

BROADCASTING CABLE

OCTOBER 30, 2000

www.broadcastingcable.com

SPECIAL REPORT

BAD RAP FOR BET

The black cable network made its niche playing videos. Is there something wrong with that?

Plus stories on MTV, Internet and pay-per-view music services

» PAGE 46

A KING IN HIS WORLD

Roger King again shows who's boss at King World

» PAGE 18

METERS THAT MATTER

Enhanced peplemeters could change everything

» PAGE 38

ELECTING THE ANCHOR

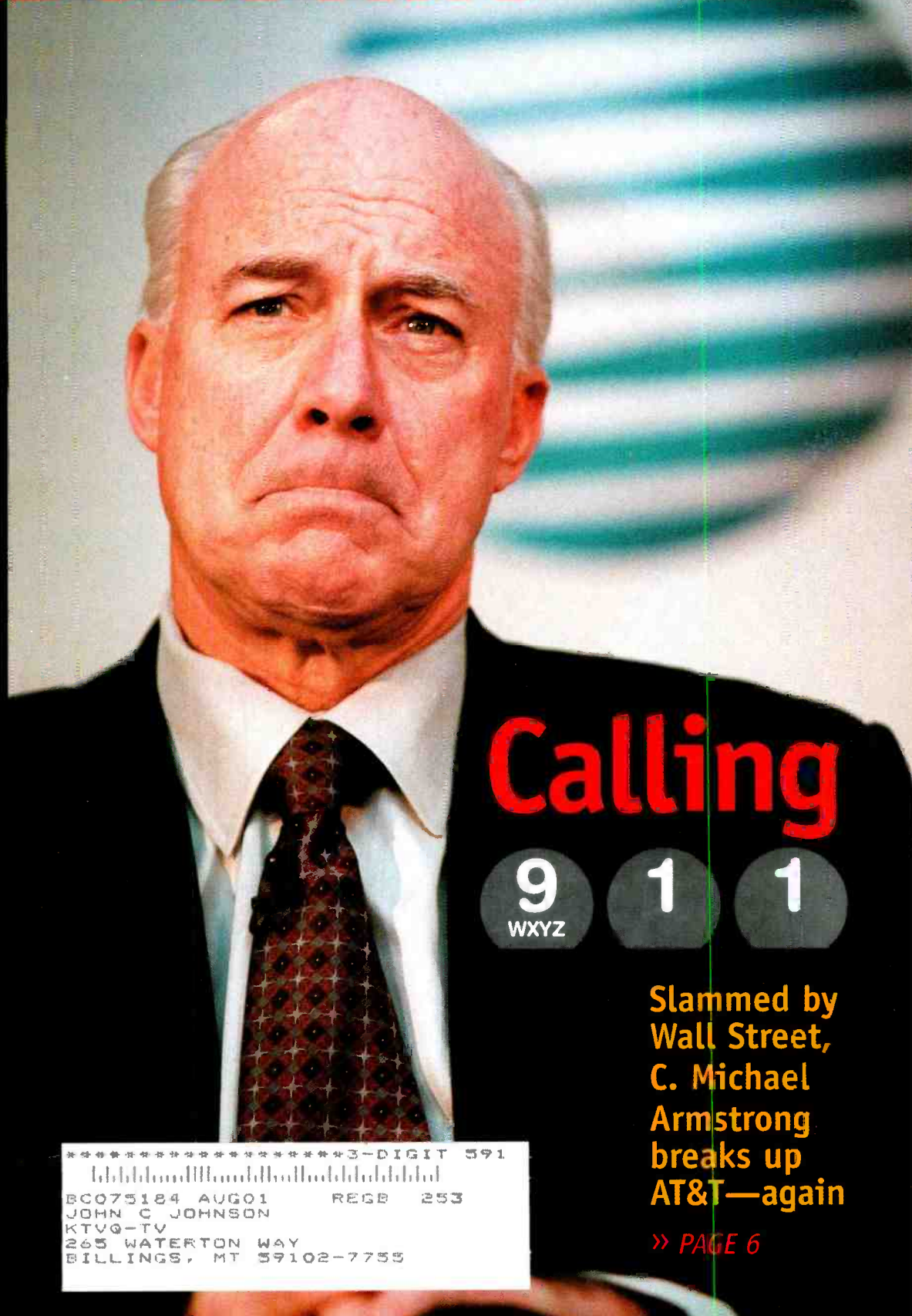
When TV personalities run for Congress

» PAGE 39

POLITICAL SURFING

Election night will be busy on the Web

» PAGE 40



Calling

9 1 1
WXYZ

Slammed by Wall Street, C. Michael Armstrong breaks up AT&T—again

» PAGE 6

*****3-DIGIT 591
BC075184 AUG01 REGB 253
JOHN C JOHNSON
KTVQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

PROOF!

first-run strip in America!

ARREST & TRIAL

STUDIOS
USA 

BULLET

Arrest & Trial is the #1 new*

RANK	NEW STRIP	DEBUT WEEK
1.	Arrest & Trial	October 2
2.	Power of Attorney	August 28
3.	Judge Hatchett	September 11
4.	Dr. Laura	September 11
5.	Street Smarts	October 2
6.	Curtis Court	September 11
7.	To Tell The Truth	September 18
8.	Housecalls	September 11
9.	Sex Wars	October 2
10.	Mars-Venus	October 2
11.	Moral Court	October 2

*Source: NBS. Excludes so dated. All Percentages refer to shows listed above.



The mean streets of access is the toughest landscape around. But *Arrest & Trial* took the shots and came out on top – with the most-viewed premiere of any other new first-run strip. To make it in this neighborhood, you can't just be good... you gotta be bulletproof.

Olympics.

Debates.

Playoffs.

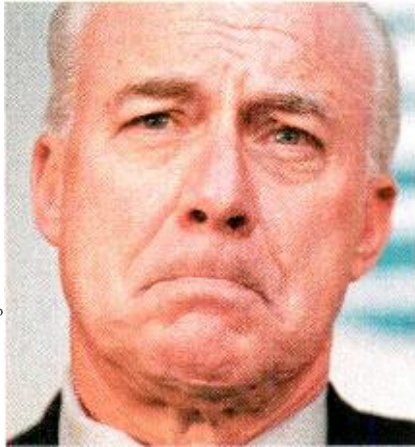
Football.

To launch a new access show against this kind of competition, you'd either have to be nuts or

Top of the Week October 30, 2000

COVER STORY

DISCONNECTED AGAIN



Cover Photo: Doug Kanter

AT&T Chairman Michael Armstrong

ON THE HILL

Congress seems likely to pass LPFM and rural-TV loans, maybe not AT&T assets. » 14

POLL WATCHERS

Fox joins the other major networks in election-night coverage. » 15

Programming

King is back Roger King retakes control at syndie powerhouse King World. » 18

Getting into development Bob Cook steps into top spot at Twentieth Television. » 19

Contingency plans The nets don't think the actors will strike, but just in case... » 20

Wrestling talks WWF is chatting with Time Warner about buying WCW. » 22

Sharpening the knives Networks take a hard look at their lineups. » 30

Business

Slowdown Despite solid gains, a less than lively advertising economy is forecast. » 31

Convincing the cynics Viacom remains bullish on revenue and profits in 2001. » 32

Wall Street weak To appease investors, AT&T's Armstrong resorts to drastic action. » 6

Washington fallout Regulators see a loss of lobbying clout. » 10

ARTISTIC DEMANDS

Cable deals top agenda in upcoming SAG/AFTRA contract talks. » 11

GET YOUR FREE AIR HERE

Candidates hustle to take advantage of FCC loophole. » 12



Clinton comes out for LPFM.

Advertising

One big sweep Local peoplometers could cause significant changes. » 38

Washington

Recognizable Broadcasters bank on local celebrity in run for national office. » 39

Interactive Media

Election info TV-news Web sites gear up for Nov. 7. » 40

Technology

Setting standards ATSC moves toward protocols for enhanced DTV. » 44

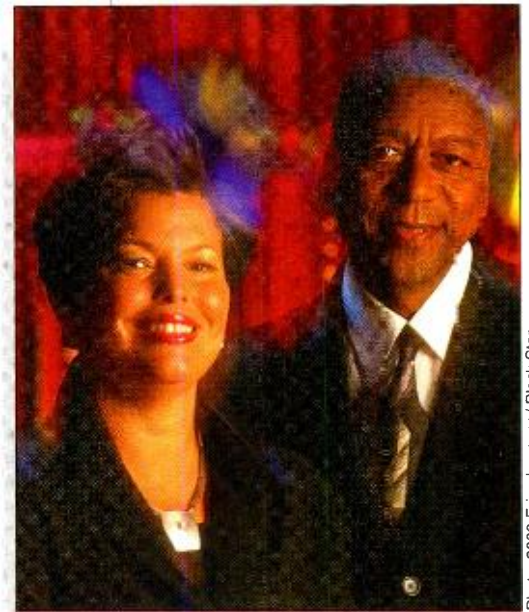


Photo: 2000 Erica Lansner / Black Star

SPECIAL REPORT

MUSIC TELEVISION

Bum rap Critics chide BET for its very success. » 46

Empowered Viewers of *Direct Effect* on MTV pick videos. » 52

Driving sales Music Choice plans on-screen interactivity early next year. » 56

Pay-per-view It does help artists promote CDs. » 58

Cybercasts House of Blues offers audio and video from six venues. » 63

B&C Eye	4
Bednarski's Column	16
Broadcast Ratings	28
Cable Ratings	26
Changing Hands	33
Classifieds	70
Common Ground	42
Editorials	82
Facetime	64
Fates & Fortunes	66
Fifth Estater	68
Financial Wrap-Up	15
Open Mike	81
Station Break	24
Syndication Ratings	25
Two Cents	80



BC EYE

PERSONALITIES

The Regis rotation

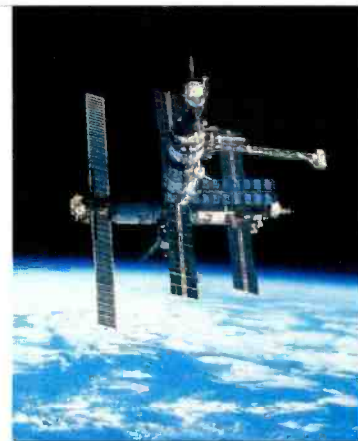
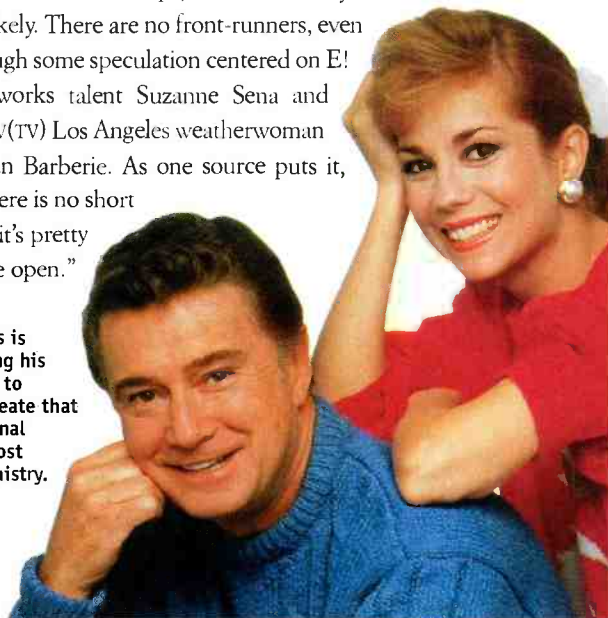
ETHICS

Logo à-go-go

The Burlington Free Press has issued a front-page apology for airbrushing out the logo of WCAX-TV Burlington, Vt., from coffee mugs positioned in front of three gubernatorial candidates. The photo, which had run previously unretouched, was taken at a debate the station co-sponsored. Last week, however, the picture accompanied a poll conducted by the paper and WPTZ-TV there. WCAX-TV said it had no reason to believe its rival had a hand in the photo's alteration. The newspaper said the error was against policy. WCAX-TV News Director Marselis Parsons said staffers were reminded of CBS' digitally obliterating an NBC logo from a billboard last New Year's Eve.

Live With Regis' rotation of guest hosts was supposed to be a fun interlude, but have things gone a little *too* well? Most figured show producers would nail down their Kathie Lee replacement in time for November sweeps, but sources say that's unlikely. There are no front-runners, even though some speculation centered on E! Networks talent Suzanne Sena and KTTV(TV) Los Angeles weatherwoman Jillian Barberie. As one source puts it, "There is no short list; it's pretty wide open."

Regis is taking his time to re-create that original co-host chemistry.



PROGRAMMING

Plan B from space

If Russia's aging space station, Mir, is no longer in orbit next summer, sources say NBC and *Survivor* producer Mark Burnett have a back-up for NBC's planned \$40 million summer reality series *Destination Mir*, in which the winner is to make a trip to the space station. Last week, Russian authorities said they plan to bring Mir down in February. Sources say plan B for the "E-Ticket ride of all-time" could have the winner orbiting the earth a dozen or more times in a Russian spacecraft. NBC and Burnett had no comment.

FOX BLOCKERS

Consumer advocates plan to ask the FCC late Friday to block Fox TV's acquisition of Chris-Craft stations. Georgetown University's Institute for Public Representation was expected to argue that the deal would violate the FCC's ownership rules and decrease competition in TV markets. Fox, which asked for permission to buy Chris-Craft in September, is asking the FCC to delay any required station divestitures until mid 2002. With the merger, Fox's national coverage will rise to 41% (the cap is 35%).

The company also asked that its waiver allowing ownership of the *New York Post* and WNYW-TV should remain valid post-merger, even though it would have a TV duopoly in New York with Chris-Craft's WWOR-TV. Consumer advocates say Fox's pleas should be denied because they violate the intent of the TV duopoly rules.

On a related note, the FCC in the next two weeks is expected to complete its review of TV duopoly rules issued last year. No big changes are expected.

DIVERSITY DIVIDENDS

Hiring women and minorities boosts the bottom line. That's the conclusion of a survey conducted by Women in Cable and Telecommunications, which the association plans to release Nov. 5, one day before its annual gala in Washington. The association probably won't name names, except to possibly point out some of the exceptional performers. "The goal is to convert this information as quickly as possible into tools companies can use," said Jim Flanigan, WICT spokesman.

PRICE BREAK

Congress last week tried to increase the dollar amount a merger has to reach before it triggers government review. According to the Hart-Scott-Rodino Act of 1976, mergers of \$15 million or more are automatically reviewed by the Justice Department or Federal Trade Commission. The change would increase that threshold to \$50 million. That would make it easier to get approval for some station transactions. It is expected to pass.

LIFETIME TELEVISION AND MARIE CLAIRE PRESENT

womenrock!

girls&guitars

THANKS!

Lifetime would like to thank
our affiliate partners for
their support in promoting
breast cancer awareness.

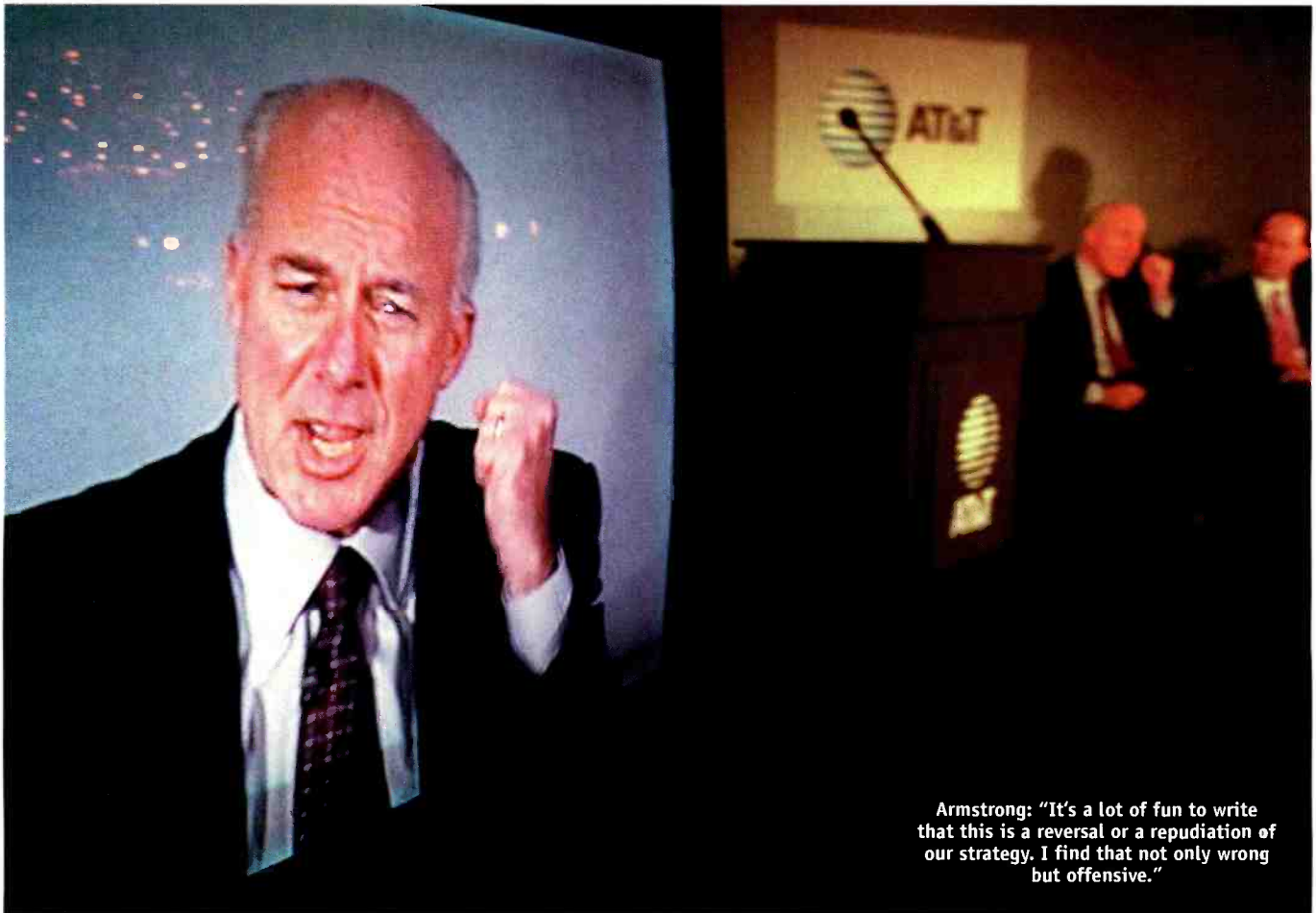
Together we can
STOP BREAST CANCER FOR LIFE.

OUR LIFETIME COMMITMENT
STOP BREAST CANCER
FOR LIFE

www.lifetime.com

Lifetime
Television for Women

marie claire



Armstrong: "It's a lot of fun to write that this is a reversal or a repudiation of our strategy. I find that not only wrong but offensive."

Reversal of fortune

Frustration again drives AT&T's Armstrong to drastic moves

By John M. Higgins

Mike Armstrong is shedding the cable business the way he plunged into it: consumed by desperation.

When he embarked on a \$120 billion cable shopping spree just two years ago, Armstrong, chairman of AT&T, was openly hungry for a direct connection to consumers' homes, the critical element in getting into the local phone business to offset AT&T's crumbling core long-distance phone business. Thwarted in his attempts to merely partner with cable operators, he

stepped up to buy cable giant Tele-Communications Inc.

The despair sparking this second breakup of AT&T comes from the retreat of Armstrong's supporters on Wall Street, who have ceased believing that he can execute his ambitious plans to save AT&T from itself. It did not help that he was the target of a very public campaign by his largest individual shareholder and an AT&T director, Liberty Media Corp. Chairman John Malone, who wanted an immediate fix.

That fix is to spin off units that had been

operating under one umbrella: cable, consumer services, business services and cellular. There are certain operating advantages, but Wall Street executives see the primary benefit as attracting investors who like AT&T's potentially high-growth wireless and cable assets but are repelled by the ailing long-distance business.

The big, currently unanswerable question is how much good the breakup will do. The previous one, ordered by late Federal Judge Harold Greene over antitrust issues in 1984, proved a boon for AT&T's spawn, the Baby Bells.

This time, AT&T and industry execu-

tives expect the separation of the relatively unrelated units to invigorate management, cut through internal politics and halt competition for capital. It certainly worked, until recently, for the company's 1996 spin-off, Lucent Technologies.

However, a company already plagued by operating misfires and simple adjustment to rounds of layoffs has an all-new distraction, immersing its employees in many more months of uncertainty.

AT&T executives maintained straight faces as they proclaimed that the breakup was simply another step in their 3-year-old master plan for transforming AT&T from merely a long-distance company with some cell-phone licenses.

"It's a lot of fun to write that this is a reversal or a repudiation of our strategy," Armstrong said in announcing the breakup plan last Wednesday. "I find that not only wrong but offensive."

He insisted that the split-up is a "logical and necessary next step. These companies will be leaders and are leaders today in the industries they serve."

Hardly anyone outside the company accepts Armstrong's spin. Although some favor the breakup as a way to boost the company's stock price, he is widely seen as buckling to pressure from investors—more specifically, to Malone. With AT&T's stock sliding 65% in recent months, Malone has openly pressed for some sort of restructuring to spark a revival.

"[Armstrong] is not doing this because he wants to. His hand is being forced this way. He has sold his soul to the financial community," said Howard Anderson, founder of research firm The Yankee Group and currently a venture capitalist.

"It's a complete invalidation of the strategy," said one cable company CEO, who has spent much time discussing cable and telephone with Armstrong over the past two years. "He's surrendered."

Another cable executive agrees: "The fundamental strategy they launched two years ago was dead on. Now he's caved to expectations of the market, sometimes unrealistic expectations."

Armstrong's plan calls for separating the companies through a mix of spin-offs and tracking stocks. At the end of the day, there will be five pieces: the four pieces AT&T executives keep talking about, plus Liberty Media, which they neglect.

The mechanics call for the century-old corporation known as AT&T Corp. to spit out everything but its cable assets, which can't be readily spun off without severe tax complications.

The core unit that Armstrong plans to continue running will be AT&T Business, which targets large and small businesses with long-distance and competitive local-exchange-carrier (CLEC) services. It will inherit the AT&T brand and its New York Stock Exchange symbol, "T".

The assets of the sagging AT&T Consumer long-distance business will go along with AT&T Business but will then get tied to a tracking stock.

AT&T Wireless is already a tracking-stock subsidiary of which AT&T owns

15%. That will be converted into conventional stock and completely spun off.

Nobody's saying what happens to Liberty, including Liberty itself. But Wall Street and industry executives expect AT&T to strip it of its tracking-stock status and spin Liberty away.

It's impossible to value the individual pieces. AT&T has not settled on critical elements like how corporate debt will be allocated among the spawn and what continuing relationships the companies will have. Will AT&T Broadband, for example, be forced to deliver AT&T Consumer long-distance service to its local phone customers, or can it cut a sweeter deal with Sprint?

This is not the first time Armstrong's hand was forced. His decision to buy TCI can be traced to a pivotal 1998 meeting at a National Cable Television Association convention in Atlanta. Armstrong went to the show to continue AT&T's years-long series of discussions on finding a way to work with operators to start a local phone business that would allow AT&T to bypass the Baby Bells' lock on direct access into the home.

But Armstrong put himself at a tremendous disadvantage by signaling both privately and publicly how badly he needed the cable operators. He had lots of capital to offer as incentive but no real leverage.

The meeting did not go well. Cox Communications Chairman James Robbins, Time Warner Cable Chairman Joseph Collins and Comcast Chairman Brian Roberts signaled that they wanted big upfront payments to even begin a joint venture. MediaOne Group Chairman Charles Lillis proposed that the operators would handle phone transport but for "a number that would choke a mule," says one executive: a commitment of \$5 billion.

Put in context, AT&T had invested \$4 billion in switching facilities around the country to simply resell services from the Baby Bells. But reselling proved to be such a money loser that Armstrong was in the process of shelving the venture, despite tying up so much cash.

Armstrong associates said he stalked out of the meeting so angry and frustrated that he

The new order

AT&T Broadband 2000E Revenues: \$8.3B

Cable assets initially get tied to a tracking stock. When all the pieces ultimately splinter, cable systems stay inside the original, century-old AT&T, which gets renamed and surrenders its stock-ticker symbol. Gets controlling stake in Excite@Home.

AT&T Business 2000E Revenues: \$28.6B

Long-distance and CLEC services targeting larger commercial customers. Will get the ancient T ticker symbol and be the parent of AT&T Consumer.

AT&T Consumer 2000E Revenues: \$19.2B

The sagging residential long-distance business, which cable was supposed to help save. Becomes a tracking stock of the business group.

AT&T Wireless 2000E Revenues: \$10.3B

Fast-growing cell-phone operation. Already a tracking stock, but AT&T owns 85%. Company will completely spin that out.

Revenue estimates by Morgan Stanley Dean Witter



The #1 Hour

Andromeda vs. Year Ago

Rank	Market	Station	Day	Time	3 Wk. Rtg. Avg. Yearly Rtg. Incr.	
					10/2-22, 2000	vs. Oct. '99
					RTG	%
1	New York	WPIX	SA	7:00PM	5.7	+78%
2	Los Angeles	KTLA	SA	5:00PM	3.6	+71%
3	Chicago	WGN	SA	5:00PM	4.8	+41%
7	Dallas	KDAF	SU	11:00AM	2.7	+13%
8	Washington D.C.	WBDC	SA	6:00PM	2.3	+44%
9	Detroit	WDWB	SU	6:00PM	3.5	+35%
10	Atlanta	WATL	SA	5:00 PM	2.2	+38%
11	Houston	KHWB	SA	5:00PM	4.1	+14%
12	Seattle	KTWB	SU	10:00 PM	2.1	+62%
15	Cleveland	WUAB	SA	5:00PM	2.8	+12%
16	Miami	WBZL	SA	7:00PM	3.5	+25%
17	Phoenix	KNXV	TU	9:00 PM	4.5	--
18	Denver	KWGN	SU	5:00PM	4.2	+8%
22	St. Louis	KDNL	SU	10:30PM	3.4	+13%
25	San Diego	KSWB	SA	6:00PM	2.7	+50%
29	Raleigh-Durham	WRDC	SA	7:00PM	2.8	+27%
30	Kansas City	KSMO	SA	10:00PM	3.0	+15%
32	Cincinnati	WSTR	SA	8:00PM	2.8	+17%
33	Milwaukee	WCGV	SA	5:00PM	2.1	+40%
34	Columbus	WSYX	SA	11:30PM	3.5	+67%
36	Salt Lake City	KUWB	SA	9:00PM	2.4	+167%
37	San Antonio	KRRT	SA	5:00 PM	3.1	+82%
39	Birmingham	WABM	SA	9:00PM	2.0	+67%
41	Norfolk	WTVZ	SU	6:00PM	3.3	+57%
42	New Orleans	WGNO	SA	10:30 PM	3.5	--
45	Oklahoma City	KOCB	SA	9:00PM	2.6	+24%
47	Greensboro	WUPN	SA	8:00PM	2.8	+180%
48	Louisville	WDRB	SA	3:00 PM	3.9	+11%
51	Las Vegas	KFBT	SA	11:00PM	2.7	+145%

Source: NSI/WRAP Sweeps, 10/2/00 - 10/22/00 vs. 9/30/99 - 10/27/99 TP

©2000 Tribune Entertainment Company. "GENE RODDENBERRY'S ANDROMEDA" and all associated names, likenesses and designs are trademarks of MBB Productions, Inc. All rights reserved.



FIREWORKS
A CANWEST COMPANY

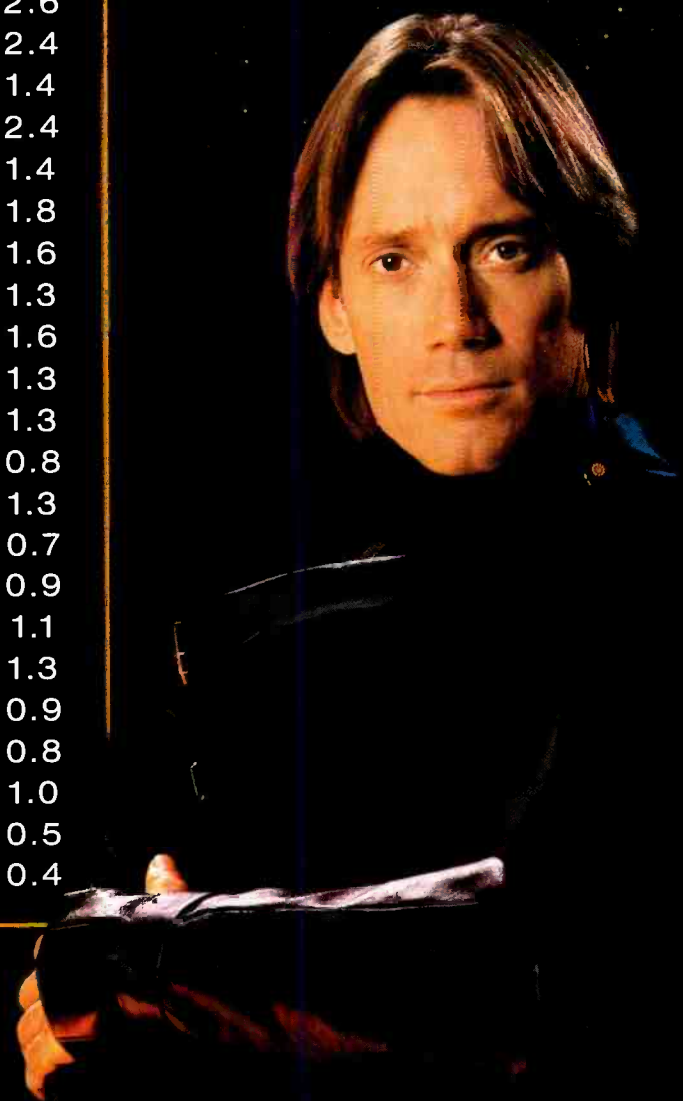


In Syndication

Weekly Programs - Week Ending 10/15/00

Rank	Programs	HH RTG	A25-54 RTG	M25-54 RTG
1	ANDROMEDA	4.6	3.5	4.2
2	X-Files-SYN (AT)	3.5	2.5	2.6
2	Xena	3.5	2.6	2.4
4	ER-SYN (AT)	3.4	2.1	1.4
5	Stargate SG-1 (AT)	3.0	2.3	2.4
5	BeastMaster	2.5	1.6	1.4
7	Earth: Final Conflict	2.4	1.7	1.8
7	VIP (AT)	2.4	1.5	1.6
9	Baywatch Hawaii (AT)	2.2	1.2	1.3
9	Invisible Man	2.2	1.6	1.6
11	Nash Bridges	2.1	1.2	1.3
11	Sheena (AT)	2.1	1.3	1.3
13	Profiler (AT)	1.9	1.2	0.8
14	Back2Back Action	1.8	1.3	1.3
14	NYPD Blue-SYN (AT)	1.8	0.9	0.7
14	Outer Limits (AT)	1.8	1.0	0.9
17	The Lost World	1.7	1.0	1.1
17	Relic Hunter	1.7	1.1	1.3
19	Queen Of Swords	1.6	1.0	0.9
20	Early Edition	1.4	0.9	0.8
21	Total Recall	1.1	0.8	1.0
22	The Immortal	1.0	0.6	0.5
22	New York Undercover	1.0	0.5	0.4

"Source: NSS/Galaxy Explorer, 10/5/00 - 10/15/00; GFA% where applicable, ranked by HH." Chart includes all weekly scripted hours except umbrellas and weekend versions of strip shows. Does not include umbrella programs.



GENE RODDENBERRY'S
Andromeda

IN BRIEF

BIG APPLE ROTTEN IN PEORIA

New York City's Subway Series between the New York Yankees and New York Mets didn't play in Peoria after all. It was the lowest-rated World Series ever, with the five games on Fox averaging a 12.4 rating/21 share in Nielsen national ratings, a 22% drop from the 16.0/26 for last year's four-game sweep when the Yankees beat the Atlanta Braves (on NBC).

The Yankees' sweep of the San Diego Padres in 1998, also carried by Fox, hit the previous all-time low: a 14.1/24. Thursday night's Yanks-Mets finale hit a 13.1/21, drawing an estimated 45 million viewers.

Fox estimates the entire series drew 209 million viewers to all or part of the five games. New Yorkers did tune in: WNYW-TV scored an average 41.9 rating with a whopping 59 share for the series.

NAB OPPOSES DBS LAWSUIT

Broadcasters last week asked a federal court for standing in order to oppose the DBS industry's challenge to a law that requires DBS companies to carry all local TV signals in whatever markets those companies are serving by Jan. 1, 2002. The NAB, the Association of Local Television Stations and Univision filed a brief in U.S. District Court in Alexandria, Va.

UTAH JUDGE ORDERS REPORTER TO TESTIFY

A Utah judge ordered ABC News to produce an unedited videotape relating to a 20/20 story on two men accused of drilling into a woman's skull, a process called trepanation. The network has argued that forcing reporter Chris Cuomo to testify could discourage of certain events.

reversed another public proclamation: that AT&T would not buy a cable company. Believing he would increase his leverage with MSOs if he himself were a major operator, he took less than six weeks to sew up a deal for TCI.

But AT&T's committing \$50 billion to buy TCI only emboldened other operators, cable executives said. "He had no advantage left at all," said the chief executive of one MSO. Though spending even more money to buy MediaOne Group Inc., Armstrong still has no telephone deal with any operator in which AT&T has no substantial financial interest.

For AT&T Broadband, the goal is to stay on course. Division Chairman Dan Somers said it will take nine months or more to create the tracking stock and until 2002 to totally finish the restructuring plan.

Somers, who disputes that AT&T's hand is being forced, said the division will continue rolling out telephone, data and digital services and should post another double-digit gain in revenues next years. "My job right now is to do exactly what we've been doing, which is kick butt," he said, adding that he plans to stay in his job. "I'm happy, I'm ready to go." ■

Spin-off fallout in D.C.

AT&T's four-way split announced last week is likely to send telecommunications companies scrambling to fill a lobbying vacuum in Washington.

Bolstered by its cable industry buying binge in 1998, AT&T during the past year has openly flexed its muscle on Capitol Hill and at the FCC. AT&T's lobbyists, with hardball negotiating reminiscent of the era preceding the company's first big breakup in the early 1980s, convinced Senate Appropriations Chairman Ted Stevens (R.-Alaska) to push widely criticized legislation that would roll back the government's cable-ownership restrictions. And it persuaded the FCC to ease up on the rules for measuring that ownership (it is still trying to get the cap on ownership raised).

But now that A&T no longer is telcom's cross-sector behemoth—and its promise to usher in local-telephone competition may never be realized—the company isn't likely to carry the same kind of weight with policymakers.

For AT&T's rivals, the shift in strategy hands them an excellent shot to overturn a regulatory power structure they say has led the FCC to favor cable and long-distance carriers in the battle for local phone and broadband Internet services.

"This is great news for the Bell companies. This is great news for DSL companies," said Reed Hundt, former FCC chairman. "AT&T's cable and wireless spin-offs won't have nearly the political influence of AT&T, the mega-company."

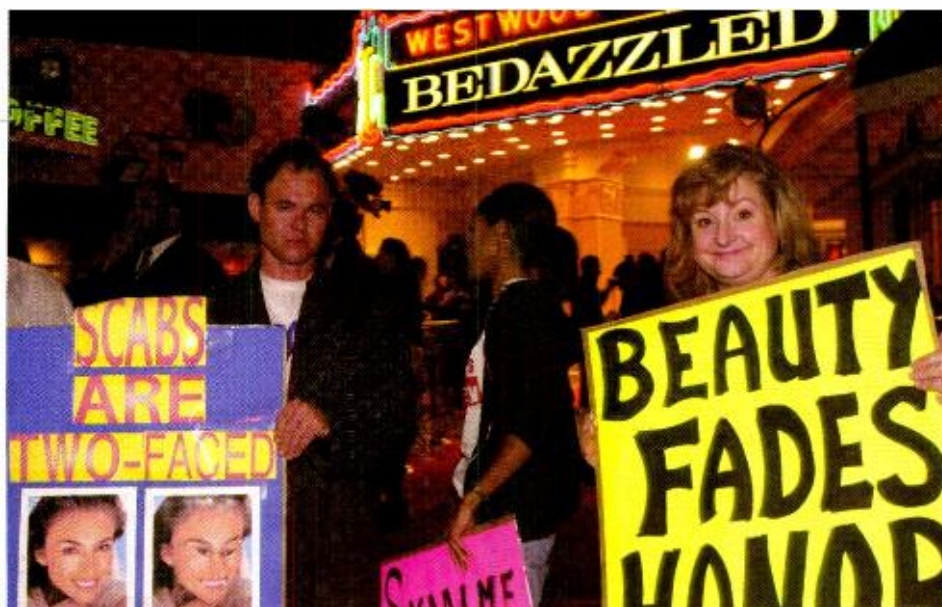
The upshot: The Bells stand a better chance of winning their fight to free their broadband digital-subscriber-line operations from cumbersome telephone-style regulation and to enter the long-distance business.

For the cable industry, the loss of AT&T's clout is a mixed bag. Yes, they might miss AT&T's influence on some policy fights, but the company's newly free broadband unit now will be more closely allied with their industry and less likely to suffer mixed allegiances with its long-distance and wireless siblings. AT&T's conflicting interests most recently angered the cable industry with fights over bills that would offer subsidies or tax credits to companies that roll out broadband services.

AT&T, seeing the proposals as a boon for its wireless Internet operation, has been enthusiastic about the bills. Cable operators, on the other hand, say the legislation would help competitors but offer nothing to cable companies. (Wireless companies are expected to be the leaders in rural broadband, and cable companies' expensive broadband buildouts in urban areas are creating operating losses that make tax credits useless.)

The creation of new AT&T spin-offs also may keep regulators busy on the merger front. When the new units are completely divested in the next two years or so, they will be enticing targets for other telcom companies or maybe buyers themselves.

—Bill McConnell



SAG members picketed the *Bedazzled* premiere because Elizabeth Hurley made a commercial in Europe.

IN BRIEF

BUSH, GORE ON PBS

Texas Gov. George W. Bush and Vice President Al Gore will take turns addressing voters on PBS for two-and-a-half minutes each night in the eight days leading up to the election. From Oct. 25 through Nov. 3, PBS will air the short packages after *Newshour With Jim Lehrer*. The campaigns will produce the spots, and *Newshour* will package them. PBS member stations may then run the spots as many times as they wish in the 24 hours following their first airing, as long as they run the opponent's spot the same number of times and in comparable demos.

NEW WCBS NEWS BRAND

WCBS-TV New York is rebranding around deals with various Viacom and other content partners to become the CBS 2 Information Network. According to News Director Joel Cheatwood, newscasts will draw on the resources of partners VH1, Court TV, CBS' Healthwatch and Marketwatch, Hollywood.com, Office.com, CNN and the New York *Daily News*.

NO DELAY ON AUCTION

The chief of the FCC sees no reason to delay pending spectrum auctions. FCC Chairman William Kennard last week told Rep. Thomas Bliley (R-Va.) that the Dec. 12 auction of PCS spectrum confiscated from bankrupt NextWave will go forward. One reason to stay on track is to prevent delays of other auctions.

ANIMATED SALE

Pentamedia Graphics, India's largest multimedia production company, has acquired a 51% stake in Hollywood animation studio Film Roman—the home of Fox's *The Simpsons* and *King of the Hill*—for \$15 million.

SAG seeks cable parity

Residuals the issue; WGA also unhappy and could be first to walk

By Joe Schlosser

The biggest question in Hollywood following the resolution of the six-month Screen Actors Guild strike against advertisers is: What happens next year?

SAG President Bill Daniels says, now that the ad strike is over, his attention can be focused on getting SAG and the American Federation of Television and Radio Artists (AFTRA) members new pacts with the Hollywood studios and networks.

The three-year contracts for both guilds, which comprise a total of 140,000 members, with the Alliance of Motion Picture and Television Producers are up June 30. Network and studio executives have begun bracing for the worst (see story, page 20).

The issues are similar. In the advertiser strike, the guilds received increased cable payments, Internet jurisdiction for actors and continued residual payments for network television.

Actors' flat-fee pay for cable commercials will now go from \$1,014 per ad to \$2,460 per spot in 2004. SAG and AFTRA executives did give in on residual payments on cable commercials, though. Actors wanted per-play payments for every ad on cable but pulled that demand off the table late in the negotiations.

In the next set of talks, actors and writers want a bigger piece of the cable pie in terms of syndication residuals and also better pay for actors in first-run cable series.

Cable executives expect demands from the guilds for parity with the broadcast networks but say that's going to be tough. Most cable channels that employ SAG or Writers Guild of America talent currently buy out residual contracts or pay 50% or 60% of the going broadcast rates.

"Residuals are not economically feasible," says one top cable head. "Shows are often repeated many times on cable compared to the networks, and that could get really expensive. Buyouts are probably the only way to go."

SAG's Daniels says something is going to have to give there and also with international TV residuals. SAG and AFTRA, he adds, want to start informal negotiations with producers and studio heads within the next month.

"We are not going to be unreasonable," he says. However, "there has been an explosion in cable and in foreign television. I think the industry realizes it has to make those adjustments."

But it's the 11,000 members of the Writers Guild of America who are set to walk out first, if their demands are not met. The WGA's contract comes up May 1, and members voted overwhelmingly last week on demands and also to use traditional negotiating methods with the studios. Instead of using fast-track methods to negotiate, as the WGA has for its last three contracts, the writers voted to use the slower, drawn-out methods last put to use in 1988, when the WGA went on strike for five months. ■

IN BRIEF

WABC TRIMS DR. LAURA

WABC-AM New York cut Laura Schlessinger's syndicated weekday show from three hours to fewer than two, but the station said it was to find time for a new program, not because of advertising pressure.

TW TO COURT: DOFF CAP

Time Warner's cable unit is asking the Supreme Court to overturn the 1992 law limiting a company's subscriber reach. The law was upheld by a federal appeals court in May. Two weeks ago, federal judges heard oral arguments in the second phase of the case, which is to determine whether the FCC was justified in setting the cap at 30% of national subscribers and barring cable operators from devoting more than 40% of their first 75 channels to programming in which they have a stake.

HOLLYWOOD ON THE HOOK

Sens. Sam Brownback (R-Kan.) and John McCain (R-Ariz.) have sent follow-up letters to the movie studios to make sure they make good on promises to the Senate Commerce Committee to curb violence marketing to kids. McCain asked to see the studios' in-house plans to stop marketing violent films to kids under 17 and asked the studios to respond within 30 days.

NBC TO RUN SPLIT-SCREEN NASCAR SPOTS

For its NASCAR broadcasts this season, NBC will run nonstop racing coverage by using split-screen technology within commercials. NBC will show live coverage on roughly 25% of the screen, showing it as a picture-in-picture within the commercial.

Free-time flurry

Having discovered public stations must provide access without charge, some mainstream candidates request time

By Bill McConnell

California Republican Congressman Tom Campbell wants his underdog battle to unseat Sen. Dianne Feinstein to focus on important ideas. Last week, Campbell picked up one of his biggest ideas from *The Washington Post*.

Campbell, a former Stanford law professor, is one of the first mainstream politicians to take advantage of government rules requiring public stations to offer free airtime to federal candidates. The request followed an article in the *Post* about the rarely used provision of broadcast regulation. Reform Party presidential candidate Patrick Buchanan also is approaching stations for time.

Last week, Campbell asked 24 public radio stations in California to carry five 60-second spots daily between Oct. 1 and the Nov. 7 election. He is among a handful of candidates, most of them third-party or fringe candidates, who have now asked public stations for airtime, but more would-be lawmakers are expected to follow suit.

By making good on the once-obscure loophole, the free-time seekers are putting noncommercial stations in a public-relations bind with their ad-averse audiences and are drawing the ire of some Washington politicians concerned about politicizing noncommercial stations.

A few candidates have invoked free airtime rights in recent years. But requests are suddenly proliferating, thanks to an Oct. 25 *Post* article on the decision of WAMU-FM Washington to give one 30-second spot daily to Terry Lierman, the Democratic challenger to Rep. Connie Morella (R-Md.). Then Constitutional party candidate Brian Saunders requested, and received, similar treatment.

Anticipating a wave of requests, stations around the country have asked the FCC for

advice on fulfilling their obligations. Generally, stations must abide by the same guidelines as commercial stations scheduling paid political spots.

The free-time duty is created by the overlap of two separate FCC rules. One requires stations—both commercial and noncommercial—to give “reasonable” and equal access to federal candidates. The other forbids noncommercial stations from charging for ads.

The FCC has no hard rules defining “reasonable” access and advises stations to handle each request on a case-by-case basis. To decide how much time to give to a candidate, stations may take into account the number of candidates in a race, the number of congressional districts in their coverage area, the likelihood of program disruptions and the number of days to an election. If stations can't strike a deal, the FCC generally steps in to mediate.

In Campbell's campaign, Humboldt State University's KHSU-FM agreed to offer a half-

hour block on Oct. 31 to feature an edited version of his town hall call-in show that aired on commercial stations Sunday. Late last week, Collins was still trying to strike deals with public stations in other markets.

The flurry of requests has angered House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who pledged to kill the loophole when Congress returns after the election. “There's no place for advertising, particularly political advertising, on public radio and television,” said Tauzin's spokesman.

For her part, Morella called her challenger's action “an absolute violation of the public trust” and pledged not to pursue her right to free time.

Leading free-time advocate Paul Taylor was glad to see public stations being forced to step up but said commercial stations must follow. ■



House Telecommunications Subcommittee Chairman Billy Tauzin

Hatchett Delivers Impressive Growth!

JUDGE HATCHETT has grown
an impressive **+14%** in
households over the
past four weeks!

2.2

HH Rtg.
Week of 9/13/00

2.5

HH Rtg.
Week of 10/9/00

+14%

JUDGE HATCHETT

Source: NCS Galaxy Explorer, GA&A HH Rtg.

www.judgehatchett.com

©2000 Columbia TriStar Television Distribution. All Rights Reserved.

COLUMBIA TRISTAR



TELEVISION
DISTRIBUTION

©2000 PICTURES ENTERTAINMENT COMPANY

The Leader In Young Adult Programming.™

IN BRIEF

GETTING THE GIST OF IT

Gist Communications has begun testing a service that will allow more than 1.6 million cable subscribers to use Gist.com's customized program listings to order pay-per-view movies and events. The service will be offered to subscribers of AT&T and Cablevision systems in Boston; Comcast in Southern New Jersey, Maryland, and Virginia; and Time Warner in the Milwaukee area.

START THE BIDDING

Fox will stage *The Ultimate Auction*, produced jointly by Fox Television Studios and online retailer Amazon.com on Dec. 7. *Ultimate Auction* comes about a week after reports circulated that eBay.com was readying a similar project for ABC. However, "this is not eBay garage-sale trading," insists Fox TV Studios President David Grant.

CBS SETTLES SEX SUIT

CBS has agreed to pay \$8 million to settle a sex-discrimination lawsuit brought by the U.S. Equal Employment Opportunity Commission and 200 female technicians at several of its television stations—including WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago. The suit, filed in 1996, alleged workplace discrimination in promotions, assignments and compensation, and a hostile work environment. CBS did not admit guilt.

CORRECTION

The NFL does, in fact, gather some cable royalties for preseason games aired on non-broadcast networks, contrary to a story in the Oct. 23 issue.

'LPFM lite' passage seen likely

Prevailing wisdom has low-power restrictions surviving in compromise spending bill

By Paige Albinia

Bills that would restrict the FCC's low-power FM service and authorize federal loan guarantees for companies providing local TV service in rural areas are likely to become law, while the fate of a bill that would allow AT&T to hold on to all the assets it acquired when it bought MediaOne remains uncertain.

Congress last week passed a spending bill that would appropriate nearly \$40 billion in funds for the departments of Commerce, Justice and State. It also includes money for the FCC and the National Telecommunications and Information Administration. The low-power FM and rural-TV measures were included in that bill.

Last Thursday, President Clinton said he would veto the spending package because it includes provisions the administration does not like on immigration, tobacco litigation and other issues. Clinton specifically singled out the LPFM initiative, which would only allow the FCC to roll out new low-power stations on channels that are four slots away from existing stations. The bill would require the FCC to conduct interference tests in nine markets on low-power stations that would broadcast three channels away from existing stations.

"I urge Congress to drop the rider that would prevent the Federal Communications Commission from licensing new low-power FM radio stations to provide for a diversity of



Clinton urges Congress to drop the rider to prevent licensing new low-power FM radio stations.

voices in communities around the country," Clinton wrote.

Although Clinton is likely to veto the Commerce, Justice, State bill, the low-power FM measure could well survive if the other provisions to which Clinton objects are removed.

The rural-TV bill is non-controversial. It allocates

\$1.25 billion in federal loan guarantees for entities that would provide local TV service in rural areas. The bill would allow some cable operators to compete for the guarantees, a provision that was opposed by Sen. John McCain (R-Ariz.). It also requires the FCC to do independent tests to determine whether Northpoint Technology's planned spectrum-sharing video service would interfere with existing direct-broadcast satellite TV providers.

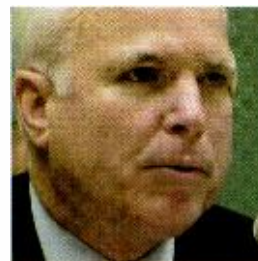
Meanwhile, the fate of a bill that would allow AT&T to hang on to all the assets it acquired when it purchased MediaOne remained unclear at press time.

The only bill left to which Congress could attach it is one that allocates funds for the departments of Labor, Health and Human Services and Education.

Sources say House Speaker Dennis Hastert (R-Ill.) and House Majority Whip Tom DeLay (R-Tex.) oppose the AT&T provision, which is making it difficult to pass.

At deadline, Congress planned to adjourn this Tuesday (Oct. 31). ■

Congress has a few loose ends to tie up.



McCain opposes allowing some cable operators to compete for guarantees.

FINANCIAL WRAP-UP

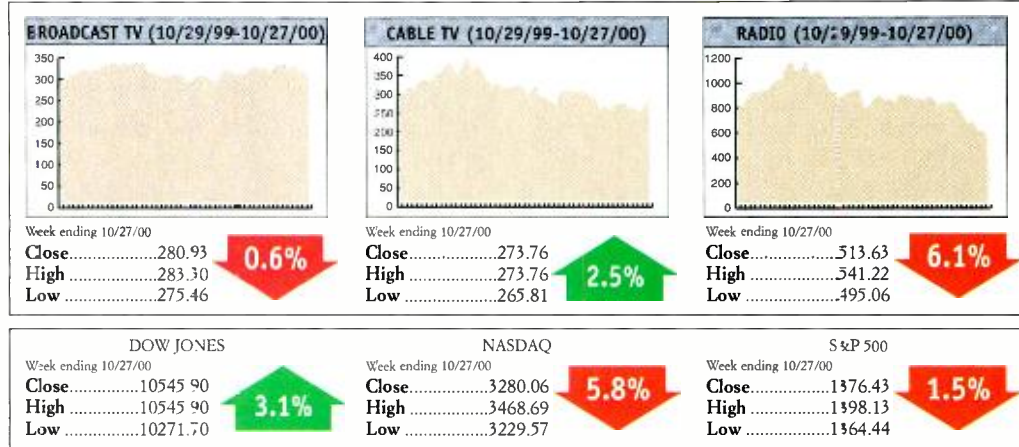
Week of October 23-27

WINNERS

	10/27	% change
Gray Comm.....	\$17.75	(24.29)
Mediacom Comm.....	\$17.25	(22.12)
Adelphia Comm.....	\$25.50	(15.44)
dick clark Prod.....	\$15.00	(14.29)
Unitedglobalcom.....	\$28.63	(12.81)

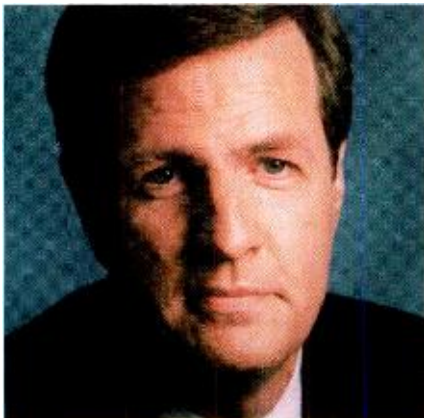
LOSERS

	10/27	% change
Citadel Comm.....	\$5.06	(50.68)
Granite Bcst.....	\$2.75	(31.25)
Antec Corp.....	\$10.50	(22.58)
Classic Comm.....	\$4.69	(18.49)
Shop at Home.....	\$1.75	(18.46)



Fox votes for coverage

Makes its first foray into presidential-election politics



Fox's Brit Hume (l) and Paula Zahn will anchor the network's election-night broadcast.

By Dan Trigoboff

For the first time, Fox will join the other major broadcast networks in offering election-night results on election night. From 8 p.m. to 1 a.m. Fox will simulcast its election coverage with the Fox News Channel, which is also making its presidential-election debut.

Like the networks it joins in covering election night, Fox will have its A team of anchors and talking heads on hand: Brit Hume, Paula Zahn and Bill O'Reilly. Fox News Channel will continue coverage well into the morning.

Elsewhere on the election-night front:

- In addition to anchors Bernard Shaw, Judy Woodruff and Jeff Greenfield and political analyst Bill Schneider, CNN will continue *The Spin Room* collection of pundits and pols. The news network switches from its regular prime time lineup to offer *Countdown to Election 2000* this week. All the nets plan to enhance their coverage online.
- CBS News' lead anchor Dan Rather will be joined by Bob Schieffer, Ed Bradley, Lesley Stahl, Mike Wallace, Gloria Borger, and John Roberts and plans to update presidential, gubernatorial and congressional

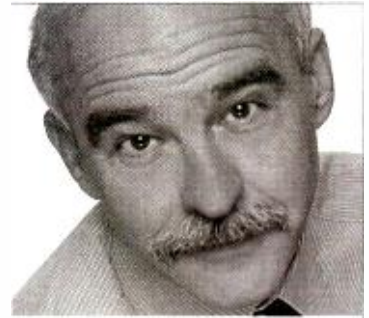
elections every 90 seconds. New technology, CBS says, will provide Rather with massive amounts of immediately available data.

■ Tom Brokaw will anchor NBC News' Decision 2000 network coverage, joined by Tim Russert and Katie Couric. Brian Williams and Chris Matthews will anchor and comment for MSNBC's Decision 2000. Forrest Sawyer will interpret exit-poll data. NBC News says it will utilize a new real-time 3-D graphics system.

■ Peter Jennings will anchor ABC News coverage from Times Square in New York, joined by Sam Donaldson, Cokie Roberts, Lynn Sherr and George Stephanopoulos. Jennings will be aided by a handheld computer that can control ABC's graphic displays. ABC News will, for the first time, provide simultaneous Spanish interpretation.

■ Susan Swain will anchor coverage by C-SPAN, which will broadcast live from the Bush, Gore, Nader and Buchanan headquarters. C-SPAN plans to simulcast several TV stations from around the country to cover key races and will feature reporters from Washington-based *Congressional Quarterly*.

■ In addition to its regularly scheduled program on election night, PBS's *NewsHour With Jim Lehrer* will have election-night coverage at 10 p.m., featuring Lehrer, Gwen Ifill, Ray Suarez and Margaret Warner and their regular pundits, including Mark Shields, Paul Gigot, Michael Beschloss and Doris Kearns Goodwin. ■



Forswearing geekiness

It's not just the 10-thumbed who tell the industry to simply simplify

I have just measured the on/off/radio/alarm switch on the clock radio in the kitchen. The switch is a flat piece, in black with little notches hugging the side of the radio's black frame. It is 1/2 inch long. That is less than the size of this paragraph.

It is in the kitchen because I can't use it in the bedroom. It's too hard to use. My thumbs invariably switch it to the alarm part instead of the radio part: I expect Bob Edwards, and I get fire alarm. So I gave up and bought a clock radio that is slightly more user-friendly. But, truly, is there a worse appliance than a clock radio? I don't think so, and I include the computer, which is a close, a very close second.

I am tired when I go to bed, and I would bet most people are like that. You would think a clock-radio manufacturer would recognize that by testing clock radios in a dark room with tired people. It's just a thought.

I have come to realize that the clock radio is just a part of the problem I have with consumer electronics. Mainly, and I'm really

not proud to admit it, I don't know how to use most of the things I have. Or better said, I don't know how to do most of the things my electronic devices can do. My cell phone comes with an 80-page book explaining the wonders it would perform if, perchance, I could memorize an 80-page book.

My computer has several books that are hundreds of pages long, prefaced with the warning that what I might read may not jibe, exactly, with the computer I have. When things screw up on my computer and on the Internet, gibberish appears to announce the error I've made. These messages seem pretty serious, some of

them, but I really don't know.

Things don't work right: the computers, or the programs, or the logic. For example, to shut off my computer, I press a button called START.

To write this column, in Microsoft Word, I started in 10-point type. I was

able to change that to 14-point type. But if I did something—I'm not really sure what—this would change to 10-point again. Let me try writing a date, my nephew's birthday. It's Oct. 22, though a little yellow line that has appeared while I typed the month tells me I should type in October 27, 2000. These are the helpful things a computer does that, truly, I don't want it to do, and it reminds me of the bazillion things it doesn't explain that I would like it to clarify.

Why do I write this? Because I would like to report that the computer industry, no joke, is run by people who, like the clock-radio industry, do more to turn me off than any of the 1,000 bad Web sites out there.

It may be harmful to my career to confess this, but I am not going to spend my time using an appliance that is just as likely to frustrate me as to satisfy me, send me signals I can't decipher, and issue commands I can't fulfill.

Simple is a virtue. I know how to turn a newspaper page to get to the next story; that's about all I have to do.

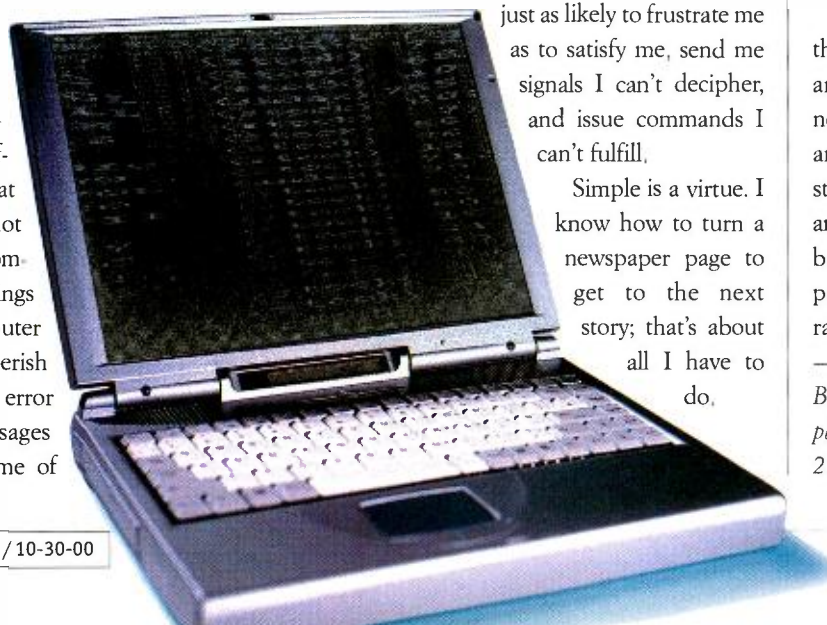
The Internet is simple, too. Just not as simple. Online, I know how to press the back key on the computer and anticipate the pop-up ad that invariably obliterates the page, and I know how to take my mouse and delete that, and then press the mouse again and get what I'm looking for, and so on. That was fun about four years ago.

The computer manufacturers, the ISPs, the programmers don't work the same turf, don't speak the same language, and most of all don't really care.

So here's the message to Internet cheerleaders: Get your act together. Have a conference in which the agenda item is not about how sure you are of success but why you've failed so far. Quit congratulating yourself. Generally, most of the "successful" Net sites have the importance of an episode of Pamela Lee Anderson's *V.I.P.* Or feature her.

Reinvent the Net. Because the real reason Internet sites are failing all over the place is not just that the business plans are faulty, although that's a start. Really, it's because, unless an Internet user is prepared to become a geek, the risk—time, patience and intelligence—is rarely worth the reward. ■

Bednarski can be reached at pbednarski@cabnars.com or at 212-337-6965.





Research Leadership in the Media Industry

CABLE



*2000 Institutional Investor
All-America Research Team*

RADIO & TV



*2000 Institutional Investor
All-America Research Team*

SATELLITES



*2000 Institutional Investor
All-America Research Team*

Congratulations to Morgan Stanley Dean Witter's #1 ranked research analysts serving investors and companies in the media industry!

MORGAN STANLEY DEAN WITTER

Programming

Roger reigns

Takes reins again at syndication giant King World and surrounds himself with the faithful as others exit

By Joe Schlosser

With top staff members exiting left and right, Roger King has grabbed the reins and once again taken a more active role in running syndication giant King World.

King sold his syndication powerhouse to CBS last year. It was merged it with CBS' Eyemark Entertainment. King is now back in the saddle and has surrounded himself with a staff that looks a lot like the old King World. Nothing too bad there: King World's syndicated offerings are some of the most successful on television.

Almost all of Eyemark's and CBS Enterprises' top executives headed to rivals, leaving loyal King executives back in

charge of the company, which is now owned by Viacom.

Within the past two months alone, King World lost almost its entire top tier of executives—most of them former Eyemark executives.

Former King World President Ed Wilson left to run NBC's new syndication unit, King World's former executive vice president Bob Cook was named president of Fox's Twentieth Television last week (see separate story), and Robb Dalton, who was the company's senior vice president of pro-

gramming, is now the president of new Hollywood player Fireworks Entertainment. All three had been part of the Eyemark/CBS side.

And the list goes on. Eyemark programming executive Ellaine Bower is now the head of Imagine Television's network division, and Jon Hookstratten, Eyemark/King World's senior vice president of business affairs, is now Wilson's second in command at NBC

Enterprises.

"When you merge two companies and everyone has the same job capacities being taken care of, some people are going to go on, and we wish them good luck," says King.

"King World was already a major syndicator," he adds, "and, when you merge people in, some people will leave, and some people will stay."

King says neither Wilson nor Cook will be replaced. Rather, it's King who is now taking a more active role in running the company. Longtime King World executives Delilah Loud and Bob Madden also have added responsibilities. Loud has taken over the marketing division from Cook, and Madden, King's longtime attorney, is now the acting chief operating officer.

A number of former Eyemark employees say that

Roger King wanted the company to remain the King World of old and that Eyemark executives were encouraged to leave or were dismissed.

"At a sales meeting just after the two companies were coming together, Roger declared that 'Eyemark is dead,'" says a former executive of Eyemark and, then, King World "He just wanted it to be King World, with his people and his staff."

That's just not so, King says.

"I'm not sure what the percentage or the breakdown is between Eyemark and King World people, to be honest with you, but I can tell you it's not all King World people," King says. "The sales team has several people from Eyemark left on it, the international division is run by Armando (Nuñez Jr.), and there are Eyemark and King World people all over the place."

On the programming front, King says his company will be taking former MTV and BET personality Ananda Lewis to



King: "I'm not sure what the percentage or the breakdown is between Eyemark and King World people to be honest with you, but I can tell you it's not all King World people."

Hollywood Squares hostess Whoopi Goldberg amidst hugs and kisses.



Twentieth gets cookin'

NATPE in January in what is likely to be a talk-show format. King says he will be adding personnel to King World's programming staff, which has lost a half-dozen people over the last few months. On the air right now, King World continues to sell *Hollywood Squares*, *Curtis Court* and *Inside Edition*, not to mention *Oprah*, *Jeopardy* and *Wheel of Fortune*.

A handful of former employees say that, during the transition in ownership, Roger King had almost been an "outsider" at the company, remaining almost full-time at his Florida home.

Again, King says that is not the case. He says he has spent the past two months in Los Angeles at a hotel, working with CBS-TV CEO Les Moonves and fellow King World executives on what he described as

'I've worked very hard for most of my life, and I would be heartbroken if I weren't active in the business.'

—Roger King

"production and organizational problems" stemming from the mergers.

"I've always been hands-on. People must think I took a vacation or something. I've worked very hard for most of my life, and I would be heartbroken if I weren't active in the business," King says. "I haven't gone anywhere."

One thing seems to be clear. The old King World, which threw lavish parties at NATPE and throughout the year, has changed its ways under Viacom's Mel Karmazin and Sumner Redstone. The new King World has to be "very, very frugal," says one departed exec. So, unlike two years ago, when King World rented the New Orleans Superdome for a private Elton John concert where Roger and Michael King were as much the stars as the rock singer, this year King World will be throwing more-modest dinner parties at NATPE. ■

Ex-marketing executive takes over studio that aims to intensify development

By Susanne Ault

Stepping into the top spot at Twentieth Television, Bob Cook starts out ahead. As president and chief operating officer, effective next Monday, he inherits from his predecessor, the late Rick Jacobson, this year's and last year's top-rated rookie strips: *Power of Attorney* and *Divorce Court*, respectively.

Grabbing a 2.5 household rating for the week ended Oct. 8, according to Nielsen Media Research, *Power* is one of the few freshman strips to clear the 2 mark. Also for that period, *Divorce Court* pulled a 3.0, landing in the top 10% of all syndicated efforts.

What's more, Cook will have not just one but potentially *two* station launch groups (Fox O&Os plus, if Fox's bid to buy closes, the Chris-Craft outlets) to propel any offerings that he takes to NATPE 2001.

"[The situation] is really good. You can blame me," jokes Cook's new boss, Fox Television Stations Chairman and COO Mitch Stern. "We'll have quite a few more station outlets. And we see from our competitors that quite a few shows will be canceled by next year [one may be low-rated sophomore talker *Queen Latifah*, currently on many Fox stations], so Twentieth has a tremendous opportunity for growth."

Cook plans to implement a "90-day action plan for choosing shows," although he declines to elaborate. "A lot of the hard work, which is taking all the pitches and ferreting out the good possibilities and the bad possibilities, has already been done," he says, adding, "But it's still never an easy task to pick the winners."

Formerly the marketing chief at CBS

Enterprises/King World (his credits include helping launch daytime strip *Martha Stewart Living* and off-net sales of *Everybody Loves Raymond*), Cook certainly has the promotional chops to push Twentieth's current and upcoming content.

And odds are, there will be a pack of Twentieth shows for Cook to tout. Its first-run shows are considered hits, but there are only two, a fairly small number for a studio with a station launch group at hand.

That will change, according to Stern, with "a lot more emphasis at Twentieth being development." He notes that he is "very serious" about six or seven projects currently in development for fall 2001 but declines to give specifics. One contender is *The Real Deal*, a male spin on *The View* featuring Alan Thicke.

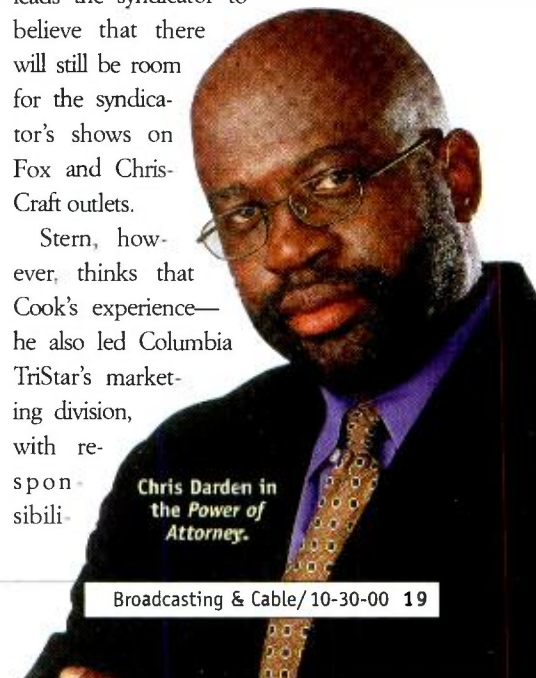
Some in the industry, though, wonder whether Cook, one of the first non-sales executives to become president of a studio, can make it happen.

"Bob's expertise isn't in programming," notes one rival syndicator, questioning the "can't-do-wrong" aura that seems to surround Cook. "He has a lot of time periods, but I'm not sure that he's going to be able to fill all those time periods himself," which leads the syndicator to believe that there will still be room for the syndicator's shows on Fox and Chris-Craft outlets.

Stern, however, thinks that Cook's experience—he also led Columbia TriStar's marketing division, with responsibility



Bob Cook starts out as Twentieth Television's president and COO with two first-run hits.



Chris Darden in the *Power of Attorney*.

IN BRIEF

HBO NOT GOING WEST

It's in for this year, but Home Box Office is joining the procession of programmers deciding not to exhibit at the Western Cable Show, starting in 2001. Like Showtime, Starz/Encore and Playboy TV—which are pulling out this year—HBO executives decided that the roughly \$1 million cost of a large booth, floor space and staff was too much for a shrinking number of major cable operators. Convention sponsors say they have a long waiting list, filled largely by technology companies, of firms wanting exhibition space.

TRIBUNE TALKS THE TALK

Tribune Entertainment is offering its new 2001 strip, *Talk or Walk* on a cash-plus-barter basis (3.5 minutes to Tribune, 10.5 minutes to the station). The show is cleared on Tribune Broadcasting's 22 stations, 38% of the country

SCHOOL IS IN SESSION

Fox's new David E. Kelley series *Boston Public* (Oct. 23) debuted well. The series averaged 13.7 million viewers and a 6.1 rating/16 share in adults 18-49, according to fast-national data from Nielsen Media Research. The show improved its 8 p.m. time period 56% in adults 18-49 and 73% in total viewers compared with the debut of *Time of Your Life* last fall. *Boston Public* won its time period in adults 18-49, total viewers and households.

OPRAH VISITS BETTE

Oprah Winfrey, whose daily show is syndicated by Viacom-owned King World, will make a special guest appearance on an episode of CBS' *Bette* on Nov. 8. Winfrey will play herself.

ty for campaigns for *Ricki Lake* and the off-net run of *Seinfeld*—is his greatest asset.

"If you pitched a show to [Jacobson] and he asked 'what's the promotion?' and you said 'I don't know,' that show didn't make it to the air," says Stern. "So if you have a concept and you immediately get a smart marketing guy saying I can make this work, then you know that the show has a shot."

Even a launch group is no guarantee. In several current cases, shows on strong stations (for example, NBC's *Men Are From Mars, Women Are From Venus* and CBS' *Dr. Laura*) are underachievers.

'If you get a smart marketing guy saying I can make this work, you know the show has a shot.'

—Mitch Stern, Twentieth Television

"[Cook] faces the same problems that everyone else does," says Katz TV's Bill Carroll. "Launching successful shows even if you have the platform to launch them is tough."

In addition to overseeing Twentieth programming and marketing efforts, Cook will also steer the studio's ad sales and Internet operations. Among the off-net shows that he will manage, besides the studio's first-run series, are *The Simpsons*; *The X-Files* and, for 2001, *King of the Hill*; *Buff*, *the Vampire Slayer* and *The Practice*. In the pipeline for future syndication are *Ally McBeal*, *Dharma & Greg* and *Judging Amy*. ■

Stocking up in Hollywood

Network program chiefs fear walkout by actors, writers in spring

By Steve McClellan

Having actually produced shows in recent years, maybe they know something the rest of us don't. While the top network entertainment executives at all six broadcast networks say they have contingency plans ready in the event of either a writers or actors strike next spring, only two executives think there will actually be a strike: NBC's Garth Ancier and Gail Berman.

Berman produced *Malcolm in the Middle* before taking the top programming job at the Fox Network. Ancier developed and executive produced the syndication talker *Ricki Lake*. They made their predictions last week at a New York media luncheon held by the International Radio and Television Society. Questioning the executives was Fox News' Bill McCuddy.

All the executives said their plans include stocking up on additional episodes of shows where possible, although in the case of dramas it's "almost impossible" due to the time required

to produce them, said Lloyd Braun, co-head of entertainment programming at ABC.

Reality shows, somewhat easier to slap together than scripted entertainment fare, would also take up larger portions of the network schedules, the executives said.

"I think we're the most disadvantaged of any network," in preparing for a strike, said Jordan Levin, co-president, entertainment, for The WB. That's because the network has relied almost totally on scripted series. But it's now beefing up its reality slate, he said.

CBS Entertainment head Nancy Tellem said a strike would come, if it does come, just as audiences are showing renewed appetite for "strong drama and comedy."

Naturally, all the executives hope to avert strikes through negotiations. The industry just put behind it a nearly six-month-long strike of actors for commercial production. If all goes according to plan, new, non-scab commercial production should resume this week.

'We're doing additional episodes of as many programs as we can get our executive producers to do.'

—Gail Berman, Fox Network



.com

.tv

A .tv web address tells the world you're part of the new generation of richer, more engaging online experiences. Visit www.tv and register your .tv domain name today.



This is your domain:

IN BRIEF

NBC, ABC WIN THE WEEK

Week three of the new season (Oct. 16-22) went to NBC in adults 18-49 (5.1 rating) and to ABC in the total-viewers (12.9 million) race. For both networks, it was the second consecutive weekly win in the categories. Fox finished a strong second in adults 18-49, averaging a 4.7 rating, with ABC third at a 4.6 and CBS fourth at a 3.4 national rating, according to Nielsen Media Research. In total viewers, NBC placed second with 12.2 million and CBS and Fox tied 11.4 million viewers.

SHOWTIME'S QUEER TV

Showtime on Dec. 3 will debut *Queer as Folk*, an in-your-face gay-life series based on the British program of the same name, and will launch the show with a multimillion-dollar ad and marketing campaign that will hit broadcast, cable, radio, print, outdoor, Internet and direct mail.

The pay-cable network will be taking *Queer* to gay-pride events and film festivals and other gay-community gatherings. The direct-mail campaign will be aimed at the gay and lesbian market as a "personal invitation" to subscribe to Showtime to get *Queer*. Spots will run on VH1, Comedy Central, E!, Sci-Fi, A&E, Bravo, Court TV and C1TV.

PBS ADDS SHOWS

PBS chief Pat Mitchell said public television will pick up the short-lived Fox series *American High* and is adding a weekly magazine series, *Life in the Bold*. Non-fiction *American High* follows a dozen Chicago-area high school students for a year and chronicles their lives in and out of school.

But the networks are also trying to crank up production now for new scripted entertainment shows that aren't scheduled to debut until fall 2001. Gail Berman, Fox Network's top programmer, said the network is doing that with several series, including a new one from producer Glen Gordon Caron. "We're also doing additional episodes of as many programs as we can get our executive producers to do."

Even though *Who Wants to Be a Millionaire?* is already running four nights a week, Braun said it was possible the hit show could be expanded in the event of a strike. On another subject, Tellem was asked why CBS was using the Super Bowl to launch *Survivor II* next January, when it's almost assured of getting a monster rating on its own, if the

country's reaction to *Survivor* this summer is any indication. Her response: "It will start off the year very well."

That's true, if understated. Others are predicting that CBS will break records for ratings and revenue in a single day for a broadcast network by combining the two huge events.

Asked if *Big Brother* would be back, Tellem said it would, despite negative reviews. The show's economics were good, she said. It also exposed "21 million viewers to CBS who otherwise wouldn't have tuned in." The worst thing about the show in the first go-round, she said, was the cast. That will be changed, of course.

Asked what one show they regretted passing on, the Fox hit *Malcolm in the Middle* came up a lot. ■

Raw Nitro Smackdown!

Or whatever. World Wrestling Federation CEO confirms TW talks

By Deborah D. McAdams

It looks like World Championship Wrestling is whipped. Sources familiar with the floundering Time Warner wrestling franchise confirm that it's got to go, and Linda McMahon, CEO of the World Wrestling Federation, told Wall Street and the world last week that the WWF wouldn't mind taking it.

Last week, after launching the WWF on the New York Stock Exchange, McMahon told a reporter on CNBC's *Power Lunch* that "we have had some conversations with the folks at the WCW, but there is no deal in place. I don't know if a deal could or would get done. It would have to make sense on both sides."

Time Warner has been looking to lose the WCW since hooking up with AOL, a Turner source said, because AOL is such a bottom-line company. The WCW is losing money to the tune of \$60 million this year, according to a Wall Street analyst.

He was unable to put a value to the WCW, because its cash flow is buried in Time Warner's financials, but he called it "petty cash to an AOL Time Warner." Time Warner is valued at about \$93 billion. The WWF itself

is valued at a little over \$1 billion.

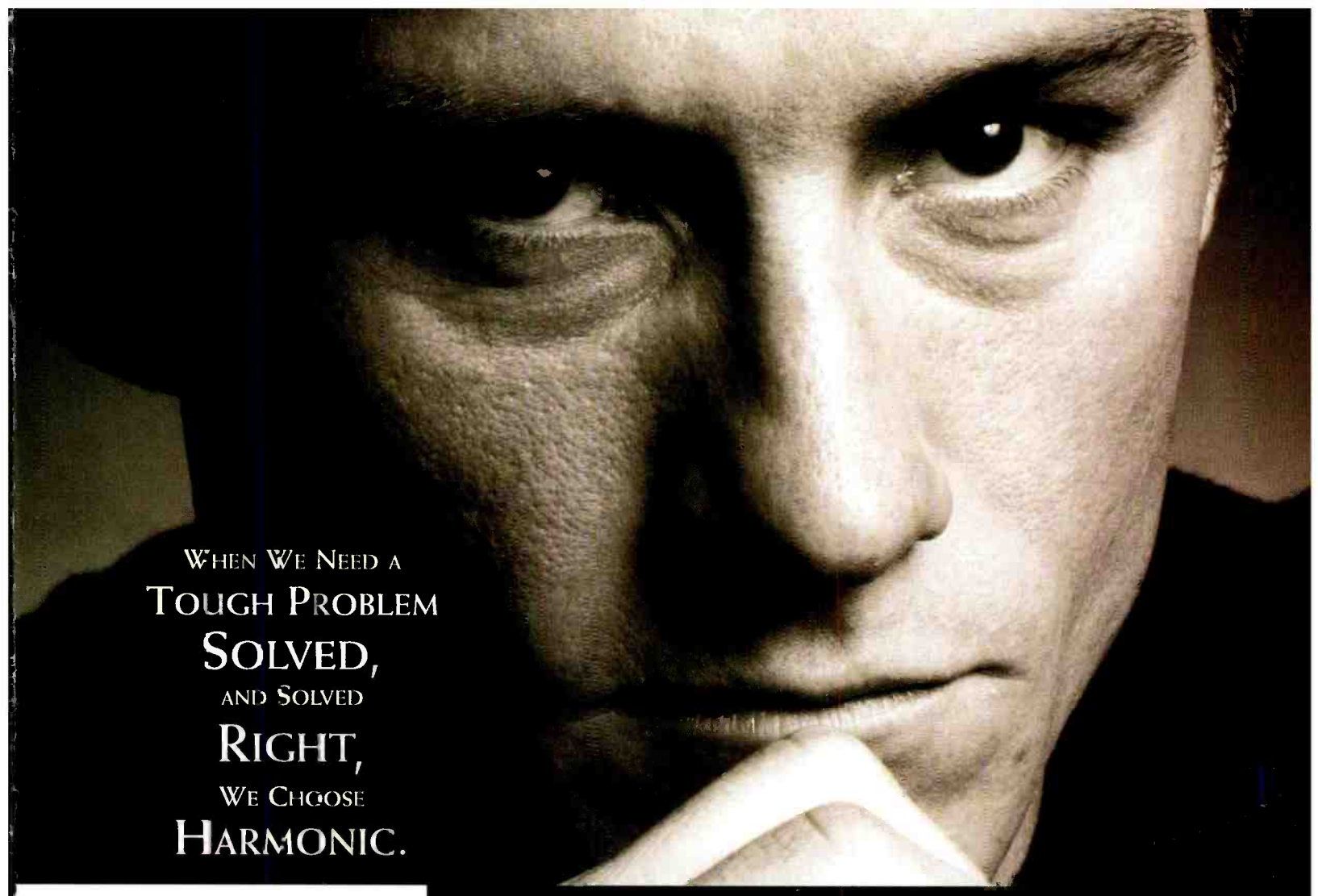
A WCW spokesman said speculation about the WWF's buying the WCW has been circulating for weeks on the Internet, where rabid wrestling fans have created a backstory rivaling the campy soap of the actual programs. "We've not been told anything one way or the other," he said.

Brad Siegel, president of general entertainment for Turner, did not return calls regarding the sale of the WCW, which he heads.

Siegel brought in former WWF writers Eric Bischoff and Vince Russo last April to turn the franchise around after more than a year of sliding ratings. Instead of being saviors, Bischoff and Russo wreaked havoc, writing storylines that vilified audience favorite Goldberg and humiliating Hulk Hogan, who eventually sued the company.

Bischoff is now gone, and Russo is on recuperative leave for a head injury. Siegel started cost-cutting at the WCW in August by taping both *Nitro* and *Thunder* on one night instead of two. A \$12 million cutback in talent is said to be in the works as well.

Meanwhile, the WWF wooed Wall Street with a block party for its NYSE debut. ■



WHEN WE NEED A
TOUGH PROBLEM
SOLVED,
AND SOLVED
RIGHT,
WE CHOOSE
HARMONIC.

THE TOUGHER YOUR PROBLEM,
THE HARDER WE WORK.

Face it, many companies provide broadband solutions. Unfortunately, few of these solutions work the way they're expected to. Which is why more and more broadband service providers are bringing their architectural problems to Harmonic. Simply put, our solutions work, 24 x 7.

WE DELIVER BROADBAND INNOVATIONS –
FROM THE HEADEND ACROSS THE ENTIRE NETWORK

Harmonic knows broadband networks inside and out. Our world-class expertise in advanced fiber optic networks and digital video systems helps service providers stay competitive and get to market faster with delivery of video, voice and data over broadband networks.

At Harmonic, we'll do whatever it takes to solve your toughest broadband problems quickly. Our digital and fiber optic engineers are technically astute, highly responsive, and totally committed to developing innovative optical networking, digital video systems, and high-speed data solutions that work.

No matter how difficult your broadband challenge may be, Harmonic can help solve it. For more information, visit www.harmonicinc.com. Or call us +1.408.542.2500.

CALL US ABOUT YOUR TOUGH PROBLEMS IN:
Optical Access Networks | Digital Video Systems
IP Data Gateways | Network Management
System Integration

Smart Solutions for Broadband Systems



StationBreak

BY DAN TRIGOB OFF

PHILLY'S BROTHERLY BROADCASTING

While ABC stations and Comcast continued their protracted battle over retransmission rights for WPVI-TV Philadelphia, all-news Philly TV, carried on independent WTVE(TV) Reading, Pa., offered to carry the ABC station's newscasts.

While it's easy to see why the news group would want to carry the area's top-rated station's news, it's less clear how the ABC station would benefit from its news' running on WTVE, since it is seeking greater value for the station's retransmission rights by withholding them from Comcast.

Philly TV News' Jim Sweeney acknowledged that "it would be a great opportunity for us" but added that WPVI-TV could continue its public service by getting its news out to the people of the area. "A lot of people are going to be looking for their product" if it goes off Comcast, he said, adding,

though, that "it might be beneficial to them if the people are out there screaming: 'We want Channel 6.'"

WPVI-TV General Manager Dave Davis said he appreciated the offer and had made no decision. The ABC station continued over Comcast through last week, due to an extension.

I WANT MY NTV

Fox affiliate WOFL(TV) Orlando, Fla., has launched what it says is the first program combining local news and traffic reports with music video "to create an entirely new program genre," said Matt Weber, FOX 35 director of creative resources and the creator of "Newsic."

"Not only is 'Newsic' television cutting-edge programming [it targets the 18-49 demo], but, from a technical standpoint, it is also unique in that it utilizes an interface that can capture data streams from various sources, convert them to text-based information that we can control, and combine

them with compressed video.

"No individual technical component is new, but doing all three at once is," Weber said. He said the station is considering airing the programming 24 hours a day on one of its digital channels.

KMEX WORKERS WALK

After months of negotiations with no agreement, more than 100 workers walked off the job at Univision-owned KMEX-TV Los Angeles.

The National Association of Broadcast Employees and Technicians says the workers are striking over job security and wages. Workers at the Spanish-language station have been without a contract since late March.

Patricia Ramos, spokeswoman for KMEX-TV, said: "It is disappointing that the union membership has decided to initiate a job action instead of seeking a resolution to the remaining key issues at the bargaining table, especially since there has been such dra-

matic and encouraging progress made during the last week."

The job action is the second one faced this year by the Spanish-language broadcaster. In the spring, NABET led a 43-day hunger strike at KFTV(TV) Fresno, before an agreement was reached.

VAUDEVILLE MEMORIES

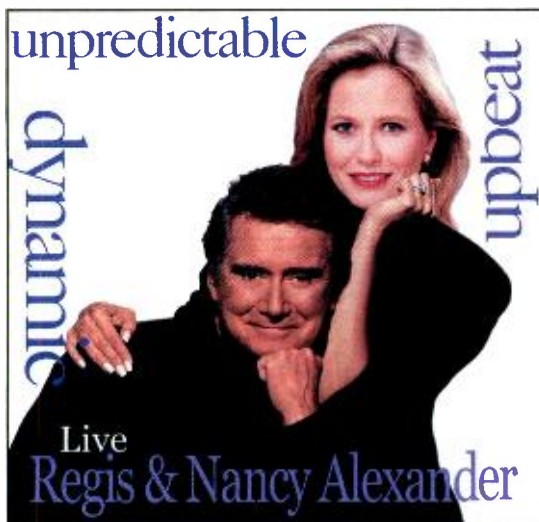
Baltimore radio and broadcast personality Dan Rodricks tells of the death a few weeks ago of Big Little Joey Peske, an old-time vaudevillian who claimed to have worked decades before with the June Taylor Dancers of Jackie Gleason fame.

Peske was a staple on WJZ-TV's *Breakfast With Rodricks* show and on his WBAL(AM) radio show before that. Rodricks called him the most talented man he ever knew: "kitschy but hip; Henny Youngman meets Eric Bogosian."

Peske narrated pieces for Rodricks' show but was never seen on camera and, of course, not on radio, either.

That's because Peske wasn't real. He was created by Gary Yealdhall, a graphic artist then in his early 30s, who called Rodricks' radio show as a prank and, after letting Dan in on the joke, provided hundreds of hours of humor and music parody before he died at age 42.

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



Live with Regis & Nancy?

WTVT(TV) Tampa did everything it could to "ensure that my skinny little butt was in that seat next to Regis," says feature reporter Nancy Alexander. That included creating this photo superimposing Alexander, who also hosts a morning-drive radio show, and Regis Philbin, to show how well they'd match. She did get her shot on *Live* when co-hosting was opened up to the women of radio. Alexander says her nerves were calmed by Philbin, who held her hand during commercial breaks and told her she was "knocking 'em dead."

Syndication Watch

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

TOP 20 SHOWS

Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	9.9	9.9
2 Jeopardy	8.0	8.0
3 Judge Judy	6.5	9.2
4 Entertainment Tonight	5.8	5.9
5 Oprah Winfrey Show	5.8	5.9
6 Seinfeld	4.8	4.8
7 Frasier	4.5	4.9
8 Andromeda	4.3	4.6
9 Wheel of Fortune (wknd)	4.0	4.0
10 Judge Joe Brown	3.8	5.0
11 Jerry Springer	3.6	3.8
12 Live With Regis	3.6	3.6
13 Hollywood Squares	3.6	3.6
14 Xena	3.3	3.5
15 Divorce Court	3.2	4.2
16 Entertainment Tonight (wknd)	3.2	3.3
17 Maury	3.2	3.3
18 X-Files	3.1	3.5
19 3rd Rock From the Sun	3.1	3.3
20 ER	2.9	3.4
21 Spin City	2.9	3.2
22 Stargate SG-1	2.9	3.0
23 Inside Edition	2.9	2.9
24 Rosie O'Donnell	2.9	2.9
25 Montel Williams Show	2.7	2.7

TOP COURT SHOWS

	HH AA	HH GAA
1 Judge Judy	6.5	9.2
2 Judge Joe Brown	3.8	5.0
3 Divorce Court	3.2	4.2
4 Power of Attorney	2.4	3.0
5 Judge Mathis	2.2	2.3

According to Nielsen Media Research Syndication Service Ranking Report Oct. 9-15, 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

Courting ratings



Judge Hatchett must be doing something right. The show is up 11% from its debut.

Several "what are they thinking?" jabs were lobbed at syndicators for crowding in five new court-related shows this season alongside six returning seemingly similar series. But perhaps the ribbing wasn't all that deserved.

Behind Twentieth Television's court entry *Power of Attorney* (which scored a 2.4 for the week ended Oct. 15, according to Nielsen Media Research) came Columbia TriStar Television Distribution's *Judge Hatchett*, posting a 2.1 for that same period. As the second-highest-rated rookie strip, up 11% from its debut week (1.9), *Judge Hatchett* edged out arguably higher-profile freshman talk efforts, such as *Dr. Laura* (1.5, up 7% from the previous period) and CTTD's own *Men Are From Mars, Women Are From Venus* (0.8, down 11%).

Also, *Judge Hatchett* triumphed over two veteran court shows: *People's Court* (2.0, up 11%) and *Judge Mills Lane* (1.8, unchanged).

"Well, clearly, we weren't worried [about a glut of court shows], because we put the show on the air," says Russ Krasnoff, CTTD's executive vice president of programming. "What *Judge Hatchett* does is quite different from normal court shows, where they bang a gavel and give that person \$300. She separates herself by really trying to make a difference in other people's lives."

Krasnoff points to an episode in which Glenda Hatchett, experienced as a juvenile-court judge, brings a drug-addicted woman to a prison to scare her straight. In another instance, Hatchett sends violent teenagers to a morgue, where they are forced to crawl into body bags.

As for local stations, KTTV Fox Los Angeles' Oct. 23 run of *Judge Hatchett* (3.5) beat all other court shows in that market for that day, including KCAL's *People's Court* (3.2), KTTV's *Divorce Court* (3.2), KCBS' *Judge Judy* (3.1), KTTV's *Power of Attorney* (2.9) and KCOB's *Judge Joe Brown* (2.6). She performed the same feat on KGW Portland, Ore., where she nabbed a 3.9. —Susanne Ault

#1 New First Run Strip.

POWER OF ATTORNEY

Source: NBS, Explorer, 10/2-15/00. HH AA Rtg. vs. Arrest & Trial, Curtis Court, Dr. Laura, Housecalls, Judge Hatchett, Lover or Loser, Men are from Mars/Women are from Venus, Moral Court, Sex Wars, Street Smarts & To Tell The Truth

20th TELEVISION

© 2000 Twentieth Television, Inc. All Rights Reserved.

CableWatch

OCT. 16-22 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/Lions/Buccaneers	ESPN	Thu	8:28P	196	6.3	5.0	5015	10.1
2	m/"Pretty Woman"	TBS	Sun	8:00P	151	5.1	4.	4118	7.4
2	WWF Entertainment	TNN	Mon	10:00P	68	5.1	3.9	3947	8.0
	WWF Entertainment	TNN	Mon	9:00P	60	4.	3.	3557	6.
5	Rugrats	NICK	Tue	7:30P	30	3.4	2.7	2710	5.7
6	Rugrats	NICK	M	7:30P	30	3.2	2.	2557	5.3
6	Hey Arnold	NICK	Tue	7:00P	30	3.2	2.5	2530	5.7
6	NASCAR/Pop Secret Popcorn 400	TNN	Sun	12:30P	242	3.1	2.5	2452	7.0
8	Rugrats	NICK	Sat	9:30A	30	3.1	2.4	2440	9.8
10	Rugrats	NICK	Thu	7:30P	3	3.0	2.3	2333	5.3
11	Spongebob	NICK	Thu	8:00P	30	2.9	2.3	2286	4.7
11	Wild Thornberrys	NICK	Tu	8:00P	30	2.9	2.	2285	4.4
11	Rugrats	NICK	Sun	9:30A	30	2.9	2.3	2284	6.7
14	m/"The Craft"	USA	Sun	5:00P	120	2.8	2.2	2225	5.3
14	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2211	8.8
14	Dragon Ball Z	TOON	Wed	5:00P	30	2.8	1.8	1840	6.7
17	WCW Monday Nitro Live!	TNT	Mon	8:00P	6	2.7	2.1	2145	4.0
17	Rocket Power	ICK	Mon	8:00P	3	2.7	2.1	2123	.
17	Rugrats	NICK	Fri	7:30P	30	2.7	2.1	2116	5.3
17	Spongebob	NICK	Sat	0:30A	30	2.	2.0	2092	8.
17	Rugrats	NICK	Wed	7:30P	30	2.7	2.0	2092	4.6
17	Jackass	MTV	Sun	9:00P	30	2.7	2.0	2028	3.
17	Dexter's Laboratory	TOON	Tue	8:30P	30	2.7	1.8	1788	3.8

DEMO TRACKER: PEOPLE 50+

Following are the top 10 basic cable programs by demographic for the week of Oct. 16-22, 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	Thu	8:28P	196	3.6	2.	2158	7.
2	TBS Prime Movie	TBS	Sun	8:00P	151	2.8	2.3	1695	.9
3	Prime Movie	LIF	Mon	9:00P	120	2.6	2	1535	4.8
4	Debate 2000-MO	CNN	Tue	9:00P	90	2.5	2	1482	4.2
5	YOUDECIDE2000-Pres Debate	FOXNC	Tue	9:00P	93	2.4	1.3	976	4.3
6	Biography	AEN	Mon	8:00P	60	2.4	1.9	1436	4.4
6	NASCAR WINSTON CUP-LIVE	TNN	Sun	12:30P	242	2.3	1.8	1334	7.5
8	Biography	AEN	Wed	8:00P	60	2.3	1.8	1345	4.2
8	Murder She Wrote	AEN	Wed	4:00P	60	2.2	1.8	1313	9.4
10	Nash Bridges	USA	Mon	8:00P	60	2.1	1.7	1263	3.8
10	Biography	AEN	Fri	8:00P	60	2.1	1.6	1234	4.5
10	A&E Mysteries	AEN	Fri	9:00P	60	2.1	1.6	1216	4.2

MTV closes The Box

By Deborah D. McAdams

MTV is folding The Box Music Network into MTV2 to create a single music network with about 30 million subscribers.

MTV Networks inherited The Box in May 1999 when Liberty Media traded the network and three Internet sites to Viacom

for a 10% piece of MTV Interactive, a deal that seemed much sweeter before Wall Street abandoned Web stocks.

The Box is a sort of server-based, pay-per-view, music-video-on-demand service with around 18 million subscribers. MTV2 is a mostly digital offshoot of the mothership that has about 13 million subscribers and

recently completed distribution deals with Time Warner Cable, AT&T and Comcast.

The Box brand will be dropped, but the server-based request technology will be retained, said Van Toffler, president of MTV and MTV2. But rather than charge \$2 or \$3 per video request, as The Box did, MTV2 will use it to localize content, he said.

"The beauty of these boxes is you can create a relatively local mix of music," he said. "You can then have access to that box so you can vote on the videos you want." ■

BROAD BAND WAGON

**"Talk about bundling,
this show has it all!"**

- Dan Somers, AT&T Broadband

THE WESTERN SHOW
NOVEMBER 28-DECEMBER 1, 2000
LOS ANGELES CONVENTION CENTER

WWW.CALCABLE.ORG

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 16-22 Broadcast network prime time ratings according to Nielsen Media Research

Week 3	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
	10.1/16	11.0/18	6.7/10	6.3/10	1.1/2	2.5/4	4.0/6
8:00	39. 20/20 Downtown 7.9/13	21. King of Queens 9.9/16	67. Daddio 5.1/8	65. MLB Pregame 5.4/9	125. Masters of Illusion 0.6/1	93. Moesha 2.5/4	70. 7th Heaven 4.7/7
8:30		21. Yes, Dear 9.9/15	72. Tucker 4.6/7			91. The Parkers 2.6/4	
9:00	17. NFL Monday Night Football—Tennessee Titans vs. Jacksonville Jaguars 10.6/18	3. Ev Lvs Raymd 14.1/21	50. Deadline 7.0/10	57. MLB National League Championship Series Game 5—St. Louis Cardinals vs. New York Mets 6.3/10	111. Touched by an Angel 1.2/2	93. The Hughleys 2.5/4	88. Roswell 3.2/5
9:30		10. Becker 12.3/18				97. Girlfriends 2.3/3	
10:00		20. Family Law 10.0/16	36. Third Watch 8.3/14		109. Diagnosis Murder 1.4/2		
10:30							
	9.9/15	8.6/13	7.8/12	7.5/11	0.9/2	2.2/3	3.4/5
8:00	13. Millionaire 11.9/19	25. JAG 9.5/15	(nr) MLB Pregame 6.2/10	53. That '70s Show 6.6/10	108. Mysterious Ways 1.5/2	98. UPN's Movie Tuesday—Copycat 2.2/3	84. Buffy the Vampire Slayer 3.4/5
8:30	29. Geena Davis 11.7/18		33. MLB American League Championship Series Game 6—Seattle Mariners vs. New York Yankees 8.8/15	59. Titus 6.1/9			84. Angel 3.4/5
9:00	Presidential Debate	Presidential Debate		34. Dark Angel 8.7/13	119. Touched by an Angel 0.9/1		
9:30							
10:00	35. Debate Analysis 8.5/14	55. Campaign 2000 6.4/10	80. Decision 2000 3.7/7		118. Diagnosis Murder 1.0/2		
10:30							
	10.6/17	7.5/12	9.5/15	4.6/7	0.9/2	3.1/5	3.1/5
8:00	4. Who Wants to Be a Millionaire? 14.0/23	30. Bette 9.0/15	66. Titans 5.2/9	70. When Cameras Cross the Line 4.7/8	125. Twice in a Lifetime 0.6/1	93. 7 Days 2.5/4	82. Dawson's Creek 3.5/6
8:30		48. Welcome/NY 7.2/12					
9:00	17. Drew Carey 10.6/16	49. CBS Wednesday Night—For All Time 7.1/11	15. The West Wing 11.3/17	74. TV Guide Truth Behind the Rumors 4.5/7	115. Touched by an Angel 1.1/2	80. Star Trek: Voyager 3.7/6	91. Felicity 2.6/4
9:30	24. Spin City 9.6/15						
10:00	44. Gideon's Crossing 7.7/13		12. Law & Order 12.0/20		115. Diagnosis Murder 1.1/2		
10:30							
	8.3/13	6.6/10	14.8/24	3.4/5	1.2/2	4.6/7	2.8/4
8:00	68. Whose Line Is It 5.0/8	42. 48 Hours 7.8/13	2. Friends 15.2/25		111. It's a Miracle 1.2/2	72. WWF Smackdown! 4.6/7	103. Gilmore Girls 2.0/3
8:30	61. Whose Line Is It 5.9/9		5. Will & Grace 13.8/22	84. Fox Movie Special—Turbulence 3.4/5	111. Touched by an Angel 1.2/2		82. Charmed 3.5/5
9:00	11. Who Wants to Be a Millionaire? 12.1/18	64. City of Angels 5.5/8	7. Will & Grace 12.7/19		110. Diagnosis Murder 1.3/2		
9:30			16. Just Shoot Me 11.2/17				
10:00	47. Primetime 7.3/12	55. Diagnosis Murder 6.4/10	1. ER 18.0/29				
10:30							
	5.4/10	7.8/14	9.2/17	4.1/7	1.0/2	2.9/5	1.8/3
8:00	74. Two Guys a Girl 4.5/9	57. The Fugitive 6.3/12	28. Providence 9.3/17	69. Police Videos 4.9/9	120. Encounters With the Unexplained 0.8/2	90. World's Nastiest Neighbors 2.7/5	101. Sabrina/Witch 2.1/4
8:30	79. Trouble/Normal 3.8/7						106. Grosse Pointe 1.7/3
9:00	76. Norm 4.1/7	25. C.S.I. 9.5/17	31. Dateline NBC 8.9/16	87. Freakytinks 3.3/6	115. Touched by an Angel 1.1/2	89. Cheating Spouses: On Tape 3.1/6	107. Popular 1.6/3
9:30	78. Madigan Men 4.0/7						
10:00	39. 20/20 7.9/14	45. Nash Bridges 7.5/14	25. Law & Order: Special Victims Unit 9.5/17		111. Diagnosis Murder 1.2/2		
10:30							
	7.8/16	8.8/22	4.1/7	10.9/20	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		63. That's Life 5.7/10	76. NBC Saturday Movie Special—The Bridges of Madison County 4.1/7	14. World Series Game 1—New York Mets vs. New York Yankees 11.5/22	127. Masters of Illusion 0.4/1		
8:30	39. Sears Family Theater—Forrest Gump 8.6/16	53. Walker, Texas Ranger 6.6/11			127. Twice in a Lifetime 0.4/1		
9:00					123. Mysterious Ways 0.7/1		
9:30		38. The District 8.1/14					
10:00							
10:30							
	3.8/15	8.4/22	6.9/11*	12.0/19	0.8/1		2.1/3
7:00	59. Wonderful World of Disney—The Lion King II: Simba's Pride 6.1/10	20. 60 Minutes 10.1/17	82. Dateline NBC 5.8/10	(nr) NFL Game 2 10.3/19	123. Encounters With the Unexplained 0.7/1		105. Jamie Foxx 1.8/3
7:30				42. MLB Pregame 7.8/14			103. For Your Love 2.0/3
8:00		19. Touched by an Angel 9.7/15	36. Ed 8.3/13		120. It's a Miracle 0.8/1		96. Steve Harvey 2.4/4
8:30							98. The PJs 2.2/3
9:00	6. Who Wants to Be a Millionaire? 13.1/19	51. CBS Sunday Movie—Songs in Ordinary Time 6.9/11	52. NBC Sunday Night Movie—While You Were Sleeping 6.7/10	8. World Series Game 2—New York Mets vs. New York Yankees 12.6/20	120. Pax Big Event—The Spirit of Liberty Moon 0.8/1		98. Hype 2.2/3
9:30							101. Nikki 2.1/3
10:00	9. The Practice 12.5/20						
10:30							
AVERAGE WEEK	8.8/14	8.1/13	8.5/14	7.7/13	0.9/2	3.1/5	2.8/4
S-T-D	9.2/16	9.0/15	8.3/13	6.7/11	0.9/1	3.0/5	2.9/5

STREAMING MEDIA

THE NEXT WAVE



Issue Date:
December 11, 2000

Ad Closing
Friday, December 1

Materials Closing
Monday, December 4

BONUS DISTRIBUTION AT

STREAMING MEDIA WEST
SAN JOSE, CA

At **Broadcasting & Cable**, we consider it our personal responsibility to keep the industry informed and up-to-date on the thriving developments in the deployment, successes, and opportunities with Streaming Media.

Our upcoming supplement in **Broadcasting & Cable** is devoted to this booming technological innovation. Written by our editors, this supplement is packed with essential coverage on the latest hot topics in Streaming Media, including an analysis on the battle of media streaming formats—Real, Microsoft, and Apple; applications being adopted by entertainment companies; and Streaming Technology service and equipment providers.

Broadcasting & Cable readers are prominent content and distribution stakeholders in this emerging business and include key executives in the Broadcast, Cable, Satellite, DBS, Networks, Advertising Agencies and New Media segments. Reserve your space today and reach over 36,000 industry decision-makers influencing the growth of these market-changing services.

BROADCASTING & CABLE

Chuck Bolcom: 775-352-1290 • Marcia D'Amico: 323-545-4114 • Yvonne Pettis: 214-337-6945
Rob Payne: 212-357-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 266-258-1375
VISIT OUR WEB SITE: www.broadcastingcable.com

Sudden death

Cancellation can be quick even if shows 'work'



Tucker (l), a casualty after three weeks, couldn't find an audience on NBC, but David E. Kelly's *Boston Public* debuted strong on Fox, with 13.9 million viewers.

By Joe Schlosser

It's early bubble-bursting time in the network television business. Just one month into the new TV season, NBC has already canceled two shows, and other networks are sharpening the knives. On the upside, a few new series started strong, including the debut last week of David Kelley's *Boston Public* on Fox.

NBC Entertainment head Garth Ancier yanked Monday-night comedies *Daddio* and *Tucker* from his lineup after only three weeks. *Dateline NBC* is filling in.

"Unfortunately, the challenge for all of us who are involved in these things is, you have to make a call about a show that is creatively working even if the audience hasn't found it yet," says Ancier. "In the case of the

Monday shows, we just didn't have the passion to hang in there that we do for our other work. In the case of *Tucker*, it might just have been the right show on the wrong network. It might have worked better at Fox."

There are no other clear duds, but a handful of shows are definitely not the darlings of Madison Avenue. CBS' Thursday-night lineup of *48 Hours*, *City of Angels* and *Diagnosis Murder* is posting some really low demographic results up against NBC's "Must See TV" shows. So far this season, *City of Angels* has averaged a 2.3 rating in adults 18-49, while *Diagnosis Murder* has posted only a 1.6 rating in the key demo, according to Nielsen Media Research. *Diagnosis Murder* star Dick Van Dyke said last week he'll retire after this

season; he may have little choice.

ABC's new Friday series *The Trouble With Normal* has averaged a 2.6 rating in adults 18-49 in three episodes, and its new Wednesday-night drama, *Gideon's Crossing*, has averaged only 8.7 million viewers and a 4.0 rating in adults 18-49. New comedy *Geena* averaged a 3.5 in adults 18-49 through its first few weeks.

At Fox, Friday-night drama *Freakylinks* is the only new series at the network not meeting expectations. The Internet-based program has averaged only a 2.9 rating in adults 18-49 and 5.6 million viewers so far. On the positive side, two of Fox's three new dramas have come out fighting: *Boston Public* debuted with a strong 13.9 million viewers and 6.2/16 in adults 18-49 in its first episode (Oct. 23), and *Dark Angel* has helped turn Tuesday night around. "Fox never has a good fall. They go through fall without ever launching a new series, and everything almost always gets canceled," says Stacey Lynn Koerner, TN Media's VP of broadcast research. "So to have one new hit is something, but two is even better."

Probably the biggest surprise has been CBS' new Friday-night action series, *C.S.I.* It has outshone its highly publicized lead-in *The Fugitive*, averaging a 5.0 rating in adults 18-49 and 15.8 million viewers.

NBC's decision to move *Frasier* to Tuesdays looked brilliant in its first outing. The hour season premiere brought NBC its best Tuesday-night ratings since the advent of Nielsen peplemeters: 28.6 million viewers. *The Michael Richards Show* premiere held its own with 13.2 million viewers and a 5.9/17 in adults 18-49. ■

Real Ricki. Real

All Across America RICKI LAKE Continues to Show Impressive

+29%

San Francisco
KICU - 5pm

+16%

Boston
WSBK - 5pm

+67%

Atlanta
WATL - 5pm

+20%

Tampa
WMOR - 5pm

+300%

Miami
WAMI - 5pm

+111%

Kansas City
KCWE - 5pm

Storm warnings

With few exceptions, even those companies reporting solid gains see ad slowdown for fourth quarter and even longer

By Steve McClellan and Liz Rathbun

While **USA Networks Inc.** reported solid profit growth for the third quarter—22% for developed assets (including the cable networks, Ticketmaster and Hotel Reservation Network)—company CEO Barry Diller warned of an advertising slowdown in the fourth quarter and beyond.

“I absolutely believe there will be a less vibrant advertising [economy] for a period of time,” Diller told analysts last week.

A week earlier, News Corp Chairman Rupert Murdoch had warned of a slowdown, while Time Warner Inc. Chairman Gerald Levin said he didn't foresee any problems.

■ Meanwhile, **Sony** reported a 57% drop in fiscal-second-quarter net profit, to \$118 million, which the company attributed largely to the cost of developing its much anticipated PlayStation 2 videogame console.

The profit drop, reported Thursday, Oct. 26, caused Sony shares in the U.S. (traded as American Depository Receipts on the New York Stock Exchange) to fall \$4.37, to \$90.75.

■ **Sinclair** reported an 8% gain in revenue

to \$174 million for the third quarter, with a 4% broadcast-cash-flow gain, to \$80 million. Sinclair President Barry Drake said there continues to be “real softness” in the national-spot market. Excluding revenue from political advertising, Sinclair will have fourth-quarter revenue growth of 2% and a 2% rise in cash flow.

Drake said the political season wreaks havoc with the national-spot market: “Regular advertisers stay away.” Sinclair's national-spot business was down 2.5% (excluding political ads) in the third quarter, “and it won't be nearly that good” in the fourth, he said, adding that 55% of total sales were local.

■ In radio, **Citadel Communications** said it may have to sell some of its stations, most of which are in midsize markets, to lower debt and thus please investors. Chairman Larry Wilson made the comment as he released disappointing third-quarter numbers. At least five analysts downgraded the company's stock. More than 6.6 million shares changed hands Wednesday, Oct. 25, as Citadel's stock price plunged 46.1%, to a

52-week low of \$8.625 per share.

Part of Citadel's problem was that it unexpectedly lost \$2 million worth of advertising in September. In addition, an expected \$1 million increase in national sales turned into a \$200,000 decline compared with September 1999, Wilson said. Citadel's loss for the first nine months of this year totaled \$19.5 million, compared with a loss of \$3.5 million in the same period a year earlier.

■ **Clear Channel Communications**, the nation's No. 1 radio company, reported record revenue of \$1.6 billion, up 98% over the \$796.2 million a year earlier, before it merged with former No. 1 group AMFM and with SFX Entertainment. Radio-only revenue was up 48%.

“Local and network revenues were the biggest contributors to our increased sales,” the company said. After the report, Wall Street knocked Clear Channel's stock price down by 6.2%, to \$52. The price rose to trade at \$53.375 the next day.

■ **Infinity Broadcasting's** net revenue hit a record \$1.03 billion, up 66.4%, while radio-only revenue grew about 13%, to \$541 million, the company reported. Net income of \$111 million stayed the same, helping drive the stock price of the nation's No. 2 radio group down 1.5% on Monday, Oct. 23, to \$29.75 (it was up to \$30.125 the next day). ■

Sinclair's Barry Drake said the political season wreaks havoc with the national-spot market.

Growth!

Growth Over Its Lead-In at 5pm!



Cincinnati
WXIX - 5pm



Norfolk
WGNT - 5pm



Buffalo
WNYO - 5pm

the 5 pm franchise

Ricki Lake

www.ricki.com



The Leader In Young Adult Programming.™



Syndie's not what it was

But Viacom President Karmazin is still bullish on revenue, profit outlook for 2001

By Steve McClellan

While TV ad sales posted double-digit gains at both CBS and the CBS-owned TV stations in the third quarter, total revenue for the Viacom TV segment increased just 3% (on a pro forma basis) to \$1.85 billion, a gain of less than \$60 million. But to hear Mel Karmazin tell it, everything is doing so well that Viacom's biggest problem may be convincing the cynics.

The big difference for the segment compared with a year ago is domestic syndication revenue, according to Viacom Chief Financial Officer Fred Reynolds. He told analysts last week that the company generated \$120 million less in syndication revenue in this year's third quarter, when the offerings included *Sabrina*, *the Teenage Witch*; *Moesha*, the UPN hit; and a few remaining *Everybody Loves Raymond* off-network markets.

A year ago, the company reaped big dollars from the sale of *JAG*; *Star Trek: Voyager*; *Caroline in the City* and *Promised Land*. TV cash flow for the quarter was up 39%, to \$369 million.

Viacom President and Chief Operating Officer Karmazin stressed to analysts that he doesn't see any problems with the ad economy going forward.

The company will end up with double-digit ad gains across its major sectors (TV, cable and radio/outdoor) for the entire year 2000, he said. Karmazin also predicted that Viacom will realize record fourth-quarter revenue and cash flow and 20% growth in revenues and profits for 2001 as well.

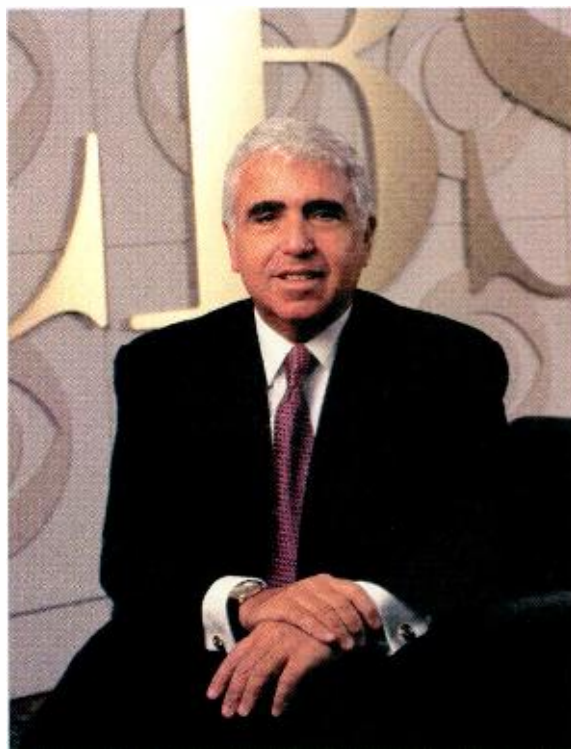
The company had recently held a retreat for top executives to brainstorm about "how to prove the

'The advertising business is great. Especially for Viacom. We have not seen any advertisers who are branded go away.'

—Mel Karmazin

doom-and-gloom analysts wrong" about the company's growth expectations for next year.

"The advertising business is great," said Karmazin. Especially for Viacom. He said the company is gaining market share across its ad-driven businesses, noting that they were up double digits while overall advertising expenditures were up just 7%. "We have not seen any advertisers who are branded go away," he said. Categories in



Mel Karmazin said the company is looking to "prove the doom-and-gloom analysts wrong" about growth expectations for next year.

which spending increased in the third quarter included autos, wireless and beverages.

Only one category is down dramatically, according to Karmazin, and that's the dotcom business. But he also acknowledged that daytime was "a little softer" than other dayparts.

Most of the cable networks posted double-digit ad gains as well. The company's cable sector posted a 23% pretax-cash-flow gain, to \$425.8 million, on a 13% revenue gain, to \$1 billion. Two exceptions to the double-digit performance were Nickelodeon and CMT. Karmazin said Nick, like other kids networks, was feeling the ill effects of a glut of available ad inventory.

CMT, the country music television network, should do better next year now that it's a part of the MTV Networks group, he said. CMT has seen increased distribution since being attached to MTV networks and that should soon translate to higher ad revenue, according to Karmazin.

He also said negotiations are still on going with Chris-Craft (and, presumably Fox) about affiliate renewals with UPN. If that happens, he said, Viacom is confident it can make UPN profitable, if not in 2001 then "soon thereafter."

For the first nine months of the year, TV segment revenues were up 5%, to \$5.7 billion, on a 50% pretax-cash-flow gain, to just over \$1 billion. Cable posted a 14% revenue gain, to \$2.9 billion, with a 23% gain in cash flow.

Overall, Viacom had a 7% revenue gain in the quarter, to almost \$6 billion on a 22% cash-flow gain, to \$1.4 billion. For the first nine months, revenues were up 9%, to \$17.3 billion, with an 18% cash-flow gain, to \$3.6 billion. ■

Changing Hands

TVs

KOLO-TV Reno, Nev.

Price: \$45 million

Buyer: Smith Television of New York Inc., St. Petersburg, Fla. (Robert N. Smith, president; Smith TV Investment Co., 60.2% owner [Robert N. Smith, president, 52% owner]); owns WETM-TV Elmira and WKTV(TV) Utica, N.Y. Robert Smith owns KEYT-TV-AM Santa Barbara, Calif.; 52% of company that owns 85% of WFFF-TV Burlington, Va.; 54.2% of Smith Broadcasting Group Inc., which owns 69% of three Alaska TVs; and 59% of Smith Broadcasting Partners LP, which owns Sunrise Television Corp. Sunrise owns 11 TVs; is selling WJAC-TV Johnstown, Pa. (Changing Hands, June 12), and WTOV-TV Steubenville, Ohio (Changing Hands, Aug. 14)

Seller: Stephens Group Inc., Little Rock, Ark. (Jack Stephens, chairman); no other broadcast interests

Facilities: Ch. 8, 166 kW visual, 30.2 kW aural, ant. 2,929 ft.

Affiliation: ABC

KAAL-TV-DT Austin/Rochester, Minn.

Price: \$9.5 million cash

Buyer: Hubbard Broadcasting Inc., St. Paul, Minn. (Stanley S. Hubbard, president/73% voting owner; Robert W. Hubbard, vice president/1.7% owner/president, Hubbard TV Group); owns six other TVs, one FM and one AM

Seller: Gocom Holdings LLC, Charlotte, N.C. (Richard L. Gorman, president); owns 26 TVs, three FMs and two Ams

Facilities: Ch. 6, 100 kW visual, 10 kW aural, ant. 1,049 ft.

Affiliation: ABC

Broker: Patrick Communications LLC

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 □ \$59,750,000 □ 3
Combos □ \$15,500,000 □ 2
FMs □ \$13,640,916 □ 5
AMs □ \$7,490,000 □ 3
Total □ \$96,380,916 □ 13

SO FAR IN 2000

TV/Radio □ \$2,133,450 □ 1
TVs □ \$903,226,089 □ 28
Combos □ \$3,541,482,127 □ 92
FMs □ \$988,784,992 □ 140
AMs □ \$157,258,885 □ 89
Total □ \$5,592,885,543 □ 350

(seller)

KHIZ(TV) Barstow/Los Angeles, Calif.

Price: \$5.25 million (merger)

Buyer: Costa de Oro Television Inc., Los Angeles (Walter F. Ulloa, president/owner); owns KJLA(TV) Ventura/Los Angeles. Ulloa is chairman/10.6% owner of Entravision Communications Corp., which owns/is buying 18 TVs and 57 radios, including KSSE(FM) Riverside/Los Angeles, KSZZ(AM) San Bernardino/Los Angeles, KCAL(AM) Redlands/Riverside. Notes: Ulloa's brother Ronald L. is buying KVMD(TV) Twentynine Palms/Los Angeles. (Changing Hands, July 10) and owns 36% of KRPA(TV) Rancho Palos

Verdes/Los Angeles. Univision Communications Inc., which owns 26% of Entravision, owns KMEX-TV Los Angeles. Costa de Oro is seeking an FCC ownership waiver to use KHIZ as a satellite of KJLA

Seller: Sunbelt TV Inc., Victorville, Calif. (Margaret Jackson, 58% owner); no other broadcast interests

Facilities: Ch. 64, 3,134 kW visual, 627 kW aural, ant. 1,701 ft.

Affiliation: Independent

COMBOS

WDXN(AM) Clarksville, Tenn., WABD(AM)-WCVQ(FM) Fort Campbell/Hopkinsville, Ky./Clarksville and construction permit to build FM in Hopkinsville/Clarksville

Price: Estimated \$7 million

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president); owns/is buying five TVs, 33 other FMs, including WVVR(FM) Hopkinsville/Clarksville, and 20 other AMs

Seller: Southern Broadcasting Corp., Greenville, Tenn. (John M. Jones family and Tom Cassetty, owners); no other broadcast interests. Note: Southern acquired WDXN for \$160,000 in September 1995 and WABD-WCVQ for \$1.42 million in December 1986)

Facilities: WDXN: 540 kHz, 1 kW day, 54.5 W night; WABD: 1370 kHz, 1 kW day, 53 W night; WCVQ: 107.9 MHz, 100 kW, ant. 950 ft.; CP: not available

Formats: WDXN: sports; WABD: urban contemporary; WCVQ: AC

Broker: Serafin Bros. Inc. (seller)

WSFW(AM) Seneca Falls (near

broadcastingcable.com

Get with the programs.

Syracuse) and swap of WSWF-FM Seneca Falls for WLLW(FM) Clyde/Seneca Falls, N.Y.

Value: At least \$100,000 (cash for WSWF)
Buyer, WSWF(AM)/swapper, WLLW: Auburn Broadcasting Inc., Geneva, N.Y. (George W. Kimble, president/75% owner); owns WAUB(AM) Auburn, N.Y. Kimble owns WMJQ(FM) Buffalo and WCGR(AM) Canandaigua; 75% of WGVA(AM) Geneva and WNYR-FM Waterloo/Geneva, and 49% of WWLF(AM) Auburn, WOLF(AM) Syracuse and WZOS(FM) Oswego/Syracuse, all N.Y.

Seller, WSWF(AM)/swapper, WSWF-FM: Family Life Ministries Inc., Bath, N.Y. (Mike Stuart, chairman); owns 10 FMs and two AMs

Facilities: WSWF(AM): 1110 kHz, 1 kW day; WSWF-FM: 99.3 MHz, 3 kW, ant. 303 ft.; WLLW: 93.7 MHz, 3.8 kW, ant. 364 ft.

Formats: WSWF(AM): classic country, news; WSWF-FM: AC, news; WLLW: classic rock

FMs

WRRS(FM) Cullman/Huntsville, Ala.

Price: \$9 million

Buyer: STG Media LLC, Huntsville (Steven J. Shelton, president/15% managing member; Black Crow Broadcasting Inc., 85% member [Michael Linn, president/45% owner; Nicole Linn, secretary/45% owner]; owns WAHR(FM), WLOR(AM) and WRIT(FM) Huntsville. Black Crow owns three FMs and two AMs, all in Florida. Linn's each own 36% of four Tennessee FMs

Seller: Eddins Broadcasting Co., Cullman (Mary Evelyn and Clark P. Jones Sr., principals); owns WFMH(AM) Cullman. Joneses each own 40% of WXXR(AM) Cullman and WFMH-FM Holly Pond/Cullman, Ala.

Facilities: 101.1 MHz, 100 kW, ant. 1,321 ft.

Format: Classic country

KSUV-FM McFarland/Bakersfield, Calif.

Price: \$2.5 million (includes \$10,000, three-year noncompete agreement)

Buyer: Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president/owner); owns 11 other FMs and 11 AMs, including KWAC(AM)-KTWI(FM) Bakersfield and KCHJ(AM) Delano/ Bakersfield, Calif., and construction permit to build FM in Oro Valley, Ariz.

Seller: Tre-Caballero LLC, Carrollton, Texas (Eduardo Caballero, 61% owner); is selling KRME(FM) Bakersfield (see next item)

Facilities: 102.9 MHz, 21 kW, ant. 383 ft.

Format: Spanish

Broker: Gary Stevens & Co. (seller)

KRME(FM) Bakersfield, Calif.

Price: \$2 million

Buyer: Buckley Broadcasting Corp., Greenwich, Conn. (Richard D. Buckley Jr., president/11.1% owner); owns KNZR(AM) Bakersfield and KLLY(FM) Oildale/Bakersfield, Calif. Richard Buckley owns 70.6% of KKB(AM) Bakersfield, KHTN(FM) Los Banos/Merced and KIDD(AM) Monterey, Calif., and has interest in six other FMs and five other AMs

Seller: Tre-Caballero (see preceding item)

Facilities: 97.7 MHz, 6 kW, ant. 328 ft.

Format: Spanish

Broker: Gary Stevens & Co. (seller)

Construction permit for KAZB(FM) Coalinga, Calif.

Price: \$80,000 cash

Buyer: Educational Media Foundation, Sacramento, Calif. (Jeff Cooke, chairman); owns 23 FMs and two AMs, including 11 in California

Seller: American Educational Broadcasting Inc., Deerfield Beach, Fla. (Carl J. Auel, president/33.3% owner). Auel owns 50% of three FMs and one AM and company that has applied to build AM in Sheridan, Calif. Auel also is 33.3% owner of one TV and two AMs and with Edwina J. Auel owns 50% of company that owns an AM-FM combo
Facilities: 88.3 MHz, 1.45 kW, ant. 2,329 ft.

51% of KBNU(FM) Uvalde and KBLT(FM) Leakey/Uvalde, Texas

Price: \$60,916 (for stock)

Buyers: Spouses John R. and Paula Furr, San Antonio; already own 49% of KBLT and KBNU. John Furr owns construction permit to build FM in Pearsall, Texas

Seller: Tim L. Walker, San Antonio; no other broadcast interests

Facilities: KBNU: 93.7 MHz, 2.9 kW, ant. 292 ft.; KBLT: 104.3 MHz, 1 kW, ant. 594 ft.

Formats: Both oldies

AMs

WWTC Minneapolis and WZER Milwaukee

Price: \$7 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/43.4% owner); owns/is buying 71 other radio stations, including KKMS(AM) and KYCR(AM) Minneapolis

Seller: Catholic Radio Network, San Diego (John Bitting, CEO); is selling seven other AMs

Facilities: WWTC: 1280 kHz, 5 kW; WZER: 540 kHz, 400 W day

Format: WWTC: Catholic talk; WZER: religion

Broker: Media Services Group Inc. (seller); Gary Stevens & Co. (buyer)

WWGQ (formerly WGSF) Memphis, Tenn, and WAVN Southaven, Miss./Memphis

Price: \$390,000 (for stock)

Buyer: Flinn Broadcasting Corp., Memphis (George S. Flinn Jr., president/owner); owns three TVs, nine FMs and three other AMs, including WPXX-TV, WGSF(AM), WHBQ(AM) and WOWW(AM) Memphis, WTCK(FM) (formerly WBDJ) Middleton/Memphis and WKSL(FM) Germantown/Memphis, Tenn. Flinn Broadcasting also owns 50% of KDEN(TV) Longmont/Denver. George Flinn owns construction permit (CP) to build TV in Destin, Fla.; has interest in companies that own CPs to build five TVs and four FMs

Seller: Arlington Broadcasting Co., Memphis (Fred R. Flinn, owner); no other broadcast interests

Facilities: WWGQ: 1210 kHz, 10 kW day, 250 W night; WAVN: 1240 kHz, 580 W
Formats: WWGQ: Spanish; WAVN: traditional gospel

WGTV Georgetown, S.C.

Price: \$100,000

Buyer: R.J. Stalvey, Georgetown; no other broadcast interests

Seller: Carolina Electronics Service Co. Inc., Columbia, S.C. (Ray M. Littlejohn, principal); no other broadcast interests

Facilities: 1400 kHz, 1 kW

Format: Southern gospel

AMPLIFICATION

The correct price for Horizon Broadcasting Group LLC's purchase of KMXM(FM) Gooding/Boise, KTPZ(FM) Mountain Home/Boise, KTFI(AM) Twin Falls, KIKX(FM) Ketchum/Twin Falls and KMHI(AM) Mountain Home, Idaho (Changing Hands, Oct. 16) is \$10 million, according to FCC documents. Seller Impact Radio Group/FM Idaho Co. paid just under \$1.6 million for four of the stations in 1996-97. Also, the documents show that seller's manager, Wendell M. Starke, will get 25% voting interest of Horizon.

—Compiled by Elizabeth A. Rathbun



LOCAL CABLE ADVERTISING

The Outlook for Local Cable Ad Sales

In our November 20th issue, **Broadcasting & Cable** is showcasing a special section on Local Cable Advertising Sales covering the key developments in 2000 and the emerging trends for 2001. Produced in conjunction with the CAB, this advertising supplement covers relevant issues from cable advertising's local and national growth to web and interactive advertising. In other words, it's a must-read for all leading advertising executives.

This issue will reach all the major players at the MSO's, cable systems, networks and the key ad agency media buyers and planners, all of which rely on **Broadcasting & Cable** to deliver the latest television industry news. Make sure they see your message. Call your **Broadcasting & Cable** representative and reserve your space today.

**ISSUE
DATE:**

NOVEMBER 20, 2000

**SPACE CLOSING
DATE:**

NOVEMBER 6, 2000

**MATERIALS CLOSING
DATE:**

NOVEMBER 14, 2000

Special Supplement Published in Conjunction with the CAB

BROADCASTING CABLE

Chuck Bolkom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 866-258-1075

VISIT OUR WEB SITE: www.broadcastingcable.com

Be sure to have *Broadcasting & Cable* in the ring with you at the Western Show.

As the heavyweight source for Western Show news, no other publication

packs its issues with detailed analysis of

every show event. From the latest

programming news to in-depth

broadband features, we equip

you with all the information you

need to KO your competition.

With extensive in-room and show

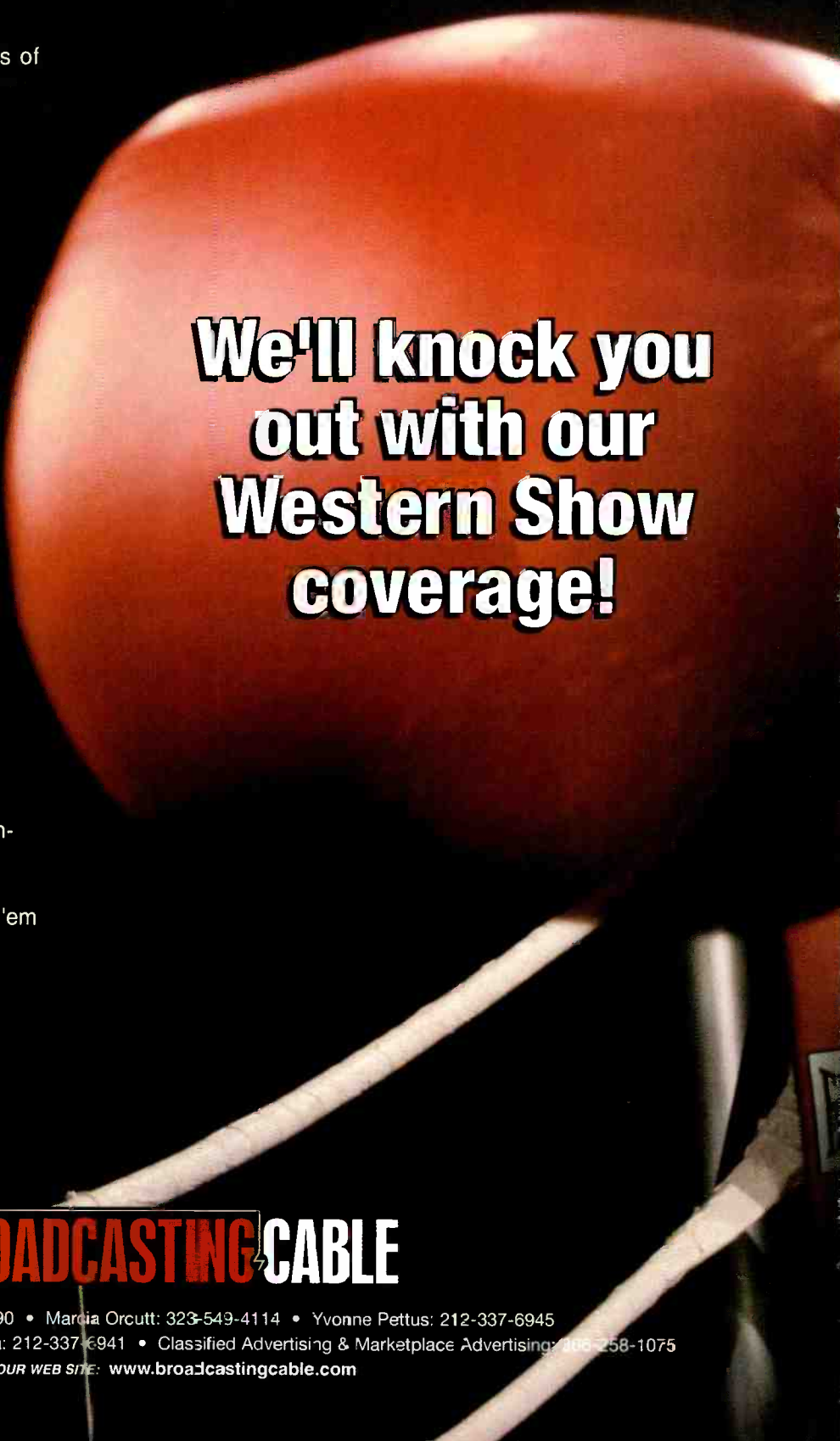
distribution, you'll be exposed to all

top level industry and MSO executives.

Call your Broadcasting & Cable represen-

tative today to reserve space and knock 'em

out with some news of your own.



**We'll knock you
out with our
Western Show
coverage!**

BROADCASTING  **CABLE**

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 800-258-1075

VISIT OUR WEB SITE: www.broadcastingcable.com



ISSUE	ISSUE DATE	SPACE CLOSING DATE	MATERIALS DUE
Western Pre-Show Issue	Mon., November 20	Fri., November 10	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

Note these special features:

- In the **Western Pre-Show**: *Financial Report Card on Cable MSOs* ■ *Local Cable Advertising Outlook - (Special Advertising Supplement)*
- In the **Western Show Issue**: *Top 25 Television Networks*

Get ready for local peplemeters

Broadcast ratings likely to drop; cable seen rising

By Steve McClellan

Some \$27 billion in local TV advertising in the top 25 markets could be affected if Nielsen Media Research has its way and the top 25 markets are switched to local peplemeters by 2010.

That was the message delivered last week by Adrienne Lotoski, research director at WCVB-TV Boston—where Nielsen is beginning a test of local peplemeters—at the Television Advertising Bureau's annual research conference in New York.

Local-market broadcast ratings are likely to drop. Even Nielsen Media Research Senior Vice President Kenneth Wollenberg said the odds on that are pretty good, if the national peplemeter experience is any indication.

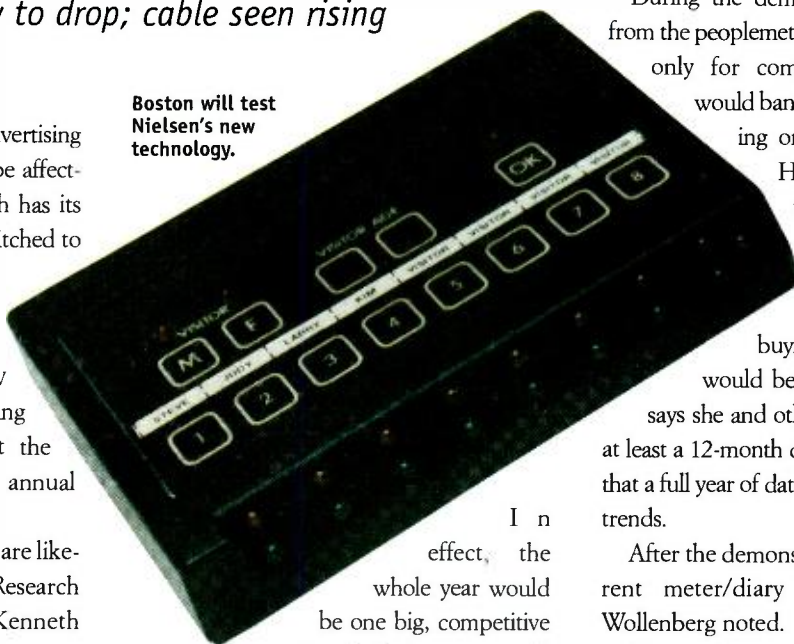
And cable ratings would likely go up, which no doubt explains AT&T's interest and financial support in getting the Boston trial under way.

"This will be a real sea change," Lotoski told her audience. Among the questions stations have to grapple with is how to retain share of ad dollars if there is a sudden drop in ratings due to the methodology change.

Not just stations would be affected, she said. Advertisers, ad agencies, networks, syndicators, rep firms, cable channels and third-party Nielsen-data processors all have a stake.

And then there's the issue of the massive increase in demographic data flowing from the new meters daily. Currently, demographic information for local stations comes only during the 16 weeks of "sweeps" periods.

Boston will test Nielsen's new technology.



In effect, the whole year would be one big, competitive sweep, which in turn would have implications for the way the broadcast networks program. Currently, they tend to load up on big events and blockbuster movie titles and other assorted stunts during sweeps periods. "Are the networks prepared to air blockbuster films in April or August?" when repeats are currently the norm, Lotoski asked.

Another critical issue is how data will be credited under the new system. National peplemeters record average-minute viewing, while local meters up to now have credited average quarter-hour viewing. But, over time, Nielsen wants to shift to average-minute data on the local level. The test in Boston is just getting under way. Nielsen hopes to have 420 peplemeters installed by

April, with the first demographic reports beginning shortly thereafter. By July, the peplemeter sample base will be up to 600 homes. What's being called "demonstration" service would start in October 2001. At that point, Nielsen would run two parallel services: the current meter/diary system and the peplemeter system.

During the demonstration period, data from the peplemeter service would be used only for comparison, and Nielsen would ban its use for the actual selling or buying of advertising.

How long the demonstration period would last is unclear. Wollenberg said some clients—presumably on the buying side—say two weeks would be sufficient. But Lotoski says she and others in the market want at least a 12-month demonstration period so that a full year of data is available to ascertain trends.

After the demonstration period, the current meter/diary system would end, Wollenberg noted.

To complicate matters, another technology—Arbitron's "pocket peplemeter," or PPM—is being tested simultaneously. The company is gearing up for a trial in the Wilmington, Del., area that will gradually expand to the entire Philadelphia market by 2002. The PPM is a pager-like device that users wear all day to record all TV, cable and radio usage inside and outside

the home. Nielsen has signed an agreement with Arbitron, giving it the right to examine the data from the test and also to help Arbitron analyze the TV portion of the data.

The beauty of the PPM technology, says Robert Patchen, an Arbitron research vice president, is that it is largely passive. There are no buttons to push every time a viewer sits down to watch TV. ■

In effect, the whole year would be one big, competitive sweep.

Washington

Making a run for it

Local broadcasters look to move onto national political stage

By Paige Albiniak

Each election season sees a new crop of ready-for-C-SPAN players: radio and TV broadcasters capitalizing on their local celebrity status to throw their hats in the national political ring.

In Fresno, Calif., former KFSN-TV anchorman Richard Rodriguez is running for a seat in the U.S. House of Representatives. A Republican, he's challenging Rep. Cal Dooley, who's running for his sixth term. A recent *Fresno Bee* poll shows the two running within four points of each other.

In Wausau, Wis., a former weatherman with the nickname "Wrong Sean" is trying to unseat 31-year Rep. David Obey, a Democrat. Sean Cronin is running a spirited campaign focusing on health care and education. "We have a chance to win this, and I believe we are going to win," Cronin says, although incumbent Obey will be tough to beat.

In Moline, Ill., Republican Mark Baker, a former anchor and reporter with WGEM-TV, is running against the incumbent, Democrat Lane Evans, a nine-term member of Congress. Baker is running a close race and has had strong support from Congressional leadership in Washington, including House Speaker Dennis Hastert—who also is from Illinois—and Sen. John McCain (R-Ariz.). Baker also has made it part of his campaign platform to push Hollywood to "raise its standards," using that theme in campaign commercials.

In Boston, former radio talk-show host

Republican Janet Jeghelian is trying to defeat incumbent Democrat Joe Moakley. Jeghelian is a seasoned campaigner, having tried to take Ted Kennedy's Senate seat and having run for lieutenant governor.

Jeghelian is a long shot. Massachusetts is a Democratic stronghold, Moakley is an entrenched incumbent, and Jeghelian has failed to raise much money. She had only about \$7,000 in her war chest at the end of September, reports the Center for Responsive Politics, while

Moakley had almost a half million dollars. At the end of September, Jeghelian reported having raised just more than \$15,000, while Moakley had raked in some \$1.2 million.

Finally, former conservative radio commentator John Carlson is running for governor in Washington State against incumbent Democrat Gary Locke, the country's first Chinese-American in a governor's mansion.

Locke is likely to win, but the race is close. Carlson's flamboyant, talk-radio style has helped him. Locke has struggled a bit in his re-election campaign because he is considered bland and businesslike. (Speaking of broadcasters, Locke's wife, Mona Lee, was a reporter for KING-TV.)

Being a local celebrity gives news anchors, weathermen and talk-show hosts

an advantage in local politics.

"Channel 9's viewing area makes up about 80% of this district," says Cronin. "And my name recognition is 100% in those areas."

Opines Michael Schudson, a professor of communications at the University of California at San Diego: "It makes a certain amount of sense that news anchors should run because getting name recognition in this day and age is not easy, and they come with that."

Sonny Bono parlayed name recognition into local office, then served as a representative from California. Fred Grandy, of *Love Boat* fame, was a member of the House from 1986 until 1994. Georgia Democrat Ben Jones (Cooter on *Dukes of Hazzard*) served in the House in 1988-94 before being beaten by

a nonbroadcaster who would soon become a familiar face on TV: Newt Gingrich. Wisconsin alone so far has had two Representatives who started as TV anchors: Republican Scott Klug of Madison served two terms in Congress in the '90s; Democrat Jay Johnson of Green Bay, one term in 1997-98.

In today's Congress, there are several members

with backgrounds in broadcasting.

Sen. Conrad Burns (R-Mont.), facing a tough re-election campaign against Democrat Brian Schweitzer, was a radio announcer and station owner. Sen. Rod Grams (R-Minn.), who is expected to lose his seat next month to wealthy businessman Mark Dayton, is a former TV anchor. Rep. Ron Klink (D-Pa.), also a former TV anchor, is running for the Senate against incumbent Rick Santorum (R-Pa.). Rep. J.D. Hayworth (R-Ariz.) is a former sportscaster. Rep. Greg Walden (R-Ore.), expected to return for a second term, owns radio stations with his wife in Oregon. ■



Former Wisconsin weatherman Sean Cronin is going after veteran David Obey's seat in Congress.



Former KFSN-TV anchorman Richard Rodriguez of Fresno, Calif., is running for a seat in the House.

'It makes a certain sense that news anchors should run because getting name recognition ... is not easy, and they come with that.'

—Michael Schudson,
University of California, San Diego

Interactive Media

Election 2000: Surf and be counted

TV-news Web sites to offer wealth of electoral information

By Ken Kerschbaumer

If voters don't turn out to the polls in record numbers next week, it may be because they're busy visiting television-news sites on the Internet. TV-news sites predict record online traffic that could dwarf the day the Starr Report was released in 1998.

"We're operating under the assumption that it's going to be one of our all-time highs, if not our all-time high, in terms of traffic," says Michael Silberman, executive editor for MSNBC.com, which will handle the Internet aspect of NBC's coverage. "Presumably, on election night, the interest will be very high. But, on the other hand, it's clear that at least a chunk of the electorate is not very happy with either candidate, so they're apathetic."

There's no denying that the Internet has changed the relationship between broadcaster and viewer, and election night will be no exception as viewers log on to Web sites to learn the latest polling results, chat, read analyses, and even take part in polling questions and trivia games.

"The challenge on election night is to make it easy for people to get exactly what

they want," says MSNBC.com politics producer Craig Staats. "We're going to have our anchors on-air telling viewers that, if they want personalized results, they should go to the Web site and type in their ZIP code. We're trying to make it an active experience instead of a passive one."

ABC also will be engaged in a hunt for the "active experience," with a number of "enhanced" television offerings. Its site will have three enhanced aspects: a trivia game, a chance to predict who will win certain races and see how visitors do against ABC's experts, and, most important for ABC, the chance to respond to opinion questions instantly.

The last promises to be a challenge for the enhanced-TV team. The team has created a system that will allow anchor Peter Jennings to pose questions as the night progresses and have each question posted on the site in seconds and the tabulation of the results begun as soon as the question is asked. It promises to offer fast if unscientific data that will add more tally-

ing to a night of tallying.

"Peter Jennings can literally ask the viewers whether they agree with something a correspondent said," explains Jonathan Leess, senior vice president and general manager, ABC and Walt Disney Internet Group's Enhanced TV unit. "The reactions will show up on a graphic right behind him." He adds that ABC will make clear that the results are not scientific.

CBSnews.com Washington Editorial Director Dick Meyers wonders whether there is a deeper conflict. "If they say it's an entertainment feature, it does absolve them

from a journalistic sin, but they're also wasting airtime. Also, you risk a compromise of journalistic standards, particularly if the numbers are used in the television coverage. If you open it up so that everyone can vote, you'll find the voting has a pervasive right-wing slant, because there are people that will organize vote-in campaigns."

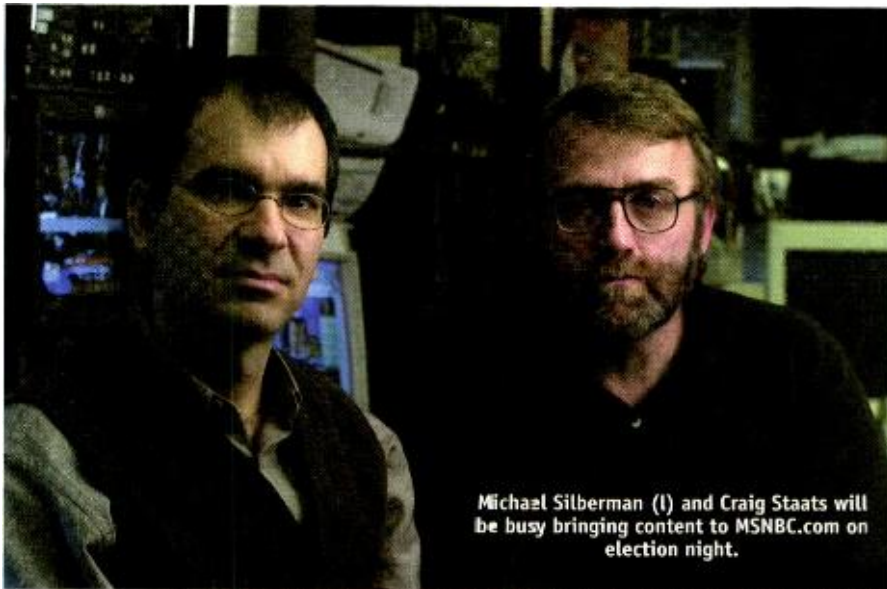
Leess points out that the polling will be experimental and is not scientific but will still be very exciting. "This is the future of interactive TV, where it's born organically from the TV groups and we aren't shoving the technology down the viewer's throat. It's going to change the way live television is produced."

For Meyers, the goal of the CBS coverage is simple, but the execution isn't. "The



Carin Dessauer believes CNN.com could break its record for Web-site visitors.

YOU CHARGED YOUR COST-PER-THOUSAND PREMIUM



Michael Silberman (l) and Craig Staats will be busy bringing content to MSNBC.com on election night.

basic idea we're going with is that everything CBS knows, learns and reports throughout the entire organization will be available on the Web."

During the 1996 presidential election, Meyers was anchor producer for the *CBS Evening News With Dan Rather*. The biggest difference he sees is that the Internet removes limits on information. "I think we have the capacity to do better, more comprehensive and more varied journalism on the Web. We aren't limited by time and space."

Another challenge for the networks is letting viewers and surfers alike know what they're missing by not visiting the other medium. Carin Dessauer, CNN Interactive executive editor, Washington, says that CNN anchor Leon Harris will be in the CNN.com newsroom and on-air reporting things of note that can be found on the Web site. "We'll emphasize all the elements of the CNN news group's coverage."

Like ABC, CNN is dipping its toes in the interactive waters, but with the help of Wink. Subscribers with the Wink service will be able to take part in election-related polls.

FoxNews.com will put its emphasis on the presidential race, providing on its home page a map that will offer information on electoral votes at a glance. "The challenge is, how do you make an important election come alive, and online coverage provides a synthesis of media," adds Laura Durkin, senior vice president of News Digital Media, the U.S. digital subsidiary of News Corp., of which FoxNews.com is the news division. "You also want to make it painless for people to learn about the issues."

She believes that online polls hold value. "While we certainly don't use these polls as any sort of neutral, scientific and objective meter of what's going on, we provide them as a forum and find them interesting as a voice of the people," Durkin explains. ■

TOP TV NEWS SITES

September 2000

Ranked according to unique visitors

SITE	Unique visitors (000s)	WWW reach (%)
MSNBC.com	8,866	11.4
CNN.com	7,458	9.6
CBS.com sites*	3,698	4.8
ABC News*	3,421	4.4
FoxNews.com	1,969	2.5
CNNFN.com*	1,515	2.0
CNBC.com	1,164	1.5
Bloomberg.com	1,081	1.4
WebFN.com
CBSNews.com
Total WWW	77,439	100.0

Source: Media Metrix

... = Statistically insignificant traffic

BROADCAST NETWORK SITES

Ranked according to unique visitors

SITE	Unique visitors (000s)	WWW reach (%)
NBCi*	12,263	15.8
MSNBC.com	8,866	11.4
Weather.com	7,726	10.0
ESPN*	7,536	9.7
CNN.com	7,458	9.6
CBS.com sites*	3,698	4.8
EOnline.com	3,421	4.4
MTV.com	3,097	4.0
ABC*	2,958	3.8
Discovery.com	2,547	3.3
CartoonNetwork.com	2,526	3.3
PBS.org	1,979	2.6
FoxNews.com	1,969	2.5
CNBC.com	1,164	1.5
FoodTV.com	1,069	1.4
Total WWW	77,439	100.0

Source: Media Metrix

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

Media Metrix definitions:

Unique visitors: The number of total users who visited the reported Web site or online property at least once in the given month. All unique visitors are unduplicated.

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

Reach %: The percentage of projected individuals within a designated demographic or market-break category that accessed the Web content of a specific site or category among the total number of projected individuals using the Web during the month.

ADVERTISER A WITH A STRAIGHT FACE.

Call 877-9-SpotOn
or visit www.spoton.tv.



The eyes have it

Some smart tips for driving your e-mail business

Since you're in the television industry, I'm guessing that you don't need a pep talk about how important it is to present information in a visually attractive, and convenient way.

This is true not only for the content you put on the air but also for the content you put online.

Even if your e-mail newsletters tell a targeted audience of voluntary subscribers exactly what they want to know when they want to know it, they won't remain subscribers if the online content you show them is a hassle for them to read.

In the online world, text can be a pain to read if it doesn't paginate correctly or, worse, if the coding required to convert Web-page code into readable text is visible, rather than running in the background.

That's why your decision on how to present your e-mail content will be important.

Your choices will be whether to include the entire alert or

newsletter within the e-mail message or to offer a brief synopsis with a link in the message back to a page on your site where an article or more info is available on the topic.

E-mail alerts and newsletters have traditionally stayed away from links because some e-mail programs can read only "plain text" and not Web-page-like HTML messages. As newer versions of popular e-mail utilities migrate down the user base, this is less of a concern. Various estimates place the percentage of Web users with "HTML-compliant" e-mail at 50% to 65% and rising.

A year from now, this question will largely be moot. But as for now, since your prospective e-mail readership will be divid-

ed between the HTML-ready and the HTML-challenged, you should give subscribers the option of either. Web sites that do this usually have two check boxes on their sign-up page, one with a prompt for "plain text," the other for "HTML." This puts the power in the hands of your subscriber.

If you are concerned with using your e-mail content to help monetize your site, the rise in the percentage of Web users with HTML-compliant e-mail software is a cause for joy. That's because HTML-enabled e-mail alerts or newsletters allow for banner ads, links to sponsor sites where specials are advertised, and, of course, easy linkage from the newsletter or e-mail alert to various pages on

your own site.

If you do HTML e-mail, don't use attachments. Put your content in the body of the message itself.

"Attachments are always a bad idea. Because of the risk of [computer] viruses, corporate firewalls automatically filter them," says Derek Scruggs, permission advocate for Message Media (<http://www.messagemedia.com>), an e-mail newsletter services and software firm that handles the daily e-mail newsletter Money Mail for CNBC.com (<http://www.cnbc.com>).

When it comes to e-mail alerts, sometimes the information flows both ways. Wouldn't it be neat if it were possible to constantly "watch" your site for newly posted content that would be of interest to subscribers? After all, most TV Web sites update their content throughout the day: sports, weather, stock prices, even (shhh) wire copy.

You could nag your Web editor to format newly added content into a file queue that could then be dumped into an e-mail alert. That would be quite a labor-intensive task for a Web department that may already be stretched thin. And take it from me personally, "stretched thin" people don't like to be nagged.

Here's a better idea. Some ser-

vices will actually monitor your site's content "24/7." By use of keywords and key phrases like "tornado alert," a particular stock symbol, etc., they can automatically generate e-mail alerts in minutes if you post a story containing one or more of these programmed trigger words.

Then, after the content is matched to the requirements of a particular mailing list, the e-mail addresses of all subscribers to that list are called up, and an e-mail alert is sent to them. The alert could be something such as "all Washington County schools are closed tomorrow because of snow." An e-mail link could be built in to the alert, which, when clicked, would send subscribers to your main site for the full story.

One such service is Alerts.com (<http://www.alerts.com>). The company, CEO Michael Jones told me, has built an application for CBS.Marketwatch.com (<http://cbs.marketwatch.com>) that will let e-mail-alert subscribers indicate which stocks they want to receive e-mail alerts about and what circumstances—such as a stock price rise or fall by a given amount—should trigger such an alert.

Services such as Alerts.com generally charge \$20 or \$25 per individual alert for each 1,000 recipients. ■

Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellshaw@delphi.com

Television's Casting a New Shadow

SPECIAL REPORT ON

TELEVISION COMMERCE

Broadcasting & Cable Magazine concludes the year by analyzing the most intriguing question that faces media executives: How to turn convergence, interactivity and digital technology advances into new revenue streams?

In our closing issue, we're showcasing a customized supplement focusing on the rising emergence of Television Commerce. This special report is loaded with vital information for industry leaders, including a year-end analysis of the top moneymakers, current applications and their projected advancement, and how the media industry plans to turn the latest opportunities into new profitable strategies.

Broadcasting & Cable's special report on Television Commerce will reach thousands of decision-makers who are casting in on this technological breakthrough, including key executives in the Broadcast, Cable, Satellite, DBS, Networks, Advertising Agencies and New Media segments.

Reserve your space and reach over 36,000 industry leaders with your message on how your company is capitalizing on this groundbreaking venture.

Issue Date • Dec. 18, 2000

Ad Close • Tuesday, Dec. 5

Materials Close • Monday, Dec. 11

Note - Early close dates



BROADCASTING CABLE

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945

Rob Payne: 212-337-7022 • Michael Farina: 212-337-8941 • Classified Advertising & Marketplace Advertising: 866-258-1075

VISIT OUR WEB SITE: www.broadcastingcable.com

IN BRIEF



Panasonic and Fujinon gear explore the murky depths for *The Shape of Life*.

DVCPRO, FUJINON UNDERWATER

Sea Studios Foundation and National Geographic Television have co-produced the eight-part series *The Shape of Life*, using Panasonic 480-line progressive DVCPRO 50 camcorders equipped with Fujinon lenses.

The cameras were used for both above-ground and underwater shooting on the science documentary, which traces the evolutionary of animal species.

Underwater sequences were shot using a Fujinon A10x4.8 zoom lens and a Pace Technology housing modified for below-the-surface work.

The series will begin airing next year.

Enhanced DTV evolves at ATSC

Proposed DASE standard would support HTML content

By Glen Dickson

An industry effort to standardize the digital broadcasting of enhanced-television content is making slow but steady progress, according to the Advanced Television Systems Committee.

Work has been under way on the proposed DASE (DTV Application Software Environment) standard for more than two years. DASE would govern a layer of software in digital TV receivers that would allow broadcasters to transmit ancillary data and have it displayed in a consistent way. Applications could include offering statistics along with a football game or adding exit-poll data to live election coverage.

Such applications are already being offered by broadcast networks today in a "two-box" mode through a combination of Internet content shown on PCs and traditional television programming (see story, page 40). But DASE would enable such functionality on one digi-

tal TV screen as part of a "lean-back" interactive TV experience.

The standard is distinct from the ATSC data-broadcasting standard ratified in July. That standard, known as S13, defines protocols for how broadcasters insert data into their 19.4 Mb/s digital streams. The standard is agnostic as to content and applies equally to sending nonprogramming-related data to PCs, as proposed by Geocast and iBlast, as to broadcasting enhanced content to digital television sets.

"DASE determines the kind of content that you can transmit and the middleware in the receivers," explains ATSC Executive Director Mark Richer. "We want it to be defined just enough so the content can be received and processed properly. Manufacturers can still choose the hardware and the operating system they want."

The technology-specialists group that is developing DASE (known within the ATSC as T3/S17) has been holding frequent meet-

Software in digital TV receivers would allow broadcasters to transmit ancillary data and have it displayed in a consistent way.

onscreen | onair | online

creative moves come from within...

ings and is "progressing along very well," says Richer. He expects that the standard, which currently comprises about six separate documents, will be balloted at the technical-group level by the end of the year. If it passes that step, DASE will be presented to the general ATSC membership in early 2001 for a six-week balloting process. The key parts of the standard could be formalized by NAB 2001, says Richer. Other sources say that time frame is overly optimistic and predict the standard won't near completion until summer 2001.

The latest DASE development adds support for applications based on the HTML programming language (and the related XHTML and XML languages) as well as for those using the more complex Java programming language. Such HTML-based applications, known within DASE as "declarative applications" compared with Java-based "procedural applications," should make it easier for broadcasters to create interactive content.

"The DASE technical committee wanted to use the technology created for the Internet by WC3 [the World Wide Web Consortium] as a means of creating interactive television content," says Dr. Glenn Adams, Gemstar-TV Guide International's systems architect for digital television and the primary author of the declarative-applications component in DASE. "Typical graphics designers are not Java coders, but they know how to create content with their tools and then output them to XHTML. If a creative enhancement is based on Java, then you need a staff of programmers. With Java-

based programming, you can do a lot more with the box, but it has a higher cost. So we needed both types of content, Java and Web-like, and an environment to support that."

Whereas Java is good for complex applications like creating an electronic-program guide, putting a small logo bug on the screen or displaying player statistics is "real easy to do with HTML," says Mike Dolan, a consultant for DirecTV and an active DASE participant. "There's a class of problems where it's really obvious which one you would choose."



ATSC's Mark Richer hopes parts of DASE will be completed by NAB time.

The inclusion of declarative applications in DASE should make it easier for PBS to repurpose its extensive Web content for DTV, says PBS Chief Technology Officer John Tollefson. "The basic dilemma we find ourselves in is attempting to support a standard that will allow the use of existing content authored in HTML, while still allowing future applications that are much richer."

But don't expect enhanced applications to reach DTV sets anytime soon. Even if DASE is ratified this spring, a DASE-enabled DTV set wouldn't hit store shelves until 2002 at the earliest, says Ed Milbourn, manager of advanced television planning for Thomson Consumer Electronics. "Before it's commercialized, we have to make sure it works as advertised."

In the meantime, Thomson will wait to see how the DASE standard evolves before it "puts a whole bunch of code" which may not be used into a digital TV set.

"Anticipating something like that can cost a lot of money," says Milbourn. ■

MOTOROLA TAPPED FOR DIGITAL FEEDS

ESPN has selected Motorola's DigiCipher II digital compression gear to launch digital feeds of its networks that will supplement its existing analog satellite distribution.

Motorola's DigiCipher II MPEG-2 encoding system will handle compression, multiplexing and encryption processing for ESPN, ESPN2, ESPNEWS and ESPN Classic.

Affiliates will receive the digital feeds using DigiCipher II DSR4500X integrated receiver/decoders.

Benefits of the digital system include automated switching to alternate feeds during blackouts, improved signal quality and extra headroom to deliver secondary audio and enhanced data.

"Given the fluid nature of live sports and the complexities of ESPN's programming schedule, we were looking for a system that could handle these demands while virtually eliminating all manual-switching responsibilities of the local affiliate during blackouts," says John Eberhard, director of technical services and transmission for ESPN.

Powerful, production proven, forward thinking.

Lead your local market today and tomorrow with Discreet's advanced broadcast solutions. Discreet™ delivers powerful effects, 3D, real-time graphics, virtual studio, and workgroup editing tools to help build your station's brand and gain a wider audience. And with improved workflow and productivity, artists and editors can create compelling content once, and use it in virtually any medium, from film to HDTV to the web. Make your move to Discreet. It could be the start of a beautiful relationship.

Visit www.discreet.com or call 1.800.869.3504

but a great partner never hurts

discreet



BET's top brass:
Robert Johnson,
chairman and CEO,
and Debra Lee,
president.

More than a music channel

Music made Black Entertainment Television profitable. So why does everyone want BET to change the format?

By Deborah D. McAdams

It's breakfast time on BET, and the camera angle is on a woman clad in black-and-silver animal-print shorts moving her body like Jell-O in a paint shaker. The young man pinned to the wall peers casually out from behind her, rapping in a voice that sounds like equal parts Barry White and James Brown. "Shake it fast. But watch yourself. Shake it fast. Show me what you're working with."

Mystikal's "Shake It Fast" is one of the hottest music videos on Black Entertainment Television. Describe it to Debra Lee, and she smiles like the patient parent of a teenager with multiple body piercings.

"This is the music of the time," said Lee, the Harvard-educated president of BET. She took a break from building Halloween scarecrows with her kids on a recent Saturday afternoon to talk about the network where she's worked for 15 years. Back when she started, there were two offices, 80 employees and 10 million BET subscribers, Lee said. There are now 62.4 million subscribers; 500 employees; production facilities in New York City, Los Angeles and Atlanta; an office tower in downtown Washington; and several peripheral businesses, all valued at around \$2.7 billion and all built primarily on the power of music videos like "Shake It Fast."

BET wasn't publicly criticized for its content or its success for nearly 19 years, during which time founder, Chairman and CEO Robert Johnson amassed a personal fortune and branched out into other businesses. Then last year, all hell broke loose when BET was slapped with a very public boycott initiated by the American Federation of Radio and Television Actors. Talent on BET's highest-rated show—*ComicView*—was getting paid around 20% of the going rate, AFTRA charged. High-profile celebrities like Jay Leno and Richard Pryor chastised the network for its labor practices, and the floodgates opened. Critics began pounding on BET's programs

for being cheap and stereotypical, dismissing it as a music video network. Around half of BET's programming is music-oriented and always has been. Suddenly, BET was supposed to reflect the archetype of black citizenry, something it never tried to do, Johnson said.

"It goes to the fact that, for 20 years, there's been only one BET, and we're expected to be everything for everybody ... and

that's an unfair equation to put on BET," he said. "No one expected Lifetime to be all things to all women."

As for BET's reliance on music, Johnson said, "Music is and always will be the dominant cultural expression of African-Americans. So if one is an African-American network, music is going to be a big part of that."

BET's critics condemned the network for succeeding at what it set out to do, Lee said, picking scarecrow straw from her sweater. "People say, 'All you guys are interested in is making money,'" she relates, palms up. "We're a business. That's what we do."

And BET does make money. The network generated more than \$190 million in net revenues last year, according to Paul Kagan Associates. The revenue alone isn't spectacular—about average for a network of BET's size. But it's the network's cash flow that has raised eyebrows. By keeping costs down, BET's cash flow was just under 60% of revenue—the highest operating margin among most basic cable networks, according to Kagan estimates. Conversely, BET reinvested only around 16% of its total revenues in programming, according to Kagan—the lowest rate after the TV Guide Channel.

"It's lack of competition that explains BET's programming," said Clarence Page, a columnist for the *Chicago Tribune* and a guest pundit on BET's *Lead Story*. "They are the black-oriented channel. Until another channel comes along to compete for the talent, for the audi-

ence, they are it. When you get competition, it's amazing how sophisticated the market becomes."

The closest thing BET has for competition is a couple of start-ups with a lot of resources but very little visibility. Atlanta-based MBC (Major Broadcasting Cable) Network is a family-oriented gospel channel with about \$200 million, a film studio, a growing schedule of originals and college sports, but only about 1 million subscribers two years after its launch. Cable operators say they want more programming diversity, but, at the end of the day, the network with the best deal gets the distribution.

Like MBC, NUE (New Urban Entertainment) is also working on a \$200 million budget, but the Chevy Chase, Md., company has a much more ambitious program agenda than MBC—to become a black general-entertainment network. So far, NUE principals Dennis Brownlee and Robert Townsend have assembled 50 movie titles and are negotiating for 85 more. They have 75 original and acquired programs in the lineup, including the first syndication run of *Malcolm & Eddie*. They have struck production partnerships with a digital studio and with Reuters for 1,000 hours of news. NUE has no widespread distribution, but the signal was quietly launched in July.

After years of minimal investment in programming, BET more than doubled its program budget this year to about \$80 million. New shows launched this fall include a black biography series; a morning talker called *Ob! Drama*; and a nighttime news and information show anchored by Ed Gordon. BET has also added *Linc's*, a black ensemble comedy from Showtime.

BET's new programming initiatives will continue under Curtis Gadsen, the creator of *ComicView* who became the network's senior vice president of programming last May. Gadsen is trying to program different age demographics in certain dayparts, without losing BET's music-fan base. As a result, a lot of BET's new fall shows are music-related, like *106th & Park: BET Top 10 Live*, a music video vehicle shot from BET's new Harlem studios.

BET holdings

Black Entertainment Television (BET)—Launched in 1980, a 24-hour ad-supported, basic cable network that reaches 57.8 million cable households and 90% of the African-American cable audience.

BET Movies/Starz!—Launched in 1997, the joint partnership with Encore Media offers 24 hours of black-oriented movies.

BET Action Pay-Per-View—Satellite pay-per-view movie channel launched in 1990 reaches more than 10 million subscribers.

BET on Jazz: The Jazz Channel—Basic cable network launched in 1996 that offers 24 hours of jazz music programming.

BET International—Affiliate of BET that coordinates and distributes network programming overseas, set up in 1996.

BET.com—Network-affiliated Web site launched in February.

BET Arabesque Films—Production arm of the network, developing African-American films and made-for-TV movies, was created in 1998.

BET Pictures II—Movie studio launched in 1998 to create African-American theatrical releases.

Arabesque Books—Line of African-American romance novels acquired in 1998.

Heart & Soul magazine—Health, fitness and beauty magazine acquired in 1998.

"We could not afford to alienate our core audience," Gadsen said. "We've been supported by that audience for so many years, we're entrenched in it."

BET actually has tried to raise the bar and diversify its programming before, but nothing draws eyeballs like rump-shaking and homeboy humor. *Lead Story*, which Page described as a "black *McLaughlin Group*," is possibly the most civilized pundit show on television. *Lead Story* earns around a 0.25 cable rating. On a 24-hour average, twice as many households tune into music video shows. About four times as many watch the prime time play of *ComicView*.

"The thing we hear the most is, 'We want more PBS-type stuff. We want more documentaries,'" Lee said. "But then they don't get the ratings."

The first *Black Biography*, on music

entrepreneur Russell Simmons, got a 0.35, but BET is committed to the series. Henderson-Moore is creating 13 new episodes for next year, although the show will have a different title. (Sources say A&E, originator of the *Biography* series, has politely told BET to rename its program.) Three new, made-for-TV Arabesque movies are also in production for 2001, down from 10 last year when the franchise was launched. BET will also spend \$12 million to market the channel and the new schedule, up from \$3 million last year.

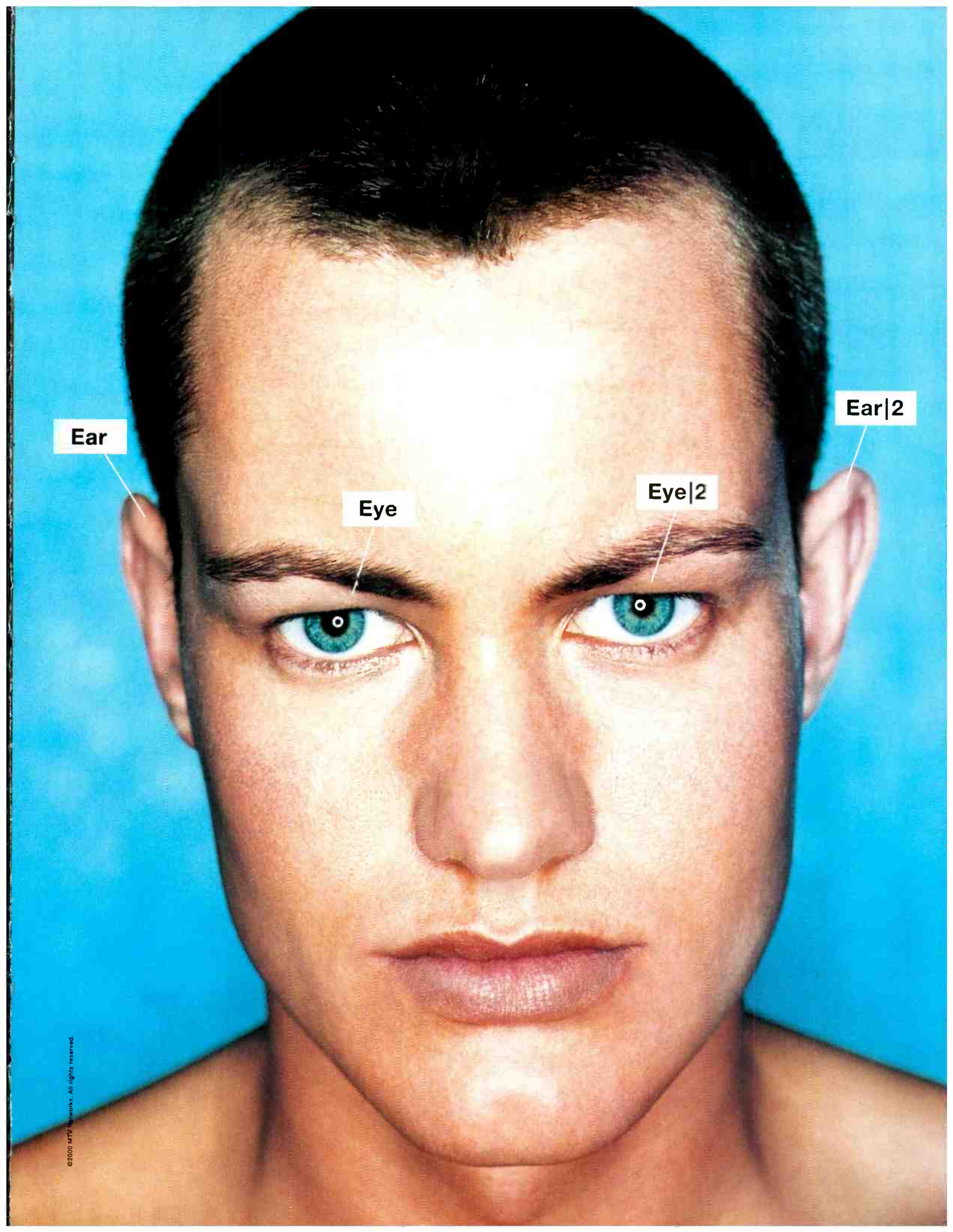
"I think BET finally realized the necessity of marketing ... off network," said Kelli Richardson, senior vice president for corporate marketing. "Previously, we didn't do anything off network."

Marketing is just part of the game in cable. Even the only black network in the analog world has to compete with more than 100 other channels for eyeballs and bandwidth. Community outreach is crucial, particularly for networks that don't have retransmission leverage to help them negotiate distribution contracts, something BET does not have. To put in local face time and push the local MSO's brand as well as BET's own, Richardson is taking the network to black colleges in 50 markets, doing voter registrations and launching HIV-awareness and gun-violence campaigns later this year.

Around 95% of BET's distribution contracts expire in 2003, said Curtis Symonds, BET's executive vice president of affiliate marketing and sales. Currently, the network charges operators 14 cents a sub, but that will go up half a cent in January. It is Symonds' job to ratchet up that number.

"We're doing the road show now to get the feel for what [operators] are looking for," he said. "Once you start talking about rate increases, they want to know what they're going to get back."

BET's answer is improved programming, more local marketing and more local ad insertion. Operators are inserting local ads in about 75% of BET subscriber homes, Symonds said. BET has hired local ad-sales executives to drive revenue up in that area.



Ear

Eye

Eye|2

Ear|2



Photo: 2000 Erica Lamsner / Black Star

BET's Lee: "The thing we hear the most is, 'We want more PBS-type stuff. We want more documentaries.' But then they don't get the ratings."

BET's increased emphasis on programming was not necessarily to appease cable operators or gird for NUE, Lee said, but was part of an evolution that started two years ago when founder Bob Johnson loaded BET with \$600 million in debt to take it private. (Johnson now owns around 64%, John Malone's Liberty Media owns around 31%, and Lee holds the remainder.) Until that point, Johnson had invested BET's profits into peripheral ventures, including pay television, magazines, restaurants, book publishing, movies, cosmetics, clothing and even a BET-branded credit card. In branching out into so many directions, Johnson was feeding his own entrepreneurial hunger but was also trying to grow BET through other avenues, Lee said.

"Affiliate fees are set," she said, and BET continues to make below-market ad rates—about half of what MTV gets for many of the same music videos. "How else do you grow your business?"

Johnson's latest quest is an airline, but not on BET's dime. If his bid for the Washington shuttle service DC Air is successful, the \$142 million comes out of his pocket. Johnson has pulled himself out of the day-to-day operations at BET, focusing more on strategic alliances. He also doesn't rule out the possi-

bility of divesting his piece of BET if a better acquisition opportunity came along. "You always look for opportunities," he said. "It wouldn't bother me at all, taking BET assets and investing in other businesses."

Lee, a former corporate litigator, handles the daily affairs of BET deftly. Regarding the AFTRA run-in, she said the boycott took them by surprise. Since BET considered *ComicView* a twist on *Star Search*, it didn't make sense to bring in the union, she said. *ComicView* was subsequently moved out of AFTRA territory in Los Angeles to Atlanta, but the comics did get a raise—from \$150 to \$1,000.

Soon after BET's labor pains subsided, it was again in the news, accused by a former chief financial officer of tax evasion in a \$21 million wrongful-termination suit filed in Washington Superior Court in August. Reporters got hold of the filing before BET had even heard about it, Lee said. In the suit, former CFO Dwight Crawford claimed he was fired for objecting to BET's bookkeeping, contending that BET's top executives set up a shell company to avoid payroll taxes, tried to write off a \$6 million dividend and deducted personal expenses.

"Crawford never raised any of those issues while he was here," Lee said, adding that she asked him to stay with the compa-

ny and that BET's bookkeeping has been vetted by PricewaterhouseCoopers. The first hearing is scheduled for Nov. 17.

Some cable executives believe that BET should have done more in the public interest because Johnson pitched the channel on the premise of promoting the image of blacks in the media, they say. Others feel that Johnson gets a bad rap because he has promoted blacks in the media more than any other individual in the business.

Fred Dressler, senior vice president of programming for Time Warner Cable, defends Johnson: "Remember, it started as a two-hour-a-week service and grew to its current schedule over time. BET has been viewed as a general-entertainment and information channel with a black perspective. No one ever claimed it was the perspective of every black person any more than any of the broadcast networks represents the perspective of every white person. That is why more channels like MBC and NUE are beginning to spring up and gain support from Time Warner and other cable operators."

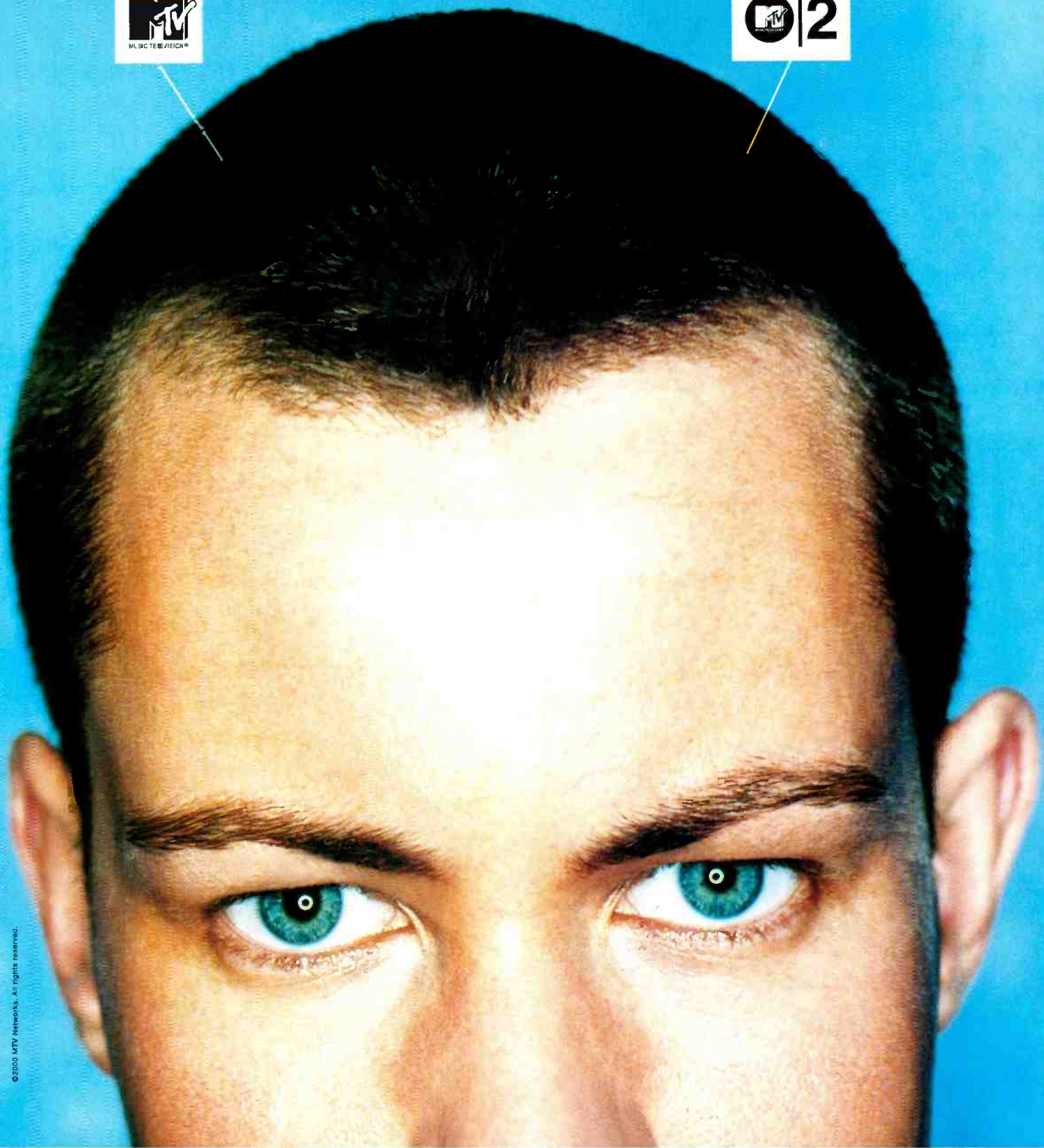
Going forward, Lee intends to grow BET the channel and the brand, through videocentric ventures and through music. "We are not running away from music," she said. "That is what we do." ■



BET programmers hope new shows like *106th & Park*, with hosts Free (l) and AJ, will retain their music-fan base.

There's a reason for having two.

Balance. Symmetry. Equilibrium. Together, MTV and MTV2 embody the full spectrum of music television - the now and the future, the culture and the technology, the authority of experience and the flexibility of innovation. Adding MTV2 to MTV gives your audience the full music television experience and sensory immersion they were, quite simply, made for.





Host Carson Daly (l) and 'N Sync on MTV's *Total Request Live*, which lets viewers decide what's hot.

Choose or lose

MTV's 'Direct Effect' offers a glimpse into music TV's future as broadband expands opportunity to personalize content

By Ken Kerschbaumer

Every generation is typecast: the "greatest" generation, the baby boomers, and the ever popular generations X, Y and now Z. For advertisers and programmers, every age group can be summarized by the particularities of its buying and viewing habits. But, when it comes to staying ahead of the curve, youth rules.

Of course, the demo of the moment is Gen Y—an age group whose sensibilities and interests can be summed up in "gotta-have-it-yesterday-because-my-attention-span-is-this-long-and-I'm-always-on-my-cell-and-scooters-are-so-September" attitude. So how does a network like MTV, whose core viewers are the fickle and wired Gen Yers, get and keep their attention? By empowering the viewer so that Internet savvy can turn into programming power.

One of MTV's newest programs, *Direct Effect*, is an example of how that program-

ming power has evolved—and will continue to attract a young audience for the network. In recent years, MTV's *Total Request Live* has helped return the sense of hype to the music video form by allowing viewers to vote via phone or the Internet to determine the order of the daily countdown. *Direct Effect* takes that concept a step further, by allowing viewers to vote via the Internet for one of three music videos to select which video is shown as the program is airing—hence the show's name *Direct Effect*.

"The viewers have grown up in the age of technology, so they're used to demanding content any time of day, anywhere, and having control in a way that my father, who didn't get a remote control until he was 40, never had," says Brian Graden, MTV president of pro-

gramming. "We've started to try to devise programs as simple as *Fanatic* that allow our viewers to drive things. For some of the programs, there isn't any interactive element, but they're still in control."

The amount of control viewers have varies. For a program like *Fanatic*, music fans are given the opportunity to interview their favorite artists. For a program like *Truth*, viewers are given a chance to sit down and talk "truthfully," in a way that is part confession, part therapy session. Even shows like *Road Rules* and *Real World* are, in a sense, controlled by the viewers, who view it as a reality-based lifestyle show that's all about "getting real."

For Graden, *Direct Effect* is a sign of things to come with the onslaught of broadband communications. "There might be an era when MTV is a fully customized video service," he adds. "And while our viewers may not know it today, we know our audience will be there once the technology is there, so we're trying to get ahead of them."

Nicholas Butterworth, president and CEO of the MTVi Group, has been involved with developing the technology at the backend, which allows viewers to vote, their votes to be tabulated, and videos to be played. He explains that the tradeoff in dealing with the Internet is time vs. capacity, the ability to handle peaks of traffic at a single moment as opposed to over a few hours. "We've gotten a lot better at doing this because we've been pushing convergence," he explains. "We've become good at handling immediate calls to action for a big audience on both the technology and production sides."

Technology aside, the winning formula that MTV believes it has found is that its viewers are increasingly getting

at least the notion that they control MTV. This control can be in massive interactive ways like *Direct Effect* or MTV2's *Control Freak*, which will let subscribers to the digital service pick videos beginning



MTV's Graden: "We think that, three years from now, you'll be able to ... access all the second-stream content that exists on our Web site."

See Me Now... ...Hear Me Later.

Only GAC Gives You a Double Dose of Dallas!

Dallas Turner, host of America's most popular 7 p.m. - Midnight country radio program, *Nashville Nights*, is now the exciting new host of GAC's *Country Request Live!* from Starstruck Studios on music row in Nashville.

Country Request Live is the only daily live request country music video show in America!

Weekdays from 5 - 6:00p.m. EST. only on GAC!



Contact: G.A.C. Ad Sales at 212-302-1100

much e-mail no. 361

**“Hey,
I just wanted to say,
that I think
MuchMusic
is a cool station.
I started watching
it when I got
digital cable.”**

Kristal A., Tallahassee, FL



much e-mail
no. 199,429

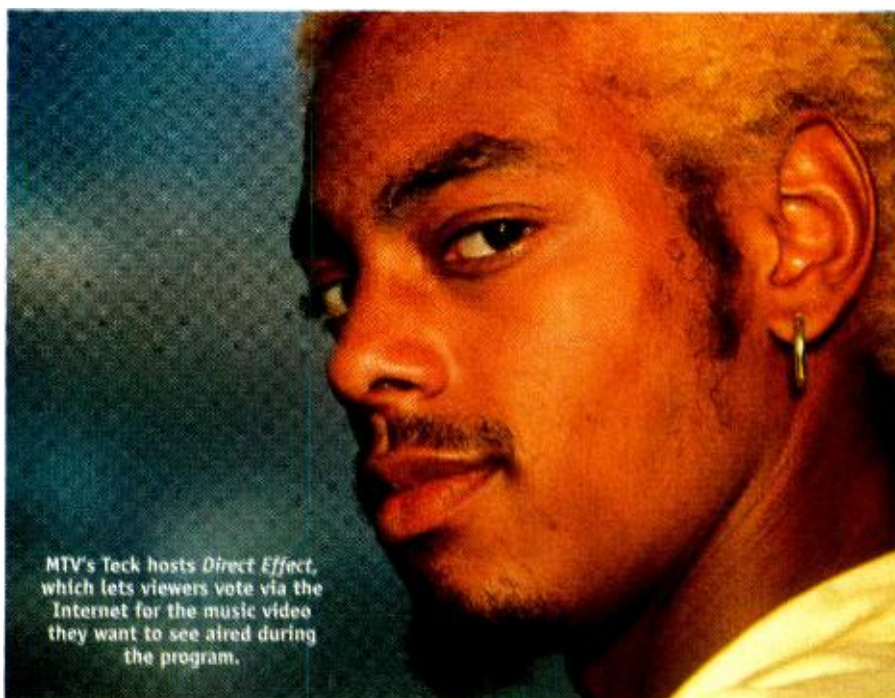
**“ You’ve made
quite a
hardcore
fan out of
me.”**

George, Madison, WI

much e-mail
no. 15,606

**“Gimme
muchmusic
man.”**

Fred, Kalamazoo, MI



MTV's Teck hosts *Direct Effect*, which lets viewers vote via the Internet for the music video they want to see aired during the program.

Nov. 1. In more subtle ways, MTV is becoming more interactive by making simple changes, such as putting the viewers increasingly in front of the camera in shows like *Fanatic* and *Truth*.

“I don’t think we need 15 interactive shows in the dotcom sense. But we just need to always be thinking about how we can give the viewer more control,” explains Graden. He is quick to add, however, that giving viewers more control makes much more sense for MTV, with its rather specified demographic, than for a major network. “We imagine ourselves to be a certain way 24/7. But if you’re ABC, your programming comes from different sources, and every show could have a different take on what interactive would be.”

For Butterworth, this increased demand for interactive content and converged programming will also provide a great opportunity to increase the presence of material currently found on MTV-related Web sites, on all the cable networks themselves.

“We want to have a total brand experience, with both MTV and VH1, that

expands to multiple digital cable channels and, ultimately, millions of personalized channels through the Internet—if you take that pyramid to its logical extension,” says Butterworth.

In addition, with the major record labels having announced plans to sell digital downloads over the Web, MTVi has begun working with its partner, Rioport, to provide a way for viewers to get downloads as easily as possible through MTV’s sites.

“The digital broadband era is here,” adds Graden. “And if you buy the notion that the functionality of the Web will combine with the functionality

of a television channel, you can create some brand-new, wild music service. We think that, three years from now, you’ll be able to get music videos on demand or access all the second-stream content that exists on our Web site. And we’ll be even more fully in the music business than we are now, because the advent of broadband and the 300-channel universe will make a highly interactive music service viable when it isn’t in today’s 100-channel universe.” ■

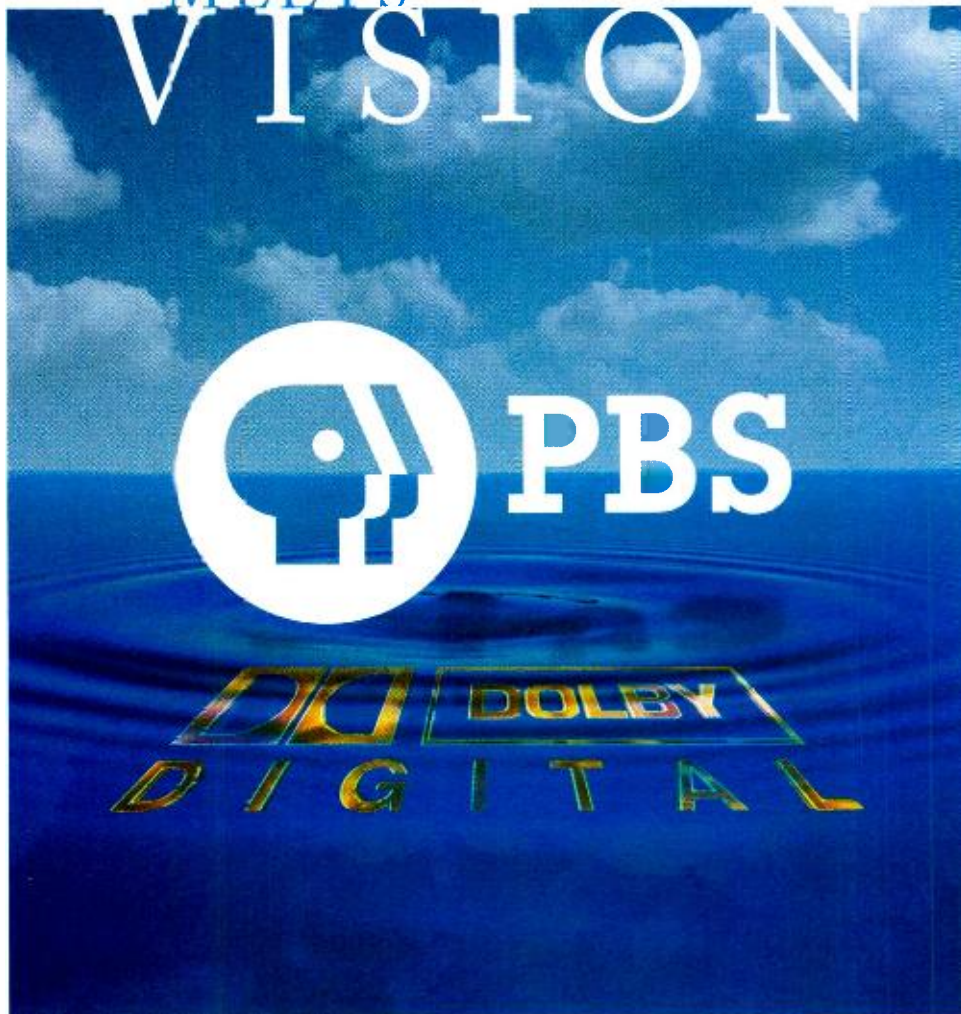
There might be an era when MTV is a fully customized video service!

—Brian Graden, MTV

SOUND

MEETS

VISION



For PBS, sound truly meets vision. The network now has the capability to deliver high quality SD and HD video with Dolby Digital 5.1-channel sound. This is television the way it was meant to be—amazing picture quality and outstanding sound.

Dolby is proud to be a part of PBS's vision of the future.

www.dolby.com/tvaudio



BREAKING SOUND BARRIERS

Dolby Laboratories, Inc. • 100 Potrero Avenue, San Francisco, CA 94103-4813 • Telephone 415-558-0200 • Fax 415-863-1373
Wootton Bassett, Wiltshire SN4 8QJ England • Telephone (44) 1793-842100 • Fax (44) 1793-842101 • www.dolby.com

"Sound Meets Vision" is a registered trademark of ProSieben Media AG, Germany. PBS and the PBS logo are registered trademarks of Public Broadcasting Service. Dolby and the double-D symbol are trademarks of Dolby Laboratories. © 2000 Dolby Laboratories, Inc. S00/13358

You hear it, you buy it

Music Choice's push-button technology will help to drive music sales

By Ken Kerschbaumer

Music Choice, the network that helped change the definition of digital cable by delivering 45 channels of CD-quality audio to approximately 17 million households, will redefine music access once again when it begins offering its listeners onscreen interactivity in first quarter 2001.

"That's the next big step for us, and there are two facets to that," says Music Choice President and CEO Dave Del Beccaro. "First, it gives us legitimate advertising potential without having to stop the music, and there's also related e-commerce opportunities."

Music Choice currently offers listeners/viewers an on-screen experience that features the name of the artist, the song, the album title and the record label. But the next level will expand that simple text offering to include a number of new features.

"We'll be able to paint the screen with graphics and text, advertising, trivia, and even fun facts," explains Del Beccaro.

But the next enhancement for viewers will be the ability to buy CDs of the music playing by pushing a button on their remote. Del Beccaro says that how the transaction takes place will depend on what interactive television service the cable or satellite operator is using at the backend. For example, DirecTV uses Wink, so the transaction will be completed with the help of Wink's service.

"We interface with whatever system they've chosen," explains Del Beccaro.

"Once the order is placed, we do fulfillment with Valley Media, which is a CD-fulfillment house that works with online services and other music services."

Because no one has actually sold CDs directly through the TV the way Music Choice does, Del Beccaro says it's tough to gauge exactly how successful the program will be. And with all the recent troubles of online media companies like Reel.com and

CDNow, it might seem like a less-than-great opportunity. But Del Beccaro believes Music Choice has an advantage over online competition.

"The reason: It's a positive proposition for us as opposed to online, because we have no customer-acquisition costs," he explains. "The customers are already listening to us through the TV distributors, and they listen for about 17.8 hours per household per week."

In addition, by the end of next year, Del Beccaro believes, listeners will be able to purchase downloads of content as well.

"We're preparing a system that will have one button where you'll buy the CD and another where you purchase the download of the song," he says. "That will require the user to have a hard-drive system, either their own PVR or bought as part of a satellite receiver or from the cable operator. Another option will be access to a 'storage locker' the cable operator will provide for video-on-demand and other content. The user can download the music to the locker and access it whenever they want." ■



MusicChoice.com will begin offering onscreen interactivity in first quarter 2001.

MUCHMUSIC

much e-mail no. 3,249

"Much kicks ass."

E. M. R., Philadelphia, PA

much e-mail no. 6,598

"I was wondering if MUCH can be received via Dish Network."

Patrick, Milford, NJ

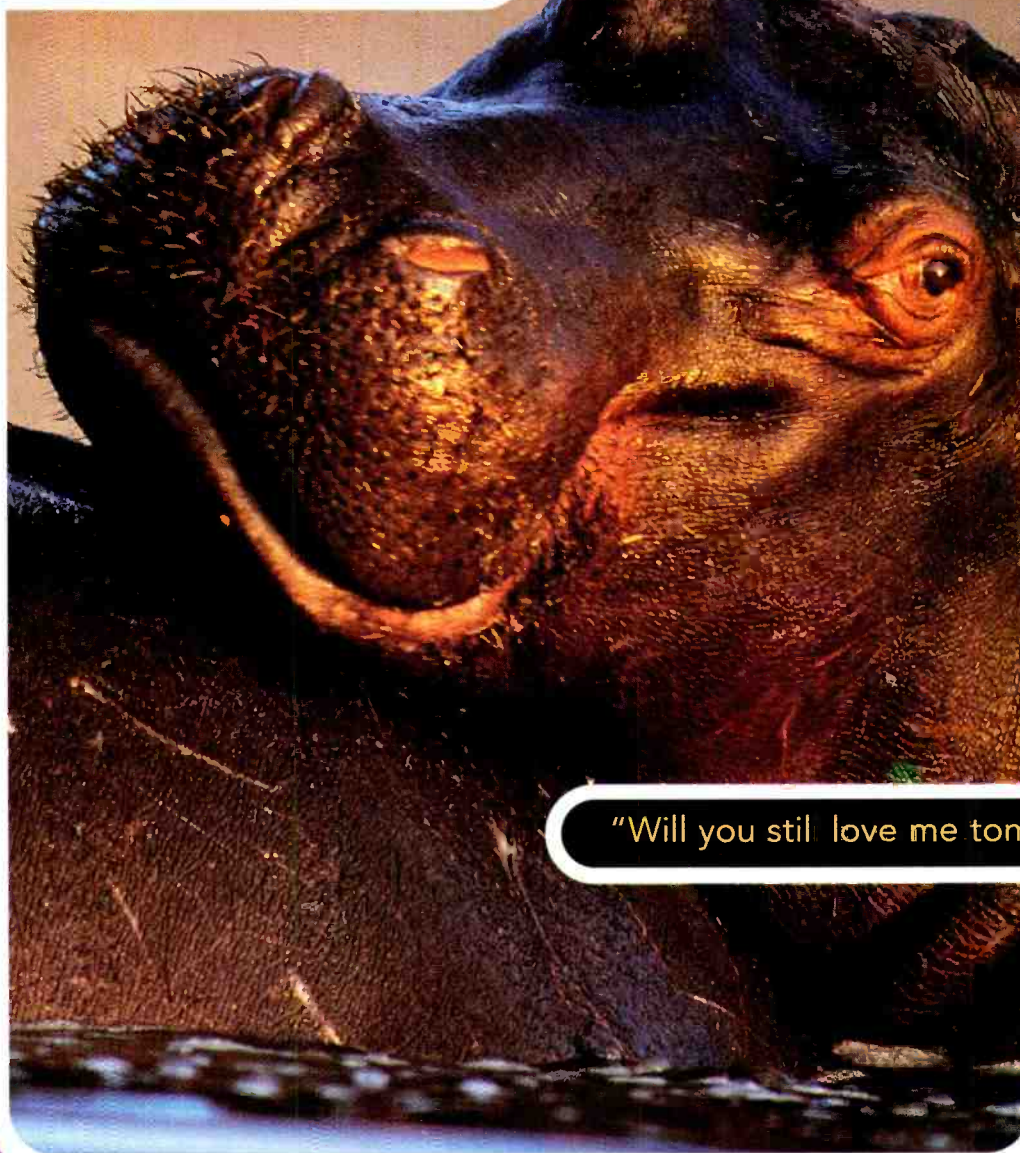
much e-mail no. 8,025

"I think MuchMusic is the BEST thing since sliced bread."

Albert, Miami, FL

MUCHMUSIC

"Wild thing, you make my heart sing."



"Will you stil love me tomorrow?"

BMI is a registered mark of Broadcast Music, Inc.

Music changes everything[®]

**And no one can save you more time and money
clearing rights to music than we can.**

BMI operates as a non-profit-making organization of songwriters, composers
and music publishers that licenses songs for public performance.

"Wild Thing" by Chip Taylor ©1965 Renewed 1993 EMI Blackwood Music Inc. "Will You Love Me Tomorrow" by Gerry Goffin and Carole King
©1961 Renewed 1989 Screen Gems-EMI Music Inc. All rights reserved. International copyright secured. Used by permission.

BMI[®]
For the power of music.[®]



Who's doing pay-per-view (clockwise, from left): Smash Mouth, Alanis Morissette and Stone Temple Pilots.



In the shadow of The Rock

Pay-per-view music revenue lags behind wrestling and boxing but helps artists promote CDs

By Steve Sullivan

In the decade of the 1990s, televised music pay-per-view events generated \$84 million in revenues. Not bad, you say. Well then, consider that, in the first nine months of this year, wrestling pay-per-views alone brought in \$183.8 million.

The truth is that, regardless of the revenue comparisons, music pay-per-view has developed into an important product for both the cable and music industries.

"I don't think the pay-per-view industry takes music as seriously as it should, because it's always in the shadow of boxing and wrestling," said John Rubey, founder and president of Spring Communications, a pay-per-view marketing and distribution company. "People don't realize that the music consumer is generally different. The person who buys the Red Hot Chili Peppers is different from the person who buys Montrose

or who buys a gospel artist like Fred Hammond. Those are three separate consumers, but they're consumers who have paid premium prices to watch a television program."

The "shadow" to which Rubey refers is imposing in terms of audience and revenues. The highest-drawing (although not highest-earning) music pay-per-view event in history was 1990's New Kids on the Block concert with 260,300 buys, while the highest-drawing pay-per-view event of all time was the second Mike Tyson vs. Evander Holyfield fight, in 1997, which sold 1.9 million views.

Music's revenues currently account for less than 2% of the total pay-per-view bankroll.

In the first nine months of this year, music accounted for \$3.7 million in pay-per-view revenue, compared with the aforementioned \$183.8 million for wrestling and \$59 million for boxing.

If being dwarfed by wrestling and boxing weren't enough to give the music distributors an inferiority complex, there's the fact that, for the first nine months of 2000, music pay-per-view revenues were down 70% compared with the same period last year.

However, music pay-per-view executives



Tori Amos, one of the few artists to have a PPV concert (with Morissette) this year.

PROFILER WINGS THE GEENA DAVIS SHOW WILL AND GRACE
KING OF THE HILL BECKER ALLY MCBEAL SABRINA THE
TEENAGE WITCH THE PRACTICE PARTY OF FIVE PROFILER
WINGS THE HUGHLEYS KING OF QUEENS MALCOLM & EDDIE
MARRIED WITH CHILDREN CAROLINE IN THE CITY UNHAPPILY
EVER AFTER WHO'S THE BOSS DESIGNING WOMEN
SEINFELD FRASIER ANGEL THE PRACTICE
PARTY OF FIVE PROFILER WINGS THE
GEENA DAVIS SHOW WILL AND GRACE
KING OF THE HILL BECKER ALLY MCBEAL SABRINA THE
TEENAGE WITCH THE PRACTICE PARTY OF FIVE PROFILER
WINGS THE HUGHLEYS KING OF QUEENS MALCOLM & EDDIE
MADLINE SATTER A WALKER TROTTER HELMUT HOLMES
IN THE 22ND CENTURY SONIC UNDERGROUND MUMMIES
ALIVE! WACKY WOOD FEAR AND RUMORS FOR GADGET'S
STREET SHARK GUN AN OCEAN OF MACHOS ULTRAFORCE
ADVENTURES SNIFFIN' THE EDDY HUNTER DRAGON
INCREDIBLE DENNIS THE MENACE CAPTIAN PLANET
MARRIED WITH CHILDREN CAROLINE IN
THE CITY UNHAPPILY EVER AFTER
WHO'S THE BOSS DESIGNING WOMEN
SEINFELD FRASIER ANGEL THE PRACTICE PARTY OF FIVE
PROFILER WINGS THE GEENA DAVIS SHOW WILL AND GRACE
KING OF THE HILL BECKER ALLY MCBEAL SABRINA THE

QUALITY SHOWS

and shows, and shows. . .

Why does SESAC, the second oldest performance rights company in the U.S., represent so many of Hollywood's top TV and film composers? Simple. Better, faster payments and MusiCode® digital watermarking technology. While everybody else is "looking into" this revolutionary method for tracking performances and maximizing income, SESAC is doing it.

SIMPLIFY YOUR LIFE



NASHVILLE • NEW YORK • LOS ANGELES • LONDON

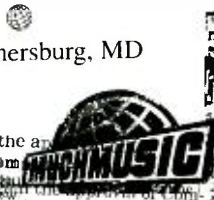
www.sesac.com

MusiCode® is a registered trademark of Verance Corporation.

much e-mail no. 10,117

"Hey guys! I don't get MuchMusic and I WANT it really bad!"

Sarah, Gaithersburg, MD



much e-mail no. 15,008

"You are 100 times better than MTV/VH1 and have been responsible for about 50% of my music purchases over the past year."

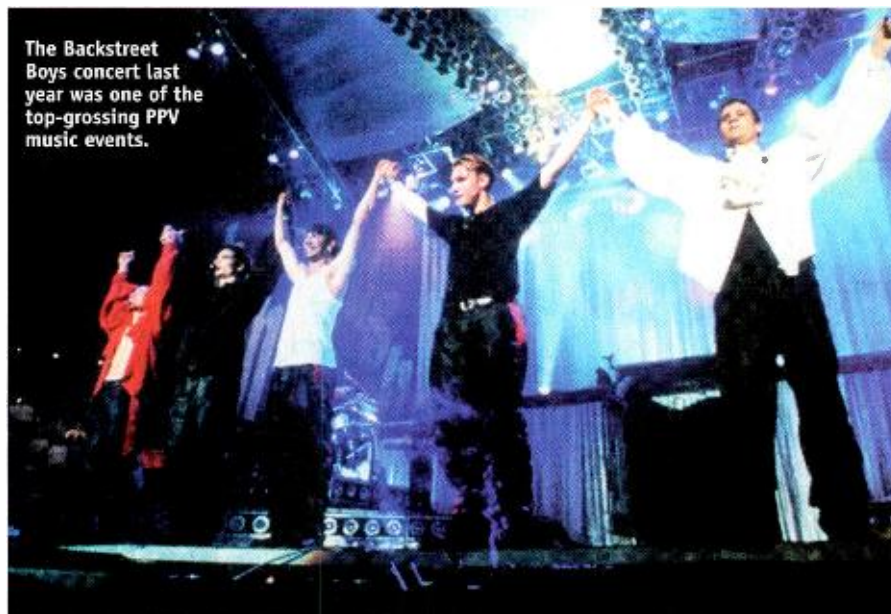
Jennifer W., Atlanta GA



much e-mail no. 320,056

"I love to watch Much. It's my favorite channel on my DIGITAL remote."

Sergio, Evansville, IN



The Backstreet Boys concert last year was one of the top-grossing PPV music events.

seem unfazed by the slowdown and enthusiastic about the overall direction for pay-per-view. "There's one real easy explanation for revenues being down," asserts Jock McLean, Showtime Entertainment Television's vice president for sports and event programming, "We didn't do any music events, and I don't know who did."

Actually, there have been eight pay-per-view concerts in 2000, including classic rockers KISS and Alice Cooper, and current chart-toppers Smash Mouth, Stone Temple Pilots and the Red Hot Chili Peppers. The disparity between this year and last year is due largely to the fact that 1999 was perhaps the most successful year ever for pay-per-view music. Last year, there were more than a dozen televised pay-per-view concerts, several of which were multiact festivals. Four of the top 20 all-time pay-per-view music events took place in 1999, more than any other single year.

Showtime's McLean attributes 1999's success to a rush of end-of-the-millennium shows and festivals, and he says no one in the industry is concerned about the slow start this year. "Music is somewhat cyclical. You don't have to do a music event just for the sake of doing it if there's nothing good out there."

While this might represent an off year for the industry, most see 2001 as a year in which music pay-per-view will break out in

a big way, albeit to smaller audiences, thanks to the advent of digital cable and satellite.

Gavin Harvey is senior vice president for marketing and brand development for iNDEMAND, the distributor formerly known as Viewer's Choice. Harvey says his company introduced its new name at the first of the year in an effort to reposition the company and its pay-per-view business as the industry moves from an analog to a digital platform.

"There's a saying that goes, 'The good news is, everybody knows what pay-per-view is. The bad news is that everybody knows what pay-per-view is.' This means pay-per-view had never gotten beyond a niche business delivering not a very heavy amount of revenue for cable compared to their core business because of the limitation of analog pay-per-view."

Harvey says that, where analog systems could deliver only two or three channels for pay-per-view, the new digital systems will provide 30 or more. He cautions that this doesn't necessarily translate to greater audiences per event. However, it could provide more events to a greater number of audiences. "If you want to measure an event simply on buy rates, you may not have small, quality acts because they're not going to generate as many buys as the biggest acts in the world. But one of the things our affil-

iates are committed to is making sure they can offer all kinds of programming that will appeal to everybody.”

Spring Communications’ Rubey agrees. “Most of the research we’ve done suggests that what people value is variety. Whether or not they make the choice is not nearly as important as being able to make the choice.”

Rubey says that the wider variety of music helps bring what he calls “nevers” into the pay-per-view experience. “If you look at cable, the big opportunity is in the 50% to 60% of the universe that doesn’t use pay-per-view at all. We’ve done research that indicates that many people who buy our events are brand new to pay-per-view. Then they come back and buy more services and additional pay-per-view events. We’re selling appointment television to viewers who are the cream of the consumer crop. They represent a very diverse audience space. They’ve got a lot of money, and they spend it.”

Part of what they spend it on is CDs, an important fact not lost on the artists. Since music pay-per-view revenues are limited and few if any distributors offer advances or guarantees, the bands often look at pay-per-view as part of their overall promotional effort.

“A lot of these shows are timed to coincide with the release of a CD,” says Joe

Boyle, a spokesman for iNDEMAND. “To the record companies and the bands themselves, this is a whole other way to get exposure for the upcoming CD. So they’re looking at this not as how much money they’re going to get from the pay-per-view buys, but as just another advertising expense. They can either spend money to get a 30- or 60-second commercial or pay to put this thing on pay-per-view.”

Studies on this aspect of pay-per-view suggest that it indeed works. At the University of Houston’s College of Business, Dr. Everette Gardner Jr. has researched various aspects of pay-per-view programming, including the impact on an artist’s record sales. “We had a pure experiment with Hank Williams Jr., who was signed as part of a pay-per-view concert at a rodeo. The rodeo didn’t promote his appearance, and neither did the local radio stations. The only promotion he got was the pay-per-view promotion. Following the concert, he had a significant increase in record sales in the Houston area. We’ve done similar studies with other artists, but it was harder to isolate the effect of the pay-per-view promotion because there were other things going on. The Williams show convinced us that a pay-per-view event has a correspondingly influence on record sales.”

While selling CDs and satisfying the tastes of diverse niche audiences are decent

Top 10 PPV music events 1980 to present


Rank	Event	Date	Price	Buys	Revenue
1	Woodstock 25th Anniversary	08/01/94	\$44.95	202,020	\$9,080,799
2	New Kids on the Block	03/01/90	\$19.95	260,300	\$5,192,985
3	Woodstock '99	07/23/99	\$59.95	81,034	\$4,857,988
4	The Judds Farewell Tour	12/01/91	\$19.95	225,600	\$4,500,720
5	Moscow Music Festival	08/01/89	\$19.95	214,400	\$4,277,280
6	Rolling Stones	12/01/89	\$22.50	176,800	\$3,978,000
7	Guns N’ Roses	06/01/92	\$24.95	140,000	\$3,493,000
8	Backstreet Boys In Concert	02/06/99	\$19.95	156,000	\$3,112,200
9	New Kids on the Block 2	12/01/90	\$19.95	154,000	\$3,072,300
10	Spice Girls in Concert: Wild	01/17/98	\$19.95	148,000	\$2,952,600

Source: Showtime Entertainment Television

much e-mail
no. 189,281

**“You guys at Much
are real and can’t
compare to anybody else.
I just love to hear
about so many
new bands,
and Much
you fill the order.”**


Erik, Lake Placid, NY



much e-mail no. 4,843

**“I hate to go
back to MTV.
I just
won’t
do it.”**


Sebastian S., San Diego, CA



much e-mail no. 94,109

**“I don’t want to have
to switch over to
DirectTV at this time, but
that is my
only alternative at
this point to get
MuchMusic.
Help.....”**

Rich, Narberth, PA



much e-mail
no. 365,247

"Much is one of the few channels worth watching."

Paul L., Washington D.C.

much e-mail no. 144,230

"My cable company offered digital cable with MuchMusic as one of the channels.

Naturally I subscribed right away, mostly just to watch much."

Everett, Eugene, OR

Thousands of passionate emails jam our servers.

All from the generation driving the digital revolution.

They'll do what it takes to get what they want.

And they want

MuchMusic.

For information call 516.803.4600.



outcomes, distributors still try to put together concerts that will draw substantial audiences. Doing so requires finesse in packaging and promotion, along with considerable luck.

"The music pay-per-view field is littered with the bodies of people who think this is easy to do," says Showtime's McLean. "We're very selective about what we do. We want to work with artists that have a serious fan base going. Then we go in and try to add value to the television offering. The first time we did the Rolling Stones, we added Axl and Izzy from Guns N' Roses and also Eric Clapton, who came up and played lead guitar solo on 'Little Red Rooster.' It's added value to both the band and the viewer. The viewer gets the bang. But if you try to manufacture something that the band doesn't want to do, it won't work."

The distributors have also become much more savvy about promoting the events, often tying into key release dates of CDs and movies so they can piggyback on the publicity. "The Spice Girls movie came out in 1998, and Disney was spending a couple million dollars to promote it," says McLean. "We scheduled our pay-per-view to happen a week before the release of the movie, and the buys on that event went through the roof."

But, sometimes, even the best planning can fall apart. "We've found out that tune-in is more a function of what's programmed against you than the essential draw of the event," says Rubey. "A couple of years ago, we had the Allman Brothers live on the last night of their successful summer tour. That should have rung the bell with the 25- to 40-year-old male demo. Then, 45 days out from the event, Showtime scheduled an unscrambled Evander Holyfield fight. They didn't do it to program against us. They did it because that's when the event was. So a lot of our audience went over and watched Evander for free."

In years past, given a night devoid of Evander Holyfield, a band like the Allman Brothers would have been a pretty good draw for music pay-per-view. But the demographics for big-audience pay-per-view events are changing. "Today," says Boyle, "it's basically appealing to the demographic that's buying CDs and downloading music on Napster."

Technology also seems to be playing a role in shifting the audience. McLean of Showtime said, "Bands like the Rolling Stones, Tina Turner, Pink Floyd all had a foot in two demographics. They were current, but there was also an awareness by the head of the household. Prior to automated ordering, you had to go to a [customer service representative] and get by a gatekeeper to authorize the purchase.

"What has happened now, with the automated impulse-ordering system is, it's become more difficult to sell-through the mainstream artists. This is no longer their medium. It's more youth-oriented. I think the best demographic right now, because of automated impulse buying, is teenage

girls. If they do the impulse buy, [instead of giving them trouble] for not asking permission, I think most parents grant forgiveness. I think their parents are happy to spend \$19.95 to keep their daughters home on Saturday nights."

Those vested in the industry are hoping that more than just teenage girls will be spending their future Saturday nights—as well as the rest of the week—watching pay-per-view music in the future. While cable channels such as MTV, VH1 and TNN move away in part or entirely from blocks of music programming, pay-per-view distributors are enthusiastic about what digital cable and satellite will mean for the industry. Not only will it open up more channels, but it will also make it possible to add programming enhancements to the screen, like additional information, e-commerce and chats. ■



INDEMAND's Harvey: "The good news is, everybody knows what pay-per-view is. The bad news is that everybody knows what pay-per-view is."

Will they pay to watch the Web?



By Steve Sullivan

Will the Internet ever pose a serious competitive threat to cable and satellite music pay-per-view?

"I would say 'threat' is too strong a word, but we've certainly got our eye on broadband entertainment of all sorts as potential competitors in the future," iNDEMAND's Gavin Harvey acknowledges.

By the end of this year, it's estimated, more than 4 million homes in the United States will be connected to the Internet by cable modems or digital subscriber lines. These high-speed connections are enabling consumers to enjoy greatly improved audio and video offerings on the Web.

One company that is taking advantage of the trend is the House of Blues. The company has built the technical infrastructure to capture audio and video from six of its venues across the U.S. for cybercasts on its www.hob.com Web site.

"In terms of broadband access, the market is still in its infancy," said Philip Fracassi, senior vice president of production and distribution for House of Blues Entertainment. "We feel fortunate to be doing what we're doing early enough to be able to learn, so that, when the market really reaches a mass

audience, we'll already know all the tricks."

When that broadband audience reaches critical mass, House of Blues will certainly have had plenty of practice. In 1996, its first year of operation, it produced just under 100 events—mostly audiocasts—for the Internet. By the end of this year alone, House of Blues will have produced between 800 and 1,000 cybercasts.

"Probably 90% to 95% of all our concerts are captured on video," says Fracassi. "We've been aggressive about rolling out our production facilities at our venues and creating relationships with our vendors to create remote video."

House of Blues charges \$7.99 for a broadband connection to its Webcasts. Narrowband connections to the events are free. "We charge only for broadband," says Fracassi, "because that's only where the quality becomes good enough that it becomes a product you can charge a consumer for."

"We've been testing different models the past six months or so, trying to figure out the best way for consumers to reach it," he continued. "We've gone from doing one a week, to doing them every day, to doing them once a day, to doing them on 24-hour loops on an all-day ticket."

Fracassi says traffic for the events has been good, if not overwhelming. "For the narrowband events, we get traffic in the high thousands. In broadband, it can typically be anywhere from 5% to 25% of the market. We don't look very hard at the actual numbers. We're looking more at percentages of how much of our market is using broadband." ■



**Find Out Whether
Your Promotion
Turns Your
Viewers On.**

With Strategic NetLink, put your promotion on the Internet before you put it on the air. Select viewers from your audience. Let them watch and respond by computer, and see their feelings instantly. To turn your viewers on like never before, call 312-726-8300 or visit us at www.strategicmr.com.

**STRATEGIC
NETLINK**

SO SHOULD WE ALL

At the New York Press Club reception for *Deadline* last week, the NBC series' star, Oliver Platt, was asked if he had been contacted by famed New York columnist Jimmy Breslin, whom his character resembles. No, Platt replied, "I have a caller-ID block on his number."

LIGGETT WON'T STARVE

Former radio-group owner Robert G. Liggett is buying Big Boy restaurants out of bankruptcy. Liggett will pay less than \$50 million for the chain of 455 restaurants. Liggett sold his nine radio stations to Citadel Communications for \$120.5 million. That's a lot of french fries.

FRITTS IN WONDERLAND

At a Freedom Forum seminar in Washington last week, NAB President Eddie Fritts and MPA President Jack Valenti took turns defending the First Amendment. Fritts drew cheers when he chided some congressmen for suggesting broadcasters adopt voluntary content codes: "To have Congress or a federal regulatory agency pressure a regulated industry to undertake 'voluntary' measures, I think, stretches the meaning of that word" beyond recognition, Fritts said.



Gore 4, Bush 2

It's as if Queen Latifah, pictured above, heard the news from the International Radio & Television Foundation lunch last week: Four of the six top network-television-programming execs more or less endorsed Al Gore for president. They were asked by Fox News' Bill McCuddy to name the candidate they thought was better for their network. Clearly, though, a few spoke more for themselves than for their corporate bosses. The tally: Gore 4, Bush 2.

Dubya's two votes came from Jordan Levin, co-president of The WB, who said Republicans have a better history at allowing deregulation, and NBC's Garth Ancier, who didn't actually name Bush but said, "I'm a little disturbed over what I'm hearing from the Democratic side" about content issues.

Walking the corporate tightrope was Fox's Gail Berman, whose boss is one of the world's most outspoken right-wingers. Nonetheless, she said, "Leaving Roger Ailes and Rupert Murdoch out of it, I will say that times have been prosperous under a Democratic leadership for the past eight years. I'd like to believe that will continue under Democratic leadership."



An unusual unendorsement

When Court TV producer Maria Pope (above) was held hostage by convicted murderer Kenneth Kimes earlier this month—he held a Papermate pen to her neck for four hours—she tried reasoning with him. "Kenny, how is this going to help you?" she would ask him, and every once in a while, she'd try to subtly escape his grasp.

Last week, New York prison officials said Kimes will now be kept in solitary confinement for the next eight years. Meanwhile, in another prison, officials found a pen hidden in a cell belonging to Kimes' mother, who was convicted with Kenneth for murdering a Manhattan socialite.

Still finishing her documentary on the Kimes, Pope last week offered one lasting effect from the ordeal: "I want to avoid Papermate pens for awhile. My husband bought me some different kinds."

BACKSTORY



CBS Radio sent millions of Americans into a panic when it aired Orson Welles' radio play of *The War of the Worlds* on Oct. 30, 1938. And, according to the Nov. 15, 1938, issue of *BROADCASTING*, once the frenzy died, most letters to newspapers expressed amazement at those who were duped, while the rest complained about the "shoddy programming."

BROADCASTING also noted that CBS was criticized for using news techniques in a radio

play, and critics said the hoax pointed to radio's weakness as a news source.

BROADCASTING editorialized that newspapers hyped the controversy. And the magazine noted that few had mentioned that half the letters to the FCC praised the program.

But *BROADCASTING* (and the FCC and news organizations) agreed that words like "flash" and "bulletin" should be restricted to real news. —Liza Rodriguez

SAVE THE DATE

March

2001

2001

THE 2001 TELEVISION INTERNET CONFERENCE

THE BROADBAND EXPLOSION

Presented by the New York Chapter of the National Academy of Television Arts & Sciences and
The Cahners Television Group



BROADCASTINGCABLE

Cablevision

Multichannel

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

Broadcasting

John Rose, VP, human resources, ESPN, Bristol, Conn., joins ABC Inc., New York, as VP, human resources.

Richard Lahti, assistant director of engineering, KCBS-TV Los Angeles, joins Telemundo Station Group, Los Angeles, as director of operations and engineering.

Jeff Williams, research director, Los Angeles stations, Hispanic Broadcasting Corp., named director of research, Dallas.

C. Douglas Kranwinkle, managing partner, O'Melveny & Myers, Los Angeles, joins Univision Communications, Los Angeles, as executive VP and general counsel.

Appointments at KRON-TV San Francisco: **Craig Marrs**, VP, business development and affiliate relations, Zatsco, San Francisco, joins as VP and station manager; **Mark Berryhill**, president and GM, WMEX-AM Boston, joins as VP, news.

Laurie Austin Taylor, general sales manager, KTBY(TV) Anchorage, Alaska, named VP/GM.

Kathleen Gorman, business manager, WPSG(TV) Philadelphia, named controller, KYW-TV and WPSG(TV) Philadelphia.

Advertising/Marketing/PR

Diana Tilley, strategic planner, Bozell New York, named director, brand integration.

Camille Mandel, public relations and marketing consultant to IMEDIA and The James Group, joins Cabletelevision Advertising Bureau, New York, as communications manager.

Appointments at Millennium Sales & Marketing: **Steve Henderson**, VP/GM, Chicago office, named Central regional VP, Midwest region; **Lee Winikoff**, divisional VP/director of sales, Los Angeles office, named Western regional VP/director of sales, there; **John Wahlert**, sales manager, Los Angeles, named VP/general sales manager, there.

Cable

Appointments at Comcast

Cable: **Mark Watts**, senior marketing manager, Baltimore metropolitan area, White Marsh, Md., named director of marketing, Chesapeake Bay Group Systems, Crofton, Md.;

Bob Preisel, Mid-Atlantic region accounting manager, White Marsh, Md., named director of business operations, Chesapeake Bay Group Systems, Crofton, Md.; **Daniel J. Hoffman**, director, sales and marketing operations, Northeast region, State College, Pa., joins as director of advertising sales, Chesapeake Bay Group Systems, Crofton, Md.; **Angela Heffner**, production coordinator for government television, named community relations manager, Baltimore County, Baltimore.

Pete Olsen, director of leadership development, Cablevision Systems Corp., Bethpage, N.Y., named VP, leadership development.

Appointments at Cox Communications: **Wayne Lombardo**, director, engineering operations, Atlanta, named VP, engineering,

Middle America operations; **Linda Kohlhagen**, interim regional VP, Orange County, Calif., named regional VP, CableRep Advertising, Western Region.

Journalism

Don Shelby, news anchor, WCCO-AM Minneapolis, named afternoon-drive host.

Denise Oller, co-anchor, *Noticias 41*, Univision, New York, also joins WNNY-AM New York, as mid-day news anchor.

Ron Reagan, host and senior correspondent, *TV.com*, CNET, San Francisco, joins *KCTS Connects*, Seattle Public Television, Seattle, as political commentator.

Radio

Wayne Jefferson, GM, Raleigh market, Clear Channel Broadcasting, Raleigh, N.C., joins ICBC Broadcast Holdings Inc. as GM, Columbia, S.C., market.

Technology

Maggie Smith, alliance manager, SeraNova, Edison, N.J.,



Laurie Austin Taylor



Mark Watts



Bob Preisel



Daniel J. Hoffman

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

joins SeaChange International Inc., Maynard, Mass., as manager, partners for interactive television systems.

Programming

Todd McNulty, director, creative production staff, Fox Family Channel, Los Angeles, named VP, on-air promotion.

Kevin Cohen, VP, business development, new media, Turner International Asia Pacific Ltd., Hong Kong, named senior VP/GM, interactive/enhanced television, sales, Turner Network, Atlanta.

Ed Stephen, creative services and promotion director, WPGH-TV and WCWB-TV Pittsburgh, joins CNN Newsource Sales, Atlanta, as VP, marketing.

Appointments at Playboy TV: **Sherijo Damico**, director of sales and affiliate marketing, The Box Network/DMX, Los Angeles, joins as director of sales and affiliate marketing, Beverly Hills, Calif.: **Shawn Gannon**, sales and marketing manager,

Prime Cable of Chicago, joins as director of sales and affiliate marketing, Chicago.

Jane Blaney, VP, program acquisitions and scheduling, USA Network, New York, named senior VP of that function.

Emiliano Calerzuk, director of media ventures, Fox Latin Entertainment Channels, Los Angeles, VP/GM, Fox Kids Latin America.

Appointments at Starz Encore, Englewood, Colo.: **John Loomis**, accounting manager, named senior manager of accounting; **Jim Urick**, named manager, program and acquisitions finance.

Marla Greenstein, director of marketing, South Florida, Comcast, joins The Weather Channel, Atlanta, as VP, customer marketing.

Daniela Welteke, VP, international programming and co-production, Fox Television Studios, Los Angeles, named senior VP, international programming and production operations,

Fox World Productions, there.

Alejandro Garcia Ramon, VP, international television, Latin America, Universal Studios, Miami, joins Columbia TriStar International Television, Miami, as VP, international networks.

Appointments at Comedy Central, New York: **Doris Cultraro**, senior VP, facilities and off services, BSMG Worldwide, New York, joins as VP, administration; **Molly Garner**, director of human resources, named VP, workforce strategies.

Russel Best, VP/GM, National Video Center, New York, named senior VP/GM.

David Manougian, director of marketing advertising sales and new media, The Golf Channel, Orlando, Fla., named chief operating officer.

Steve Linde, VP, sales manager, Seattle office, Blair Television, named VP, director of sales, New York.

Appointments at Court TV, Los Angeles: **David deKadt**, VP, Western region

and national accounts, named senior VP of that function; **Michael Cooper**, director, Western region, named VP, Western region; **Ziba Kaboli**, manager, Western region, named director, Western region.

Internet

Barry Wallach, executive VP, domestic syndication, CBS' Eyemark Entertainment, New York, joins WorldNow, New York, as co-president.

Elizabeth Brooks, VP, marketing, Napster, in both Los Angeles and Redwood City, Calif., joins iCAST Music as senior VP, artist development and marketing. She will split her time between New York and Los Angeles.

Allied Fields

Clay Mynard, senior counsel, Tech Data Corp., Clearwater, Fla., joins Communications Equity Associates, Tampa, Fla., as senior VP, business affairs.

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



Todd McNulty



Daniela Welteke



Alejandro Garcia Ramon



Molly Garner

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

How to build a network

Spray constructed a cable home for the do-it-yourselfers

Long before becoming king of how-to TV at cable network HGTV, Ed Spray moved into This Old House. He and his wife bought a home built in 1907 across the street from a Frank Lloyd Wright house. Like so many properties featured on the do-it-yourself shows on HGTV, it needed lots of tender care.

That was more than 25 years ago, and the president of Scripps Networks has avoided home-improvement projects ever since. "You get started on it and never finish," he says, noting that it took about eight years to get the house into shape. Now he hires out such work.

But E.W. Scripps & Co. wasn't counting on Spray's skill with tools when it put him atop the company's most important growth engine. The broadcasting and newspaper company was rewarding his ability to hammer out tons of original programming on the cheap and to make it gel into a successful network.

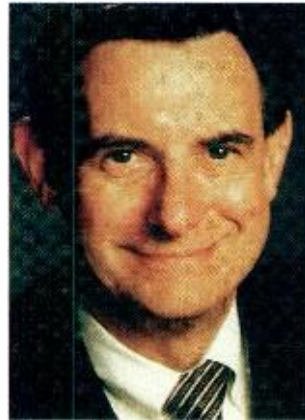
When Ken Lowe, now chairman and CEO of Scripps, tapped him to help start up HGTV in 1994, Spray was more than a bit of a corporate burnout. After years in local broadcast TV, he had taken a corporate job buying syndicated programming for CBS' owned stations. "I ended up as a casualty of the [CBS Chairman] Larry Tisch years, just another vice president that bit the dust."

Fired at 50 in 1991, Spray freelanced as a director for a while, then turned to an early love: academia. He became an associate professor at Syracuse University's communications school, a move that usually ends a career.

But Scripps was looking to get into cable, starting up

HGTV, a home-improvement network inspired by the success of PBS shows *This Old House* and *Victory Garden* as well as how-to shows on Discovery Channel and The Learning Channel. Because very little syndicated programming was available, HGTV had to be built almost entirely from scratch and on a tight budget.

What made Spray appealing to Lowe and Ed Gardner, then head of Scripps' broadcast-station group, were his roots at two venerable Chicago news operations. After eight years as a producer at NBC-owned WMAQ-TV, Spray had moved over to rival CBS-owned WBBM-TV in 1974. At that time, the FCC blocked networks



Edward A. Spray
President, Scripps Networks

B. Nov. 28, 1941, Seymour, Ind.; Indiana University: B.S., TV production, 1963; M.A., TV/journalism, 1969; WMAQ-TV, Chicago, producer/director, 1966-74; WBBM-TV, Chicago: program manager, 1974-80; director, broadcasting, 1980-84; CBS Television Stations, New York, director, programming, 1984-86; KCBS-TV, Los Angeles, director, broadcasting, 1986-89; CBS Television Stations, Los Angeles, VP, program development, 1989-91; Syracuse University, assoc. professor, 1991-94; HGTV, Knoxville, Tenn.: senior VP, programming, 1994-96; exec. VP, 1996-98; Scripps Networks, exec. VP, programming, 1998-2000; current position since January; m. Donna Cornwell, June 29, 1963; children: Brian, 26; Catherine, 30.

from owning and syndicating much programming, and stations hadn't figured out that

they could load up on *Wheel of Fortune*. So networks pushed stations to develop local programming.

Spray aired shows that today would never see the light of day, such as a staged trial of disgraced Chicago White Sox star Shoeless Joe Jackson or a documentary on the Chicago Symphony. HGTV now uses many of the creative talents Spray worked with in Chicago.

"It was a wonderful period," he says. "This was the golden age of local programming."

It was the kind of background Lowe sought. "He was a television director, but he saw the big picture," Lowe recalls. "He knew how to competitively block programming and how to counterprogram."

Spray was a bit uncertain that tight-fisted Scripps would spend the money needed to make HGTV work. "It was a 50-50 chance. I took it on a whim. Even if it flops," he told himself, "I'll be a better teacher because I'll know more about the cable industry."

There's little chance of a return to the classroom. Scripps came through and now owns 90% of its programming. Spray has advanced to the top of all four Scripps nets: HGTV, Food TV and start-ups DIY and Fine Living. He's particularly excited about Fine Living, a luxury-themed lifestyle channel. "The trick there is to get placed not as *Lifestyles of the Rich and Famous* but not too snooty for people to pay attention to." —John M. Higgins

BROADCASTING CABLE

Presents

the 10th Annual

HALL of FAME

Broadcasting & Cable proudly
welcomes thirteen new media
luminaries into its **Hall of Fame**.

These individuals have earned distinction in the television, radio and cable industries and arts and will be inducted into the **Broadcasting and Cable Hall of Fame** on Monday, November 13 during the 10th annual dinner and ceremony hosted by Sam Donaldson of ABC News at the New York Marriott Marquis. They bring to 200 the number of honorees named to the Hall of Fame since its inception in 1991 on the 60th anniversary of **Broadcasting and Cable** magazine.

Join us in celebrating their remarkable achievements with a message in the special souvenir program distributed at the induction ceremony on November 13.

The souvenir program will also be included in the November 13th issue of **Broadcasting & Cable**. Don't miss the opportunity to applaud these outstanding professionals along with the entire industry. Call today to reserve space. And join us at the event.

For **table reservations** and ticket sales, please call:
STEVE LABUNSKI: 212-337-7153

To **advertise** in this special issue, please call:
Denise O'Connor: 212-337-6961

ISSUE DATE: November 13, 2000

AD CLOSING DATE: November 3, 2000

Streaming coverage of this event available
at www.broadcastingcable.com



William J. Brennan



Gabriel Hearter



Martin F. Meeker



Sheila Nevins



Charles Osgood



Regis Philbin



Gene Rayburn



Corie Roberts



Herbert S. Schlosser



Jean Shepherd



Barry Thurston



Vincent T. Wasilewski



David L. Colper

BROADCASTING CABLE

ADVERTISING OFFICES: NEW YORK 212.337.6361

LOS ANGELES 323.549.4114

WESTERN TECHNOLOGY / CABLE 775.852.1290

Classified Advertising & Marketplace Advertising 212.337.7773

Streaming powered by:



Your Interactive Streaming Platform

BROADCASTING CABLE

HOW TO ADVERTISE IN THE CLASSIFIEDS

Classified/Help Wanted Rates:

BASIC LINE ad - \$2.75 per word net (20 word minimum),
BOXED DISPLAY classified ad - \$240 per column inch
gross w/ art.

*Please note: Cable advertisers receive rate of \$163 per
column inch gross w/ art.*

Column inch is equivalent to 2³/₁₆" wide X 1" deep.

1 column width = 2³/₁₆"

2 column width = 4⁵/₁₆"

3 column width = 7¹/₁₆"

BLIND BOX - \$35 extra charge, will forward replies.

Situations Wanted Rates:

BASIC LINE ad - \$1.49 per word (20 word minimum);
BOXED DISPLAY classified ad - \$163 per column inch
gross w/ art.

Professional Cards Page Rates:

13X contract = \$115 per issue,

26X contract = \$110 per issue,

or 51X contract = \$80 per issue.

Size = 1⁹/₁₆" wide X 1" deep

ONLINE BONUS:

*Maximize your print ad! For an extra \$50.00 flat
charge, we will post your ad on our website for 7
days. Get exposure before the print issue comes
out. Our web site is updated hourly.*

www.broadcastingcable.com

We have a new issue every Monday!

Deadlines:

SPACE AND MATERIALS DUE: Tuesday by 5:00 pm EST
prior to the following Monday's issue date.

Payment: You may pay with a credit card, or we can bill
you per issue.

For more information please call

Kristin Parker (Account Executive)

kbparker@cahners.com

Neil Andrews (Account Executive)

nandrews@cahners.com

Phone: **617-558-4532 or 617-558-4481**

Fax: **617-630-3955**

ORDER BLANK

Check Enclosed

Please Bill me

CREDIT CARD PAYMENT: American Express Visa Mastercard

Cardmember Name: _____

Credit Card Number: _____

Card Number Expires: _____

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

E-mail _____

Please indicate your preferences:

Industry Category:

Television Radio

Allied Fields Interactive
Media

Job Category:

Sales Management

Marketing Technical

News Programming

Production Research

Finance &
Accounting Other

Online:

1 Week

2 Weeks

Please attach a type written copy of your ad to this order form and mail or fax to:

Broadcasting & Cable, 275 Washington St., 4th Flr., Newton, MA 02458 Attention: Kristin Parker or Neil Andrews

Fax Number: 617-630-3955 • kbparker@cahners.com • nandrews@cahners.com

Classifieds

Television

FOR SALE STATIONS

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.

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

PRODUCTION CAREERS

MEDIA 100 / CHYRON OPERATOR

needed by Texas Senate for a fulltime, TEMPORARY position beginning January 2001, ending June 2001. Duties include editing, graphics production, general a/v support. Resumes and VHS tapes to PO Box 12068 Austin Texas 78711, for more info <http://www.senate.state.tx.us/human/jobdescr.htm> EEO

RESEARCH CAREERS

RESEARCH/MARKETING ANALYST

Highly respected, fast paced, Long Island based media research company, specializing in the broadcast industry. Must have strong quantitative and communication skills, knowledge of Excel and Word and a college degree. Experience with Nielsen ratings and PowerPoint a plus. Salary commensurate with experience. Send resume and references to: PO Box 698, Syosset, NY 11791.

RESEARCH DIRECTOR

WOIO/CBS and WUAB/UPN in Cleveland, Ohio, Raycom Media stations & TV Home of the Cleveland Indians and Browns, have an immediate opening for a Research Director to work with a highly motivated and creative sales staff. Candidates must possess thorough knowledge of Nielsen ratings, TVScan, Scarborough Research, PowerPoint, CMR and Microsoft Office. The job entails full involvement with the sales department including collecting and analyzing Nielsen research data, preparing written and graphic presentations, developing sales positioning pieces, coordinating with our rep (Telerep). Will also work closely with Programming, News and outside news consultants. This person must be creative, self-motivated, comfortable working under deadlines and with little supervision. Qualified candidate must have 3-5 years experience in broadcast TV, and a minimum Bachelors Degree in Marketing Research or related studies. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and pay requirements to Human Resource Department, WOIO/WUAB-TV 1717 E. 12th St., Cleveland, OH 44114. No Phone Calls.

CAPTION SERVICES



Digital Captioning
and Subtitling
800-822-3566
CAPTIONMAX

MANAGEMENT CAREERS

MEDIA MANAGERS (5)

ABC7, the #1 station in Los Angeles, is seeking Media Managers who will manage the storage, retrieval, and editing of non-linear video and supervise non-linear editing assignments for newscasts. In addition, these positions will oversee digital video workflow for maximum quality and efficiency. Managers will check video clips before broadcast, as well as manage digital storage of video. Candidates must have editing experience and knowledge of non-linear, computer-based editing. Previous experience in news editing or news management a plus. Successful candidates will have excellent people skills and the ability to deal with deadline pressure. Please send resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, 4151 Prospect Ave., MM5/BC, Los Angeles, CA 90027. Or e-mail us at KABC-TV.Resume@ABC.com Equal Opportunity Employer.

GENERAL MANAGER

KAZG-TV, Salt Lake City, seeks a General Manager to build the newest UPN affiliate from essentially the ground up. The ideal candidate will have a proven track record as a GM or GSM and demonstrate an eagerness and the experience to build an exciting television station in the nation's 36th TV market. Please fax resumes to Jennifer Niida (323) 965-5411 or email at jniida@loop.com. E.E.O.

AFFILIATE RELATIONS EXECUTIVE

The Consumer Broadcast Group, a fast growing new media company has an exceptional opportunity available for an experienced Affiliates Relations Executive. We are at the forefront of converging television with the Internet via providing our "private label" internet based Consumer Complaint Resolution service to television stations. Our service works in conjunction with the News Department consumer reporting function, and has proven itself to be a very effective traffic builder for both the television stations news programs and website.

We are looking for an aggressive, creative Affiliate Relations professional with at least five years of experience in the broadcasting industry, preferably in television news and/or syndication sales. Responsibilities include servicing existing accounts and growing our affiliate base. Applicants must be a "self starter" with excellent media contacts and communication skills, as well as a keen appreciation of the power of the convergence of television and the internet.

This position is based in Los Angeles, and the compensation package includes stock options. To apply, please e-mail your resume to srobinson@cbgcenter.com, or fax to (310) 553-2169.

MANAGEMENT CAREERS

STATION MANAGER, KVCR-TV

This is an opportunity to run the oldest public television station in Southern California, a station on the verge of explosive growth. Duties include coordinating, directing and supervising the activities of the broadcasting operations of the District's television station including programming, production, publicity, fundraising and engineering. Minimum qualifications: Bachelor's degree in telecommunications, journalism, English, or a related field; AND Four years experience in supervision of television broadcasting operations and programming. Additional experience may be substituted for the educational requirement (see application). Salary: \$72,276 to \$78,382 per year plus family medical and dental benefits and employee life insurance and vision coverage. For more information about KVCR-TV/FM check www.kvcr.org. Completed official applications must be received in the Department of Human Resources by Monday, November 27, 2000. To receive your application packet contact: Department of Human Resources, KVCR-TV/San Bernardino Community College District, 441 West Eighth Street, San Bernardino, CA 92401-1007, 909/884-2533. EOE.

SENIOR MANAGEMENT

Immediate opening for Senior Management position in medium size market news operations. Qualified candidate will have a broad background in broadcasting and news operations. If you are eager for a challenge and have the determination to make it work, we'd like to talk to you. Salary negotiable. Send resume only to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1031. Equal Opportunity Employer. Pre-Employment Drug Screening Required.

GENERAL SALES MANAGER

WHBF-TV, a CBS affiliate in the Midwest, has an opening for a General Sales Manager. This is a great management and advancement opportunity for the right candidate. 3+ years of successful experience in local or national TV sales with a proven track record in reaching goals. Need an enthusiastic team leader with the ability to develop and enhance client and agency relationships. Resume and cover letter to HR Dept., WHBF-TV, 231 18th Street, Rock Island, IL 61201. Fax (309) 788-4975. EOE

SALES CAREERS

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.

Classifieds

Television

SALESCAREERS

Discovery Communications, Inc., a leader in the media industry, has an entrepreneurial environment that ensures you won't run out of challenges. Contact us today about this exciting opportunity based out of our **Bethesda, MD** headquarters:

International Sales Planner

In this all-encompassing sales support role, you'll submit program rights clearance requests, manage fulfillment/shipping activities, help AEs organize trade shows and track TV/product licensing trends, build a complete knowledge of windowing strategies and regional TV marketplaces, and perform various financial duties. Requires a self-starter with a BS/BA, 3 years' related experience, an awareness of international cultures, Spanish proficiency, a commitment to customer service and a thorough attention to detail and follow-up. A background in sales/marketing or business affairs is preferred.



Discovery Communications, Inc. is an equal opportunity employer. Please send your resume to: Discovery Communications, Inc., ATTN: T. Harvin, 7700 Wisconsin Avenue, Bethesda, MD 20814; FAX: (301) 771-4093.

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

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*

SALES ACCOUNT EXECUTIVE

KTRK-TV is seeking an Account Executive responsible for executing all television sales functions with the highest degree of excellence. Candidate must have a record of superior television sales performance, as well as a working knowledge of all aspects of advertising, marketing, and internet sales.

Person sought must have the ability to use pure and applied research and have the ability to communicate logically and persuasively - verbally and in writing. Must be computer literate with specific skills using Word and Excel. The successful candidate must be a team player, self-reliant and creative with high personal and professional standards.

Send resumes to:

Pierre Cromartie
Sales Manager
KTRK-TV
3310 Bissonnet
Houston, TX 77005

Only persons meeting this criteria should apply.
Equal Opportunity Employer M/F/V/D

SALES MANAGER

Richland Towers, Inc., one of the leading broadcast tower development companies in the U.S. is expanding its sales department.

Sales Manager: Responsibilities will include adding broadcasters to current Richland Tower sites, generating broadcaster information to develop new tower projects as well as developing and maintaining corporate and local relationships with broadcasters.

This position will report to the Vice President of Sales and Marketing.

Qualified candidates should submit resumes to ddenton@rtowers.com or fax (813) 286-4130.
DFWP, EOE.

COX TARGET MEDIA ONE COMPANY. ONE VISION ENDLESS OPPORTUNITIES.

GENERAL MANAGER/DIRECTOR OF SALES

Cox Target Media is a subsidiary of Cox Enterprises Inc., one of America's leading media conglomerates comprised of hundreds of television, cable, radio, newspaper and Internet companies (founded in 1898). As a dynamic, customer focused company, we are offering an experienced sales professional the ability to sell tailored multi-media solutions and services. This exciting opportunity includes being in charge of operating a profitable business, including the management of sales managers, account executives, and office staff.

Responsibilities include meeting or exceeding revenue goals for all CTM products, including Val-Pak, Carol Wright, and valpak.com and keeping abreast of business and industry trends. Qualified candidates will possess 3-5 years progressive sales management experience in media or direct marketing. If you're interested in being part of a sales organization that gives great rewards for great results, please submit resume with salary history to:

COX TARGET MEDIA

Attn.: 1600LRRPG

8575 Largo Lakes Drive

Largo, FL 33773

Fax: (727) 399-3085

e-mail to: humanresources4@coxtarget.com

PRODUCER CAREERS

PRODUCER

KESQ-TV, the Southern California desert's news leader has an opening for a strong newscast producer. Candidates must be able to write interesting stories, as well as compelling teases and bumps. Some previous producer or associate producer experience is a plus, but an excellent team player attitude is what will set you apart. If you are interested in working with the leading team in the market, rush resume and reference to:

Gulf-California Broadcast Company

KESQ-TV - Human Resources

42-650 Melanie Place

Palm Desert, CA 92211

EOE. No phone calls please.

SPORTS PRODUCER

WJW FOX 8 Cleveland is looking for a sports producer with a creative flair. Duties will include: write and edit sports stories/teases, develop story ideas, obtain video and pregame/postgame sound; assign sports personnel to stories. Requires a strong knowledge of sports, graphics and show production and the ability to produce "out of the box." Also requires 2 years television broadcast experience and a college degree in journalism or related field. Send letter, resume, non-returnable tape, if available, and sports writing samples to: WJW Human Resources, Attn: Sports Producer Opening, 5800 S Marginal Rd, Cleveland OH 44103. EOE.

Classifieds

Television

PRODUCER CAREERS

PRODUCTION / VIDEOGRAPHER

CBS-58 seeks an experienced Production Videographer. Responsibilities include writing and producing local television commercials, handling special projects, and developing open and close segments including billboards. You will have direct contact with the sales team and clients, also be involved in promotions and public services, and act as an AVID solutions editor. Must have strong script writing skills and the ability to act as a video editor/director. Overall, must have had hands-on experience in all facets of video production.

Please rush resume to:
Director of Human Resources
WDJT-TV
809 S. 60th Street
Milwaukee, WI 53214
EOE

EXECUTIVE PRODUCER, SPECIAL PROJECTS

KFMB-TV, San Diego's leading news station, is looking for an executive producer to oversee its special projects unit. The unit consists of three reporters (two investigative, one consumer), three field producers and two photographers. News management experience in a top 50 market or experience in a major market investigative unit preferred. Please send resume to KFMB/Human Resources, 7677 Engineer Road, San Diego, CA 92111, or email to jobs@kfmb.com. EOE, women and minorities are encouraged to apply.

NEWS PRODUCER

WATE-TV6 is accepting applications for a News Producer opening. Applicants must be experienced, creative, and have an aggressive approach to news coverage. Please send resumes, tapes, and references to:

WATE-TV6
ATTN: PERSONNEL
P.O. BOX 2349
KNOXVILLE, TN 37901

No phone calls, please. Equal Opportunity Employer.

TECHNICAL CAREERS



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

TECHNICAL CAREERS



DIRECTOR OF TECHNOLOGY

iN DEMAND, the leader in pay-per-view, has an opening for a Director reporting to the Sr. VP, Technology & Operations. Responsibilities include evaluating new technologies and applying them to developing businesses, developing plans for encoding and distributing content to cable systems who are developing VOD, maintaining an up-to-date knowledge of engineering developments in the cable/satellite industries, and evaluating equipment to optimize origination of iN DEMAND'S programming. Must have a Bachelor's degree in Electrical Engineering and a minimum of 5-10 years experience in the cable, satellite industry. Travel required. Proficiency with Microsoft Suite (Windows NT or 97) essential. Competitive benefits package.

Please send resume & salary requirements to iN DEMAND, 345 Hudson Street, 17th Floor, NY, NY 10014 or fax: 646-486-0852 or e-mail: resume@indemand.com.

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.

TELEVISION ENGINEERING

We are a leader in the design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are seeking a number of highly-motivated people to help us grow. Opportunities exist for Senior Project Managers, Engineers, Applications/Proposal Engineer, Support Specialists, Computer System/Network Engineers with video experience, Installation Personnel and Supervisors for permanent or freelance positions. If you have experience in television engineering or a related discipline and would like to join a dynamic company, we would like to hear from you. Please send your resume and a letter describing your career interests to: Employment Manager, A. F. Associates, Inc. 100 Stonehurst Court, Northvale, NJ 07647. Fax: 201-784-8637 or e-mail: hr@afassoc.com (No attachments please). No phone calls please. We are an Equal Opportunity Employer



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.

Classifieds

Television

TECHNICAL CAREERS

CHIEF ENGINEER/RADIO TECHNICIAN

Southeastern broadcast leader seeks to identify television and radio engineers interested in being key contributors to the dominant air product in the respective market.

Ideal candidates for television Chief Engineer require strong knowledge of broadcast television engineering and in-depth technical knowledge of how a TV station operates and functions and how its technical infrastructure relates to the overall transmission of the air product. Eight years technical "hands-on" experience desired, plus ability to administer and manage capital budgets and projects. Commercial FCC general class license is highly desired.

Radio Technician candidates will be responsible for project execution, maintenance, and all technical operations at state of the art multi-station radio facility. Background in high power AM directional, FM combined RF transmission systems. Direct experience with Media-Touch and Novell networking a plus.

For more specific information and confidential employment consideration you may contact HIRED@JPC.COM. Applicants should send resume to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. BLIND BOX NUMBER 1030. EOE

STUDIO MAINTENANCE ENGINEER

Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

BROADCAST FACILITIES ARCHITECT

A leading full-service Architecture/Engineering Design-Build firm is currently seeking an experienced Broadcast Facilities Architect for our Chicago office. The licensed architect we seek will possess a BA in Architecture and a minimum of 5 years experience in the design of radio and television broadcast facilities.

Experience must include the ability to coordinate work of engineering disciplines as well as knowledge of broadcast operations, set design/lighting, and current industry requirements including digital technology.

Please send resume and salary requirements to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1033.

To place an ad in
Broadcasting & Cable
contact **Kristin Parker**

(kbparker@cahners.com) or
Neil Andrews (nandrews@cahners.com)

CHIEF ENGINEER

KAZG-TV, Salt Lake City, seeks a Broadcast Chief Engineer to build the newest UPN affiliate from essentially the ground up. The ideal candidate will have a minimum of 3 years hands on experience in UHF transmitters, audio, video, microwave and satellite systems. Must have extensive knowledge of FCC requirements along with strong project management and computer skills with an AA degree in electronics. Please fax resumes to Jennifer Niida (323) 965-5411 or email at jniida@loop.com. E.E.O.

NEWSCAREERS

PROGRAM SERVICES COORDINATOR

REQUIREMENTS: WOOD TV8 has an opportunity for a full-time Program Services Coordinator. Computer skills and knowledge of Excel necessary. Live studio experience with cameras, lighting and teleprompter a big plus. Schedule flexibility and reliable transportation a must.

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

KVEW NEWS DIRECTOR

Great opportunity for an experienced producer or EP climbing the management ladder. KVEW TV is looking for someone to manage and motivate a talented young group of photo-journalists. Will be responsible for directing aggressive daily news coverage. Must have the know-how to develop staff in the areas of story development, shooting, writing and editing. Must be ready to win the spot news wars with live coverage and an "up all night attitude". Will be responsible for hiring, coaching and disciplining of staff in one half of a split market DMA. In addition to daily management of the people and product, you must also be an experienced show producer. You will be producing the early evening hour long newscast M-F. Will report to the Executive News Director.

MINIMUM QUALIFICATIONS: Bachelor's Degree in Broadcast Journalism or related field. Three to five years experience required.

CONTACT: Send letter of application, resume, news philosophy and VHS tape (non returnable) to or e-mail: hr@kapptv.com. An application may be downloaded from our web site and mailed with resume at (www.kapp-kvev.com/jobopenings.htm). No telephone calls please.

Human Resources Department
KAPP/KVEW TV P.O. Box 10208
Yakima, WA 98909-1208
EOE

SPORTS ANCHOR/REPORTER

KJRH in Tulsa, OK needs a Sports Anchor/Reporter; 2-4 years reporting/anchoring experience preferred; experience as a videographer also required. Send tapes/resumes to: Todd Spessard, News Director; 3701 S. Peoria; Tulsa, OK 74105. EOE

NEWSCAREERS

REPORTER/ANCHOR

Proven journalist/compelling storyteller needed for weekday reporting/anchor duties. Must have college degree, minimum 3-5 years live reporting, anchoring and producing; excellent broadcast writing skills and strong news judgment. Non-returnable tape, 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

METEOROLOGIST

KESQ News Channel 3, the news powerhouse in the Southern California desert, has immediate opening on the First Alert Weather Team. Candidates must have a college degree or equivalent in Meteorology, Atmospheric Science or related field and must have an expert understanding of meteorological principles. Reporting skills are a plus but a great team player attitude is what will set you apart. If you can tell a clear, concise and interesting weather story, send tape and resume to:

Gulf-California Broadcast Company
Human Resources
42-650 Melanie Place
Palm Desert, CA 92211
EOE. No phone calls please.

WEEKEND/OVERNIGHT ASSIGNMENT EDITOR

WABC-TV seeks an experienced, aggressive desk person. Strong editorial background and news instincts a must. Knowledge of the New York Metropolitan Area a plus. Please send resume to: Kenny Plotnik, Assistant News Director, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

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

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.

Classifieds

Television

NEWSCAREERS

Do people call you a weather geek? We're looking for you! We are ALWAYS interested in promising meteorologists/weather people for on-air positions. Right now, we are taking applications for possible full-time and part-time openings. Personality, maturity and computer knowledge are required...degree in meteorology a plus. You get extra points if you're familiar with the Delmarva community and Weather Central. Send tape and resume to WEATHER JOB, P.O. Box 2057, Salsbury, MD 21802.

TRAFFIC ASSISTANT

KTXL FOX40, a Tribune Broadcasting station in Sacramento, CA seeks Traffic Assistant. Duties include inventory management and log editing, including verifying commercial schedules, spot placement, maintaining program formats and timing. Individual must be detail oriented with strong organizational and analytical skills. Enterprise experience a plus, applicant should have minimum 2 yrs. experience in broadcast Traffic/Sales area. 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

ACCOUNT EXECUTIVE

Is coffee really for closers?

Do you believe 2nd place deserves steak knives?

WRGB-TV/Channel 6, in the Albany-Schenectady-Troy DMA of New York State, has an immediate opening for someone who is motivated by MONEY. Must know how to grow existing accounts & develop new business. Prior media sales experience preferred. Send resume to: Matt Sames, GSM, WRGB-TV, 1400 Balltown Road, Niskayuna, NY 12309.EOE.

NEWSCAST DIRECTOR

Immediate opening for Newscast Director. Duties include directing nightly Newscasts, working on commercial production and special projects. Must be experienced with the Sony DVS-7000 production switcher. Candidate must have experience, a team player attitude and must be self-motivated. Send resume only to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1032. Equal Opportunity Employer. Pre-Employment Drug Screening Required

IMMEDIATE OPENING

WDAY-TV, Fargo, ND, is looking for a Weekend News Anchor. The successful candidate will report three days a week in addition to the anchoring responsibilities. Must be an excellent writer and story teller, and committed to quality newscasts. Experience a must. Send tape and resume to:

Al Aamodt, News Director
WDAY-TV
PO Box 2466
Fargo ND, 58108
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

NEWS DIRECTOR

If you're interested in working for a company that embraces a team atmosphere, energetic work environment and supportive co-workers, then we're the place for you.

Central Florida's News 13, a 24-hour local news channel serving Orlando-Daytona Beach-Melbourne is looking for a News Director. We're interested in a seasoned pro who will take the lead in mentoring, teaching and partnering with key staff, who will take us to the next level; who's self-confidence and experience (a little humor can't hurt either!) will lend balance, focus and structure to the newsroom.

The position requires 3-5 years senior newsroom management experience. Background as a news director, executive producer and/or assistant news director desired. Candidate will possess innovative leadership skills and will have the vision (and passion!) to create and meet long-term goals that will result in our continued growth.

News 13 is the product of a unique partnership between Time Warner Communications and the Orlando Sentinel. Fax resumes to (407) 420-5766 or email to chertz@orlandosentinel.com for prompt, confidential consideration. Central Florida News Ventures is an Equal Opportunity Employer, committed to diversity in the workplace.

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

NEWS DIRECTOR

WKJG-TV (Fort Wayne) has an opportunity for a creative, people-oriented, take charge team leader to manage an aggressive up and coming NBC affiliate. If you have hands on experience, a passionate interest in journalism and a winning attitude, then this is the job for you. Experience as a news director, assistant news director or executive producer is required. Submit your resume, salary requirements and news philosophy to: Personnel, NBC33, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

DIRECTOR OF SALES

Terrific ABC station and #1 UPN affiliate in the country located in Memphis, TN. Beautiful Southeast Market #40.

We are looking for a multi-talented individual. Prior GSM/DOS experience preferred with proven and documented track record. Prefer an individual that celebrates diversity. Must have Local and National Sales Management experience.

Must make lots of local calls and have firm grasp of the Rep world. Sports sales experience very helpful. People skills a must!

Great company, Solid benefits!

This is a hard/challenging job. Don't apply if you're looking for "lifestyle or semi-retirement." EOE

Mail or e-mail resumes to:
Clear Channel Television
2701 Union Ext. Memphis, TN. 38112
jpeck@abc24.com

NEWS CRITIC

Sinclair Broadcast Group, Inc. produces over 250 hours of news each week! We are searching for a perceptive individual with sound judgement to review and critique the overall substance of our newscasts. The position will analyze (and report to the CEO) many aspects of our news products including: number and type of stories, political and editorial content, and quality of reporting. We require an individual with a media/communications background; newscast experience preferred. Interested applicants should send a cover letter and re-sume to:

10706 Beaver Dam Road
Hunt Valley, MD 21030
Attn: Human Resources
Email: mkrcuens@sbgnnet.com
Fax: 410-568-1597

SBG, owns or programs 62 TV station's in 40 markets, is affiliated with all 6 networks, and reaches 25% of the U.S. EOE

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

Classifieds

Television

NEWS CAREERS

NEWSWRITER/PRODUCER TRAINEE

WTVB ABC 11, the owned station in the Raleigh-Durham-Fayetteville market, seeks qualified applicants for its Management Training Program. The purpose of the program is to seek out individuals who have demonstrated, through previous work experience, that they have the aptitude, the knowledge, and the ambition to be a local television news producer. Candidate should have the potential and the interest in assuming a management position in a local television news department. The trainee is supervised by news managers and will have various assignment desk work, story and event planning, and news writing. College degree in broadcasting or print journalism and a minimum of 2 years prior experience in the broadcasting industry required. This is a 12-month program. Send resume to: Monica Barnes, Community Affairs Director, ABC 11, P.O. Box 2009, Durham, North Carolina, 27702. EOE. No phone calls.

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.

PROMOTION WRITER/PRODUCER (JOB #200JG)

WBNS, CBS' longest-affiliated station, is looking for a motivated and creative Writer/Producer. Candidates need the drive to meet deadlines and the desire to produce the best spots in the industry. A willingness to work hard and have fun doing it is a must. Non-linear editing wanted, Avid preferred. We've got the tools to make your spots great: Avid, Quantel HAL, and After Effects. All in Ohio's greatest city, the state capital, and the home to the NHL's Blue Jackets. Send resume and reel to: WBNS-10TV, Human Resources Department, 770 Twin Rivers Drive, Columbus, Ohio 43215. WBNS is an equal opportunity employer and provides a smoke/drug free workplace.

NETWORK OPERATIONS SUPERVISOR

#47-05005CR

Nebraska Educational Television Network is seeking candidates to supervise operations and personnel for Network operations. Requires five years experience in broadcasting. Equivalency considered. FCC Radiotelephone Operator's License/Permit required. Position open until filled. In order to apply, you must complete state application. Apply to PO Box 94905, 301 Centennial Mall South, Lincoln NE 68509; or any NE Workforce Development Office. You may also apply on-line at www.wrk4neb.org. NE STATE PERSONNEL- Special Accommodations Under ADA and/or to apply call: (402) 471-2075.

REPORTER

WFMZ-TV is located in the beautiful Lehigh Valley, a short drive from Philadelphia, New York, and the Poconos. We're looking for a weekday reporter with excellent live skills to help us cover the Northern half of the Philadelphia market. Send resume and non-returnable VHS to Job # AA017, WFMZ-TV, 300 E Rock Road, Allentown, PA 18103. EOE

EXECUTIVE CAREERS

DIVISION VICE PRESIDENT ON AIR PROMOTIONS

The Playboy Entertainment Group, Inc., a division of Playboy Enterprises, Inc., is seeking a seasoned professional to oversee the On Air Promotions Department at its' Los Angeles location.



In this key position the successful candidate will be accountable for directing all creative, budgeting, scheduling, logistical, planning, and financial aspects of production of on-air promotions, affiliate promotions, commercial campaigns, on-air graphics, interstitial programming, sales and marketing materials, film and home video trailers and special presentation reels for Playboy TV's domestic and international networks. This position interacts with all departments of the Entertainment Group, as well as Playboy's Publishing and .com Divisions.

Qualified candidates will possess a College degree with a minimum of 5 year's experience in managing an On-Air Promotions Department. Requires extensive writing and producing experience in promos and/or short-form programming, strong leadership skills; and excellent managerial, planning and organizational abilities.

Interested candidates should submit their resume for immediate consideration to:

Playboy Enterprises, Inc.,
Attn: Human Resources,
9242 Beverly Blvd., Beverly Hills, CA 90210.
Fax: (310) 246-4050.
E-mail: Resume@playboy.com.
We are an Equal Opportunity Employer.

Radio

NEWS CAREERS

VERMONT PUBLIC RADIO NEWS DIRECTOR Deadline 11/10/00

Vermont Public Radio is looking for an experienced journalist to lead our award-winning news team. We're looking for an extensive background in broadcast journalism, with significant news management and editing experience; confidence to lead talented, award-winning reporters with an emphasis on quality enterprise, feature and spot news coverage. VPR is one of the most listened-to public radio stations in the nation. For more information about the job and how to apply, contact Livingston Associates. Call 203.720.7137, or www.livingstonassociates.net. VPR is AA/EOE.

Radio

FOR SALE STATIONS

RECEIVER'S SALE

Radio Stations

WCVI - AM - 1340
WPQR - FM - 99.3
Uniontown, Pa.
Courthouse, Rm 5
930 AM, Tue., Nov. 14, 2000
Ray H. Rosenblum, Media Broker
Box 38296,
Pittsburgh, PA 15238
Phone: 412-362-6311
Fax: 412-362-6317

STATION FOR SALE

Oklahoma small-market cluster. Great market. Limited competition. Solid revenue and cash flow. Fax letter of interest, including financial qualifications, to (301) 854-3859.

MANAGEMENT CAREERS

NEWS DIRECTOR

KSBV Radio in Central Colorado seeks a news director for Salida, Buena Vista, Leadville, and South Park, Colorado. KSBV is an E.O.E. Please write to Marc Scott at P.O. Box 1545 Fairplay, Colorado, 81440 or call Marc Scott at 719-539-9377

Allied Fields

EMPLOYMENT SERVICES

BEAT THE BUDGET.

For dubs, demos, auditions and work tapes our recycled tapes are perfect. And half the cost of new. All formats, fully guaranteed—to order

(800)238-4300



We now transfer video to true DVD
www.carpelvideo.com

Advertise in the
**Professional Cards
and Services Section
and get the
RESULTS YOU NEED!**

Call **617-558-4532**
or **617-558-4481**

for more information
on advertising.

Classifieds

Academic

FACULTY CAREERS

BROADCASTING AD COPY MULTIMEDIA POSITION

A Los Angeles University seeks an Assistant Professor, full-time, tenure track, to teach beginning, intermediate and advanced courses in interactive multimedia theory and production. Assist in integrating multimedia into the radio and television production curriculum. Terminal degree (Ph.D. or MFA) from an accredited institution highly desired. A candidate without a terminal degree, but with significant, high-level professional achievement, may be considered for the position. Demonstrated successful teaching experience in multimedia production at the university or college level preferred. Demonstrated evidence of substantial professional experience in interactive multimedia design, web design and digital new media production. Candidate should possess an excellent understanding of how the web and new media technologies are transforming TV/film practice, production and/or distribution. Interest in developing interdisciplinary programs with other units in the University. Ability to work with an ethnically and culturally diverse campus community. Terminal degree or equivalent required for promotion and tenure. \$43,404 to \$47,604 per academic year depending upon qualifications. The review process will begin on November 30, 2000, and continue until the position is filled, but no later than February 28, 2001. Address: Professor Karen Kearns, Chair - Search and Screen Committee, Department of Radio-Television-Film, California State University, Northridge 18111 Nordhoff St. Northridge, CA 91330-8317. California State University, Northridge, located approximately 25 miles northwest of central Los Angeles in the San Fernando Valley, is a comprehensive university with an enrollment of approximately 27,000 students. CSUN is committed to educating students and prospective teachers who will work to sustain a democracy in which diverse people share in the rights and responsibilities of citizenship, who are proficient in applying technology to wise purposes, and who are dedicated to securing a humane world community. The University especially seeks faculty who will contribute to their chosen disciplines and who will advance the University's commitment to teacher preparation and general education. An equal opportunity/affirmative action, Title IX, Section 504 employer.

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:
Robert M. Ruggles, Dean
School of Journalism, Media and Graphic Arts
108 Tucker Hall
Florida A&M University
Tallahassee, FL 32307-4800

UNIVERSITY OF TENNESSEE, KNOXVILLE BROADCASTING FACULTY

Two assistant professor tenure-track positions to begin August 1, 2001 or thereafter. Should be able to teach courses in the areas of (1) broadcast sales, promotion, copywriting, advertising, and/or management or (2) studio production, multimedia production, and/or new technologies. Also expected to publish research, perform service assignments, and advise on the undergraduate and graduate level. May be asked to serve as advisor of student radio station. Masters or equivalent required. Ph.D. in Communications or a related discipline preferred. University teaching experience and professional experience desirable. Send letter of application, names of three references, and vita to: Dr. Barbara Moore, Department of Broadcasting, 333 Communications Building, University of Tennessee, Knoxville, TN 37996-0333. Review of applications will begin January 22, 2001 and will continue until the position is filled. UT is an EEO/AA/Title VI/Title IX/Section 504/ADA/DEA institution in the provision of its education and employment programs and services.

The E.W. Scripps School of Journalism

at Ohio University seeks mid-career professionals from advertising, broadcast news, magazines, newspapers, and public relations to be Scripps Howard Teaching Fellows in its Ph.D. program. The program pays \$20,000 a year plus tuition, renewable for two years. Master's and GRE required. Deadline for applications: Feb. 15.

Contact: Daniel Riffe
(740)593-2597
riffe@ohiou.edu
www.scripps.ohiou.edu

**Broadcasting & Cable
Classifieds
GETS RESULTS!**



An ad HERE could bring you
the PERFECT job candidate.



Contact Kristin Parker at 1-617-558-4532 or kbarker@cahners.com
or Neil Andrews at 1-617-558-4481 or nandrews@cahners.com

Classifieds

Miscellaneous

BROADCASTING CAREERS

ASSISTANT DIRECTOR, BROADCASTING (FINANCE & ADMINISTRATION)

Assistant Director, Broadcasting (Finance & Administration): Develops, implements all financial & administrative support, & overall management functions for all units of SIUC's Broadcasting Service including WSIU/WUSI-TV/FM. Responsible for direct supervision of business office and clerical support. Provides overall leadership for Director on all financial and administrative support matters. Manages accounting, inventory control, payroll, funds collection, invoicing & other related functions while providing leadership role in recruitment, hiring, retention of employees through personnel oversight. Serves as chair of departmental personnel committee and unit's EEO officer. Minimum requirements include a Bachelor's Degree required, master's preferred. Preference will be given to applicants whose degree is in financial or business management. CPA beneficial. Six years experience in financial or business management, with at least three at management level as CFO supervising accounting, or finance and information systems required. CFO experience with emphasis in capital budgeting, forecasting, cash flow projections, financial reporting & administration of Federal, state of Illinois, or other governmental grant funds preferred. Non-profit experience with mgmnt. & adm. of defined contribution plans a plus. Three years high level of computer financial data entry experience required. Familiarity with Datatel, Oracle accounting systems helpful. Experience in public broadcasting finance, administration management preferred. General knowledge of the American public broadcasting system, relevant Federal Communication Commissions, and IRS nonprofit accounting standards required. Must have working knowledge of governmental accounting methods and related laws, rules and regulations. Demonstrated supervisory experience and experience in a not-for-profit environment is required. Must have the ability to work independently, with minimal supervision, in a cooperative and team environment. Valid driver's license required. PBMA membership, training and certification preferred. Competitive salary, excellent benefits. Deadline for Application: November 15, 2000 (or until filled). Send Letter of Application, Resume & 3 Letters of Professional Reference to: Tom Godell, Chair-Search Committee, WSIU/WUSI, SIUC, Carbondale, IL. 62901-6602. SIUC is AA/EOE. Please indicate source of position notice.

BE SURE YOU'RE
REACHING THE BEST
& MOST QUALIFIED
PROFESSIONALS IN THE
INDUSTRY.

PLACE YOUR AD IN
**BROADCASTING
& CABLE ...**
THE PREFERRED CHOICE
FOR DECISION MAKERS.
CALL 617-558-4532 OR
617-558-4481



TARGET THE AUDIENCE YOU NEED TO REACH

WITH

BROADCASTING & CABLE CLASSIFIEDS

In this aggressive market, it is imperative that your advertising dollars target your specific audience. This is where Broadcasting & Cable can work for you.

REACH OVER 36,000 PROFESSIONALS AT:

- Commercial TV Stations
- TV Markets & Networks
- Local News Stations
- Cable Networks

Watch for these upcoming special features in Broadcasting & Cable:

Issue Date Special Features

11/6 Asset Management

11/13 Hall of Fame Issue

For more information on advertising, contact:

Kristin Parker at 617-558-4532 kbparker@cahners.com

Neil Andrews at 617-558-4481 nandrews@cahners.com

Fax: 617-630-3955

Classifieds

Professional Cards & Services

du Treil, Lundin & Rackley, Inc.
 Consulting Engineers
 201 Fletcher Avenue
 Sarasota, Florida 34237
 Phone: (941)329-6000
 FAX: (941)329-6030
 www.dlr.com
MEMBER AFCCE

CARL T. JONES
 CORPORATION

CONSULTING ENGINEERS
 7901 Yarnwood Court
 Springfield, Virginia 22153
 (703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

LOHNES AND CULVER
CONSULTING ENGINEERS
 8309 Cherry Lane
 Laurel, MD 20707 4830
 (301) 776-4488
 locul@locul.com
 Since 1944 Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS
 Domestic and International Communications
 Since 1937
 1300 "L" STREET, N.W., Suite 1100
 WASHINGTON, DC 20006
 PHONE: (202) 898-0111 FAX: (202) 898-0895
 E-MAIL cdepc@worldnet.att.net
 Member AFCCE

John F.X. Browne
 & Associates
 A Professional Corporation
 Member AFCCE
 BROADCAST/TELECOMMUNICATIONS
 Bloomfield Hills, MI Washington, DC
 248.642.6226 (TEL) 202.293.2020
 248.642.6027 (FAX) 202.293.2021
 www.jfb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
 Box 280668
 San Francisco, California 94128
 707/996-5200
 202/396-5200
 www.h-e.com

Advertise in the Professional Cards and Services Section
 and get the results you need!
 Call 617-558-4532 or 617-558-4481 for more information.

TOWER/ANTENNA CONSULTANTS

CARL E. SMITH
CONSULTING ENGINEERS
 AM FM TV Engineering Consultants
 Complete Tower and Rigging Services
 "Serving the broadcast industry
 for over 60 years"
 Box 807 Bath, Ohio 44210
 (330) 659-4440

 **Denny & Associates, PC**
 Consulting Engineers
 PH 202-452-5630
 FX 202-452-5620
 Member AFCCE eminfo@denny.com

NATIONWIDE TOWER COMPANY
 ERECTIONS • DISMANTLES • ANTENNA • RELAMP
 ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
 INSPECTIONS • REGUY • ENGINEERING
 P.O. BOX 1829 HENDERSON, KY 42418-1829
 PHONE (770) 860-9000 FAX (770) 860-9500
 E-MAIL: hjohnston@nationwidetower.com
24 HOUR EMERGENCY SERVICE AVAILABLE

• Turnkey Systems • Towers • Antennas
 • Transmitters: Analog/Digital
LeBLANC Broadcast Inc.
 Ray Carnovale President
 Tel: (303) 665-5016 Fax: 665-8805


Munn-Reese, Inc.
 Broadcast Engineering Consultants
 P.O. Box 220
 Coldwater, Michigan 49036
 Phone: 517-278-7339

Mullaney Engineering, Inc.
 Consulting Telecommunications Engineers
 9049 Shady Grove Court
 Gaithersburg, MD 20877
 301-921-0115
 Member AFCCE

Shoolbred Engineers, Inc.
 Structural Consultants
 Towers and Antenna Structures
 Robert A. Shoolbred, P.E.
 1040 Morrison Drive
 Charleston, S.C. 29403 • (843) 377-4681

 **UNIVERSAL TOWER, Inc.**
 Manufacturer of
 Self-Supporting Towers,
 Guyed Towers and Accessories
 P.O. Box 278 • Henderson, Kentucky 42419-0278
 Tel: 270-633-6151 • 270-633-2479
 www.universaltower.com

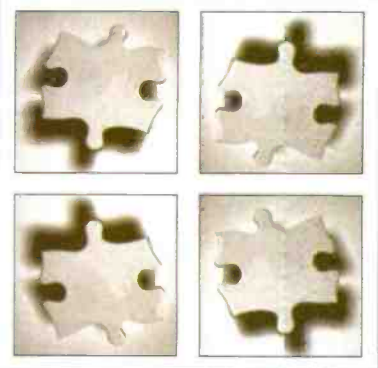
HATFIELD & DAWSON
 Consulting Engineers
 9500 Greenwood Ave., N.
 Seattle, Washington 98103
 (206) 783-9151
 Facsimile (206) 789-9834
MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
**Engineering, Technology
 & Management Solutions**
 10300 Eaton Place, Suite 200
 Fairfax, VA 22030
 (703) 591-0110 • (202) 332-0110
 Fax (703) 591-0115
 www.cmdconsulting.com
 www.DTVInfo.com

**Solve Your
 Advertising
 Puzzle**

with
 Broadcasting & Cable's
**Classified Ads and
 Professional Cards & Services**

Call Classified Sales
**617-558-4532 or
 617-558-4481**



WALLACE 101 West Ohio St.
 ASSOCIATES 20th Floor
 Indianapolis, IN 46204
Dennis Wallace (317) 684-6754
 wallacedtv@aol.com
**SPECIALIZING
 IN DIGITAL TELEVISION**

Contact Kristin Parker
 or Neil Andrews
 to place an ad in the
**Professional Cards and
 Services Section.**
 Call 1-866-258-1075

**ADVERTISE THE EASY WAY WITH
 YOUR BUSINESS CARD!
 CALL 617-558-4532 OR 617-558-4481**

Voices T W O C E N T S



"The show remains poorly written, ill-conceived and basically unfit for human consumption. It's flailing about like a blindfolded tyke trying to break a piñata. Which, by the way, is lots funnier."

—Critic Ed Bark in the *Dallas Morning News*, about the premiere of *The Michael Richards Show*.

"The first pilot was ... unshowable. The second pilot ... rose to the level of unwatchable. ... Tonight's actual premiere, an episode titled 'Mr. Irresistible' is better still; it's merely intolerable."

—*New York Daily News* critic Eric Mink.

"The episode scheduled for tonight (barring a last-minute reprieve from the governor) is actively bad, even incompetent. ... The series seems to be going in reverse, getting worse instead of better, as if it were trapped in the backward episode of *Seinfeld*."

—Caryn James, in *The New York Times*.

"I think I've spotted a trend. It's part of the 'We-bet-you'll-watch-anything' school of TV programming."

—Michael Storey, *Arkansas Democrat-Gazette*, on cheesy game shows.

"It's as if he threw everything into it that he hasn't been able to throw into his other two shows—*Ally McBeal* and *The Practice*."

—*Houston Chronicle* TV critic Ann Hodges, about creator David Kelley's new Fox drama, *Boston Public*.

"Boston Public is a compelling argument for home schooling. And a good reason to avoid Fox at 8 p.m. Mondays."

—Howard Rosenberg, in the *Los Angeles Times*.

"What America seems destined to get is a president who can: deliver a top-10 list, get misty-eyed with Oprah, sit alongside a *Survivor* contestant and Regis, and know enough not to mention Pat Boone in front of an audi-

ence of MTV kids."

—*Chicago Tribune's* Steve Johnson.

"He was really aiming for Keith Olbermann's mother."

—ESPN.com writer Jim Caple, with a mock explanation for what Yankees pitcher Roger Clemens was thinking when he flung a broken baseball bat toward Mets catcher Mike Piazza during the World Series. (Fox Sports anchor Olberman's mother, a spectator at a game, was hit with an errant baseball by the Yankees erratic second baseman, Chuck Knoblauch, earlier this season.)

"The notion that only young people can write for young people is specious."

—Tracy Keenan Wynn, 55, one of 28 plaintiffs who filed a class-action suit last week claiming that Hollywood studios and networks discriminate against older scriptwriters. From the Associated Press.

EXCERPT



FCC Commissioner Susan Ness praised PBS at its fall planning meeting last week in Arlington, Va., but she had some polite words of warning, too:

"As a policymaker, I ardently believe that, if you steadfastly deliver on your promise, then Congress and those of us at the Federal Communications Commission and in other policy-making bodies have an obligation to do everything in our power to give you the tools to accomplish your mission.

"But it is not easy for you to stay focused when your viewers are bombarded with so many different forms of new media. Or when you are tempted to

expand commercial messages or lease out a substantial portion of your spectrum for non-educational purposes in exchange for money that could help pay for all of the good things that public television delivers. ...

"Public broadcasting has a precious birthright to serve the public with free, over-the-air educational, noncommercial programming. But if you allow commercialism to permeate public broadcasting, the picture becomes fuzzy. Your mission is clouded. And your support in your community and in Washington wanes."

O P E N M I K E

PETER STRAUS' BOLD FIRST

Editor: "Birth of a notion" (Oct. 16), the historical sidebar to the article on the end of the Fairness Doctrine, recalls the day, some 40 years ago, when Peter Straus of WMCA(AM) New York broadcast the very first editorial endorsing a presidential candidate.

The station favored John Fitzgerald Kennedy and published the text of its editorial in full-page ads in *The New York Times* and the *New York Herald Tribune*.

Contacted by the Republican National Committee with a request for equal time, Straus said, "Let us know when Mr. Nixon is available, and we'll set up a recording date." The RNC hadn't intended to send Richard Milhous Nixon to a mere 5,000-watt class III regional independent radio station and offered a spokesman from its own ranks, but Straus insisted it would be Nixon or no one.

WMCA finally accepted Nixon's running mate, Henry Cabot Lodge, and also provided equal space, publishing his reply in ads in *The Times* and the *Trib*.—*Thomas D. Bratter, Los Angeles.*

CULTURAL POLLUTION?

Editor: So Vince McMahon takes the Hollywood TV community to task for not supporting his profane dynasty enough? ("McMahon: Hollywood took a dive," Oct. 16)

I think the issue is why so many networks such as NBC, USA, CBS and UPN have sullied themselves by being involved at all with this unrepentant violence-pimp.

Outside of Jerry Springer and Howard Stern, can you think of anyone that is more of a slug-like cultural polluter than McMahon and his brood?

It would be great for some network head to find the cujones to tell Vince to buzz off, but

that would require us to find a network that is NOT programmed by and for a drunken fraternity party.—*Pete Barnham, Franklin, Tenn.*

'BLAND' OR BENEFICIAL?

Editor: Relax—the world's not coming to an end. ("Excuses, excuses," P. J. Bednarski column, Oct. 16). Your over-the-top criticism of broadcasters' "timidity" sounds more personal than professional.

Believe it or not, some broadcasters actually believe their job is to report the news, not make it, and some of us "well-paid transients" actually do care about problems in our communities.

In spite of your accusation that we're "timid and bland," we are tremendously beneficial to our communities. By the way, ad revenue from my car-dealer cronies allows me to subscribe to your magazine.—*Bruce Pfeiffer, General Manager, KPXH TV, Sioux City, Iowa*

EXACTLY THE POINT

Editor: Your recent [column] regarding broadcast editorials ("Excuses, excuses") summed up the current industry's lack of interest.

As a broadcaster for 30 years, my father and I had been doing editorials on WGHC(AM), Kingston, N.Y., for 40 years until the station was sold last year. We prided ourselves in community involvement, and the station was accepted by its listeners for its concern.

When the new owners took over in 1999, their only interest was making money. Community service and involvement took second place. The new owners were "out-of-town-ers" with no involvement in the community. The new GM did not get involved in service clubs, the Chamber or other community efforts. Editorials? What were they?

After a year, the new owners sold out to another broadcast chain. So now WGHC has had three owners within two years. Will the new group take a more active role in the community? Are editorials on the way? Time will tell.

Unlike years ago, with the three-year rule on station trading and almost enforced community involvement with archaic license-renewal forms, community involvement was a way of life. Now, with broadcast properties selling at unheard of multiples to commodity brokers rather than broadcasters, the emphasis has to be on sales and not on community involvement. In most cases, the only community involvement that takes place today is if it is underwritten by a sponsor. Otherwise, forget it.

The old fairness rules never dissuaded us from editorializing. We felt it was our responsibility as a broadcaster to inform the community.

Will we see more editorials by broadcasters? I doubt it. Unless they can be sold to a sponsor, most broadcast operations do not want to spend the money to editorialize, because it is one less dollar that goes to the bottom line of a balance sheet.—*Walter C. Maxwell, former chairman of the New York State Broadcasters Association*

RIGHT TO DIFFER

Editor: Read [P.J. Bednarski's] column and disagree with conclusions.

Local TV stations are fearful of editorials because they fear the politically correct police more than they do any car dealerships.

The 12-year-olds who populate today's newsrooms have generally forgotten or were never taught the fundamentals of journalism, principally objectivity. They editorialize every day with left-leaning drivel that is passed off as news.—*Richard R. Graham, New York*

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2000 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1931 as Broadcasting. The News Magazine of the Fifth Estate. It now incorporates Broadcasting-Telecasting, introduced in 1945; Television, acquired in 1961; Cablecasting, introduced in 1972; Broadcasting/Cable, introduced in 1989; and Telemedia Week®. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Nederland) B.V., used under license. Telemedia Week® is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Letter imperfect

The V-chip, which someone once presciently predicted would be the Betamax of the '90s, was adopted in 1996 thanks in part to a study that purported to find "a strong relation between early television violence viewing and adult criminality." That's what an impressed Congress was told, with bar charts for emphasis. Now, according to a 15-year study of violence studies (reported last week on ABC), it turns out that the "strong" causal relationship "established" by that violence study was drawn from three—that's right, three—cases (out of 24 known violent criminals tracked, out of an original 800-plus sample of kids).

University of Toronto Professor Jonathan Freedman is releasing his report, which concludes that none of the 200 or so violence studies support the causal relationship that was the underpinning of the V-chip. Although the study was funded by the Motion Picture Association of America, Professor Freedman points out that he has been knocking holes in violence studies since before he took MPAA money (translation: His science attracted their money, not the other way around). He is joined in his attack on violence studies by Pulitzer Prize-winning science writer Richard Rhodes. "There is no good evidence that watching mock violence in the media either causes or even influences people to become violent," Rhodes told ABC. One of these days, instead of pointing fingers at media violence, politicians will lift a few more hands against the real thing.

Equal treatment

The news that mainstream candidates are negotiating for airtime on noncommercial stations was being criticized in some quarters last week as a "violation of the public trust." Hardly. Public broadcasting is partly funded by the government, but it is an independent broadcast entity and targets a population just as important to candidates as the unwashed masses. Public broadcasting strikes us as the perfect candidate for the free-airtime effort, which no more politicizes the service than it does commercial stations (the same can't be said for selling donor lists). If political speech is essential enough to require all stations to afford candidates equal time, we don't think public broadcasting should be exempt just because it is not allowed to charge for the time. That's why they call it noncommercial.

Don't blink

Tucker, NBC's "Malcolm-ish in the Middle of a Wonder Years remake" of a sitcom, was aptly named after the 1940s car that, though a valiant effort, was crushed by the competition. *Tucker*, the TV show, may not have yet been running on all cylinders, but at least from here it seemed a bit early to relegate it to the junk heap. Either way, after only four episodes, NBC yanked the show because it failed to engage enough viewers quickly enough to keep the network out of the cellar on Monday nights. NBC's ratings and scheduling troubles have been well documented, but nothing speaks to the problem as eloquently as the decision to ax the new show. Building an audience is not an option these days. If a show doesn't hit the ground running, it becomes an immediate target. That may work as a short-term economic theory (cut your losses), but we're not sure it's a healthy long-term programming strategy. Some shows have to grow on an audience. Perhaps *Tucker* never would have, but we'll never know. Rome wasn't built in a day, but apparently TV now has to be.

BROADCASTING CABLE

www.broadcastingcable.com

William McGorry/Group Vice President/212-463-6543
Lawrence Oliver/Group Publisher/212-463-6544
Donald V. West/Group Editor in Chief/202-463-3701
Harry A. Jessell/Editor/212-337-6964
Denise O'Connor/Associate Publisher/212-337-6961

EDITORIAL/NEW YORK

Harry A. Jessell/Editor/212-337-6964
P.J. Bednarski/Executive Editor/212-337-6965
Stephen McClellan/Deputy Editor/212-337-7023
John M. Higgins/Deputy Editor/212-337-7024
Susan Qualtrough/Managing Editor/212-463-6432
Vette Porter/Assistant Managing Editor/212-337-7148
Glen Dickson/Associate Editor/212-337-6952
Richard Tedesco/Associate Editor/212-337-7025
Ken Kerschbaumer/Associate Editor/212-337-7011
Deborah McAdams/Staff Writer/212-337-7027
Patricia A. Carter/Senior Copy Editor/212-337-7143
Beatrice Williams-Rude/Copy Editor/212-337-7140
Liza Rodriguez/Editorial Intern/212-337-7141
Beth Shapouri/Editorial Intern/212-337-7147

DESIGN/NEW YORK

Todd J. Gast/Art Director/212-337-7017
Miguel Romero/Assistant Art Director/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/Group Editor in Chief/202-463-3701
John S. Eggerton/Deputy Editor/202-463-3712
Dan Trigoboff/Senior Editor/301-260-0923
Elizabeth A. Rathbun/Associate Editor/202-463-3709
Paige Albinak/Assistant Editor/202-463-3708
Bill McConnell/Assistant Editor/202-463-3706
Kim McAvoy/Contributing Editor/540-341-4234
Kira Greene/Contributing Editor/703-524-7793
Rick Higgs/Systems Manager/202-463-3718
Alisa Holmes/Web Production Manager/202-463-3703
Doris Kelly/Office Manager/202-463-3711

EDITORIAL/LOS ANGELES

Joe Schlosser/Bureau Chief/323-549-4111
Susanne M. Ault/Staff Writer/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/Associate Publisher/212-337-6961
Yvonne Pettus/Senior Account Executive/212-337-6945
Michael Farina/Account Executive/212-337-6941
Rob Payne/Account Executive/212-337-7022
Tamika Brown/Sales Coordinator/212-337-6940
Dana Levitt/Marketing Services Director/212-463-6546
Georgina Sculco/Art Dir., Creative Services/212-337-7154

ADVERTISING/LOS ANGELES

Marcia Orcutt/Advertising Director, Syndication/323-549-4114
Eric Low/Sales Coordinator/323-549-4113
Chuck Bolkom/Director of Technology Advertising
775-852-1290; Fax: 775-852-1291; email: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara
81-66956-1125; Fax: 81-66956-5015

CLASSIFIED ADVERTISING/NEWTON, MASS

Kristin Parker/Account Executive/866-258-1075
Neil Andrews/Account Executive/866-258-1075
275 Washington St., Newton, Mass. 02458; Fax: 617-630-3955

EVENTS

Steve Labunski/Director, Special Events/212-337-7158
Sandy Friedman/Special Events Coordinator/212-463-6740

PRODUCTION/NEW YORK

Luis Mendes/Production Manager/212-463-6524
Justin Torres/Production Assistant/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/Circulation Manager/212-337-7080

SUBSCRIPTIONS/DELIVERY

BROADCASTING & CABLE: 800-554-5729
BROADCASTING & CABLE YEARBOOK: 800-521-8110
CABLEDAY: 800-563-9056, TV FAX: 800-554-5729

OFFICES

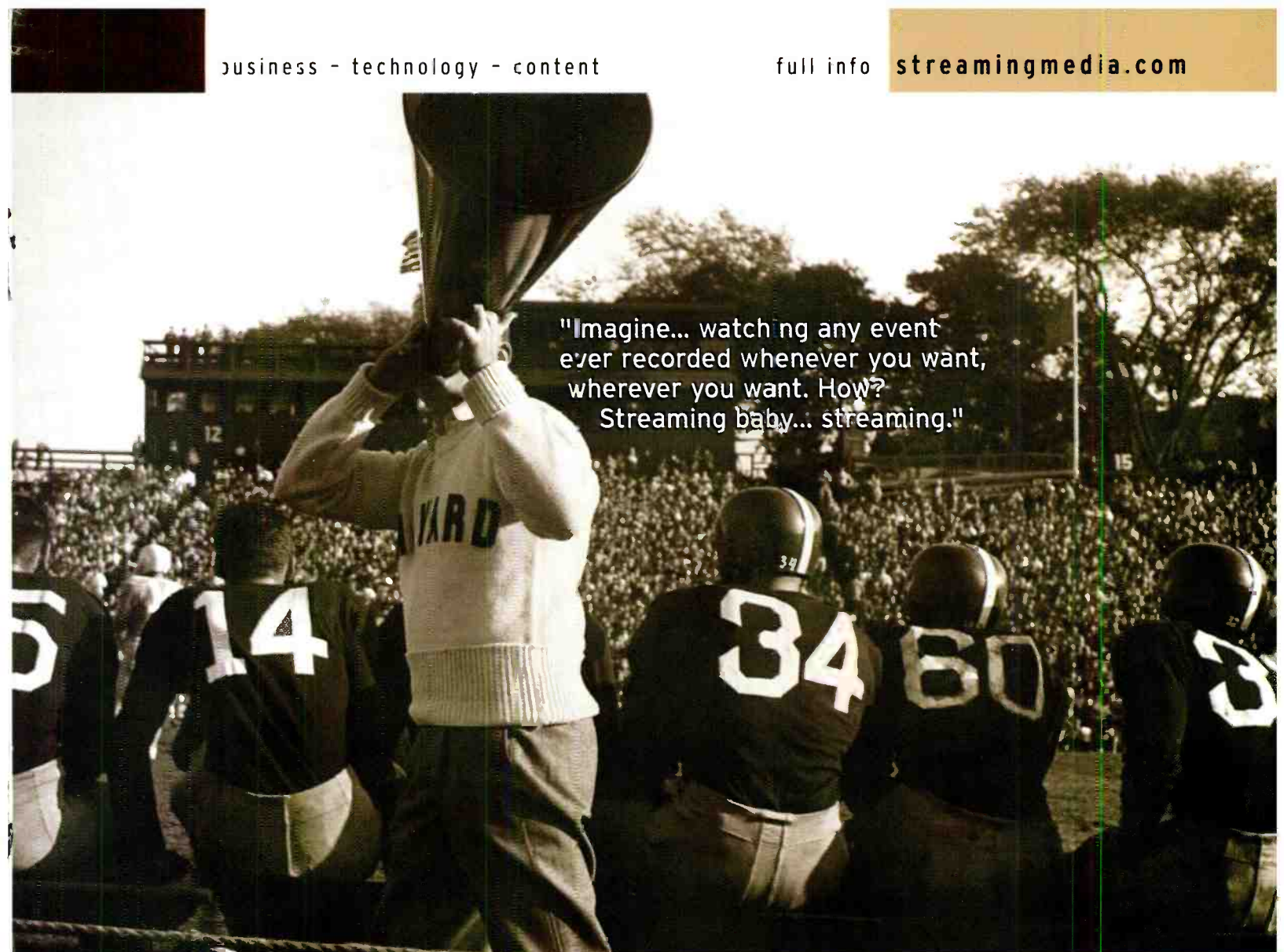
New York: 245 W. 17th St., 10011
212-645-0067; Edit Fax 212-337-7028; Ad Fax 212-337-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax 323-937-4240; Ad Fax 323-937-5272



CAHNERS BUSINESS INFORMATION

Marc Teren/Chief Executive Officer
Brian Nairn/Chief Operating Officer
Glenn Rogers/Executive Vice President Entertainment,
Communications and Media Group
Dan Hart/Vice President, Finance
Sol Taishoff/Founder and Editor (1904-1982)

"Imagine... watching any event
ever recorded whenever you want,
wherever you want. How?
Streaming baby... streaming."



Broadcasting has come a long way. How far will it go...?

DECEMBER 12TH - 14TH, San Jose

Profit from the 100 million channel universe

The World's Largest Internet Audio & Video Event
The World's Largest Broadband Content Marketplace
The Industry Meeting Place



**STREAMING
MEDIA
WEST 2000**

CONFERENCE AND EXHIBITION

6 Dynamic Keynotes - 250 Visionary Speakers - 300 Cutting-edge Exhibitors - 15,000 Enlightened Attendees





\$675,000,000
10% Senior Notes due 2009

\$325,000,000
10.25% Senior Notes due 2010

\$532,000,000
11.75% Senior Notes due 2010

Sole Bookrunning Manager

January 2000

Seagram

has acquired

Polygram

March 2000



has acquired

MediaOne Group

June 2000



has been acquired by

Tribune

June 2000

With innovative advice, media industry leaders get the reception they deserve.

With the rapid consolidation and technological advancements in the media industry, it's more important than ever to have a financial partner with the foresight to help you identify and capitalize on emerging opportunities. That's why clients turn to Goldman Sachs. Our research strength, capital markets expertise, industry contacts and knowledge enable us to assist clients to meet their objectives. And turn ideas into realities.

**Goldman
Sachs**

UNRELENTING THINKING