log data integrates with good, old-fashioned, tempered judgment. That's how CNN-Sports Illustrated Interactive decided to offer weekly

golf and pro-football e-mail newsletters, as well as the pro-basketball newsletter it plans to launch in November.

"We looked at page views for the number of unique [individual] users, and we worked what we found into our strategic plan," says Andy Mitchell, marketing director for the site.

Entice people to sign up:

Getting subs entails two important mantras: make the offerings sound interesting, and guarantee subscriber privacy.

Because people are tired of junk e-mail sent to them by companies that purchased lists of e-mail addresses gleaned from other sign-up forms, let your subscribers know if you plan to do this, and offer them the opportunity to decline the sale of their name. Selling subscribers' names is "OK if intentions are plainly stated and people get to choose," says Jim Sterne, co-author of *Email Marketing: Using Email to Reach Your Target Audience and Build Customer Relationships*.

Sterne suggests two sign-up boxes with options like these: "Click here for our newsletter" or "Click here for our newsletter *and* very special offers from the people you want to hear from!"

In the next Common Ground column, I'll discuss how to present your content.

Russell Shaw's column about Internet and interactive issues appears regularly. Reach him at russellshaw@delphi.com.

SPECIAL REPORT

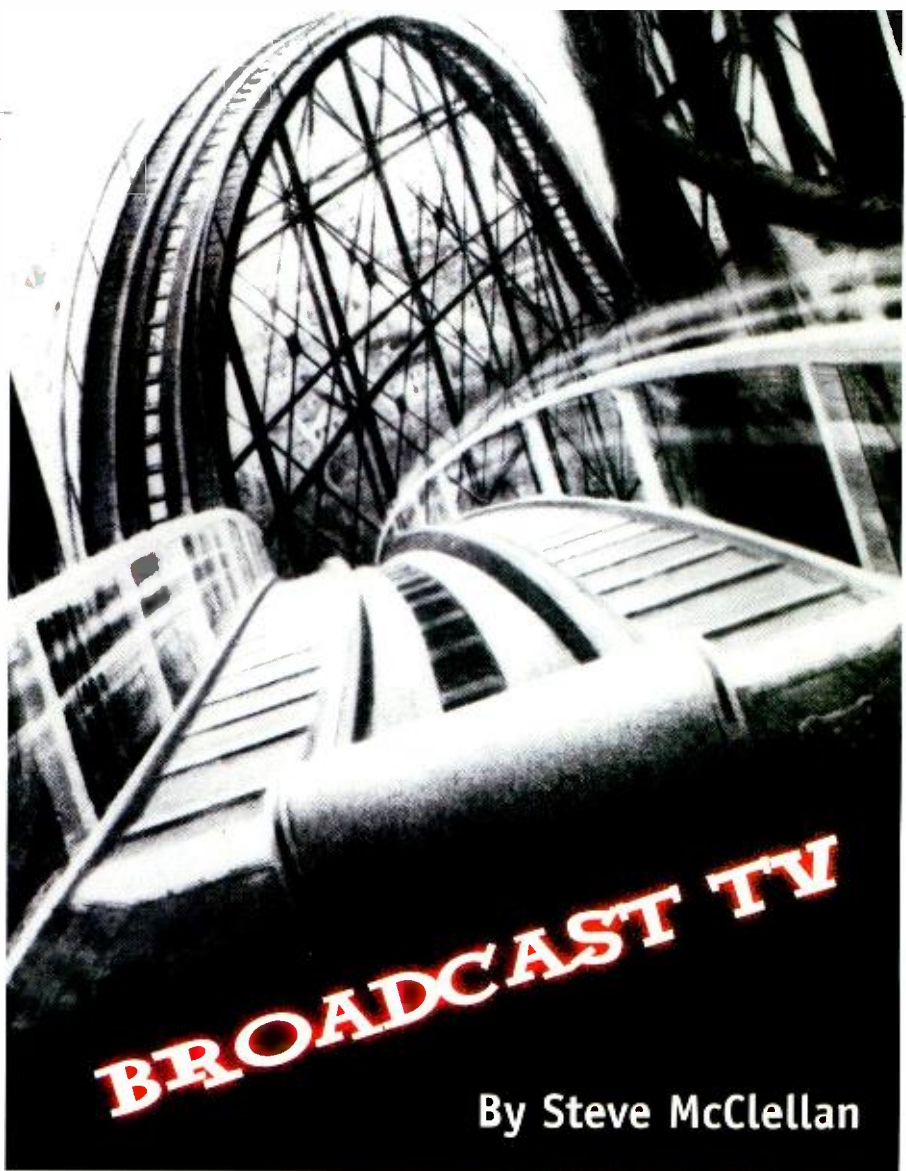
MEDIA FINANCE 2000

Ah, just a year ago, it was fair to say that every broadcast and cable finance executive was gloating mightily about their connection to the Internet. Radio executives boasted about dotcoms' heavy ad spending on their air. Cable operators crowed over how their systems would be the conduit for Internet traffic. TV station executives gloated about both.

There's a lot less swaggering today. In the midst of one of the biggest economic booms in the history of this country, media companies are twisting and turning on the kind of roller coaster expected only in a recession. Major-market radio stations are looking at the "virtual" holes in their ad schedules. Cable operators are fighting off attacks from telcos aggressively deploying high-speed digital subscriber lines. And TV stations' datacasting plans are faltering badly enough to drive their data partners in search of alternate distribution, notably satellite.

Of course, not all the problems in media are dotcom-related. Even without failing Internet advertisers, TV stations are hurting from a slump in spending by national advertisers in their markets. More pain is seen for 2001. Cable operators face new competitors and their own difficulties in executing on the digital cable, Internet and telephone plans they promised investors.

The bottom line is that, while TV and radio players aren't imperiled quite the way Internet flameouts are, their stocks have crashed almost as badly. In this report, BROADCASTING & CABLE takes a look at the different media sectors and explains what's going wrong, how bad the damage is and what's ahead for the next year.



For whom the gloom?

If Wall Street's view of the TV-station business and its prospects were accurate, you'd think that all the local signals were about to go dark, that business is so bad that local operators are just going to fold their tents and find another industry to toil in.

That won't happen, the fantasies of spectrum-hungry would-be wireless service providers notwithstanding.

But there are signs that, in the short term, growth will be marginal. Many are betting that industrywide revenues are sure to be down next year, coming off record

*Bigger is better
as smaller markets
feel ad pinch
and conversion
costs loom*

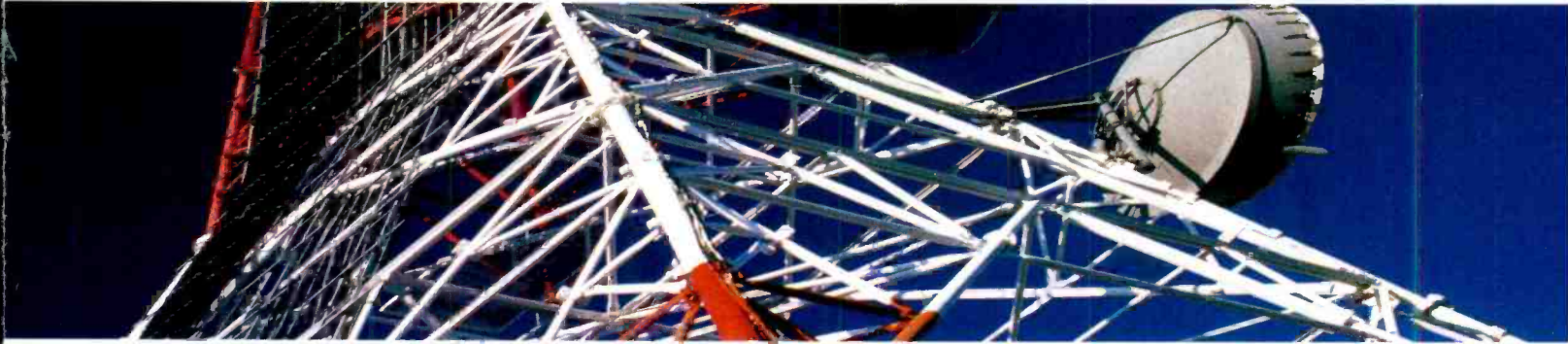
levels of political and Olympics spending in 2000.

There are signs of softness in the current advertising market at both the national and local levels.


















Increasingly, talk of a slowing economy has advertisers jittery and very anxious about their upfront commitments.

Anecdotal evidence suggests that advertisers are preparing to exercise options in record numbers to cancel some of their upfront buys for the first, second and third quarters. Some are already predicting that next year's TV upfront advertising market will be down significantly from this year's

WE COULD SAY DEREGULATION HAS CHANGED THE BROADCAST INDUSTRY. BUT OUR CLIENTS DESERVE MUCH OF THE CREDIT.



www.csfb.com

 \$872,900,000 Initial Public Offering August 2000 Joint Lead Manager	 \$260,000,000 Convertible Preferred HIGH TIDES™ July 2000 Sole Bookrunner	 \$255,200,000 Follow-on Offering June 2000 Joint Bookrunner	 \$350,000,000 Follow-on Offering March 2000 Sole Bookrunner
 \$106,200,000 Initial Public Offering February 2000 Sole Bookrunner	 \$260,100,000 Follow-on Offering February 2000 Sole Bookrunner	 \$259,400,000 Follow-on Offering November 1999 Co-manager	 \$1,000,000,000 Convertible Debt November 1999 Co-manager
 \$347,800,000 Follow-on Offering November 1999 Sole Bookrunner	 \$264,500,000 Follow-on Offering October 1999 Co-manager	 \$125,000,000 Convertible Preferred HIGH TIDES™ September 1999 Sole Bookrunner	 \$315,000,000 Follow-on Offering September 1999 Sole Bookrunner
 \$336,400,000 Follow-on Offering June 1999 Sole Bookrunner	 \$122,500,000 Follow-on Offering June 1999 Sole Bookrunner	 \$1,506,100,000 Follow-on Offering May 1999 Co-manager	 \$171,600,000 Initial Public Offering May 1999 Sole Bookrunner
 \$306,600,000 Initial Public Offering January 1999 Sole Bookrunner			

Broadcast deregulation, truth be told, didn't transform broadcasting. The companies that took advantage of it did. And no one has helped those companies do that better than Credit Suisse First Boston. Working closely with the industry's leading innovators, we've raised more than \$2.8 billion in radio broadcasting equity offerings since January 1999, far exceeding any other investment bank. But more importantly, we continue to support our clients long after the deals are completed. And that's one thing deregulation will never change. **CREDIT SUISSE FIRST BOSTON.**

EMPOWERING CHANGE.™

record \$8 billion.

And the national spot market, already shaky after a down year in 1999, is looking less stable this year, exclusive of political and Olympics money. Analysts suggest that advertisers will probably cancel some fourth-quarter buys as a prelude to cuts they will make in January when options to pare upfront commitments kick in.

Prices for network scatter inventory are said to be substantially lower than last year's 20% to 30% gains and, in many cases, lower than the 11% average price increase for this year's upfront.

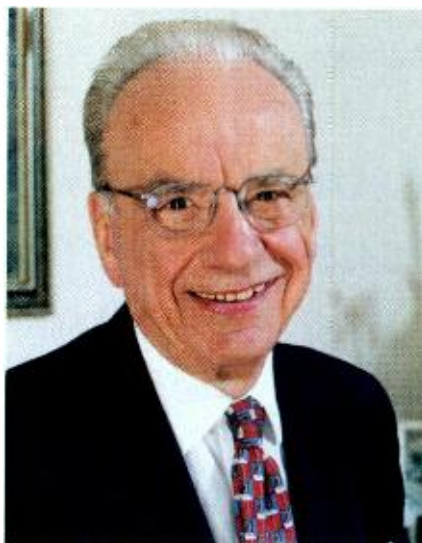
And conflicting pronouncements last week from several media moguls only made the picture less clear. Gerald Levin and Steve Case, the men who would be merged at Time Warner and AOL, vigorously denied any softness in the advertising economy.

"There's been a lot of swirl in the market," Case said. "AOL's advertising growth is right on target."

Levin went further, saying that the whole question of a slowdown is "spurious." Yes, spending by dotcom companies has dropped, but some big spender is always fading and being replaced, just as dotcoms replaced free-spending pharmaceutical companies, which had replaced long-distance companies, which had replaced videogame makers.

"There is no advertising issue," he said, adding, "We have the most resilient economy in the world." Like most stocks in the media sector, both Time Warner and AOL have been hammered lately on concerns of a slowing advertising economy. But both stocks got a nice upward push (more than \$3 each) last Wednesday when Case and Levin presented their happy scenario to reporters.

But half a world away at his company's annual shareholders meeting in Adelaide, Australia,



News Corp.'s Murdoch: "I have to say the immediate future for us and our competitors looks a little uncertain."

News Corp. Chairman Rupert Murdoch braced investors for a downturn.

He warned of "weakness" in the U.S. TV advertising economy. "I have to say the immediate future for us and our competitors looks a little uncertain," he told shareholders. "There are signs of weakness in the next couple of months." News Corp. stock

dropped almost \$3, to a little more than \$40.50 on the news.

Then there's the digital-TV conversion, which few deny has ground to a halt. Some believe it has evolved into a \$70 billion white elephant that has viewers yawning, networks punting on digital programming commitments, and station executives scratching their heads wondering how they're going to make a \$2 million to \$3 million (per-station) DTV-conversion investment pay off.

Station values are plummeting, particularly outside the big markets. Although Fox is paying top dollar for Chris-Craft, station prices outside the top 20 markets have fallen in the past four months from an average 15 times cash flow to about 10 to 12 times cash flow, analysts say. At least one mid-size-market station sold for only nine times cash flow.

That trend also highlights the struggles of small- and mid-size-market operators, for which the situation is a lot worse than for big-market stations. Network compensation is being phased out, and that comes directly off the bottom line. For big-market affiliates, compensation is a relatively small percentage of profits. In smaller markets, it's a much bigger percentage.

National spot dollars are also a lot less available in markets No. 50 and below.

"I don't think there is upside short term," said David Woods, who owns and operates WCOV-TV Montgomery, Ala., in the No. 117 market. Not all markets are participating equally in the political and Olympics windfalls. In Montgomery, national spot in the third quarter was down 10%, while total TV ad revenue was down about 5%, he says. On average, that means stations' operating income in the market will drop nearly 10%.

"The next year or two could be soft," Woods continued. "But it's almost two different indus-

FORECAST 2001					
TV Industry analysts offer a fairly broad range of projections for ad sales in 2001. The following chart compares percentage growth or loss projections from the Television Bureau of Advertising with estimates from a cross-section of financial analysts.					
Source	Local	Spot	Nets	Syndie	Cable
TVB	+3-5	+1-3	+7-9	+6-8	+13-15
McCann Erickson	+2-4	0-2	+2-4	+6-8	+14-16
Veronis Suhler	+2.5	+1	+1	+4.2	+13.4
Bear Stearns	+3-5	-1-1	+10-15	+8-10	+18-20
Chase H&Q	+2	-2	+5	+4	+14
DLJ Corp.	+4.5	+2	+8	+6.5	+12
First Union Sec.	+4	+3	+10	+9	+17
Georgia Advisors	+8	+4	+9	+7	+12
Lazard Freres	+2	-2	+5.5	NA	NA
Merrill Lynch	+2-3	+2	+8-10	+10	+20
Morgan Stanley	+2	0	+8	+6	+16
Paine Webber	+2	-2	+8	+6	+15
Sandler Capital	+3	-1	+2	+2	+12
Wasserstein Perella	+4	+2	+2	+10	+15

In media and entertainment,
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is one thing.
Understanding
where it's heading
is another.

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Securities

Co-Manager

RADIO ONE, INC.

\$750,000,000

Senior Credit Facility

Documentation Agent

COX RADIO, INC.

\$255,200,000

Follow-On Equity Offering

Co-Manager

YOUNG
BROADCASTING

\$800,000,000

Senior Credit Facility

Co-Book Runner/Syndication
Agent

CITADEL
COMMUNICATIONS
CORPORATION

\$244,625,000

Follow-On Equity Offering

Co-Manager

EMMIS
COMMUNICATIONS
CORPORATION

\$230,000,000

Follow-On Equity Offering

Co-Manager

BLOOMINGTON
BROADCASTING
CORPORATION

has been acquired by
Citadel Communications Corp.

M&A Sellside Advisor

BAHAKEL
COMMUNICATIONS
LIMITED

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Senior Credit Facility

Arranger/Administrative Agent

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tries. You have larger and smaller markets, and the dynamics are a lot different in markets 50 and below.”

For one thing, according to Woods, inventory is much tighter in the bigger markets and advertising rates are a lot higher. That has forced some of the bigger advertisers to put more of their national spot budgets in the bigger markets. “If you can’t deliver the rating points you’re planning in New York City,” he observes, “you start pulling money out of the smaller markets.”

But it’s not just smaller stations that are feeling softer ad sales. Analysts say the entire sector is under pressure. Drew Marcus, media analyst at Deutsche Bank Alex Brown, wrote recently, “We continue to underweight TV station stocks due to audience fragmentation, slow ad growth, deteriorating [network compensation] and deteriorating program exclusivity.”

PaineWebber broadcasting analyst Lee Westerfield maintained that there will be no growth at all next year for TV stations on average, with national spot decreasing by 2% and local sales rising perhaps 2%. And that, he stressed, is the best-case scenario. Westerfield says local station operators are “hamstrung” by the ownership caps. Remove the caps, he said, and operators can more efficiently scale costs, particularly for better programming, across larger distribution systems.

One of the scarier questions confronting the industry is whether the signs of ad softness and a slowing economy are signals of a recession on the horizon. For Sanford Bernstein media analyst Tom Wolzien, the jury is still out on that. “The market is almost acting like it is, but there isn’t enough negative information to make a ‘we’re-headed-for-recession call,’” he said.

“But we certainly have all the signs of a correction or softening.” Station executives privately admit, he added, that “ad cancellations are running at record rates.”

Francis L’Esperance, managing director and head of broadcasting and communications at Veronis Suhler & Associates, said forecasts of an advertising downturn are just the latest negative implications for the TV business.

Such concern has taken its toll on station values in smaller markets, L’Esperance continued. “The secondary markets have seen lower than expected valuations.” That has led some would-be sellers to pull their stations off the sales block to wait for more-favorable conditions. So far, though, major-market valuations are holding up well and in the mid-teens, he noted.

Over the past 18 months or more, he added, there have been underlying concerns about the impact of increasing competition to local TV from cable, radio and satellite services, coupled with the confusion over the migration to digital “and the outcome of spectrum negotiations with Congress.” Adding concerns about a slowing economy amounts to a sort of “double whammy” for the station business, he said.

And the confusion over digital will cause many stations to miss the 2002 FCC deadline for converting. The National Association of Broadcasters is working behind the scenes to get the deadline moved back. WCOV-TV’s Woods hopes the NAB is successful but said he may miss the deadline regardless. “With receiver penetration at less than 1%, those DTV costs

are more frightening than ever,” he added. And the cost of converting a station in Montgomery is the same as the cost of converting a station in New York.

It’s not just the smaller guys that are worried about the 2002 deadline. Some of the bigger groups aren’t sure they’ll make it either. At Hearst-Argyle, for example, a source said, “We’re in a holding pattern on DTV. The whole thing is being debated, so it’s hard to say” whether the group will meet the 2002 deadline or not. “Where that debate ends up is anybody’s guess.”

The debate centers on the 8VSB transmission standard. Some question the standard’s ability to cover entire markets with a quality picture. Others are concerned about being shut out of new business opportunities because 8VSB transmits poorly to mobile receivers such as Palm Pilots.

But despite all the doom and gloom, broadcasters remain optimistic about the long-term prospects for their business. Even Woods said the industry will “weather this storm,” as it has previous downturns.

Most of the broadcasters contacted for this article say they have to make themselves indispensable to local viewers. If they do that, they say,

they will thrive, regardless of DTV and no matter how big or powerful the gatekeeper (such as a merged AOL Time Warner) passing along their signal.

For LIN Television Executive Vice President Paul Karpowicz, localism is key. “Those stations that have positioned themselves well as leaders in local news, public affairs, local community service and local sales will be well positioned for the future. Those who have not will be in trouble.”

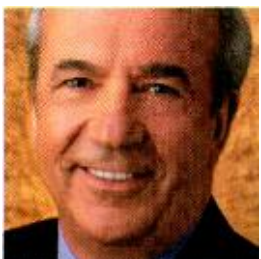
Emmis Communications Chairman and CEO Jeff Smulyan is still very bullish about local TV because it’s still the most efficient mass-audience medium, and he doesn’t see that changing. And he put his money where his mouth is this year, buying 10 local stations for almost \$700 million.



NBC Stations’ Ireland: “We’re starting to see a little bit of a slowdown now. It’s not going to be as robust as it’s been.”



LIN’s Karpowicz: “Those stations that have positioned themselves well in local news, public affairs ... will be well-positioned for the future.”



CBS Stations’ Severino: “[Business is] not as strong as we thought it would be. But we’re outperforming everybody else.”

Business as Usual

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Smulyan sees three areas of upside for local TV. "It's got to be run more like radio," he explained. "You've got to find local dollars. If you depend on national spot, you will not grow your business. National spot is going to get fragmented over cable channels, the Internet, radio and every other form of advertising." Within a few years, Smulyan said, Emmis' 30-plus TV-station group will derive 80% of its revenues from local sales and just 20% from national spot.

He also said broadcasters have to get cash for retransmission rights to their signals. "Americans are paying billions for TV, and they're paying for what they don't watch [cable], and they're not paying for what they do watch [broadcast stations]. What's wrong with this picture?"

He also said the digital spectrum would pay off—eventually—when the industry

figures out what new services can generate income. For now, he and others acknowledged, such services remain elusive.

At NBC, Jay Ireland, president, the NBC Stations, sees a rough patch for station operators ahead and believes it's difficult to say how long it will last. "We're starting to see a little bit of a slowdown now. It's not going to be as robust as it's been."

But he stressed that there is "still a base of business there that we will be

able to tap into. We've just got to knuckle down and keep churning out profitability and trying to grow the revenue base." There's no way NBC Stations will match 2000 revenues next year, because of this year's huge political and Olympics windfall. But the group can come close on profitability, he said.

Longer term, the upside for broadcasters will depend largely on the ability to "have as

strong a Web presence as we do a broadcast presence in each of one of our markets," said Ireland. "We've got to be the local news, information, entertainment and commerce portal for whatever city we're in."

Broadcasters have to use technology and the Web in ways that streamline their operations, he said. Case in point: using the Web to eliminate the paper trail of advertising sales transactions. That way, he explained, greater focus can be put on "having a value discussion" with clients instead of a "reconciliation discussion."

Stations also have to pinpoint other "leverage points for changing the way we do business," Ireland said. "We can't operate 13 stations all doing the same thing 13 times over. We have to take the power of what we can do as a group and leverage that where possible." Technology can help eliminate duplicative backroom administrative functions. At some point, he said, it may be possible to have one master-control room for the entire group. "We're exploring all those ideas."

Not everybody is feeling the pinch. The CBS Stations group is budgeting strong double-digital sales and profit growth for 2001, according to President John Severino. That's on top of what will be double-digit revenue and profit growth for 2000.

Of course, the CBS stations are riding the wave of some huge ratings gains for the CBS prime time schedule so far this season. And in the first quarter of next year, the network has the Super Bowl, *Survivor II* and the NCAA basketball tournament.

But Severino acknowledged that, as strong as business is, "it's not as strong as we thought it would be. But we're outperforming everybody else."

And if the economy does take a downward turn, said Severino, CBS sales people will be out in force trying to convince advertisers that "that's the time when they've got to advertise more, not less."

Will it work? The CBS Stations sales staff will die trying. "You've got to push the sales people," he claimed. "If you give them enough push, drive and determination," they will sell. ■

'We have the most resilient economy in the world.'

—Gerald Levin, Time Warner

September 30, 2000

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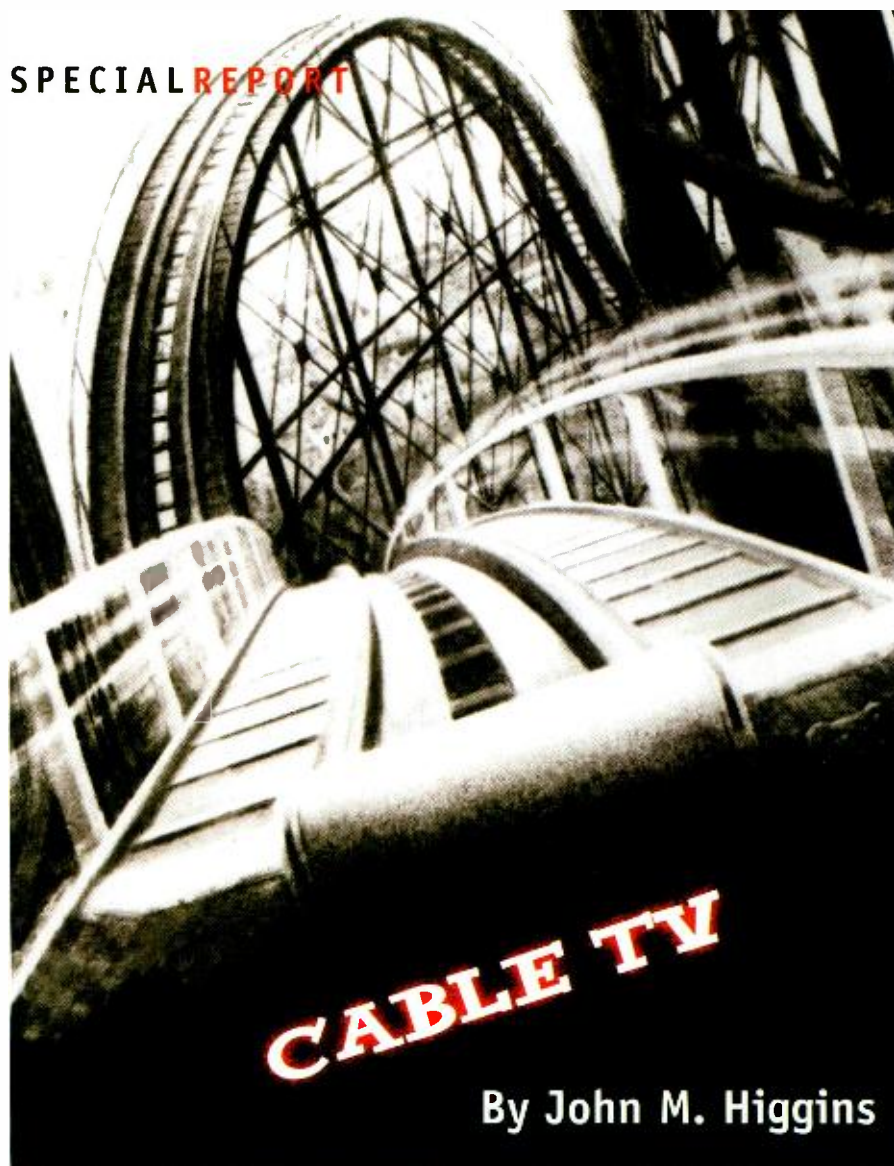
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CABLE TV

By John M. Higgins

It's bad, but it could be worse

Ask cable operators what's at the top of their list of financial worries, and they don't cite drought of mergers, the IPO market or climbing interest rates.

"I'm worried about all of us executing," said the CEO of one MSO, echoing the private sentiment of many industry executives.

Operators have so heavily touted the financial promise of all the new video, data and telephone products their upgraded systems can deliver, the market is transfixed on

MSOs still have cash for rebuilds, and some cable competitors look wobbly

the smallest signs of problems and will freely hammer all operators for the flaws of one. Cox Communications proved that when a tiny, tiny \$3 million problem sank all cable stocks after the end of the

second quarter.

At the same time, clear delivery on promises about new "revenue-generating units," operators' parlance of the day, could immunize MSOs from the anxieties plaguing Internet start-ups, TV stations and failing competitive local-telephone companies.

While cable stocks have gotten hammered along with the rest of the market in recent months, there are bits of good financial news. MSOs generally took full advantage of the favorable equity and debt markets of the past two years and raised enough money to complete the system rebuilds so important to adding new products, staving off competition from digital broadcast satellite, and growing cash flow.

"I've never been more bullish about the business," said Time Warner Inc. Chairman Jerry Levin. His cable operations, along with those of Charter Communications, have generated strong, stable cash-flow growth over the past two years and are starting to put up strong numbers on digital cable and high-speed Internet. "The margin on these things is incredible," Levin said.

Cable stocks haven't been battered as badly as Internet issues, but MSOs have little to brag about. The BROADCASTING & CABLE/Bloomberg cable index is off 30% for the year vs. 58% for Internet stock. But the S&P 500 is off just 8%, and even the battered Nasdaq Composite has fallen only 20%.

That's a stark contrast to last year when four MSOs went public, raising \$4 billion, and everyone used inflated shares as currency to gobble up all the cable systems they could find.

MediaOne Group Inc., Bresnan Communications Inc., Century Communications Corp. all got swallowed by even bigger players.
















Selling stock at recent low prices would be unappealing to any operator today. "The market is just in disarray," said Insight Communications President Michael Willner, who took his company public last year. "Some of the telecom stuff has overflowed to us. But cable companies are not some underfunded CLEC [competitive local exchange carrier]."

The good news is that, for those that need cash, the debt markets seem to be open. No. 3 MSO Comcast Corp. recently refinanced the bulk of its balance sheet, part of it with short-term, low-cost com-

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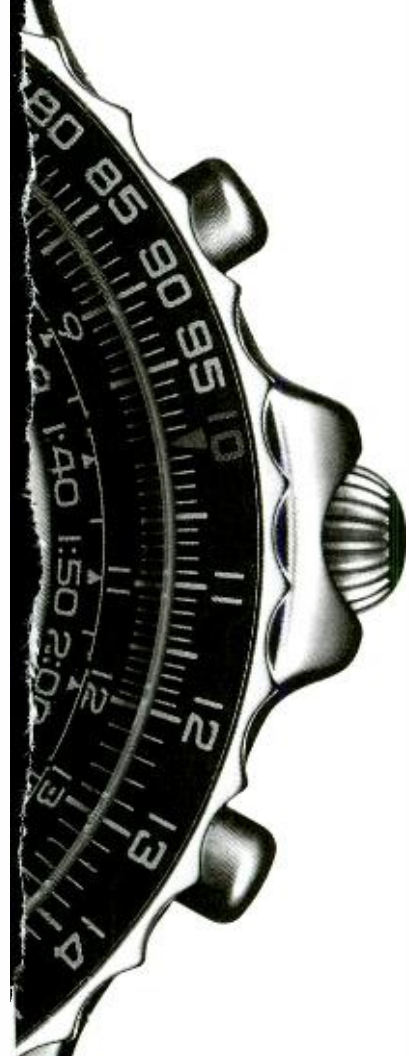
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 <p>Clear Channel Communications €650 million Senior Notes Offering 6.5% due 2005</p> <p>Joint Lead Manager June 2000¹</p>	 <p>\$41 million Private Placement</p> <p>Sole Placement Agent May 2000¹</p>	 <p>\$200 million 5.50% Convertible Subordinated Notes due 2007</p> <p>Lead Manager March 2000¹</p>	 <p>\$350 million Follow-on Offering</p> <p>Co-Lead Manager March 2000¹</p>
 <p>\$500 million \$200 million 10.25% Senior Notes and \$300 million 12.875% Senior D scout Notes due 2010</p> <p>Co-Manager March 2000¹</p>	 <p>\$436 million Initial Public Offering</p> <p>Co-Manager February 2000¹</p>	 <p>\$450 million 5.00% Convertible Subordinated Notes due 2010</p> <p>Joint Lead Manager February 2000¹</p>	 <p>\$424 million Follow-on Offering</p> <p>Lead Manager January 2000¹</p>
 <p>SBA Communications Corporation \$280 million Follow-on Offering</p> <p>Co-Lead Manager January 2000¹</p>	 <p>\$3.2 billion Senior Secured Credit Facilities</p> <p>Administrative Agent November 1999²</p>	 <p>Clear Channel Communications \$1 billion 1.50% Convertible Senior Notes due 2002</p> <p>Joint Book Manager November 1999¹</p>	

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mercial paper, a thought that would have been a joke for a cable operator three years ago. A month ago, Adelphia Communications completed a \$750 million junk-bond deal, and Insight is in the market for \$500 million.

But debt is certainly more expensive, not just because broad interest rates have risen but because cable is perceived as a greater risk. At the beginning of 1999, investors were willing to buy cable junk bonds yielding interest of just 2% to 2.5% above comparable high-grade treasury bonds. Now the spread to treasuries is 5% to 6%. So operators' interest costs may have gone from 8% to as much as 12% to 13%.

This market is shaping up to be a nightmare for financiers whose bonuses are dependent on cable deals. A few major investment bankers will be fattened by America Online's takeover of Time Warner Inc., Cablevision's sale of its non-New York systems and the likely sale of DBS service DirecTV.

But when it comes to straight system sales, the market looks pretty quiet. "We're not seeing anything," said Comcast CFO John Alchin. "Maybe a few thousand subs at a time."

The only recent buzz is Adelphia Communications' willingness to pay record



John Alchin, CFO of Comcast Corp., which recently refinanced most of its balance sheet.

prices for system groups that aren't obvious fits with the company's existing clusters—and then clouding the price. The company agreed to pay \$750 million, or around \$5,800 per subscriber, for a group of Maryland systems from GS Communications. But Adelphia sought to avoid detailing the price by blend-

ing it with a smaller deal and announcing a package bought for \$5,400 per sub.

The company has quietly agreed to pay an even higher price, \$6,200 per sub, for Daniels Cablevision's systems in California but hasn't actually announced the deal or its price.

But those properties combined involve fewer than

200,000 subscribers. "If we're all getting excited about those, that proves there's nothing going on," said one investment banker.

Adelphia is widely expected to be the next seller, but dealmakers don't expect the Rigas family that controls the company to do anything unless stock prices dramatically recover. Most of the

other top-10 players are seen as in it for at least another three to five years, save for

AT&T's perhaps spinning off its cable operation into a separate company.

More good news is that investors' fear of competition is starting to abate. Telephone companies, notably divisions of SBC Corp., were once considered a harsh threat but now are looking to abandon their video ventures.

Bad news for competitors helps. After being trapped in a downdraft most of the year, cable stocks rallied three weeks ago on

news that DirecTV's subscriber growth was starting to fall short of expectation. DirecTV and fellow DBS provider EchoStar are MSOs' most formidable enemies, already capturing more than 12 million homes that were cable's to lose.

The good news for operators about the dark capital markets is that it makes it

hugely difficult and expensive for overbuilders to raise cash.

Companies like Knology and Wide Open West can cause more pain for operators because they tend to provoke price wars that DBS services have avoided. The biggest overbuilder, RCN, raised about \$4 billion when the markets were good, so it is likely it's sufficiently funded to continue its buildout. But other companies need further rounds of fund-raising to continue their quest. With the market soured, though, being needy is a more of a major corporate flaw than it was a year ago. ■



Time Warner Chairman Gerald Levin: "I've never been more bullish about the business."



Insight Communications President Michael Wilner: "The market is just in disarray."

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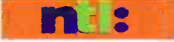




Broadcasting

<p>\$800,000,000</p> <p>YOUNG BROADCASTING INC</p>  <p>Credit Facility June 2000</p>	<p>\$823,000,000</p> <p>YOUNG BROADCASTING INC</p>  <p>Advised on Acquisition of KRON June 2000</p>	<p>\$235,000,000</p>  <p>Senior Subordinated Notes October 1999</p>	<p>\$125,856,000</p>  <p>Initial Public Offering October 1999</p>	<p>\$132,250,000</p>  <p>Initial Public Offering September 1999</p>
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Publishing/New Media

<p>Undisclosed Amount</p>  <p>Advised on Divestiture to vnu August 2000</p>	<p>\$90,000,000</p>  <p>Credit Facility February 2000</p>	<p>\$97,500,000</p>  <p>Initial Public Offering January 2000</p>	<p>\$185,000,000</p> <p>Haight Cross Communications</p> <p>Credit Facility December 1999</p>	<p>\$68,000,000</p> <p>Nielsen//NetRatings</p> <p>Initial Public Offering December 1999</p>
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Cable

<p>£2,500,000,000</p>  <p>Credit Facility July 2000</p>	<p>CHF 4,100,000,000</p>  <p>Credit Facility May 2000</p>	<p>\$2,250,000,000</p>  <p>Credit Facility April 2000</p>	<p>\$437,000,000</p>  <p>Initial Public Offering February 2000</p>	<p>\$550,000,000</p>  <p>Credit Facility December 1999</p>
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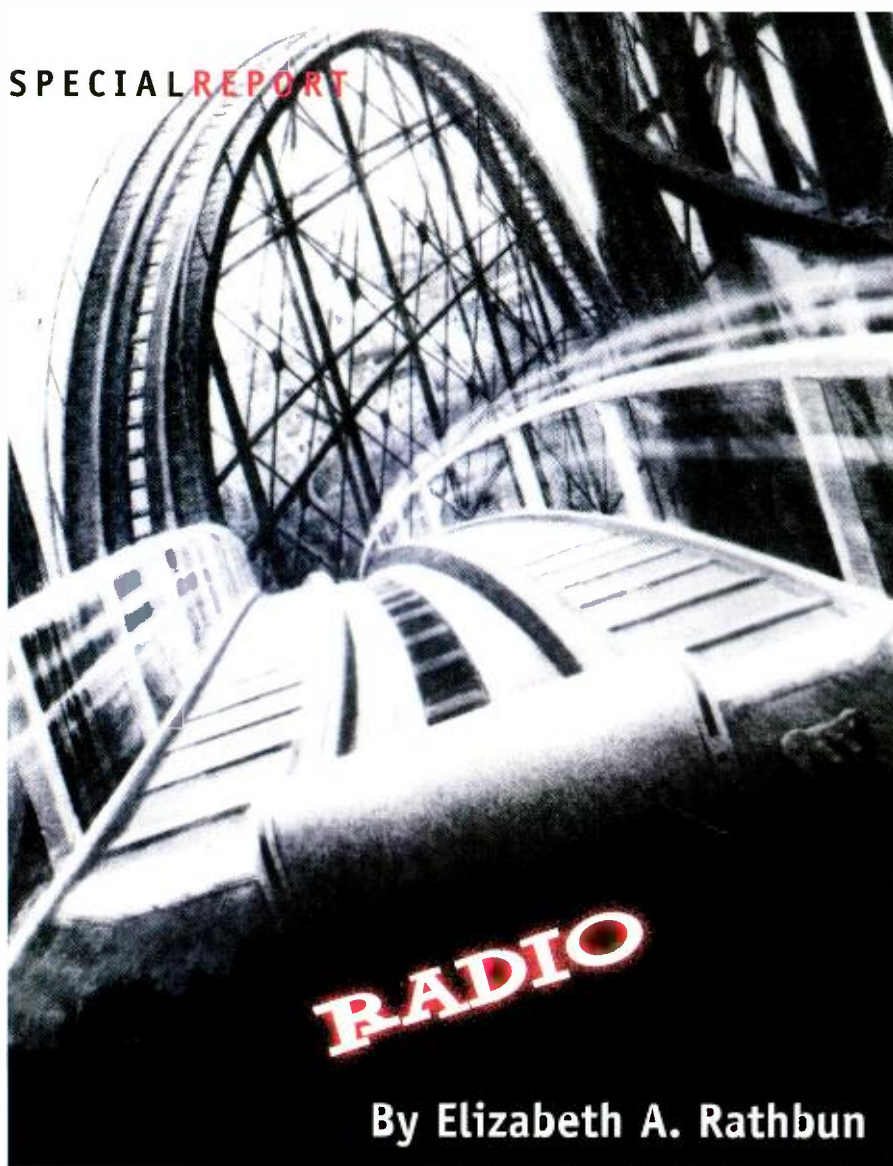
Satellite

<p>\$1,000,000,000</p>  <p>Advised on Acquisition of GOLDEN SKY SYSTEMS, INC. May 2000</p>	<p>\$550,000,000</p>  <p>Credit Facility January 2000</p>	<p>\$300,000,000</p>  <p>Convertible Preferred Stock January 2000</p>	<p>\$1,000,000,000</p>  <p>Convertible Subordinated Notes December 1999</p>	<p>\$1,625,000,000</p>  <p>Senior Notes January 1999</p>
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Entertainment

<p>\$55,000,000</p>  <p>Senior Subordinated Notes June 2000</p>	<p>\$150,000,000</p>  <p>Senior Subordinated Notes November 1999</p>	<p>\$500,000,000</p>  <p>Film Securitization November 1999</p>	<p>\$200,000,000</p>  <p>Credit Facility October 1999</p>	<p>C\$600,000,000</p>  <p>Credit Facility September 1999</p>
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By Elizabeth A. Rathbun

As stock values go, so do station prices

As the worth of publicly traded radio companies continues to slide, so do prices for radio stations.

According to station brokers, the 10-month decline in stock prices is affecting how much radio companies are willing to pay for new stations and the number of deals. Even the industry's most aggressive buyer, Clear Channel Communications, is slowing its acquisition pace.

It would be a "fair assessment" that Clear Channel is cutting back on deal-mak-

Wall Street pendulum strikes radio deals; some see correction coming

ing, says Randy Palmer, spokesman for the San Antonio-based company. With "the stock price being at this level ... we have to evaluate all our opportunities" for spending available cash. That means judging whether it's better to buy new radio stations or to buy back company stock.

Industrywide, station broker George Reed sees a "definite slowdown [in station sales] and the deals that are going to get done are going to get done at lower prices." Reed is director of Media Services Group

in Jacksonville Beach, Fla.

Elliott Evers, a broker with Media Venture Partners in San Francisco, characterizes the current deal-making atmosphere as more of "a pause while people try to figure out what [their Wall Street losses] mean to them." While "we haven't seen any deals canceled ... any publicly financed buyers will be careful."

Radio companies' stock prices have been falling since January as the growth of radio revenue has slowed. While industry executives say the astounding 20%-plus revenue growth in the first five months of this year is now settling to more realistic levels, investors don't see it that way. Wall Street notes only that growth is slowing (B&C, Oct. 9).

Radio revenue started to decline in June after posting a 25% increase in May, to \$20.1 billion, the biggest take in industry history, according to the Radio Advertising Bureau. (Percentages reflect comparisons with the same month a year earlier.) Growth dropped to 14% in June, 11% in July and 10% in August, the most recent month documented.

Even though radio executives say double-digit growth is commendable, Wall Street has walloped industry stock prices. Cases in point: As of last Wednesday, Radio One was trading at \$6.125 per share, 79% lower than the \$29.144 at which it closed on Jan. 3. Citadel Communications plunged 72.9% from the first trading day of 2000, to \$16, while Emmis Communications was down 63.3%, to \$20.875. Even Wall Street darling Clear Channel has taken a hit, falling 43.2% last Wednesday to \$49.875.

When stock prices get that low, a company can make better use of its money by repaying debt or repurchasing its own stock than by buying new radio stations, brokers say. On Oct. 5, Clear Channel gave notice that it might buy back up to \$1 billion of its own stock. Three days earlier, Saga Communications, which has seen its stock price fall about 22% this year, increased the size of its stock-buyback program by \$2 million, to \$6 million. And Hispanic Broadcasting Corp., of which Clear Channel owns 26%, said on Sept. 27 that it may

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repurchase up to 5 million shares of its stock.

"A year ago, everybody pretended they didn't care what their stock price was. Now they're checking it every hour," says Fred Kalil, vice president of station brokerage Kalil & Co. in Tucson, Ariz.

Privately held radio companies, which do not depend on Wall Street fluctuations, are now finding relative bargains as stations go for lower prices than they did just seven months ago, Kalil says. Stations in good-sized markets are now selling at about 15 times cash flow, down from the 20 to 25 times they were bringing in March, he says. "The private groups have moved up a notch because the [station] prices have come down."

The price drops are also encouraging would-be buyers in small markets, says Bob Connelly of Tampa, Fla.-based brokerage

Connelly Co. Inc. "There are some new companies out there, [and] they see an opportunity in some places where they can do well. ... They consider this a good market."

Multiples in small markets had reached 12 to 15 times cash flow in the past few years, Connelly says. "Now, I don't think we'll ever see [those numbers] again." Multiples are now 10 times, tops, he says. And some would-be sellers "are mightily regretful that they didn't sell" when prices were higher.

Radio's troubles are not over yet, Kalil says. "It's a question of how much time it will take to come out." He expects six to nine months to pass before the wildly fluctuating price of stocks levels off.

Reed expects a correction in "fairly short order. ... These are fundamentally good companies in a great business, and they will rebound." ■

'A year ago, everybody pretended they didn't care what their stock price was. Now they're checking it every hour.'

—Fred Kalil, Kalil & Co.

Dealing for (mucho) dollars



Clear Channel's Mays insists that deals be immediately accretive to the bottom line.

Clear Channel's frenetic deal-making pace may be slowing, but in the past two months, the company has brought 55 new stations into the fold.

Clear Channel's spree was inspired not by its stock

price but by a tax incentive that allows it to buy up to \$4.3 billion worth of new stations tax-free [B&C, Sept. 25].

That is the same value ascribed to the stations that Clear Channel had to sell to gain Justice Department approval of its \$23.8 billion merger with AMFM Inc. When that deal closed at the end of August, Clear Channel owned or was buying some 1,018 radio stations, according to BIA Research. There now are 1,125 radio stations owned, operated or being acquired by the San Antonio-based company.

In a company that big, price is not as big a consideration as it might be for smaller firms, though Chairman L. Lowry Mays insists that any deals be immediately accretive to Clear Channel's bottom line. Radio brokers interviewed last week mentioned several recent transactions that raised eyebrows for their higher-than-would-be-expected prices, including:

- \$24.5 million paid for four AM-FM combos and an FM construction permit (CP) in Poughkeepsie, N.Y., which is ranked the nation's 157th-largest radio market by Arbitron.
- \$20 million for a combo, two FMs and an FM CP in Binghamton, N.Y. (market No. 166).
- Nearly \$12.3 million for two combos and an FM in Sioux City, Iowa (market 250).
- \$7.65 million for two combos and an FM in Somerset, Ky.—so small it's not even ranked by Arbitron (see this week's Changing Hands, page 30).
- \$6.5 billion for a combo and two FMs in Wichita Falls, Texas (market 243).

Clear Channel plans to spend about \$500 million by the end of this year to take advantage of the tax program, company spokesman Randy Palmer says. —E.A.R.

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Datebook

This Week

- 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 Myers Reports Forum:** How Interactive TV Will Change Advertising. Roosevelt Hotel, New York. Contact: Gayle Kendall (212) 764-5566, ext. 220.
- 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 (317) 927-8000.

Also in October

- Oct. 31 The Media Institute** Cornerstone Project celebrating the First Amendment. National Press Club, Washington. Contact: Rick Kaplar (202) 298-7512.

November

- Nov. 1 Society of Cable Telecommunications Engineers** DOCSIS Deployment. Sheraton North Houston Hotel, Houston. Contact: Caroline Croley/Howard Whitman (610) 524-1725.
- 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. 3 NAMIC** Regional Urban Markets Conference. Georgia Center for Advanced Telecommunications Technology, Atlanta. Contact: Robin Beaman (312) 751-9689.
- Nov. 5-8 Sportel** 11th Annual International

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 Osmani (202) 467-5200.

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. 7-9—Society of Cable Telecommunications Engineers** Train the Trainer. Wyndham Dublin Hotel, Dublin, Ohio. Contact: Caroline Croley/Howard Whitman (610) 524-1725.
- Nov. 8-10—eMarketWorld.com** @d:tech.NewYork conference on Internet marketing. New York Hilton & Towers. 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. 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. 14 American Center for Children and Media Kids' TV: Around the World in a Day.** 1014 Fifth Ave., New York. Contact: David Kleeman (847) 390-6499.
- 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.
- Nov. 17-18 International Council of the National Academy of TV Arts and Sciences** iEmmys 2000 Nominee Festival. University Club, New York. Contact: James Moore (212) 489-6969.
- Nov. 20 International Council of the National Academy of TV Arts and Sciences** International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson (212) 489-6969.
- Nov. 20-21 UN Department of Public Information** United Nations World Television Forum. UN headquarters in New York. Contact: Thérèse Gastaut (212) 963-5302.
- Nov. 28 CTAM** Pre-Western Show luncheon. Los Angeles Convention Center, Los Angeles. Contact: Seth Morrison (703) 549-4200.
- Nov. 28-Dec. 1 California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.
- Nov. 29-Dec.-1 SCTE** 2000 Western Show (The technical sector of the show above.) Los Angeles Convention Center, Los Angeles. Contact: Caroline Croley (610) 363-6888.

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

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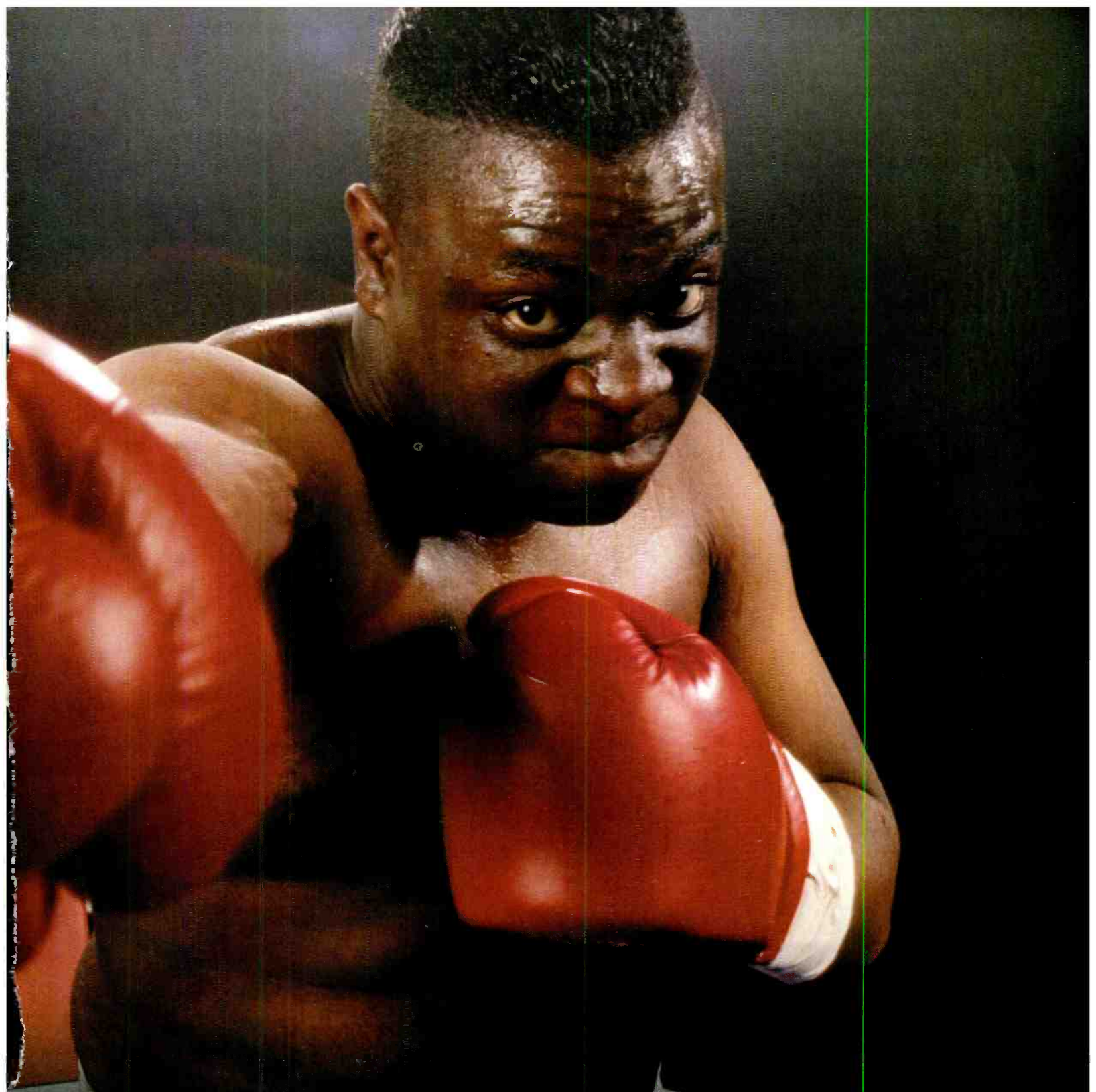
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ISSUE	ISSUE DATE	SPACE CLOSING DATE	MATERIALS DJE
Western Pre-Show Issue	Mon., November 20	Fri., November 13	Tues., November 14
Western Show Issue	Mon., November 27	Fri., November 17	Tues., November 21
Western Show Daily #1	Wed., November 29	Fri., November 17	Tues., November 21
Western Show Daily #2	Thurs., November 30	Fri., November 17	Tues., November 21
Post Western Show	Mon., December 4	Wed., November 22	Tues., November 28

People F A C E T I M E

FUCHS'S NEW 'TURN'

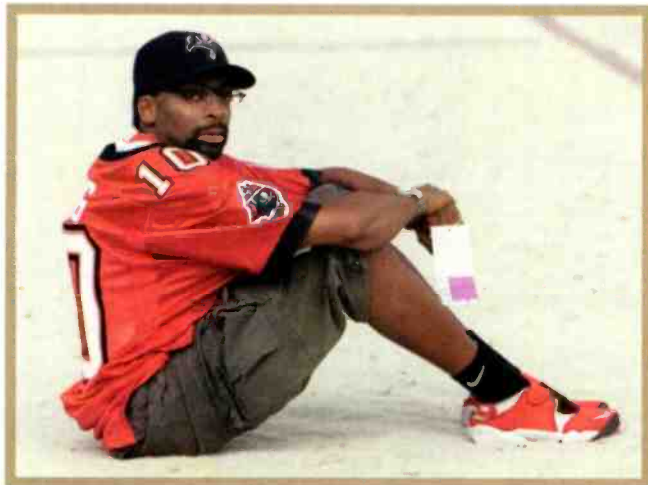
For his first permanent gig five years after exiting Time Warner, ex-Home Box Office Chairman Michel Fuchs didn't pick an easy job. Last week, Fuchs announced that he would become chairman of ailing PC maker Myturn.com, where he has had the job on an interim basis since April. The Alameda, Calif., company makes a \$300 dumbed-down computer, the Global PC, using an obscure operating system, Geos.

The bad news is that Myturn is almost out of cash and has a product no one has heard of and Fuchs has no background in technology. "I would say it's a classic turnaround," he said.

CHEVY SANS CULOTTE

Maybe some women attended the National Breast Cancer Coalition's benefit auction last week to see Lifetime President Carole Black get the organization's leadership award. Or maybe just to get close to co-chairs Julianne Moore and Susan Sarandon.

But in the end, they left talking about Chevy Chase, who promised to drop his pants on stage—for \$2,500. He didn't have to wait long for an offer. For the record, he wore bikini briefs. Black ones (it was a formal affair, after all).



Spike's mo' better Studios USA deal

So what is Spike Lee going to bring to television? "I wouldn't rule anything out," says Studios USA President David Kissinger, who signed the film director to a one-year development deal. "I could see him doing a great single-camera half-hour comedy, but obviously a drama is also something that he could do extraordinarily well."

Lee, who has produced a number of HBO documentaries and specials, is developing several projects that could go to network prime time or possibly cable, Kissinger says. Won't Lee's outspokenness cause friction at the major networks? "I wouldn't be surprised if some people are a little bit concerned. But I think they'd be making a great mistake. I think the lesson that audiences are telling us is that they want shows with a strong point of view."

Who Wants to be a



Billionaire?

Unfortunately, Mickey's been getting rich at the expense of our democracy. Led by Disney's ABC, the television industry will rake in \$1 billion from the 2000 election. This year they'll sell more political ads than fast food ads.

But ABC—unlike CBS and NBC—refuses to open the airwaves to nightly opportunities for viewers to see and hear local, state and federal candidates discuss issues.

To find out how much Mickey and his pals have been profiteering on our democracy and what you can do about it, visit GreedyTV.org. Or call, toll free, 1-866-GreedyTV.

And remember: Mickey doesn't own the airwaves. You do.



The mouse roars back

Preston Padden, Disney's executive vice president of government relations, last week demanded an apology from Paul Taylor of the Alliance for Better Campaigns. Padden took issue with an ad Taylor's organization ran in the *Philadelphia Inquirer* criticizing ABC's WPVI-TV for not yet committing to air five minutes of political airtime each night. Padden called the ad "false and libelous" and argued that the station is chock full of local debates and political coverage.

Taylor wasn't swayed by Padden's complaint: "This is an effort to marginalize and ignore a very worthwhile proposal."

BACKSTORY

Once the video signal was cut, the only thing viewers could hear was Al Michaels. Not knowing whether he was on the air or not, the ABC sportscaster said, "That's the greatest opening in television, bar none. ..." Michaels was in San Francisco on Oct. 17 to cover the 1989 World Series but was soon covering the earthquake that rocked northern California.

The Oct. 23, 1989, issue of *BROADCASTING* reported that Michaels, who had lived in the city, proved to be one of the network's secret



weapons, providing an expertise to ABC's video coverage by identifying the scenes of destruction.

Local California stations, notably KRON-TV and KTVU(TV) San Francisco and KCRA-TV Sacramento, bravely provided the pictures and urgent public-service announcements. Most stations were off the air only briefly and didn't suffer much damage. But

the Santa Cruz bureau of KSBW(TV) Salinas was destroyed. Nonetheless, that night, a KSBW(TV) reporter was working from amid the rubble.

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

Broadcasting

Lesli Rotenberg, senior marketing executive, Animal Planet, Bethesda, Md., named senior VP, brand management and promotion, PBS, Alexandria, Va.

Curtis E. Miles, assistant promotion manager, WTAE-TV Pittsburgh, joins WVEC-TV Norfolk, Va., as creative services director.

Rick Hermes, regional account manager and director of sport sales, WLUK-TV Green Bay, Wis., named Green Bay local sales manager and director of sports sales.

Mike McKinnon, VP, television engineering, Emmis Communications, Indianapolis, named VP, engineering, all Emmis entities.

Appointments at WBDC-TV Washington: **Eric Meyrowitz**, national sales manager, WBAL-TV Baltimore, joins as local sales manager; **Adam Kraemer**, account executive, HRP, New York, joins as national sales manager; **Tracey Johnston**, account executive, WBFF-TV Baltimore, joins as

account executive; **Jim Byrne**, director of broadcast operations, WTAE-TV Pittsburgh, joins as director of programming and creative services.

Appointments at Maine Public Broadcasting System, Lewiston, Maine: **Maureen Duggan**, special projects manager, named on-air promotion specialist; **Cecile Thornton**, development director for The Public Theatre, Lewiston, joins as new auction assistant.

Lisa Barhorst, national sales manager, WWHO-TV Columbus, Ohio, named general sales manager.

Cable

Appointments at Time Warner Cable, Minneapolis: **Monica A. Jeffries**, VP, finance, corporate secretary and chief accounting officer, Verdant Brands, Bloomington, Minn., joins as VP, finance; **Roger Werner**, general advertising manager, ad sales, named VP, advertising sales.

Appointments at Cablevision Systems Corp., Bethpage, N.Y.: **Pete Olsen**,

director of leadership development, named VP, leadership development; **Carolyn Dursi**, managing director, Thorndike Deland Associates, New York, joins as VP, executive recruitment.

Steve Rizley, regional VP, Western Group, CableRep, Phoenix, named VP/GM, Cox Communications, Phoenix.

Programming

Appointments at Fox Television Studios, Los Angeles: **James B. Sharp**, VP, physical production, named senior VP, physical production; **Martin Carlson**, director of business and legal affairs, named VP, business and legal affairs; **Bob Lemchen**, VP, physical production, named senior VP, Fox TV Pictures.

Anne Sweeney, president, Disney/ABC Cable Networks and Disney Channel, Los Angeles, named president ABC Cable Networks Group and Disney Channel Worldwide.

Appointments at Fox Family

Channel, Atlanta: **Burt Bagley**, Southeast account manager, The Weather Channel, Atlanta, joins as director, affiliate sales and marketing; **Megan Rock**, director of local ad sales, Discovery Network, Bethesda, Md., join as director, affiliate sales and marketing;

Stephanie Triplett, account manager, O'Brien et al. Advertising, Virginia Beach, Va., joins as manager, affiliate sales and marketing; **Annie Boland**, owner, retail establishment, Atlanta, joins as manager, affiliate promotions.

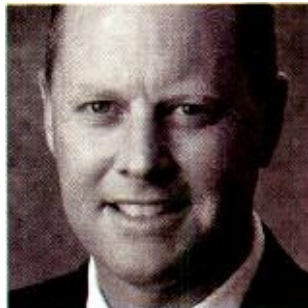
Timothy Rosta, executive director, Lifebeat Inc., New York, joins MTV, New York, as VP, trade marketing.

Karen J. Lincoln, business development director, KPMG Consulting, New York, joins Hispanic Television Network, Fort Worth, Texas, as chief operating officer.

Jack Hamann, correspondent and documentary producer, CNN, Seattle, joins *The NewsHour With Jim Lehrer*, as Seattle bureau chief.



Monica A. Jeffries



James B. Sharp



Anne Sweeney



Timothy Rosta

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

**Advertising/Marketing/
Public Relations**

Merry Heim, group media director, Harmelin Media, Philadelphia, named VP, new technology group.

Wendy Snyder, director of advertising sales, Cleveland DMA, Time Warner Cable, Akron, Ohio, joins National Cable Communications, Bloomfield, N.J., as VP/general sales manager, consolidated interconnect division.

Maribeth Towers-Toth, senior account executive, Warner Bros. Consumer Products, Burbank, Calif., joins Saban Consumer Products, Los Angeles, as VP, retail development.

Renee Hill, VP, marketing, Century DR, Santa Monica, Calif., named senior VP of that function.

Bill Zucker, executive producer, WBBM-TV Chicago, joins Burson-Marsteller, Chicago, as director.

Rancy Arichea, national team manager, National Cable Communications, Los Angeles, named general sales manager.

Satellite/Wireless

Lenny Schwartz, director of syndication services, Atlantic Satellite Communications Inc., Northvale, N.J., named senior VP, Atlantic Satellite Communications Inc. and Waterfront Communications Corp.

Patricia Irvin, partner, Shaw Pittman, Washington, named executive VP, secretary and general counsel, New Urban Entertainment Television, Los Angeles

Journalism

Dianne Doctor, executive producer, special projects, WNBC New York, named assistant news director.

Brian Roche, anchor, KGAN-TV Cedar Rapids, Mich., joins WGAL(TV) Lancaster, Pa., as anchor and general assignment reporter.

Appointments at Internet Broadcasting Systems: **Randi Wapner**, senior content producer, SanDiegoInsider.com, San Diego, joins as managing editor, TheSanDiegoChannel.com, San Diego; **Kate Robertson**, managing editor, Island Scene

Online, Honolulu, joins as managing editor, TheNewOrleansChannel.com, New Orleans.

Mitch Lebe, WCBS(AM) New York, joins Bloomberg Radio, New York, as co-anchor, afternoon broadcasts.

Jerome Parra, news assignment editor, KNAZ-TV Phoenix, named news director.

Chuck Gurney, meteorologist, WTVB-TV Buffalo, N.Y., joins WBNS-TV Columbus, Ohio, in the same capacity.

Radio

Appointments at ABC News Radio: **Stephen Thompson**, general sales manager, Shadow Traffic, Dallas, joins as VP, affiliate relations, Dallas; **Madeline Lawrie Goodrich**, regional director of affiliate relations, New York, named senior director.

Technology

Charles R. Nicholas, executive VP, administration and finance and chief financial officer, The Andrew Corp., Orland Park, Ill., named member, board of directors

and vice chairman.

Craig Soderquist, VP, business units, Com21 Inc., Milpitas, Calif., named president.

Bill Jones, director, network operations, BellSouth.net, Atlanta, joins Video Networks Inc., Atlanta, as VP, operations.

William Kopenhaver, VP/GM, General Atomics Energy Products, San Diego, joins Aegis Broadband Inc., San Diego, as VP, operations.

Lawrence Coleman, business planning consultant, Reston, Va., joins DemandVideo, Mountain View, Calif., as VP, product and business development.

Clarification: Elizabeth Ross was promoted to VP of the Northern region for Affiliate Sales and Marketing, Discovery Networks, from director, Northern region for the Affiliate Sales and Marketing division, not from her position at Katz Media.

*Compiled by Beth Shapouri
212/337-7147
bshapouri@cabners.com*



Merry Heim



Maribeth Towers-Toth



Brian Roche



Lawrence Coleman

THE FIFTH ESTATE

NFL's satellite player

Murphy-Baran launched Sunday Ticket to C-band subscribers

Tola Murphy-Baran wanted to be in show biz from the time she was eight years old, when she would burrow under the bedcovers to listen to her transistor radio with a small ear-phone.

When she was 17, she got her first job at a radio station: Fordham University's WSUV-FM. She was just hanging around the station one Wednesday night when the host of a classical-music show didn't show up. That was her big break.

"I didn't know anything about the show or classical music," she says. "But I ended up doing that show every Wednesday for four years."

Graduating from Fordham, she became an advertising account representative at radio station WXL0 New York. The job required her to go door-to-door to New York retail shops to solicit ads, a job she says was "impossible. Really, really tough."

She left after two years, going to ABC Inc. as a public relations manager. She was persuaded to leave there when a friend approached

her about working at Viacom-owned Showtime. When she told her boss where she was going, he called cable a "flash in the pan" and said she'd be back within 18 months.

She wasn't.

At Showtime, she migrated to a new business: selling bundled programming to satellite-dish owners. She worked with Showtime Satellite Networks to get Showtime premium channels on C-band satellite systems.

As Showtime's satellite-TV business was taking off, then-Chairman Neil Austrian started thinking about services to give dish owners the means to watch every NFL game. He left Showtime in 1987 to return to investment banking but resurfaced in 1991 as president of

the NFL—the perfect place to test his new business idea.

Joining the NFL in February 1994, Murphy-Baran was given the task of realizing Austrian's vision: NFL Sunday Ticket, a package that would deliver every NFL game to C-band satellite-TV subscribers. From the moment she arrived until the first day of football season on Sept. 3, she was engaged in getting the new program off the ground.

"From February to September," she recalls, "it was a race against the clock."

NFL Sunday Ticket was an immediate hit. "It was gangbusters," Murphy-Baran crows. "On the morning of Sept. 3, every one of our distributors reported that their phone systems were ringing off the hook."



Capitola Murphy-Baran
senior vice president of market development, NFL New Media chairwoman, Satellite Broadcasting and Communications Assn.

B. Oct. 5, 1953, Merrick, N.Y.; BA, English and communications, Fordham University; account executive, WXL0, New York, 1975-77; manager, corporate communications, ABC Inc., New York, 1978-81; director of corporate relations, Showtime Networks Inc., New York, 1981-86; vice president, market development, Showtime Satellite Networks, New York, 1988-94; current position since 1994; m. John Baran, Aug. 14, 1976; children: Sean, 16; Luke, 12.

About halfway through that first season, the NFL signed an exclusive deal with DirecTV to deliver Sunday Ticket over DBS' Ku-band. Today, Sunday Ticket is going strong.

"I think Tola's impact is two-

fold," says NFL Commissioner Paul Tagliabue. "She's a real pro in the areas of her specialization: satellite, cable and all the new technologies. She's also a team player. I frequently hear from other parts of our organization that the person who understands what teamwork is, is Tola."

The NFL expects to expand to digital cable and broadband eventually. Right now, though, cable operators do not have enough capacity to carry Sunday Ticket, which sometimes airs 10 or 11 games simultaneously.

Broadband service is in the early stages of development, but the NFL plans to deliver games to international subscribers by downlinking games via satellite to Internet service providers, which would deliver the feed directly to broadband subscribers' PCs. Games would not be carried over the clogged and crowded Internet, though.

Besides working with the NFL, Murphy-Baran is completing a year as chairwoman of the Satellite Broadcasting and Communications Association's board of directors.

"Tola is a hands-on chairperson," says SBCA President Chuck Hewitt. "She's committed to the industry and to the association."

Says Christine Sheehan, senior vice president of market development for MTV Networks. "She has a high standard of excellence. She's taken on the role of chairwoman of the SBCA with a real seriousness of purpose. She's accomplished a lot this year."—Paige Albinak

Classifieds

Television

MANAGEMENT CAREERS

LOCAL SALES MANAGER

Weigel Broadcasting Co. seeks a Local Sales Manager to oversee/sell Milwaukee's newest independent, Channel 41. Must have at least 3 years of prior sales experience with paid programming and direct response experience a plus. This is a terrific opportunity for a seasoned Account Executive ready to make the next move with a growing station. NO PHONE CALLS PLEASE. Rush resume to:

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ASSOCIATE PRODUCER & NEWS PRODUCER

Associate Producer and News Producer needed for KRDO-TV in Colorado Springs, CO. Must have a degree in Journalism, Broadcasting, or related field. Must be able to write and communicate clearly, learn and use newsroom computer systems, and work in a team environment. Send resume to: Pike Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pike Peak Broadcasting is an Equal Opportunity Employer.

GENERAL MANAGER, WLRN PUBLIC RADIO AND TELEVISION

District Director, Media Programs Miami-Dade County Public Schools

INTRODUCTION

WLRN, an NPR Public Radio and PBS Television station, licensed to the Miami-Dade County Public Schools, and serving a major and diverse broadcast market, seeks a General Manager.

JOB SUMMARY

The General Manager oversees the operation of WLRN's public radio and television stations, instructional television, and education services as well as two non-commercial, educational community cable channels.

QUALIFICATIONS

1. A Bachelor's degree in business administration/management, communications, marketing, or related field as required. Master's degree preferred.
2. Five (5) years experience in Broadcast Management/telecommunications and educational services.
3. Expert knowledge of public broadcasting, educational television, programming, broadcast management, and digital conversion.
4. Excellent writing, speaking and organizational skills.
5. Ability to work well with others.

SALARY

Minimum: \$72,690 - \$108,664

Lateral deadline:

Deadline to apply: October 24, 2000

Incomplete applications will not be processed.

Submit letter of application (include title of the position of interest), resume, copy of transcript or diploma, and two letters of reference written within this calendar year to: Ms. Carolina F. Naveiras, Executive Director, Management Selection, 1500 Biscayne Boulevard, Suite 144, Miami, Florida 33132. Please call (305) 995-7457.

October 26, 2000, after 3:00 p.m. for screening results. A veteran of active military service during World War II, Korean conflict, Vietnam Era or Persian Gulf War or the spouse of a veteran killed or disabled by such service should include a copy of DD 14 Form or similar statement of service. DRUG SCREENING AND FINGERPRINTING ARE REQUIRED PRIOR TO EMPLOYMENT. An Equal Opportunity Employer.

PRODUCER CAREERS

ON-LINE CONTENT MANAGER SENIOR ON-LINE EDITOR/PRODUCER ON-LINE EDITOR/PRODUCER (TWO POSITIONS)

News 8 Austin is seeking team members for its forthcoming 24-hour local news website. On-Line Content Manager, Senior On-Line Editor/Producer, and On-Line Editor/Producer. This team will adapt and supplement content developed by our 24-hour local news channel for internet publication as well as develop ancillary products to create a relevant and robust local news site for one of America's most livable communities. Manager should have a minimum of 4 years of relevant internet publishing, print journalism or broadcast news experience. Editors/Producers should have 1-2 years similar experience. Working knowledge of HTML, editing/language skills, strong sense of aesthetics, understanding of TV newsgathering, and ability to manage news flow and multiple deadlines are essential. News 8 Austin is a Time Warner company and offers excellent benefits. Multimedia experience a plus.

Send cover letter, resume, compensation history, references and work sample to:

News 8 Austin
1708 Colorado Street
Austin, TX 78701
Fax: 512-531-8008
jobs@news8austin.com

M/F/D/V/EOE

NATIONAL GEOGRAPHIC EXPLORER

National Geographic's weekly TV documentary magazine show is looking for a talented producer/director/writer willing to relocate to our Washington DC headquarters. Must have extensive experience in documentary, strong initiative, and be enthusiastic about travel. Must demonstrate evidence of character driven stories and strong visual imagination. Other highly valued characteristics: international and outdoor adventure experience, language skills, shooting skills. No phone calls please.

Send resume via email to: ngsjobs@ngs.org or fax 202-857-7741 or mail to: Director of HR, National Geographic, 1145 17th St. NW, Washington, DC 20036. Equal Opportunity Employer.

NATIONAL
GEOGRAPHIC
Explorer

Weekends on 

Classifieds

Television

PRODUCERCAREERS

EXECUTIVE PRODUCER

Journalist needed with creative, conversational writing style, strong news judgement, and previous leadership experience in a television newsroom. Must have exceptional communication and organizational skills, strong news judgment; proficiency with broadcasting newsroom computer systems (NewStar/Leader, a plus). Resume, reference and news philosophy to D. Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. No phone calls, no emails, please. EOE

EXECUTIVE PRODUCER

Mid-Market ABC Affiliate seeks strong producer ready to take on management duties. Energy, ideas and common sense would be perfect! Send resumes/tapes to:

News Director, ABC News Channel 27, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312, EOE.

PROMOTIONSCAREERS

PROMOTIONS WRITER/PRODUCER

The Boston NBC Affiliate seeks hot shot candidate with strong writing skills and great eye for graphics. Must be able to work in a fast-paced environment and meet tight deadlines. Ideal candidate has 3 years experience in news promotion. Send tape and resume to: Human Resources BC1023, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.

WRITER/PRODUCER

INTERVIEWING IMMEDIATELY We are searching for an energetic promo guru to bring innovative ideas to our CBS table. Write great copy? Enjoy news promotion? Love a challenge? WMBD wants you! Bring your degree and Avid experience to our accomplished station! Send resume and tape to: Julie Snell WMBD TV, 3131 University, Peoria, IL 61604.

FOR SALE STATIONS

EXECUTIVE communications

GA full power UPN affiliate. New tower, transmitter and big increase in coverage area. Exclusive listing. \$8.0 million.

For additional TV and radio listings, check out:

www.executivecomm.com

478-477-5931 FAX 478-477-0747

TV STATION

Class A, UPN, ratings. FCC licenses and equipment at cost or best offer. Great potential as traditional TV and wireless spectrum. Strong top 70's market. call 716-567-8873 weekdays ET.

Discovery Communications, Inc., a leader in the media industry, has an entrepreneurial environment that ensures you won't run out of challenges. We have an exciting opportunity based out of our **Bethesda, MD** headquarters:

Supervising Producer, On-Air Promotions, Travel Channel

In this senior-level role, you'll apply your creativity, initiative and take-charge attitude to leading the creative end of TV promo campaigns, scheduling related promotional flights, managing external producers/vendors and overseeing location shoots, graphic conception and music/voice-over recording. Requires 5+ years' on-air promotion writing/production experience with a broadcast or cable network, a background in live action, knowledge



of Avid offline editing and post-production, solid writing and interpersonal skills and the ability to manage budgets and deadlines.

Discovery Communications, Inc. is an equal opportunity employer. Please send your resume to: FAX: (301) 986-4973; e-mail: Recruiter_2@discovery.com, ATTN: at/97569.

To place an ad in **Broadcasting & Cable** contact **Kristin Parker** (kbparker@cahners.com) or **Neil Andrews** (nandrews@cahners.com)

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:

- Weekend Sports Anchor
- Executive Producer
- Assistant Chief Engineer
- Editor/Technical Director
- Chyron Operator
- Reporter
- Photographers
- Research Director
- Account Executives
- General Assignment Reporter

Explore your opportunities at:

www.sbg.net

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

Classifieds

Television

MISCELLANEOUS CAREERS

CREATIVITY

Bloomberg

BLOOMBERG EXECUTIVE PRODUCER

Bring your love of Television News and your senior production skills to Bloomberg. As the Executive Producer of Bloomberg Television, you will oversee the network's live coverage of money issues and markets, conceive and execute new program initiatives, as well as train and motivate a staff of professionals. A minimum of eight years experience as a television producer is required, preferably as an executive or senior producer of a live newscast. Knowledge of financial news is a big plus, but not necessary.

ASSIGNMENT EDITORS

Bloomberg Television is looking for experienced financial news professionals to serve as Assignment Editors for its English-language network in Asia and for its European network based in London. Editors will coordinate coverage of worldwide financial markets with Bloomberg News and Assignment Editors in the U.S. and Europe. Ideal candidates must be able to organize daily coverage of breaking news, as well as planned events. Spotting trends and enterprising story ideas are equally important. Solid news judgment, along with extensive knowledge of the markets and financial news is essential.

Contact: J. Firstenberg, Bloomberg LP, 499 Park Avenue, New York, NY 10022. E-mail: broadcast@bloomberg.com or fax to 917-369-6163. No phone calls, please. Bloomberg is proud to be an Equal Opportunity Employer M/F/D/V committed to workforce diversity.

www.bloomberg.com

TEAMWORK

IMAGINATION

TALENT

ENERGY

CREATIVE SERVICES

CREATIVE SERVICES DIRECTOR

WBAL-TV, the Hearst-Argyle station in Baltimore is looking for a Creative Services Director who can lead the promotion and branding efforts of Baltimore's #1 news station.

As a department head member of our management team, you will have responsibility for planning, directing and supervising the overall advertising and promotion of the station. Of particular importance is the creativity you can bring to advancing our live, local, late breaking brand of news. Managerial oversight includes TV 11's promotion and graphic arts departments.

WBAL-TV's CSD will play a major and integral role in advancing the station's on air look, local image, ratings performance and overall competitive position.

If you are interested in joining one of the country's leading NBC affiliates and one of broadcasting's most aggressive companies, send your tape (include samples of image and topical promotional spots) and resume to:

Bill Fine
President and General Mgr.
WBAL-TV
3800 Hooper Avenue
Baltimore, MD 21211



GRAPHIC DESIGNER

WPVI-TV/6ABC, Philadelphia's #1 station, is looking for a graphic artist to design and execute news and promotional graphics. Must have a good design sense, strong organizational skills and work well under daily deadlines. Experience with Quantel paintbox and Hal, along with PhotosShop, AfterEffects and print experience a plus. Evening hours included. Send resume and non-returnable beta tape (no calls/faxes) to Peter Zupko, Graphic Design supervisor, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131

DIRECTOR CAREERS

DIRECTOR/EDITOR

REQUIREMENTS: WOOD TV8 has an immediate opportunity for a full-time Director/Editor in our Sony 9100 digital edit suite. This position requires schedule flexibility, plus the ability to work independently and meet deadlines. Communication skills are a must, as you'll be working with multiple departments and outside clients. Broadcast degree preferred.

CONTACT: Send resume to:
Patrick Linehan
Production Manager
WOOD TV8
120 College Avenue, SE
Grand Rapids, MI 49503
No phone calls please.

WOOD TV IS AN EQUAL OPPORTUNITY EMPLOYER

BIDS WANTED

BROADCASTING MOBILE UNIT WANTED

Mobile unit wanted for live TV and radio broadcasting by students in a public school district in Michigan. Literacy is being taught through TV and radio in an innovative 21st Century Community Learning Center for grades 4-12. Bidders may respond to an RFP at www.oe.k12.mi.us/starbeams.htm and donations of television/radio equipment are also being sought. All donations will be 501©3 tax deductible. Questions may be directed to George Bishop at 517-834-2271 ex. 204.

CALL KRISTIN PARKER

AT 617-558-4532 OR

NEIL ANDREWS AT 617-558-4481

FOR INFORMATION ON ADVERTISING
IN THE CLASSIFIED SECTION.

Classifieds

Television

NEWS CAREERS

INVESTIGATIVE REPORTER

Baltimore is a big city with plenty to INVESTIGATE. This INVESTIGATIVE REPORTER must be a self-starter, highly-motivated and excited about cracking the BIG story of the day. If you have a minimum of 4 years reporting experience in a medium size market, a demonstrated track record of consistent REAL investigative stories, and enjoy getting the story behind the story, rush a tape/resume to Human Resources Job #171, WMAR-TV, 6400 York Road, Baltimore, MD 21212. No phone calls please. EOE

TELEVISION

TRAFFIC COORDINATORS (Commercial Copy)

Successful candidate will have 1-2 years experience scheduling commercial instructions for TELEVISION using JDS or Gabriel software. Primary responsibilities are assigning commercial codes to advertising schedules and contacting agencies for tapes and instructions. Applicants must be able to work independently and manage multiple projects while meeting deadlines. Customer service focus is required to handle heavy phone contact with major advertisers/buyers.

Interested candidates should send their resume (indicate desired position) and salary requirements to:

Att: Human Resources - CH
BLACK ENTERTAINMENT TELEVISION
One BET Plaza/1900 W Place, NE
Washington, DC
20018-1211



No phone calls, please
Equal Opportunity Employer - M/F

TRAFFIC MANAGER

WANE-TV, is seeking a Traffic Manager to manage all aspects of the station's Traffic Department. Lead and supervise a staff of three people. Knowledgeable in all aspects of traffic operations such as log editing and program entry, system maintenance and new releases, order entry and reporting. Ability to train and develop personnel. VCI Experience is a plus. Strong analytical and communication skills required. Mail resume to General Sales Manager, WANE-TV, 2915 West State Blvd., Fort Wayne, IN 46808, or email to www.wane.com. NO PHONE CALLS. EOE M/F.

TELEVISION NEWS/ SPORTS VIDEOGRAPHER

Immediate Opening. Ideal candidate must be a visual storyteller with a thorough knowledge/background in television videography. Live ENG experience a plus. Must be a team player. One year's experience a plus but will consider a top-notch recent college graduate with appropriate background/internships. Send videotape of recent work, resume, and references to:

WANE-TV
Rick Moll, News Director
2915 West State Blvd.
Fort Wayne, IN 46808

No phone calls please
M/F EOE

NEWSCAST DIRECTOR

WTNH-TV, Connecticut's ABC station, has an immediate opening for a newscast and special projects director. Our new digital control room will be on line in a few weeks, and we need someone who will drive the equipment. Our fast paced newscasts require clear thinking and flexibility. Experience directing and technical directing is a must. The ideal candidate must understand ALL the elements that go into a winning newscast. If you meet and exceed these standards, and have at least 3 years experience in the television industry, send a tape with director's track to: Jerry Min, Production Manager, WTNH-TV, 8 Elm St., New Haven, CT 06510. EOE.

NEWS REPORTER

KESQ, the southern California desert's news powerhouse, is looking for an experienced news reporter for our main shows.

Candidates must be exceptional news writers and presenters.

Significant field/live experience and a teamplayer attitude a must. Good storytellers will stand out! If you want to join the winning news team in our market, rush tape, resume, and references to:

GULF CALIFORNIA BROADCAST COMPANY
42-650 Melanie Place
Palm Desert, CA 92211
ATT: Human Resources

No phone calls, please. EOE

TELEVISION NEWS ASSIGNMENT EDITOR

To provide leadership, vision, team spirit, strive for journalistic excellence, and maintain our standards of first, fast, and best news coverage for a South Louisiana television news department.

Must have 5 years of experience in television newsgathering, including story telling, writing, photography, editing, ENG, live shot set-up coordination both in the field and in news control, SNG, and ethics.

Send resume to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1023.

EOE, A smoke-free and drug-free workplace.

METEOROLOGIST

Fort Wayne's Weather leader has an opening for a full-time meteorologist to join the most educated weather team in the area. The successful candidate will possess a 4-year college degree in meteorology or related atmospheric science, and should be eligible to apply for AMS seal of approval. NBC33 has the best weather equipment in the market including the new Kavouras RT SGI weather system and the Kavouras Storm Pro. If you are a team player who would enjoy working in a professional atmosphere with two other qualified meteorologists: Rush your VHS tape and resume to: Personnel, NBC33, 2633 W. State Blvd., Fort Wayne, IN 46808. No telephone calls. E.O.E.

TRAFFIC MANAGER

Hearst-Argyle television station and NBC affiliate has an opening for Traffic Manager. Individual will be responsible for all traffic department functions: log preparation, inventory management, report generation. Must be able to interact with all other station departments and work closely with sales account executives and sales managers. Must be able to effectively manage individuals within the traffic department as well as organize work responsibilities for the department. Knowledge of BIAS traffic system a plus. Send resume to Joe Chaplinski, General Sales Manager, WESH-TV, P. O. Box 547697, Orlando, FL 32854. An Equal Opportunity Employer.

TRAFFIC DIRECTOR

Fox 11 and Fox Sports West have a unique career opportunity for an experienced traffic pro. Our Director of Traffic is responsible for the overall management of both a television station - Fox 11 and two sports cable channels, Fox Sports West 1 & 2. This position encompasses the ability to directly supervise the staff and provide technical direction and leadership. The successful candidate must have a minimum of five years previous experience, AS400 Enterprise System experience and excellent communication skills. We provide a team-oriented environment, competitive compensation and an excellent benefits package. If qualified, please submit resume with salary requirements to: Fox 11, Attention: Director, Human Resources-TD, 1999 S. Bundy Drive, Los Angeles, CA 90025. EOE/M/F/D/V



VIDEOGRAPHER Join the Team!

Berks County Channel 5 News is looking for a highly motivated and energetic person to join our award winning news team. We are looking for an experienced news photographer who must possess sharp news shooting skills and the ability to edit quickly. Must have valid driver's license and the ability to work flexible hours and shifts. A minimum of two years' experience as well as college degree is preferred. Please send resume to or apply at:

AT&T Broadband
Attn: Human Resources
400 Riverfront Drive
Reading, Pa 19602
EEO/AA Employer
M/F/D/V

NEWS DIRECTOR

Seeking candidates for sunbelt "hands on" News Director in medium market.

Send resumes to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1024.

Classifieds

Television

NEWSCAREERS

NEWS VIDEOTAPE EDITOR

WTVD-TV, an ABC owned station, has an immediate opening for an experienced videotape editor. Successful candidates must be able to handle a high story count while maintaining attention to detail. Beta format editing a plus. No beginner. Send resume and tape to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

MORNING NEWSCAST ANCHOR

WFMJ-TV has an opening for a morning newscast anchor. We have a lively, informative, heavy into live, heavy into graphics, heavy into surprises 5am-7am morning newscast. The best candidate will be a serious journalist who also likes to have fun in the morning. Strong on-air and adlib skills an absolute must. Leadership skills, a vision for the show and chemistry with co-anchors also a must. Send only your best anchor material to: Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio, 44053. EOE.

SALESCAREERS

ACCOUNT EXECUTIVE

TXCN, a 24-hour cable news operation and subsidiary of Belo Corporation, is looking for an experienced account executive with sales and promotional experience. We're not looking for order takers, but rather someone who knows how to identify decision makers, think out of the box and put together non-traditional advertising solutions. This individual must be persistent and comfortable challenging "old line" thinking toward media buying. A basic understanding of cable, television, print and interactive media a plus. Be prepared to develop your own presentations and to match product/advertising packages to meet client's objectives. Three-to-five years selling experience required. Mail resume to: Recruiter c/o TXCN 570 Young Street Dallas, TX 75202 or fax to: 214-977-4611 or e-mail jobs@txcn.com

DIVISION SALES MANAGER/ CORPORATE EXECUTIVE OFFICER

Rapidly growing, regional communications tower company seeking dynamic, take-charge sales manager/corporate operating officer. Substantial sales and management experience required with proven results. Initial direct sales requirements with increasing AE supervisory and senior management responsibilities. Executive compensation package with option and incentive opportunities. Communications industry background not required. If you're a "goal-oriented, high energy leader," please send your resume to Pegasus Tower, P.O. Box 233; Richlands, VA 24641. EOE.

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 303-368-5900.

SALESCAREERS

BET is seeking to fill the following sales positions in its Chicago, IL and New York offices:

• SALES ASSISTANT

Responsibilities include order entry, proofing and maintenance of agency order records. 1+ years office experience is required. Media experience is a plus.

• SALES PLANNER

Primary responsibilities are media planning and account stewardship activities. Candidates must have strong multi-tasking skills, detail oriented focus and the ability to work independently in a fast-paced environment. Requirements include 2+ years experience in a Television Ad Sales support role, a working knowledge of media math, an undergraduate degree and proficiency in Excel.

Send resume (indicate desired position) and salary requirements to:

Att: Human Resources-CH
BET
One BET Plaza/1900 W Place, NE
Washington, DC
20018-1211



No phone calls, please
Equal Opportunity Employer - M/F

LOCAL SALES MANAGER

WANE-TV (CBS, Fort Wayne) is looking for a dynamic Local Sales Manager who can teach, lead and inspire a talented local sales team. The successful candidate will have at least 3-5 years local sales experience with a proven record of developing new business opportunities as well as possess strong organizational skills. Creativity, vision and high energy are vital. Responsibilities will include direct supervision of the local sales team as well as developing new local sales promotions and opportunities. Please send resume to Human Resource Department, WANE-TV, 2915 West State Blvd., Fort Wayne, IN, 46808 or email your resume to www.wane.com
NO PHONE CALLS, EOE M/F

ACCOUNT EXECUTIVE

Seeking AE with 3-5 years broadcasting sales experience. Candidate must be a proven winner with creative promotional ideas, and the ability to develop new business. Knowledge of CMR, TV Scan & Scarborough a plus. Strong communication skills required. Please include references. Respond to H.R. Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3110 or see "Jobs" at www.fox40.com. Please include referral source. EOE

RESEARCH DIRECTOR

A Tribune owned station, WBZL, the WB in Miami/Ft Lauderdale is looking for an experienced Research Director to join our winning team. Must be computer proficient and have the ability to write and create sales presentations. Please send resume and cover letter to Dan Parisi, 2055 Lee Street Hollywood, FL 33020 or fax to 954-922-3965. No phone calls please. EOE.



NATIONAL SALES MANAGER

National Sales Manager needed in Sunny South Florida! WBZL, A Tribune Owned, WB Affiliate has an immediate opening for NSM. Candidate must have strong leadership skills and a proven track record in national sales. We have the best programming and are looking for the best NSM to sell it. Send cover letter and resume to Dan Parisi 2055 Lee Street Hollywood, FL 33020 or fax to 954-922-3965. No Phone Calls Please! EOE.



GENERAL SALES MANAGER

One of America's leading television stations, WNEP-TV 16 has a leadership opportunity for a General Sales Manager. We're part of a progressive and aggressive broadcast group owned by The New York Times Company. We have the highest-rated local newscast in America, and need a GSM to lead our expert staff of account executives in strong negotiating and communicating. WNEP has new media ventures in the works and are looking for the right person to grow with our station and broadcast group. If you would like to join our team, send resume to: Debra Drechin, Executive Administrative Assistant, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507.

LOCAL SALES MANAGER

WCIA-TV has an immediate opening for a Local Sales Manager. The ideal candidate will have a proven track record in local-direct sales development, will be able to work with agencies, and will be able to develop and implement sales promotion ideas. Minimum of 5 years television sales or related media experience required. Send resume to Dick Livesay, GSM, WCIA, PO Box 20, Champaign, IL 61824-0020 or Fax to (217) 373-3673. EOE.

Watch for these Upcoming Special Features in Broadcasting & Cable:

Issue Date & Special Features

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

For more information on advertising, contact:

Kristin Parker at 617-558-4532
Neil Andrews at 617-558-4481

Classifieds

Television

TECHNICAL CAREERS

CHIEF ENGINEER

KTXL FOX40, a Tribune owned broadcasting station in Sacramento, CA, is seeking a Chief Engineer. Qualified candidate will have extensive knowledge of all broadcast systems including UHF analog and digital transmitters, news gathering, government regulations and industry standards. Seeking leader with 7-10 years experience including capital purchasing, departmental budgetary planning, experience working with architects, contractors & vendors in addition to managing and motivation engineering staff. Respond to: H.R. Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3110 or see "Jobs" at www.fox40.com. Please include referral source. EOE

BROADCAST MAINTENANCE ENGINEER

Needed at WLWT-TV. Position requires troubleshooting and repair skills along with detailed system maintenance, design and installation abilities. Experience with automation, BTS routers, switchers, various videotape formats, ENG equipment, computer systems, RF systems and transmitter maintenance desired. 3 years in television maintenance, high school plus tech/college and a valid driver's license and proof of insurance are required. Experienced candidate may also qualify for a supervisor position.

Send resumes to: 1700 Young St. Cincinnati OH 45210. EOE

ASSISTANT CHIEF ENGINEER:

WESH-TV, Orlando's Hearst-Argyle television station and NBC affiliate has an opening for an Assistant Chief Engineer. We are in the process of building a new tower and DTV transmission plant. Successful applicant will be a strong self-starter, team player and goal oriented individual. Duties include assisting the Chief Engineer in day to day operation of the engineering department including system planning, implementation and maintenance of studio, microwave and satellite equipment plus high power RF transmission. Preferred qualifications include previous supervisory experience, FCC General Class license and college degree in Engineering or equivalent. Experience with VHF transmitter maintenance desired. Send resume to Richard Monn, Chief Engineer, WESH-TV, P.O. Box 547697, Orlando, Florida 32854. An Equal Opportunity Employer.

CHIEF ENGINEER

In the beautiful rolling hills of the Pocono Mountains, WNEP-TV is looking for an engineering leader. As Chief Engineer, you will have the opportunity of combining senior management with hands on engineering installation and maintenance. Moving aggressively toward the conversion to DTV, WNEP invites you to play an active part in the role. Staged in a beautifully equipped 43,000 sq. foot facility, WNEP is on a fast track toward adapting to the changing technologies. Competitive salary, and excellent benefits, and an unbeatable quality of life, makes this opportunity a once in a lifetime. If you would like to join our team, send resume to: Frank A. Chebalo, Sr. VP Engineering and Operations, The New York Times Company Broadcast Group, 720 Boush Street, Norfolk, VA 23510.



Studio and Systems Maintenance Engineer

The Entertainment World's most recognized brand has an exciting opportunity for a Studio and Systems Maintenance Engineer. Qualified candidates must be able to diagnose and repair to card/component level for all equipment involved in the studio operation, recording, and postproduction of network programming. In addition, applicants should be familiar with all popular component/composite analog/digital video, videotape, and audio standards. Familiarity with HD systems would be an asset.

Must have at least 5 years of technical studio experience, as well as systems maintenance experience. Must be able to work independently, have demonstrated leadership abilities, and excellent interpersonal skills.

Please email your resume to Andrea.Tyndale@NBC.com or fax to 818-840-3217 for immediate consideration. The position reference number is 00BU1002-02. No Phone Calls Please.

GRAPHICS COORDINATOR/ VIDEOGRAPHER

Berks County Channel 5 News is looking for an experienced Videographer who can also produce graphics for our award-winning evening newscast. Candidate must have at least two years' experience as a TV news Videographer. Knowledge of Lightening, Adobe Photo Shop, Adobe Premier and other Macintosh-based graphics software packages is also required. No phone calls. Please send resume and non-returnable tape to:

AT&T Broadband
Attn: Human Resources
400 Riverfront Drive
Reading, PA 19602
EEO/AA Employer
M/F/D/V

BROADCAST ENGINEER

KDLT-TV has an opening for an experienced studio engineer supervisor to join our team in the installation and maintenance of all broadcast related and computerized networking equipment. Successful candidates must have a solid understanding of digital/analog equipment, computers and networking, and troubleshooting to component level, with a "can-do" work attitude. An Associates Degree and 2 years hands-on studio experience required. Minimal management experience a plus. This is an excellent career opportunity with new state of the art studio equipment. Send resumes to:

KDLT-TV
Don Sturzenbecher
3600 S Westport Avenue
Sioux Falls, SD 57106

F/M, EOE



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, or fax to 770/226-2959. "Reference" Engineer BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

Quantel has immediate sales position openings for qualified broadcast/post individuals with minimum 5 years experience in one of the following industries: Graphics, Editing, Sport and News production.

PROFESSIONAL SALES ENGINEERS

Exciting, cutting-edge opportunity for self-starter, money-motivated individuals. Sales experience a plus. Position offers excellent salary and bonus potential & superb benefits. Please mail, fax or email your resume to:



Quantel

28 Thorndal Circle
Darien, CT 06820
Fax: 203-656-0129

Email: melissa.dengler@quantel.com
Attn: HRDept. EOE

MASS COMMUNICATIONS TV SPECIALIST OPENING

King's College, Wilkes-Barre, Pennsylvania has an opening in the Mass Communications/Media Technology department for August 2001 for a Professional Specialist, Level 1, to teach a variety of TV production courses, including Introduction to TV Production, Advanced TV Production, Video Editing, Broadcast Management, and Television Programming, and occasionally at the introductory level. Knowledge of radio production would be helpful. A Master's degree is required and practical experience desirable.

Candidates should send letters of interest, c.v.'s, transcripts, demonstration tapes, and three letters of professional reference to William A. Shergalis, Ph.D., Dean of the College of Arts & Sciences, King's College, Wilkes-Barre, PA 18711. Review of applications will begin January 15, 2001. King's College is an EOE.

Classifieds

Television

TECHNICAL CAREERS

TELEVISION ENGINEER

AARP is currently seeking a professional to join our Television & Radio studio team in **Washington, DC**.

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Prof. K. S. Sitaram, Chair, Search Committee, SIUC, Department of Radio-Television, Mail Code 6609, Carbondale, IL 62901-6609. Deadline: January 15, 2001 or until filled. Southern Illinois University Carbondale, a Carnegie Institution, is an EOE/Affirmative Action Employer. Minorities and women are encouraged to apply.

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BROADCAST EDUCATORS WANTED

Florida A&M University's School of Journalism, Media and Graphic Arts, located in Florida's hilly and woody state capital, Tallahassee, seeks two excellent faculty members beginning in August 2001.

1. Position #17664 - Broadcast or Newspaper Journalism educator. Rank and salary negotiable depending on qualifications. Ideal tenure-track candidates will have the Ph.D. in journalism or mass communications or related field, successful experience in computer-assisted reporting and/or web publication design, publication record, zest for teaching and research.

Professional practice track candidates considered with masters degrees in appropriate field, substantial outstanding professional broadcast or newspaper journalism experience including computer-assisted reporting and/or web publication design, zest for teaching and for continuing pursuits from an academic setting.

2. Position #18175 - Broadcast Journalism educator. Rank and salary negotiable depending on qualifications. Ideal tenure-track candidates will have the Ph.D. in journalism, mass communications, RTV, or closely related area; good professional experience as a reporter, anchor, or news producer; interest in and record of research and teaching; ability to teach theory and hands-on courses in undergraduate and graduate broadcast journalism program; knowledge of the industry, and love of teaching.

Florida A&M University (FAMU), founded in 1887, was the 1998 Time/Princeton Review College of the Year. It enrolls 13,000 students from the baccalaureate to Ph.D. level. The School of Journalism, Media and Graphic Arts has 450 majors in two divisions. FAMU is an equal opportunity employer.

Positions will remain open until filled. Apply ASAP to:

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School of Journalism, Media and Graphic Arts
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ASSISTANT PROFESSOR

The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor in the broadcast sequence for fall 2001 to teach audio and video production, including digital media. A master's degree is required, a doctorate is preferred. College teaching desirable and a minimum of five years, paid, full-time, relevant professional experience is required. Salary commensurate with professional and teaching experience. Submit application letter, curriculum vita, transcripts and names, addresses and telephone numbers of three references to Chair, Broadcast Search Committee, School of Journalism and Broadcasting, 206 Paul Miller Building, Oklahoma State University, Stillwater, OK 74078-4053. Phone: 405/744-6354. Application deadline is November 27, 2000. A review of applications will start November 27 and continue until position is filled.

Oklahoma State University is an ADA/EEC/Affirmative Action employer. The School of Journalism and Broadcasting is committed to diversity within the faculty and student body and solicits applications from women and ethnic minorities.

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BROADCASTING & MEDIA



CENTURY CITY

NASCAR Broadcasting has several openings available in its new Los Angeles office.

Reporting to the Vice President of Broadcasting, the following positions require a minimum of 5 years of experience working in broadcasting and new media industry, hands-on negotiating and sports broadcast planning experience, keen attention to detail, excellent organizational and interpersonal skills. Experience in and understanding of the sport of NASCAR is a big plus.

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This position is responsible for the day-to-day management of several business units to include: interfacing with broadcast partners in areas of sales, marketing, programming & production. Developing and managing new business opportunities. Interfacing with track operators, teams, etc.

Director of New Media

This position is responsible for interfacing with Turner Interactive and AOL on development of the official NASCAR website. Developing partnerships and enhancing E-Commerce operation. Soliciting ideas and developing partnerships with innovative new media companies, etc.

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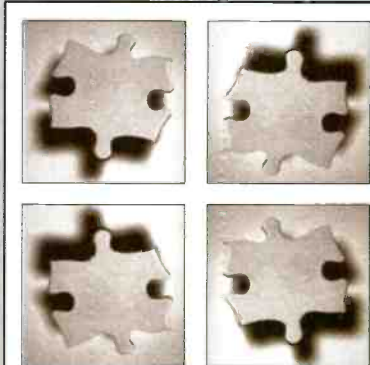
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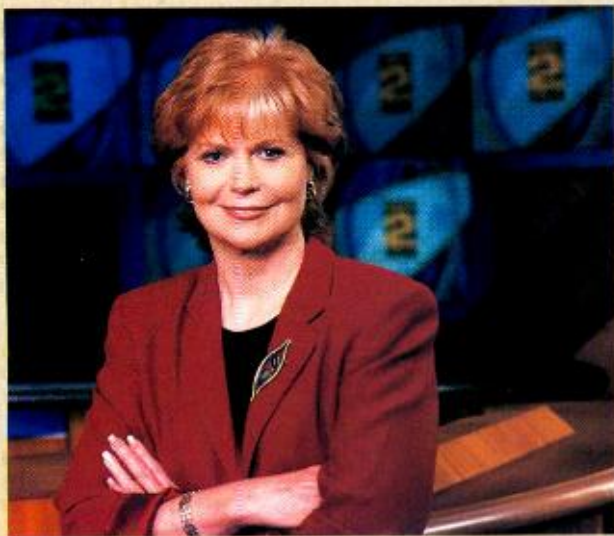
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Voices T W O C E N T S

"As a former CBS insider, I watched from my newsroom post as [WBBM] Channel 2's reputation and standards were purposely and systematically destroyed by a tabloid cabal led by former General Manager Bill Applegate and News Director Mark Toney.

"Applegate once told me it was his job to 'crash the train'—alienate all the loyal viewers of the old Channel 2—so he could bring in new viewers to his style of crime and sensational news. Unfortunately, only the first part of his mission was accomplished.

—Portions of a letter sent by NBC News (and former WBBM) reporter Jim Avila to Robert Feder, of the *Chicago Sun-Times*. WBBM anchor Carol Marin, whose hard-edged newscast may be in its last days, tried to re-create WBBM's old image.



"Rumor has it the Internet is out of money. Pack your stuff and go home."

—Anonymous posting on f---company.com, site that tracks wobbly Web ventures.

"Brian Schweitzer, a rancher who has never held public office, could be this year's successful dark horse. ... Starting from scratch, Mr. Schweitzer, a Democrat, has run an aggressive campaign focusing on the high cost of prescription drugs. Sen. [Conrad] Burns was slow off the mark, apparently overconfident. Still, if Mr. Schweitzer wins, it will be an upset."

—Analysis of closely contested senate races from *The New York Times*. Burns (R-Mont.) is Senate Communications Subcommittee chairman.

"There's a certain type of black show that is showcased more than others. There aren't a lot of real classy black shows on the air."

—Actor Tommy Davidson,

formerly of *In Living Color*, on contemporary urban TV programming, as reported in *The Boston Herald*.

"The problem with a TV season so incredibly bad as the one we are now entering is that every new show seems to redefine where the bottom is."

—*San Francisco Examiner's* Tim Goodman

"He is running the debates as though they were some kind of sherry hour at the institute of politics at Harvard."

—Patrick H. Caddell, former Carter pollster, on Jim Lehrer, who moderated the presidential debates, as quoted in *The New York Times*.

"I picture the rest of my life in public service and charities. But I'm done running companies. It's too tiring."

—Exiting Global Center CEO Leo H. Hindery Jr. in an Oct. 16 interview with *The Industry Standard*.

EXCERPT



Below is an excerpt from "The POTUS with the mostest" from the Web site Salon.com, in which author Joyce Millman analyzes *The West Wing*:

"In the most popular TV show in America, the daughter of the president of the United States is dating a black man, with her father's blessing.

"In the most popular TV show in America, the president of the United States is also an undiluted liberal Democrat who is emphatically pro-gun control, is trying to replace 'don't ask, don't tell' with a policy that protects the civil rights of gays serving in the military, has come out swinging on

campaign finance reform (and he's not all talk either) and has vowed to protect a woman's constitutional right to an abortion. ...

"In Josiah Bartlet, [Aaron] Sorkin (who also wrote the movies *A Few Good Men* and *The American President*) has created the president of a liberal's dreams.

"And let's be honest about this—it's hard to imagine *The West Wing* being enveloped in the big, warm media hug it's received since its premiere if the chief executive had been, say, an anti-abortion, pro-gun, pro-school-prayer Republican."

O P E N M I K E

PAX WANTS IN

Editor: Thank you for maintaining an interest in Pax TV. We appreciate the amount of coverage you have provided the network since its launch in 1998. But we would like you to consider the addition of Pax to your weekly ratings grid.

To briefly fill you in on our rapid growth as a broadcast network: We enter our third broadcast season having come a long way from our initial household coverage of 70% of U.S. households. Pax has grown to more than 81% coverage with 67 owned-and-operated stations and 53 affiliates via the company's nationwide broadcast television, cable and satellite-distribution system. We're proud to offer our family programming, a component missing from much of today's network television. And, with the full support of our partner NBC, Pax is growing faster in programming, ratings and demos.

On any given day, Pax beats 80% of the cable networks (some that have been developing their brand of programming for decades), and on numerous occasions our national ratings, especially of late, are higher and outperform WB and UPN.

In the world of media research, there is no difference [among] any of the seven broadcast networks. Pax is included in all Nielsen national reports along with the other six broadcast networks, and now, with our news, Olympics coverage and more original series programming, Pax has achieved the next level of success.

The advertisers and investment community are asking about our listing in B&C. We are asking you to please list Pax TV in your weekly grid. —*Jeff Sagansky, president and CEO, Pax*

Editor's note: Done (see page 26.)

CROSSING THE LINES?

Editor: Crafty Broadcasting System?

What were they thinking? ("Virtual ad, real suit," Oct. 9) Last New Year's Eve, when CBS,

using PVI technology, electronically removed an NBC Times Square billboard and then replaced it with its own logo, appears to cross both legal and ethical lines.

NBC likely bought that outdoor advertisement based on measurements of exposures, or opportunities-to-see. Did CBS, in fact, take that opportunity away from consumers and NBC? That's a tough call. After all, it is an outdoor ad meant to be seen by drivers and pedestrians. TV viewers in this case would merely be icing on the cake. If I were CBS, though, I'd admit no guilt but not do it again. This sort of thing has the potential to throw the entire advertising universe into chaos!

P.S. By the way, PVI, it's not "CBS' air"; it's the public's air the affiliates are using. Try learning a little bit more about your customers before you go selling them your product. —*Scott R. Hamula, assistant professor, Park School of Communications, Ithaca College, Ithaca, N.Y.*

FEAR OF INTERFERENCE

Editor: In the early '80s, as program director for a suburban Washington, D.C., radio station, I was ordered by the station owner not to let the station's news department broadcast a news story about demonstrations at a local abortion clinic. If we did, he said, we would have listeners asking for equal time, and that would require the consultation of expensive FCC lawyers.

Today, as a Washington, D.C., attorney practicing communications law, I represent hundreds of large, medium and small broadcast stations across the United States.

A broadcaster recently screened a frequent caller from further participation in a talk show, determining the caller had already been on the air sufficiently. The caller threatened to complain to the FCC. The broadcaster called me and wanted to know if she should be worried, and would an FCC complaint carry any consequences.

Even today, with the Fairness Doctrine 13

years deceased, broadcasters still worry about unwelcome governmental intervention in programming decisions.

Therefore, I respectfully disagree with your assessment that "these rules didn't inhibit much" ("Excuses, excuses," P.J. Bednarski column, Oct. 16). Perhaps not for the major broadcasters who have multiple lawyers on their payroll. But, for most broadcasters, the sword of the FCC still hangs. It is not about timidity to express an opinion. Rather, it is the fear of invoking unwelcome governmental processes that compels broadcast stations to avoid controversy.

The abolition of the Fairness Doctrine in 1987 had the significant consequence of allowing for highly opinionated talk shows, both local and syndicated. Once station owners and management realized that no longer would unhappy listeners be able to threaten a complaint to the FCC, a free rein was given by stations to programmers and talk-show hosts for a wide-ranging expression of opinion that did not previously exist.

Hopefully, the abolition of the political-editorial and personal-attack rules will have equally beneficial effects upon the free expression of ideas by broadcast stations.

You are fortunate. The opinions expressed in your magazine may result in reader criticism, advertiser disapproval and even the prospect of circulation reductions. The opinions expressed, however, will not subject your magazine's owners to governmental intervention resulting in your magazine's having to forgo ad space to run government-mandated responses, possible fines and possible governmental revocation of your magazine's right to print.

If it would, I suspect that your magazine's owners would be more timid about what opinions were expressed in BROADCASTING & CABLE, if the owners allowed many opinions to be expressed at all. —*John Garziglia, Communications Law, Pepper & Corazzini, LLP, Washington, D.C.*

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

No, thank you, Mr. President

As Yogi Berra once said, "If you come to a fork in the road, take it." That's kind of the way we felt last week after both candidates took turns bashing the media in their final debate (or as Dan Rather disdainfully called it, "joint appearance"). Gore's was a familiar litany, calling the programming he doesn't like "garbage" and threatening to sic the FTC on the industry if it doesn't clean it up in six months. George Bush, with a couple of caveats about not wanting to be a censor and encouraging parents to parent, still pitched for a family hour and leveled his own threat, saying government should "talk plainly" to Hollywood "moguls" and "explain the consequences," though he did not elaborate.

A few weeks back, we warned about the Democrats' agenda for the media, which includes a reintroduction of the Fairness Doctrine and ramped-up public-interest obligations (see story, page 27). Now, at least on the issues of content-chilling government threats, the Republicans are raising some red flags of their own. On the issue of media violence, broadcasters will have to pick their poison in terms of presidential contenders. But on the question of how to address the public's genuine concerns about violence, we vote for Jerry Lee (see below).

Just do it

When there is a flood, fire or other natural disaster, broadcasters are on the front lines with the news, or filling sandbags and helping get people to higher ground, or holding food and blood drives. In the war on violence, broadcasters have an opportunity to be on the front lines as well. That is not to discount the good work already being done by The Ad Council or various local broadcasters, but we're talking about a unified effort to strike at the roots of crime. Given its powerful voice and history of community action, there is no industry better suited to the task.

In our Sept. 18 issue (Airtime: "It's broadcasters' turn"), independent radio broadcaster Jerry Lee asked his colleagues to join him in an effort to focus that same energy and commitment on the problem of crime. The industry consolidation that has allowed broadcasters to become stronger and more powerful makes them the ideal catalyst for such an effort, he says. It would be, of course, an opportunity to demonstrate to a concerned Washington the good that can come out of such strength.

Lee has provided the seed money for an eponymous center at the University of Pennsylvania to research the "causes, prevention and treatment of crime." Lee wants his fellow broadcasters not only to help fund the center but also to publicize what it discovers—which anti-crime programs work and which don't—and help unite the public and private sectors in implementing the winning programs.

The Jerry Lee Center is the real deal. To head it, Lee recruited Lawrence Sherman, one of the country's top criminologists and the current president of the International Society of Criminology. When Congress needed an honest assessment of the anti-crime program it funded in 1996, it turned to a team headed by Sherman. With sufficient funding, the center could be a real weapon in the war on crime.

In the latest round of media bashing, TV got off lighter than films and videogames, but the campaign rhetoric is heating up again, and one of these two candidates pledging to clean up Dodge City is going to get the badge. This can be an answer to the increasingly persistent question from Washington: "What are you doing about the problem of violence in society?" That answer: "We're part of the solution."

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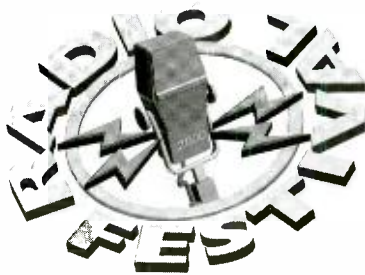
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THE MUSEUM OF TELEVISION & RADIO RADIO FESTIVAL 2000

OCT. 19 TO NOV. 2 IN NYC / OCT. 27 TO NOV. 3 IN LA

Live Broadcasts from the Museum in New York

Reservations: Members may call the Membership Department to reserve seats (212) 621-6780. Seats for most broadcasts are available to the general public on a first-come, first-served basis.

Thursday, October 19 / Friday, October 20
12 to 3 p.m.

Morning Becomes Eclectic with Nic Harcourt

KCRW-FM, SANTA MONICA, 89.9 FM

Live musical performances!

Sunday, October 22; 12 to 4 p.m.

Hal Jackson's Sunday Classics

WBLS-FM, NEW YORK, 107.5 FM

Monday, October 23; 6 to 8 p.m.

The Joan Rivers Show

WOR-AM, NEW YORK, 710 AM
(WOR RADIO NETWORK)

Wednesday, October 25; 6 to 10 a.m.

The Morning Show

WWRL-AM, NEW YORK, 1600 AM

Prince Kalunda and Simon Templar

Wednesday, October 25; 10 a.m. to 2 p.m.

Midday Magic with Ken Webb

WWRL-AM, NEW YORK, 1600 AM

Wednesday, October 25; 12 to 3 p.m.

Richard Johnson & Lori Kramer

INTERNET RADIO BROADCAST /
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Thursday, October 26; 2 to 6 p.m.

City Folk with Dennis Elsas

WFUV-FM, NEW YORK, 90.7 FM

Friday, October 27; 5:30 to 10 a.m.

Russ Parr Show

NATIONALLY SYNDICATED /
WKYS-FM, WASHINGTON, D.C., 93.9 FM

Saturday, October 28; 12 to 2 p.m.

WQXR's Tribute to the Texaco Metropolitan Opera

WQXR-FM, NEW YORK, 96.3 FM

Saturday, October 28; 12 to 3 p.m.

The Radio Thrift Shop with Laura Cantrell

WFMU-FM, EAST ORANGE, 91.1 FM

Live musical performances!

Tuesday, October 31; 12 to 4 p.m.

Keith Allen & Keith's Café

WBZO-FM, LONG ISLAND,
103.1 FM (B103)

Wednesday, November 1; 9 a.m. to 12 p.m.

The Mike Gallagher Show

NATIONALLY SYNDICATED

Wednesday, November 1; 11 a.m. to 3 p.m.

Jim Lowe & Company

NATIONALLY SYNDICATED

Live musical performances!

Thursday, November 2; 6 a.m. to 7 p.m.

WLIB All-Day

WLIB-AM, NEW YORK, 1190 AM

Denise Richardson and Art
Whaley; Dr. Jeff Gardere; Mark
Riley; Sportsbox with Larry
Hardesty and Billy Taylor

Live Broadcasts from the Museum in Los Angeles

Reservations: Members may call the Membership Department to reserve seats (310) 786-1066. Seats for most broadcasts are available to the general public on a first-come, first-served basis.

Friday, October 27; 5 a.m. to 10 p.m.

Celebrating 40 Years of Talk

KABC-AM, LOS ANGELES, 790 AM

John & Ken, Dennis Prager,
Al Rantel, Larry Elder, Mr. KABC

Sunday, October 29; 12 to 7 p.m.

Don't Touch That Dial, Jukebox Americana, Citybilly

KCSN-FM, NORTHRIDGE, 83.5 FM

Bobb Lynes, Barbara Sunday,
Allen Larman, René Engel

Monday, October 30; 6 to 10 a.m.

Big Boy's Neighborhood

KPWR-FM, LOS ANGELES, 105.9 FM

Monday, October 30; 6 a.m. to 9 p.m.

Spend the Day with KLON

KLON-FM, LONG BEACH, 88.1 FM

James Janisse, Helen Borgers,
Chuck Niles, Alfredo Cruz

Monday, October 30; 10 p.m. to 12 a.m.

Jim Ladd's Living Room

KLOS-FM, LOS ANGELES, 95.5 FM

Special guest: Tom Petty

Tuesday, October 31; 9 to 11 a.m.

The Allan Havey Show

INTERNET RADIO BROADCAST
COMEDY WORLD NETWORK /
WWW.COMEDYWORLD.COM

Tuesday, October 31; 9 a.m. to 12 p.m.

Morning Becomes Eclectic with Nic Harcourt

KCRW-FM, SANTA MONICA, 89.9 FM

Tuesday, October 31; 3:00 to 7:00 p.m.

Billy Burke

KZLA-FM, LOS ANGELES, 93.9 FM

Tuesday, October 31; 3:30 to 4:30 p.m.

Which Way, L.A.? with Warren Olney

KCRW-FM, SANTA MONICA, 89.9 FM

Wednesday, November 1; 10 to 11 a.m.

Ask the Mayor with Mayor Richard J. Riordan

KFWB-AM, LOS ANGELES, 980 AM

Wednesday, November 1; 6 to 6:30 p.m.

This is Bob Harris

NATIONALLY SYNDICATED /
KNX-AM, LOS ANGELES, 1070 AM

Wednesday, November 1; 10 p.m. to 12 a.m.

Loveline with Dr. Drew and Adam Carolla

WESTWOOD ONE /
KROQ-FM, LOS ANGELES, 106.7 FM

Thursday, November 2; 9 to 11 a.m.

Larry Mantle's Airtalk

KPCC-FM, LOS ANGELES, 89.3 FM

Thursday, November 2; 9 a.m. to 12 p.m.

The Michael Jackson Show

KRLA-AM, LOS ANGELES, 1110 AM

Thursday, November 2; 1 to 2 p.m.

AM/FM Live with Alicia Flanary

KIEV-AM, GLENDALE, 870 AM

Special guest: Monty Hall

Thursday, November 2; 3 to 4 p.m.

The "A" List with Joe Wizan

KRLA-AM, LOS ANGELES, 1110 AM

Thursday, November 2; 4 to 7 p.m.

The Phil Hendrie Show

PREMIERE RADIO NETWORKS /
KFI-AM, LOS ANGELES, 640 AM

Friday, November 3; 6 a.m. to 7 p.m.

KIEV Meeting of the Minds

KIEV-AM, GLENDALE, 870 AM

Hugh Hewitt, Bob Dornan,
George Putnam, Michael Medved,
Larry Marino

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Merger with
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\$1.6 Billion
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Advisor
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CROWN CASTLE
INTERNATIONAL
\$357 Million
Follow-On Offering
\$350 Million
Convertible Preferred Stock
Co-Manager
July 2000

SpectraSite
\$231 Million
Follow-On Offering
\$436 Million
Follow-On Offering
Lead Manager
July 2000, February 2000

RADIO ONE
THE URBAN RADIO SPECIALIST
\$310 Million*
Convertible Preferred Stock
Senior Co-Manager
\$350 Million
Follow-On Offering
Co-Manager
July 2000, March 2000

COX
RADIO, INC.
\$255 Million
Follow-On Offering
Joint Book Runner
June 2000

SpectraSite
\$560 Million
12 7/8% Senior Discount Notes
\$200 Million
10 1/2% Senior Notes
Lead Manager
March 10, 2000

AMERICAN TOWER
\$400 Million*
Convertible Notes
Co-Manager
February 2000

REGENT
COMMUNICATIONS, INC.
\$156 Million
Initial Public Offering
Senior Co-Manager
January 2000

CLEAR CHANNEL COMMUNICATIONS, INC.
\$900 Million
Convertible Notes
Co-Manager
\$1.4 Billion
Secondary Offering
Joint Book Runner
November 1999, May 1999

broadcasting
\$230 Million
Follow-On Offering
Co-Manager
October 1999

ENTERCOM
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Follow-On Offering
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Co-Manager
September 1999, January 1999

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