

# BROADCASTING → CABLE

NOVEMBER 6, 2000

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## VIACOM'S LATEST BET

Fedstone snags top black cable network for \$3.5B

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## KA-CHING! CBS' BIG SUPER BOWL, 'SURVIVOR' PAYDAY

Network's double whammy could reap \$150M

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## ALL IN THE AD-SELLING FAMILY

What happens when rep firms merge—and serve competing clients?

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## DEATH OF AN ORIGINAL

Steve Allen left his mark on TV, on and off the air

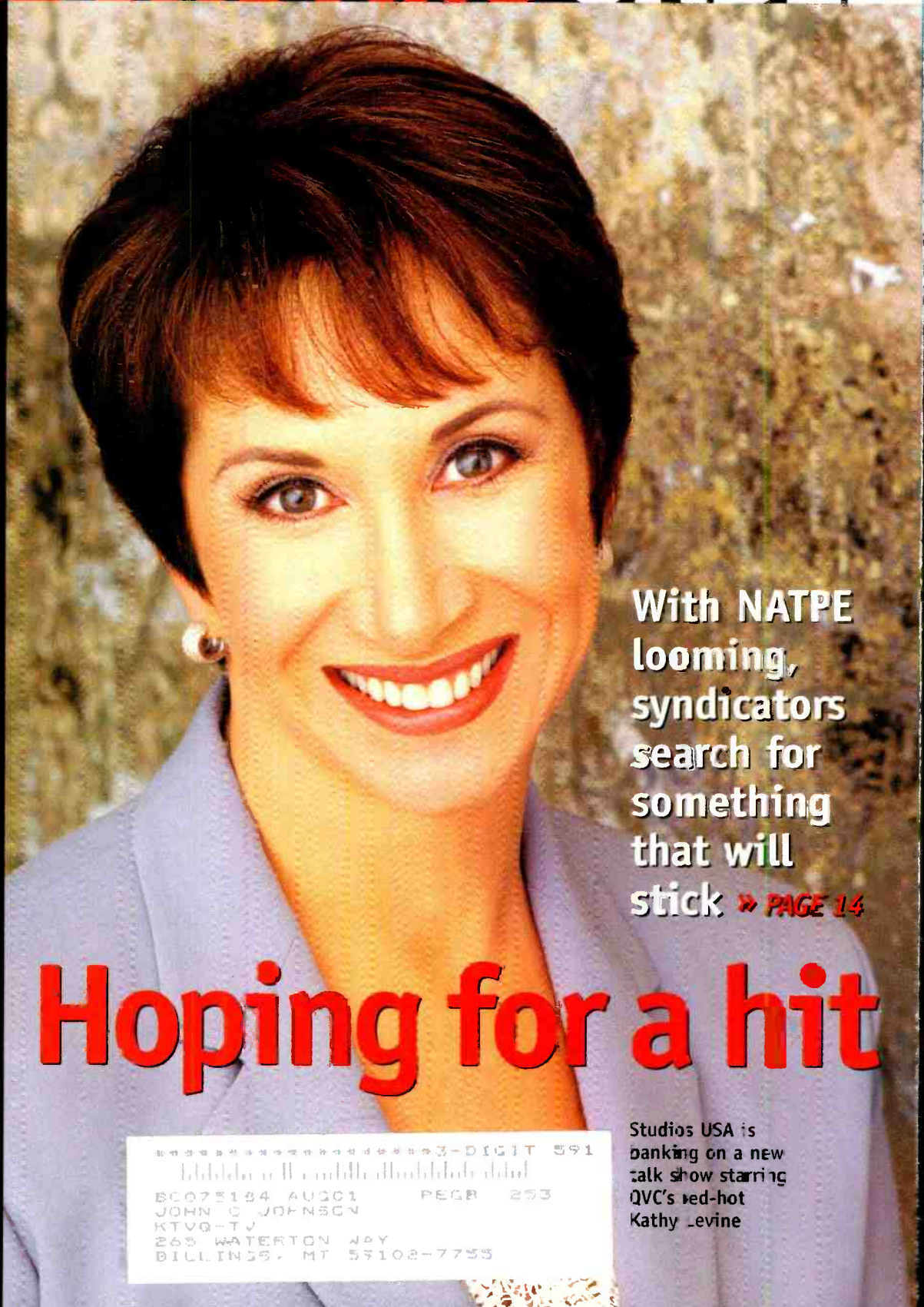
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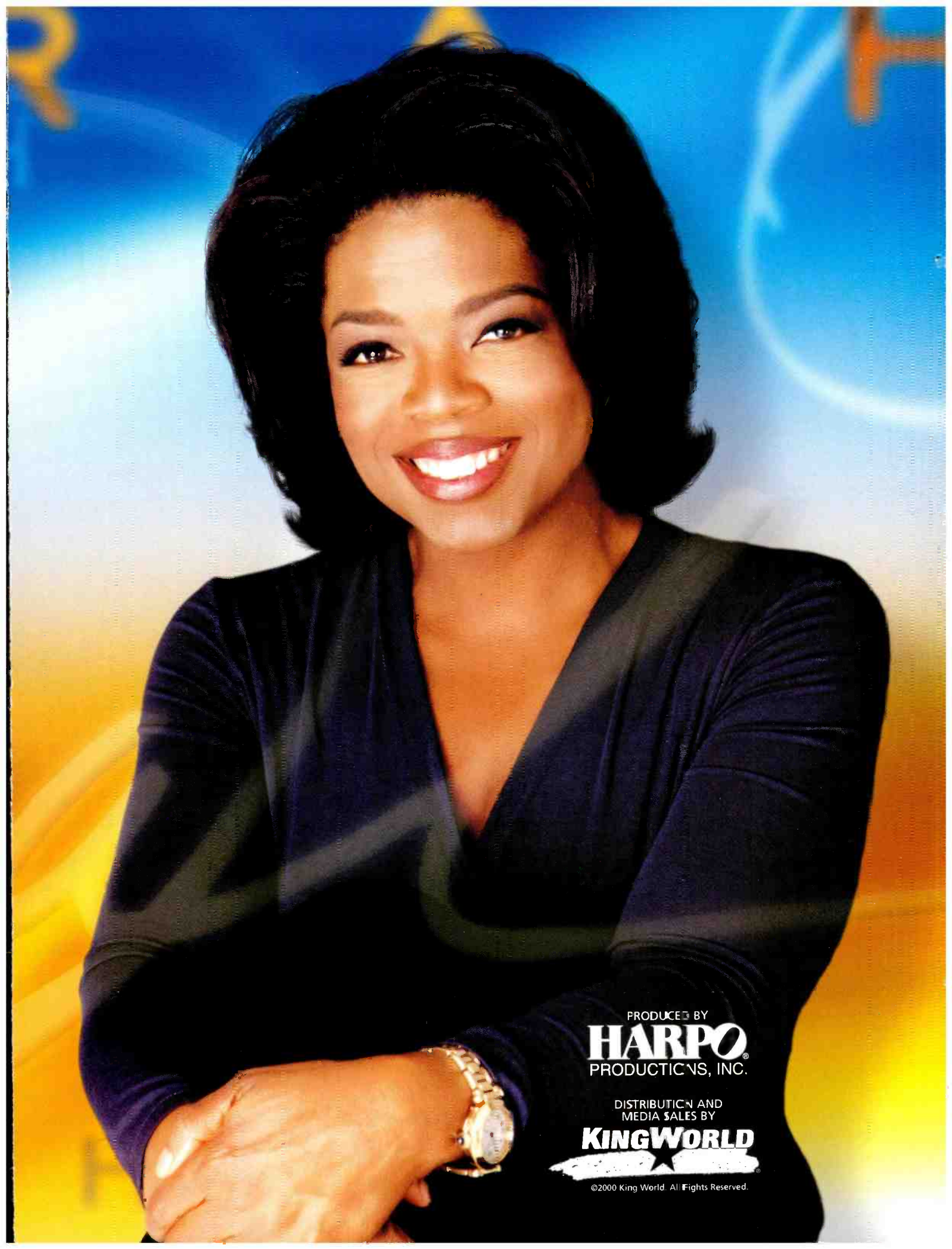


With NATPE looming, syndicators search for something that will stick » PAGE 14

# Hoping for a hit

Studios USA is banking on a new talk show starring QVC's red-hot Kathy Levine

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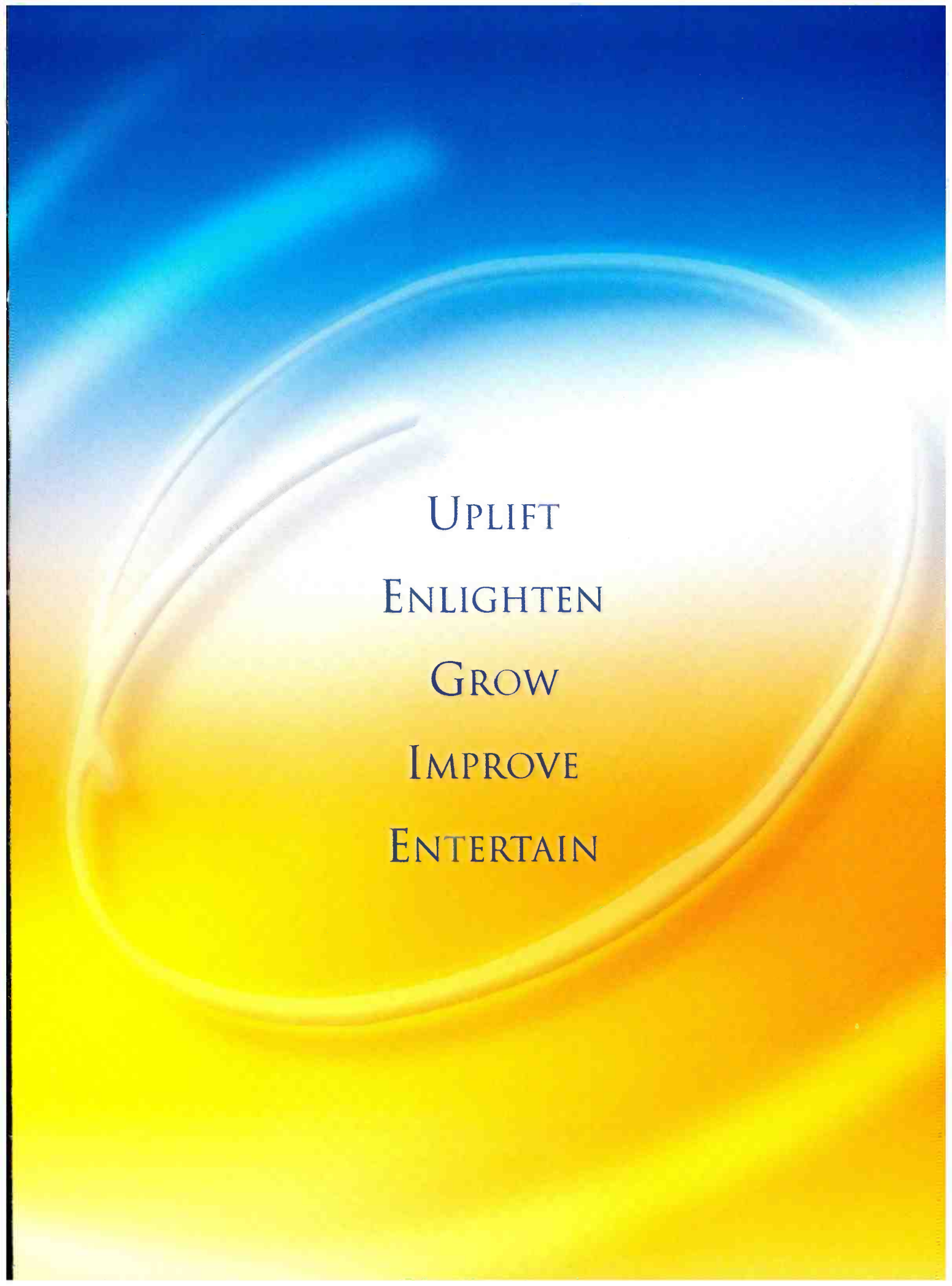
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## SPECIAL REPORT

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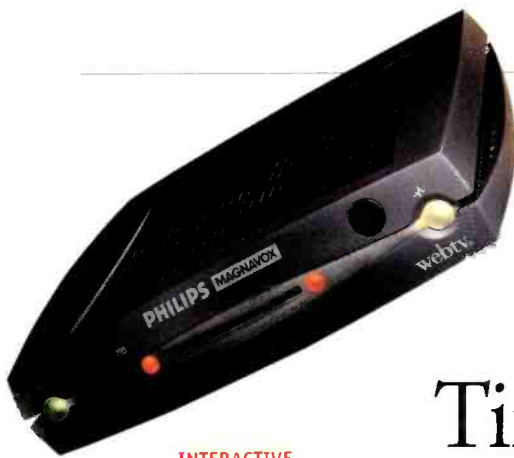
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**INTERACTIVE**

## Web in a box

Microsoft's Web TV (above) and AOL's AOL TV will soon get some competition in the TV-based Web surfing market. At CES in January, TeleCruz, which develops integrated circuits and related software for interactive television, and two major TV set manufacturers will introduce TVs that include a phone jack, keyboard, and built-in Spyglass browser software to allow Internet access over the TV. The two manufacturers are unnamed. The incremental cost of the sets is expected to be in the \$50-\$100 range. And, according to TeleCruz's George Brecht, one of the manufacturers will offer free ISP service—instant messaging, e-mail, and other features.

# BC EYE

**PROGRAMMING**

## Timeless pyramid

The old \$25,000 *Pyramid* is getting a facelift, a lot more loot and possibly a daytime *and* prime time platform for the 2001-2002 TV season—not to mention a pair of new big-name hosts. Columbia TriStar Television Distribution is developing remakes of the old Dick Clark-hosted game show (below) for syndication and network TV, sources say. It's trying to land former *Seinfeld* co-star Jason Alexander for the prime time version—*The Million Dollar Pyramid*. For daytime, it will probably bring a \$25,000 version to NATPE in January with comedian/actor Steve Harvey as the front-man.



**NATPE**

## 20,000 strong

As usual, NATPE organizers last week were placing their bets that the Jan. 22-25 conference in Las Vegas will be its strongest ever. They say the show has 25% more exhibitors signed on than at this time last year, and attendance should be right around 20,000. New media companies are largely fueling NATPE's growth on the floor, but here's the amazing part: About *half* of the dotcoms that came last year aren't even in business anymore. Says NATPE's Bruce Johansen: "A company may go down the tubes, but it's been replaced by five others."

### GETTING READY TO DEAL

Viacom has hired Morgan Stanley to help it figure out which TV stations to divest to get back under the 35% ownership cap. With the acquisition of CBS, Viacom's local-TV-station coverage climbed to 41%. Viacom wants to swap stations (creating additional duopolies where it can) and not just sell off stations. The groups it makes the most sense to deal with are Fox and Tribune. With its acquisition of Chris-Craft, Fox will be 5% over the cap. There are between 15 and 20 overlap markets among the three groups. The serious horse-trading hasn't begun yet.

### TOO HOT TO HANDLE

Major party candidates, apparently fearing a backlash from public broadcasting devotees and key lawmakers, have made virtually no use of government rules requiring noncommercial stations to give free airtime to candidates since the opportunity gained nationwide coverage two weeks ago.

The same can't be said for the candidates with nothing to lose, however. Public stations across the country have received numerous requests for time from Patrick Buchanan, Ralph Nader and the likes of Lyndon Larouche.

### TAUZIN'S D.C. CAMPAIGN

Rep. Billy Tauzin (R-La.) has a re-election race on his hands for the first time in years. But only in a very literal sense. The Telecommunications Subcommittee Chairman faces three opponents. None is going to win, but it's a change for Tauzin who usually wraps up his race in September without even a primary challenge.

Tauzin aide Ken Johnson was in the district last week, doing interviews on TV and radio stations and running Tauzin's media campaign, while Tauzin was stuck in Washington on House business. Tauzin, who aspires to become House Commerce Committee chairman should Republicans hold on to the House, plans to spend election night at parties in Washington "networking," Johnson says.

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**The news keeps  
getting better.**

# BET now in Viacom's 'hood

*\$2.9B takeover expands Sumner Redstone's cable empire; Johnson retains control*

By Deborah D. McAdams

**T**iptoeing carefully around the potential racial land mines that accompany their \$2.9 billion takeover, Viacom executives insisted last week that Black Entertainment Television will remain a separate business unit under the Viacom umbrella rather than being merged into its existing basic-cable network group.

In past deals, Viacom's MTV Networks simply absorbed the target. But, despite the obvious need for efficiencies to pay for the takeover of BET, Viacom President Mel Karmazin said Black Entertainment Television will operate independently.

Robert Johnson, who founded the network, will remain chairman and CEO and will report directly to Karmazin. Debra Lee will continue as BET president and COO. Both have signed five-year contracts with Viacom. BET headquarters will remain in Washington at least for now.

The plan even calls for the network's much-criticized programming, heavy on music videos, to remain in Johnson's hands, although there may be some links with CBS' news division and Viacom's UPN, which has relied on black programming.

"The thing that we bring to the table is enabling the management of BET to invest in the future," Karmazin said. "Programming is something that the management of the channel deals with. That is not something we do here at Viacom."

A central element of the negotiation, Johnson said, was how to make sure that BET continues as a strong voice for the

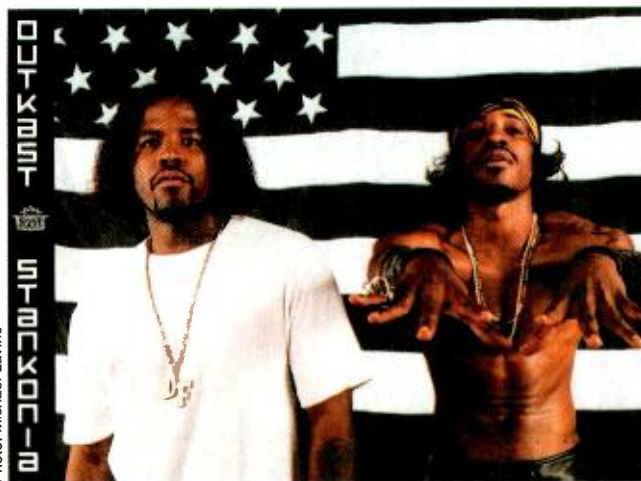


Photo: Michael Lavine

**BET makes money and gets criticized for its heavy reliance on videos.**

black community, certainly since BET's distribution deals expire in 2002.

A hands-off approach would be a departure for Viacom. In other recent cable-network acquisitions, including TNN, Country Music Television and The Box, Viacom's MTV Networks took charge, wiped out existing management and took firm control of programming and marketing. At TNN, for example, Viacom has erased all traces of Nashville from what was The Nashville Network, transforming it into The National Network in the MTV stable.

Viacom executives are worried, in part, about trampling on any racial sensitivities about the largest black-owned and -programmed media company being taken over by a lily-white media giant. "What, a bunch of white guys are going to run in there and fix BET?" said one Viacom executive.

"It's a good thing in a way, because BET

seemed to be going in the toilet as far as the programming," said one African-American television executive. "It injects Viacom programming and resources into BET, and it will be a better product. At the same time, it was the first real black-owned television network. Now, the first black-owned television network is going to be owned by

a group of white guys. It's real conflicted."

Alvin James, senior managing partner of MBC, a fledgling black network with about 1 million subscribers, said, "The thing that's most exciting about it is there's finally some justice on the value placed on content targeting African-American consumers."

Viacom agreed to pay about \$2.3 billion in stock and assume around \$570 million in debt for just about everything in the BET portfolio, including the 62.4 million-subscriber cable channel. Not included are the BET theme restaurants, magazines and a pay-movie channel with STARZ!

Johnson founded BET 20 years ago with \$15,000 of his own money; it is on track to make \$120 million in cash flow this year. He stands to make around \$1.5 billion. Lee, who holds about 5% of BET, will receive about \$125 million out of the deal. John Malone's Liberty Media has approximately 35% of BET and stands to get a \$875 million piece of Viacom. The transaction accounts for about 40 million, or 2.2%, of Viacom's outstanding shares at the current price of about \$58. ■



**BET founder Robert Johnson stands to make \$1.5B from the deal.**



# Congress seeks to gag classified-info leakers

*Media execs urge president to veto bill that would criminalize talkers*

By Paige Albiniaik

Some of journalism's hardest-hitting stories were written when reporters obtained classified information from secret government sources.

But such stories may never have come to light if a law had existed that made it a crime to leak classified information, media outlets pointed out last week. They are fighting a bill Congress sent to President Clinton that would make former or current federal employees criminally liable for any classified information they passed on to anyone.

In a letter, several top media executives last week said that "legislation that criminalizes all disclosures of classified information is anathema to a system that places sovereignty in the hands of the people." The letter, signed by CNN Chairman Tom Johnson, *Washington Post* Publisher Boisfeuillet Jones, Newspaper Association of America President John Sturm and *New York Times* Publisher Arthur Sulzberger, was sent to President Clinton urging him to veto the measure. Clinton had until last Saturday to make a decision.

"Not only will the provision subject the news media to more subpoenas as prosecutors seek to identify 'leakers,' but the law also will lead to the practice of classifying more information as 'secret' than is legitimately necessary," wrote Barbara Cochran, president of the Radio-Television News Directors Association. And "sometimes it's in the government's interests to make classified government information public."

Sen. Charles Schumer (D-N.Y.), who fre-



**RTNDA's Cochran:**  
"Sometimes it's in the government's interest to make classified government information public."

**"This bill violates the core purpose of the First Amendment."**

—Sen. Charles Schumer

quently takes media-friendly stances, also spoke against the bill: "This bill violates the core purpose of the First Amendment, and it is vital that the president protect the values that have allowed

our nation to flourish by vetoing this bill." Schumer asked all his House and Senate colleagues to support a presidential veto.

The measure is included in legislation that authorizes the budgets for government spy outfits, such as the Central Intelligence Agency. It ended up on the president's desk after months of back-room negotiations and was championed by Sen. Richard Shelby

(R-Ala.), chairman of the Senate Select Committee on Intelligence.

"This bill sends a strong message to leakers, since it will, for the first time, ensure that leakers of all classified information may be held criminally accountable for their actions," Shelby said when the Senate passed the bill.

Shelby's House counterpart, Rep. Porter Goss (R-Fla.), is less enthusiastic about the bill but still supportive.

Attorney General Janet Reno, an administration official, also supports the bill. She said last week that it closes a "very narrow gap" in existing law that makes it a criminal offense to leak classified defense information, according to the Associated Press.

On the other hand, White House Chief of Staff John Podesta appears to be interested in killing it, sources say. At press time, it was unclear whether Clinton would veto the bill. If he doesn't, media lobbyists have another shot at changing or delaying it when Congress comes back after the election for a lame-duck session starting Nov. 14. ■

## IN BRIEF

### THE BUSH SCOOP

Erin Fehlau, reporter for the Fox affiliate WPXT(TV) Portland, Maine, was tipped to the 24-year-old drunk-driving arrest of Gov. George W. Bush by a policeman who had overheard a judge and a lawyer talking at a local courthouse.

The lawyer later told her the story of the arrest and produced documents. News Director Kevin Kelly wouldn't run it until the station had court documents and the arrest record and had interviewed the arresting officer.

"You don't think about a story this big happening in market 80," Kelly said.

### BIG THREE'S REVENUES INCREASE 42%

Net revenues at the Big Three networks jumped 42.5%, to \$2.6 billion, in the third quarter, thanks largely to the Olympics on NBC, according to Ernst & Young figures released by the Broadcast Financial Management Association. Sports advertising soared 280%, to \$1.065 billion, sucking dollars out of news (down 9%), late night (down 6.5%) and daytime (down 4.5%). For the first nine months, Big Three revenues are up 25%, to \$8.5 billion.

### CANDIDATE CAN USE C-SPAN FOOTAGE

The Eighth U.S. Circuit Court of Appeals late last week allowed a political campaign to use in its ads C-SPAN footage, but Missouri Republican Bill Federer will have to remove the C-SPAN logo and other identifications. C-SPAN had won an injunction earlier in the week that would have stopped the congressional candidate from using its footage, but Federer appealed, and half the injunction was disallowed. C-SPAN said it's crucial that the network not be "dragged into partisan politics."

## IN BRIEF

**STRONG THURSDAY FOR NBC IN NOV. SWEEPS**

NBC attracted its second-best nightly ratings of the season on Thursday. The lineup averaged a network-best 12.1 rating/30 share in adults 18-49 and 22.6 million viewers, according to Nielsen Media Research. NBC was up 8% in adults 18-49 from the comparable night last year.

**GROWTH IN HIGH-SPEED CONNECTIONS**

High-speed lines, including cable and telephone, connecting homes and small businesses to the Internet increased 57% during first half 2000, according to an FCC report. High-speed telephone digital subscriber lines increased by 157%, to almost 1 million lines vs. about 370,000 lines at the end of 1999. High-speed lines over coaxial cable systems increased 59%, to about 2.2 million lines from 1.4 million last year.

**TRUONG LEAVES FCC**

To-Quyen Truong, associate chief of the FCC's Cable Services, this week joins the telecommunications practice of Dow, Lohnes & Albertson, a Washington law firm. Truong oversaw the FCC's review of cable-industry mergers and the development of the agency's broadband policies.

**CORRECTIONS**

In the Oct. 30 article titled "Raw Nitro Smackdown," Eric Bischoff was incorrectly identified. He is a former executive producer for WCW who was later rehired.

In the Oct. 30 Facetime, Court TV documentary producer Maria Zone, who had been held hostage by convicted killer Kenneth Kimes, was incorrectly identified.

# Local TV gets shield from DBS

*Satellite TV must black out some superstation and network programming*

By Bill McConnell

**E**choStar and DirecTV over the next four months must begin cutting off many subscribers from some network, syndicated and sports programming broadcast by TV superstations.

The FCC last week put in place rules that implement last year's Satellite Home Viewer Improvement Act, which paved the way for satellite carriers to offer local network affiliates.

The trade-off for satellite carriers was that they agreed to block signals from distant markets to viewers with the means of receiving the same programming from local network affiliates and to transmit local sports events that broadcast stations in that market are barred from airing.

Last week's non-duplication rules cover network and exclusive syndication programming offered by the six "superstations": KTLA-TV Los Angeles, WPIX-TV New York, WWOR-TV New York, KWGN-TV Denver, WSBK-TV Boston and WGN-TV Chicago. Under the new non-duplication rules, local TV stations may demand that satellite carriers black out any network or syndicated programming from superstations that duplicate their programming. The blackout requirement applies only to viewers located within specific ZIP codes served by the local broadcaster.

Satellite broadcasters covering national

footprints complain that the technical complexity of blacking out specific programs in a limited number of markets may make it impossible for them to carry some shows and games.

Although Congress ordered the FCC generally to apply long-standing cable non-duplication rules to the satellite industry, more-lenient rules should have been passed to account for satellite carriers' nationwide coverage, said EchoStar attorney Pantelis Michalopoulos. "The commission didn't go nearly far enough to recognize the difference in difficulty blacking out programming from nationally distributed media as opposed to a local headend."

DirecTV officials said they had less of a problem with the rules because they carry only one superstation. Broadcasters were evaluating the rules late last week and would not comment.

**The commission didn't go nearly far enough to recognize the difference in difficulty blacking out programming from nationally distributed media as opposed to a local headend.'**

— Pantelis Michalopoulos, attorney

The new rules do not apply to any distant signals other than the superstations. When satellite carriers import other signals from distant markets, the FCC will apply long-standing rules that allow service only to viewers who can't receive an acceptable, or "Grade B," signal.

Blackout requirements also apply to sporting events when teams and leagues forbid broadcasts in local markets. Blackouts are generally ordered in markets when

home games aren't sold out.

The sports-blackout rule applies to network programming as well as superstations. Satellite carriers are barred from airing games carried by superstations or networks if a sports team or league's exclusive distribution rights also bar the local broadcaster from airing the event.

The sports leagues are unhappy that the FCC did not extend the blackout rule to stations from distant markets, not just from network affiliates and superstations. FCC officials, however, said Congress did not ask for limits on other stations, and other stations are currently being imported from distant markets. ■

## FINANCIAL WRAP-UP

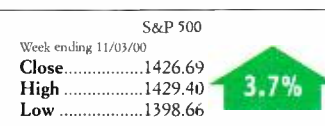
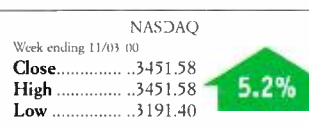
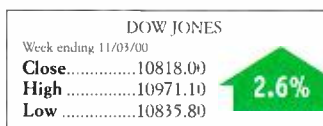
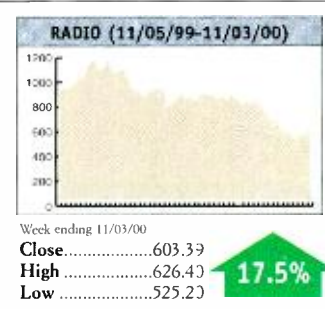
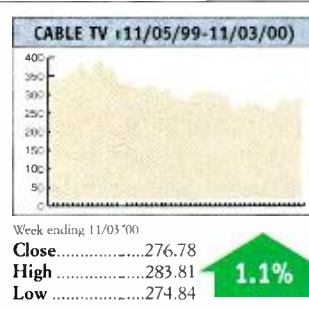
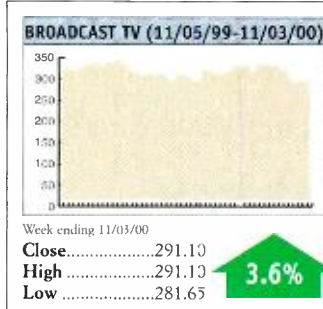
Week of October 30 - November 3

### WINNERS

	11/03	% change
Radio One	\$11.50	53.33
Cumulus	\$6.63	51.43
Regent Comm.	\$6.88	44.74
Citadel Comm.	\$12.94	42.76
Liberty Digital	\$13.75	29.41

### LOSERS

	11/03	% change
Insight Comm.	\$13.13	(14.98)
Big City Radio	\$3.13	(10.71)
Comcast	\$39.31	(6.26)
Valuevision	\$19.75	(4.82)
Sprint	\$23.88	(4.50)



# Classic continuation

*Cleveland's WCLV-FM creates classical music safe harbor via complicated radio swaps with Salem Communications*

By Tom Feran

**R**oll over, Beethoven: Cleveland's Radio Seaway celebrated the 38th birthday of classical WCLV-FM on Nov. 1 with an unusual deal to give its classical-music format safe harbor in perpetuity. The price of safety will be a move to less-tony ports through a carefully orchestrated quartet of station swaps in the city that is home to what some believe is the nation's premier symphony orchestra.

Seaway said it will sell WCLV's full class B license at 95.5 MHz to Salem Communications in a \$35 million cash transaction. Salem will also transfer to Seaway one of its six area stations, WHK-AM, a 5,000-watt full-timer now airing Christian programming, at 1420 kHz.

Also transferred to Seaway will be Clear Channel's west suburban WAKS-FM, a class A licensed to Lorain, Ohio, that now operates with a contemporary-hit radio format known as KISS on 104.9 MHz.

The final movement of the complicated score has Clear Channel getting Salem's WHK-FM, a class B licensed to Canton, Ohio, at 98.1 MHz.

When the swaps are finished—in about a year—WCLV will simulcast on FM and AM over the WAKS-FM and WHK-AM frequencies. License of the FM will transfer to the new WCLV Foundation, a consortium of Radio Seaway, the Cleveland Orchestra, the Cleveland Foundation and Media Inc., the company formed by last month's merger of public broadcasters WCLV-TV and WCPN-FM.

Profits will be shared with five local cultural institutions: the orchestra's parent, Musical Arts Association; the Cleveland Museum of Art; the Cleveland Institute of Music; the Play House and the Cleveland Foundation.

Last week, Robert Conrad, WCLV founder and president, said of the deal, "It's a case of having your cake and eating it, too. The station is something I've nurtured and loved; it's a community asset, and I didn't want it to go away."

The AM will stay under control of

Conrad and shareholders, who will operate it under an LMA as Cleveland Classical Radio, with Seaway's syndication arm including broadcasts of the Cleveland Orchestra, Detroit Symphony, San Francisco Symphony and Karl Haas' *Adventures in Good Music*.

Conrad's WCLV was the only major Cleveland station not owned by a large group owner and, in recent years, ran on-air spots reminding listeners to frequent its advertisers—or else face the loss of a classical outlet as has happened in other cities.

In the most recent Arbitron survey, WCLV posted a 3.0 average-quarter-hour share and ranked 15th among local stations. There is no other commercial classical station in the city.

Conrad said WCLV's new FM will upgrade to class B1 with a taller tower closer to Cleveland that could approach current metro coverage. The AM will get capital signal improvements and is upgradable to 50 kW daytime. "The bet that we're making is that digital audio broadcasting is going to come along and make the AM as good as any FM," Conrad said.

The deal was brokered by George Reed of Media Services Group for Radio Seaway and Gary Stevens for Salem. ■

**'It's a case of having your cake and eating it, too.'**

—Robert Conrad, WCLV-FM

# A class act on-screen and off

Steve Allen is mourned and remembered by friends, colleagues and the entertainment world



Dr. Robert Batscha (l), president of the Museum of Television and Radio, with Jayne Meadows (Mrs. Steve Allen) and Steve Allen

By Dan Trigoboff and Beatrice Williams-Rude

Steve Allen's talent could not be contained, even in the box he helped shape.

First earning celebrity in a radio booth more than half a century ago, Allen recorded albums, appeared in films, wrote plays and dozens of books, composed thousands of songs and spoke out on public issues right up until his death last week at the age of 78.

But it was Allen's contributions to television for which he is best remembered. *The Steve Allen Show* ran on all of the Big Three networks and in syndication for more than 20 years. A 1953 local show over WNBC-TV New York became *Tonight!* on the NBC network, replacing *Broadway Open House* and making Allen the first to host what would later be *The Tonight Show*.

It was Allen who inaugurated such talk-show staples as the opening monologue, the desk-chair-and-sofa set, bits that involved the studio audience, and bringing his cameras outside the studio for improvisation with the man on the street.

"Steверino" was verily venerated last

week by those who knew him. Writers Guild of America President Herb Sargent said, "Even though I shouldn't say this, I think he could have done the show without writers. Working with him was the best experience I ever had in television, including my days working at *Saturday Night Live*."

His approach to the talk show proved so enduring that many Allen-inspired ideas were considered innovative when resurrected and modified by an openly grateful David Letterman. "His early work is really the foundation for what late-night shows have become," Letterman said last week.

His first job was at KOY(AM), where, legend has it, Allen once told his audience that the score for a football game between Harvard and William & Mary was "Harvard 14, William 12 and Mary 6."

Allen took his radio schtick to Los Angeles' KNX(AM), where his late-night show attracted attention and impromptu celebrity drop-ins. The first of several *Steve Allen Show* television programs followed out of New York in 1950. It was broadcast first five nights a week as a summer replace-

ment for *Our Miss Brooks* and later switched to days. That grew into *Tonight*.

Even the nightly grind didn't sap Allen's energies, as he began a Sunday-night variety rival to Ed Sullivan in 1956. This *Steve Allen Show* featured Elvis Presley even before the famous Sullivan appearance. Allen often displayed grittier, edgier guests, including jazz musicians, beat writer Jack Kerouac and comics Mort Sahl, Shelley Berman, Jonathan Winters and Lenny Bruce.

Over the years, Allen developed his own talented stock company, including Don Knotts, Pat Harrington, Tom Poston, Louis Nye, Dayton Allen, Bill Dana and bandleader Skitch Henderson. Allen left *The Tonight Show* in 1957, but a Steve Allen show continued in one form or another through the mid-1970s.

From 1977 to 1981, Allen produced the project of which he was most proud: *Meeting of Minds*. In each episode, a handful of historical figures—Cleopatra, Thomas Paine, Thomas Aquinas and Theodore Roosevelt among others—would discuss various issues, in character. The Peabody Award-winning show regularly featured Allen's wife, actress Jayne Meadows.

In films, he is best remembered playing the title role in *The Benny Goodman Story*. He also was a compulsive composer; his best-known song is *This Could Be the Start of Something Big*.

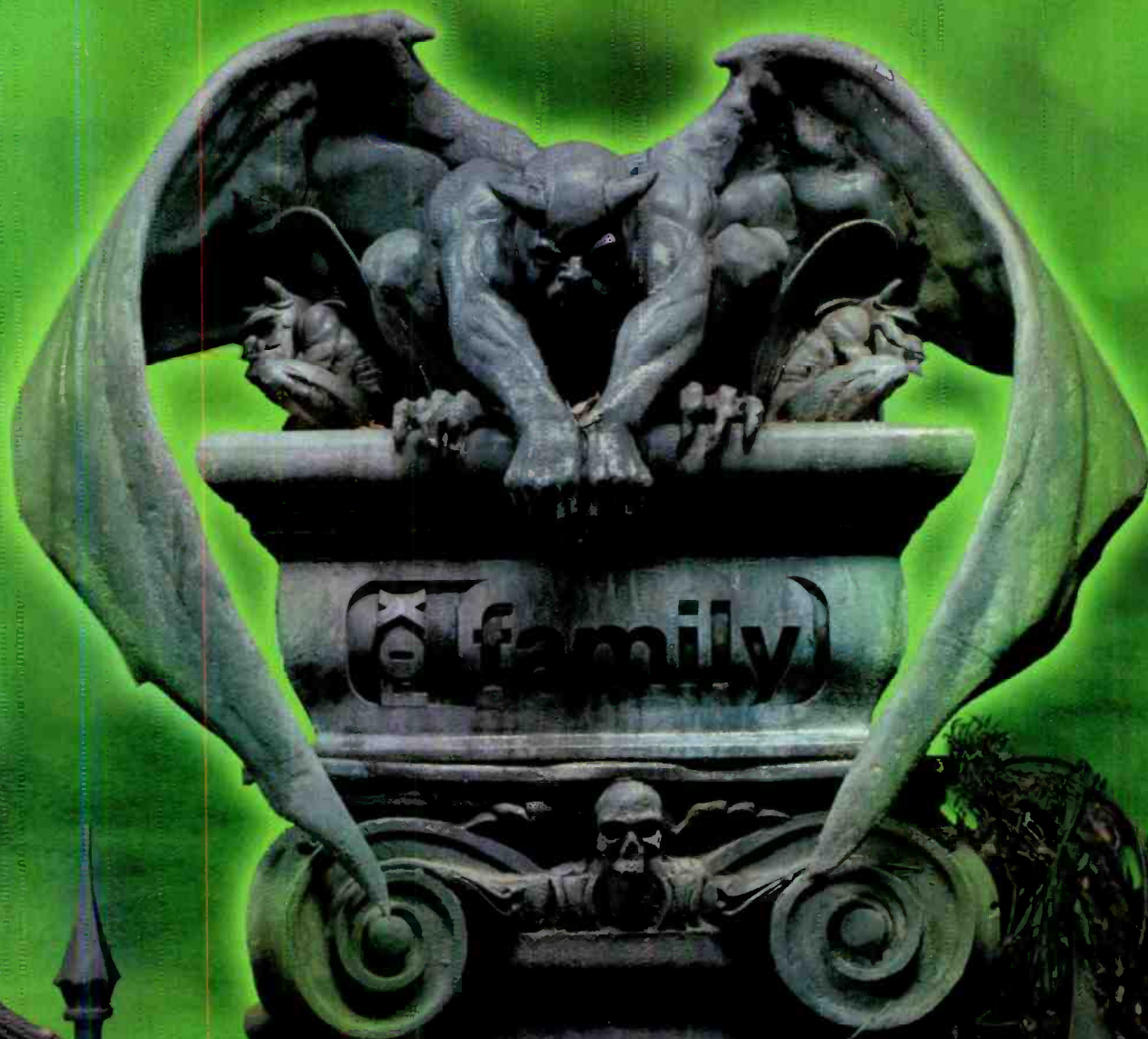
In later years, Allen became active in trying to battle what he considered increasing vulgarity and smut in popular culture.

Last year at a comedy awards show, recalled satirist Mark Russell, "Steve was very upset. He went to every table where there were children and apologized for the content of the show, the profanity."

This stance teamed the liberal Allen with conservative activist L. Brent Bozell III, who called Allen a hero.

Allen leaves his wife and four sons. ■

# Scary...



# ...Especially to

## Fox Family's New Original

Adults 18-49 Up

# 36%

Over Last Year



*The Fearing Mind*



*Scariest Places on Earth*



Source: NHI (Galaxy Explorer), 10/19/00 to 10/23/00 vs. 10/19/99 to 10/23/99, 6pm-11pm. Percent increase based on A1E-49 AA% coverage rating.

TM & ©2000 Fox/Fox Family. The Fearing Mind ©2000 The Jim Henson Company, Inc. The Scariest Places ©2000 Zack Productions, Inc. All Rights Reserved.

# the Competition!

Shows Drive Killer Growth

Tweens 9-14 Up

92%

Over Last Year



*The Zack Files*

#1 against all competition



*Real Scary Stories*

#1 in its time period

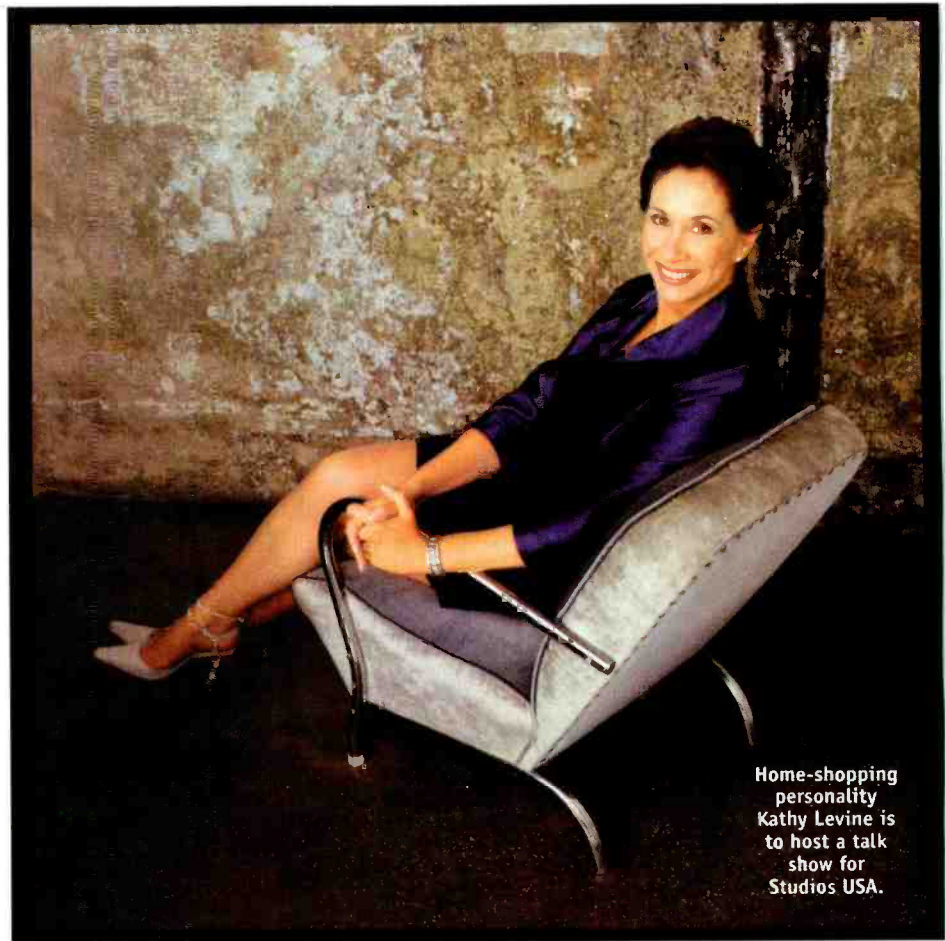
family™

Source: NHI (Galaxy Explorer) 10/19/00-10/23/00 vs. 10/19/99-10/23/99; Mon. Fri. 1PM-6PM and Sat. & Sun. 7AM-2PM. Based on AA% coverage rating.  
Source: NHI, Galaxy Explorer, Sat. 10/21/00, 1-2 PM vs. Nickelodeon, Disney Channel and Cartoon Network. Based on US AA%.

COVERSTORY

# Studios keep hope alive

Paramount will offer a talk show starring Caroline Rhea.



Home-shopping personality Kathy Levine is to host a talk show for Studios USA.



*Cost-conscious syndicators are readying new shows for NATPE, knowing full well that many will not last a season*

## By Joe Schlosser

NBC's *The Other View* features (l-r) Danny Bonaduce, Dick Clark, Steve Santigati and Dr. Jan Adams.

This isn't your grandmother's syndication business. Over the next several weeks, Hollywood studios are expected to unveil some 20 to 30 new syndicated programs that will be on the sales floor at NATPE come January, just 12 weeks from now.

There's the prerequisite buzz about the would-be newcomers. Studios USA is pinning its hopes and dollars on Kathy Levine, a home-shopping hostess who quietly has grown into a star: Self-help author Iyanla Vanzant, a regular guest on *Oprah*, is trying to parlay that into a talk show slot for Buena Vista. Paramount has





high hopes for the high-spirited Caroline Rhea. Here and there, you can run into names like perennial Tom Arnold, comedian Alan Thicke, MTV's Ananda Lewis and celebrity temptress Carmen Electra.

The process is nothing new. It has happened every winter for the last 38 years.

The King Worlds, Paramounts, Warner Bros. and Columbia TriStars trot out their latest batch of talk, magazine, court, action or off-network shows for the coming season. And every year each studio promises to have the next big thing in syndication—the next *Oprah Winfrey* or *Entertainment Tonight*.

Sometimes they do. More often, they don't.

The syndication industry is still big business, with annual license fees to studios in the \$4 billion to \$5 billion range and another \$2 billion to \$2.5 billion in barter-advertising sales switching hands every season. But ratings have hit all-time lows across the board, with new first-run shows this season averaging well below a 2.0 national household rating—a threshold that would have had a new syndicated series pulled off the air only a few years back.

Very rarely do syndicated shows make it past one full season, and some don't survive for more than a few months. Increased competition from cable, the Internet and

THE SYNDICATION DECLINE			
	1990-1991	1995-1996	1999-2000
TALK SHOWS	#1 Oprah Winfrey 9.4 rating #2 Donahue 6.2 rating	Oprah Winfrey 7.9 rating (tie) J. Jones/Live 4.5 rating	Oprah Winfrey 6.4 rating Jerry Springer 4.3 rating
OFF-NET SERIES	#1 Cosby 8.1 rating #2 21 Jump Street 4.8 rating	#1 Home Improvement 9.1 rating #2 Seinfeld 7.2 rating	#1 Friends 6.2 rating Seinfeld 5.8 rating
MAGAZINES	#1 Entertain. Ton. 8.3 rating #2 A Current Affair 7.7 rating	Entertainment Tonight 6.7 rating Inside Edition 5.8 rating	Entertainment Tonight 6.2 rating Extra 3.5 rating
ACTION HOURS	#1 Star Trek: Next Gen. 10.4 rating #2 Super Force 4.7 rating	Star Trek: Deep Space 9 6.4 rating Hercules: The Leg. Jour. 5.8 rating	Xena: Warrior Princess 3.4 rating Stargate: SG1 3.1 rating
GAME SHOWS	#1 Wheel of Fortune 13.4 rating #2 Jeopardy 12.0 rating	Wheel of Fortune 12.4 rating Jeopardy 10.2 rating	Wheel of Fortune 11.1 rating Jeopardy 9.2 rating

Source: Nielsen Media Research  
National household averages based on Sept.-May airings

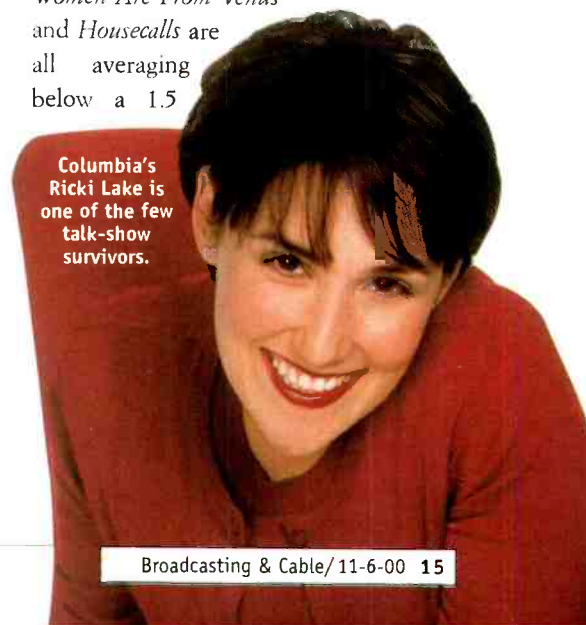
launched *Ricki Lake* in 1993, 122 other first-run strips (shows on five days a week) have been launched in syndication. But of the talk shows in that bunch, guess how many are still on the air? One: Warner Bros.' *The Rosie O'Donnell Show*.

shows and at this season's, the future doesn't look too promising.

Last fall saw the launch of *Dr. Joy Browne*, *Ainsley Harriott*, *Richard Simmons' Dream Maker*, *Martin Short* and *Queen Latifah*. Only *Latifah* came back for a second year and, in the most recent national ratings, was averaging a 1.1 household rating, according to Nielsen Media Research.

Among this fall's batch of talk shows, *Dr. Laura Schlessinger*, *Men Are From Mars*, *Women Are From Venus* and *Housecalls* are all averaging below a 1.5

Columbia's *Ricki Lake* is one of the few talk-show survivors.



**'Nobody is watching [talk shows]. That's not where the market is. It's a big money pit.' —Syndication exec**

even from expanded broadcast-network schedules has made syndication a very risky bet these days.

"Daytime is killing a lot of people right now," says one top syndication head. "I don't know why these people continue to go after these real expensive one-hour talk shows. Nobody is watching them. That's not where the market is. It's a big money pit"

Earlier in the '90s, syndicators launched talk shows featuring Sally Jessy Raphael, Montel Williams, Jenny Jones, Jerry Springer and Maury Povich. But since Columbia TriStar Television Distribution

The list of failures is long and wide, including *Roseanne*, *Howie Mandel*, *Magic Johnson*, *Terry Bradshaw*, *Donny and Marie*, *Carnie Wilson* and even *Jim and Tammy Faye Bakker*.

"The hope is that you will have the exception to the rule, that you will have that one breakout show," says Tribune Entertainment President Dick Askin. "The market has been getting tougher every year for a long time now, but in spite of that, you still have new shows coming on the air that break through the barrier and prove to be very successful."

But looking at last year's crop of new talk

national rating. *Men Are From Mars* averaged only a 0.8 rating in the recent weekly figures.

How low can the ratings go?

"It depends on the cost of production, and it depends on what kind of product we're talking about," says Steve Rosenberg, president of Studios USA Domestic Television. "There is no clear answer. We'll have to see."

Petry Media's Director and Vice President of Programming Garnett Losak says syndication may be losing ground to cable, but it still isn't losing altogether.

"Cable networks make money on a .3 rating, so a 1.5, 1.4 rating in syndication looks pretty good to that," says Losak. "I think there is money to be made, and I often hear from syndicators that a 2.0 demo rating is what they need to make money on most shows. That's certainly doable, but it's getting tougher."

The alternative appears to be cheaper programming. Game, relationship, court and reality shows are in, multimillion-dollar talk shows are out.

Industry executives say the average weekly production costs for a first-run court show are in the \$180,000 to \$220,000 range. For video-clip reality shows, it's even cheaper. And the ratings for such shows are generally working. *Judge Judy* is the highest-rated one of the bunch, now averaging close to a 7.0 national rating in its fifth season in syndication. Of the 11 first-run court shows currently in syndication, half are averaging over a 2.0 national rating, including newcomer *Power of Attorney*.

"If you are going to bring out a new show now, you really have to believe in the product," says Studios USA's Rosenberg. "Then the next question is how much do you really believe in the product, how good is it really and how long can you stay with it bleeding the amount of money that you are bleeding, depending upon production costs."

Not many stations have patience these days, and with the consolidation of the marketplace, on both the studio and station side, shows from rival companies aren't being given too much opportunity to succeed. ■

# Trying to find what works

In syndication, failure begets opportunity. So by that calculation, there should be nothing but upside at the NATPE 2001 convention. Much of what's new in syndication isn't working well, so there are plenty of holes to fill, and it's harder than ever to do it.

"Syndicators used to be able to say 'Trust me, I can produce X celebrity or X format.' But the reality is that the audience told them that they can't," says Katz TV's Bill Carroll.

But, on the other hand, opportunity is all over the place. There have been few success stories in 2000. And there are perennial rumors Rosie O'Donnell will leave her talk show after 2002, but even if that's not true, the fact is that syndicated strips like hers are aging.

Here's a passel of shows knocking at NATPE's door (unless stated otherwise, none is a firm go):

BY SUSANNE AULT

## ODD REALITY

**Universal Worldwide Television** is currently having meetings with stations on *Rapid Dating* (also known as *Speed Dating*), which would star real people getting to know each other using Orthodox Jewish dating principles. Also from Universal is *7 Deadly Questions*, which would feature co-eds playing ice-breaker games in a limo.

**Lions Gate Television**, in association with Fisher Entertainment is shopping stations with *Who Wants To Date a Hooters Girl?* (There's a question to ponder.) The late-night game/relationship strip would incorporate the Hooters restaurant waitresses into the show.

**Studios USA Domestic Television** is mulling syndicating Sci-Fi Channel's *Crossing Over With John Edward*, where Edward channels the thoughts of dead relatives to family members. Not surprisingly, **Tribune Entertainment** sold one-hour daytime strip *Talk or Walk* to its own Tribune Broadcasting, clearing the strip in 38% of the country and jump-starting its NATPE business. It features a

studio audience deciding whether feuding people should "talk" out their differences or "walk" away from hammering out a resolution. At **Paramount Domestic Television**, a late night strip called *Rendez View* has celebrities making snappy comments from a studio while a camera follows a blind date.

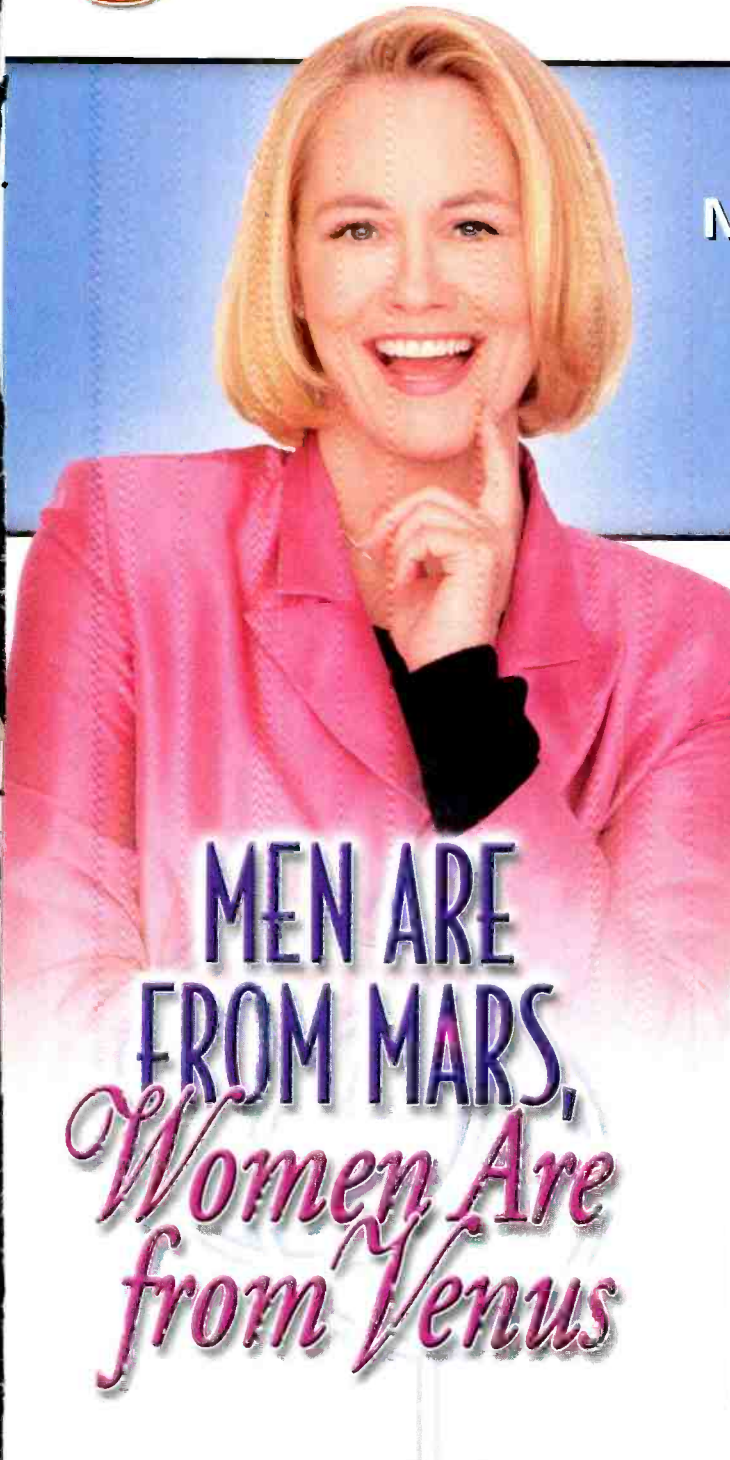
Fox Television Stations chairman Mitch Stern said **Twentieth Television** is "seriously looking at six or seven projects." But with Bob Cook just now stepping in as Twentieth's president, final decisions haven't been made. Sources say Twentieth's offering might be *Big Diet* from *Big Brother* producers Endemol. In this one, people try to top each other exercising, and the winner gets whatever weight he or she loses—in gold.

Nothing has been officially greenlit for production, but **Elimidate** from **Warner Bros./Telepictures** is already out in the market to stations. The half-hour strip matches up one girl with four guys (or vice versa), and the



Buena Vista will try a talk show with self-help guru Iyanla Vanzant.

# mars - venus grows time periods!



Since its Premiere,  
Mars/Venus is Growing  
Time Periods All  
Across America!

**MEN ARE  
FROM MARS,  
Women Are  
from Venus**

Market	Station	Time Period	%Growth
Philadelphia	WCAU	10:00am	+15%
Dallas	KXAS	10:00am	+19%
Houston	KNWS	10:00pm	+100%
Minneapolis	WFTC	11:00am	+33%
Phoenix	KNXV	4:00pm	+50%
Denver	KMGH	10:00am	+18%
Sacramento	KQCA	11:00am	+14%
Orlando	WOFL	9:00am	+100%
Hartford	WVIT	10:00am	+15%
Milwaukee	WTV	10:00am	+25%
New Orleans	WVUE	11:00am	+20%
Louisville	WFTE	11:00am	+10%
Las Vegas	KVVU	2:00pm	+14%

with  
Cybill Shepherd

COLUMBIA TRISTAR



TELEVISION  
DISTRIBUTION  
A SONY PICTURES ENTERTAINMENT COMPANY

The Leader In Young Adult Programming.™

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Source: Nii, Wrap Overights, %HH Rtg Change,  
week of 10/23/00 vs week of 10/2/00  
(New Orleans premiere = 10/9/00)

featured suitors whittle down their prospects to one relationship-worthy individual, while the contenders try to sabotage each other's chances. It's "as catty as can be," says one source close to the project. High praise.

### OPRAHLIKE & OTHERWISE

One definite is *Iyanla* from **Buena Vista**, executive produced by Barbara Walters and hosted by self-help author Iyanla Vanzant, who's been an Oprah guest a dozen times in the last year.

With executive producer Mark Lipinski (senior producer on *The View*) already attached, the **Studios USA's** daytime talk show entry seems to be QVC's popular **Kathy Levine**, well known to viewers there, and coming in to NATPE with a built-in fan base. Her show is all but a done deal.

**CBS Enterprises/King World** is looking at a new talk show starring MTV talent **Ananda Lewis** (think *Oprah* for the next generation); While the new syndication division started by **NBC** and headed by former **CBS Enterprises/King World** President Ed Wilson, hasn't given *The Other View* the final NATPE nod, "we have every intention to take this out," says an NBC representative. *The Other View* is ABC's *The View* in reverse, with a panel of male hosts (Dick Clark, Danny Bonaduce, *Extra* weekend anchor Steve Santagati and plastic surgeon Dr. Jan Adams).

Look for a potential catfight between this one and **Twentieth Television's** similarly themed *The Real Deal*, a guy-skewing talker featuring Alan Thicke.

At **Paramount** so far, *Caroline*, a daytime chat/how-to series starring comedian Caroline Rhea, is its official and biggest NATPE gun. Rumors are she could be an early replacement for *Dr. Laura*, but studio officials say *Caroline* is designed for fall 2001.

### AND OTHERS

**ColumbiaTri-Star Distribution's** top projects in development are a late-night strip starring Tom Arnold, a new spin on the classic *Gong Show* titled *People Vs.* and a possible series with Carmen Electra. Its lead project is a revamped *Pyramid* game

show, with the jackpot likely worth more than \$25,000.

**Hearst Entertainment** journeys to NATPE with *The Bravest*, a weekly action hour showcasing heroic firefighters. Children's weekly program *Pet Shop* will also be shopped.

**MGM's** *Chat Room America*, a no-go out of last year's NATPE, has been given another shot. **Pearson's** high priority pro-

ject is the return of *Card Sharks*, but it hasn't officially gone out to stations.

At **Promark**, its *The Secret Adventures of Jules Verne* was filmed in high-definition at an estimated \$2.5 million an episode. No domestic deal is in place for the weekly action hour, but international interest will financially buoy the project. Sources close to the studio say that 10 U.S. stations, three in top markets, have signed on. ■

## Onward Oprah



**CBS' O&Os may go after King World's popular talk show.**

Come on now. You didn't think Oprah Winfrey would really go away. But where she'll go while under her new two-year contract with King World, is definitely something to think about.

*Oprah's* core ABC O&O station base has every reason to accept King World's new terms to carry through the show through 2004. The talker's price tag will change—"we'll ask for a fair increase on [the license fee]," insists the distributor's chairman Roger King—but *Oprah* is still a "no-duh" good buy.

Produced by Winfrey-managed Harpo Productions, the show runs over the ratings of her nearest chat competitor on a weekly basis by about 65%, according to Nielsen Media Research.

Confirms an ABC representative, "We have had a long relationship with *Oprah* and King World, and we hope that it will continue for many years to come."

Maybe. However, it's not far-fetched for the CBS O&O's to make a play for *Oprah*, considering the stations are now closely tied with King World via last year's merger.

"I think anyone would have to take a look at the property. I assure you that we'll be talking about it," says one source close to CBS. "*Oprah* is a business in and of itself, and anyone who dismisses it would be foolish."

Locking *Oprah* into the late afternoon dayparts would certainly be a boon to CBS stations, providing a "halo effect going into local newscasts," says the source, speaking of top cities where CBS often trails its market rivals.

And King acknowledges that "when you have a show as powerful as *Oprah Winfrey*, you have other stations that want it." However, he maintains that "the clients that have been good for us for years will have the first crack at any of our renewals. We go back to the incumbent 100% of the time."

Yet King says that if he can't iron out the renewal, then "we'll open up the market and talk to everyone. If there's more than one station [group], we'll ask them to bid."

It's estimated that *Oprah* represented half of King World's entire \$210 million cash flow in 1999. In just Los Angeles, sources say the company rakes in about \$250,000 a week, or about \$13 million a year, in license fees.

For her last two-year deal through 2002, it was said that Winfrey was guaranteed \$150 million. Now sources say she'll grab \$165 million, or about 10% more, through 2004, but King denies financially restructuring her contract.

"Most ABC stations lose money for what they pay vs. what they take in. But having that *Oprah* factor is pretty overwhelming for your programming," says the CBS source. If King World was selling, he deadpanned, "We would return the phone call."

—Susanne Ault



# Commercial overload

*Kids need a place that's safe from TV spots*

**W**hen my older daughter was 6, she didn't want much for Christmas. At the top of her short wish list: "marshmallows, the big kind." From 7 on, the list has been much longer, brand specific and, needless to say, more expensive to fulfill.

So what happened between her sixth and seventh birthdays? Commercial TV, of course. For her first six years, we restricted her to noncommercial TV—*Sesame Street* and the like—and thus shielded her from those powerful electronic pitches for toys, games and dolls. So, come Christmas, her demands were modest. But as soon as we let her loose in the world of commercial TV, she suddenly developed the same TV-inspired wants as every other red-blooded American girl.

As every parent knows, you can't protect your children from the world forever—from the real one or from the make-believe one of TV. Learning to deal with appealing ads for dubious products is part of growing up in America, and much of the programming the advertis-

ing supports is well worth seeing—clever and funny and meaningful. Instead of flat-out banning commercial TV, I try to instill a little skepticism in both my daughters. That stuff just ain't as good as it looks, kids.

I'm not joining the academics who protested the children's advertising awards in New York last month and who demand government regulation. Yet I'm bothered by the whole business of advertising to kids, by children's marketers and their eager accomplices, children's TV programmers. And the better the ads, the more it bothers me.

Isn't there something creepy about grownups who go to work each day to study children so they can better sell

them stuff? Of course, those in the business don't see it that way. They say they are merely trying to satisfy the emotional and psychological needs of kids. They are doing them and their parents a favor.

That's the way Gene Del Vecchio spins it. He's a children's marketing consultant and author of *Creating Ever-Cool: A Marketer's Guide to a Kid's Heart*. But he sort of gives himself away in discussing "the battle" over the \$160 billion worth of goods and services whose purchase is influenced by children. "The battle will be won by the company that best understands kids, their emotional needs, their fantasies, their dreams, their desires. Such knowledge is the might-

est weapon in a marketer's arsenal to win a child's heart."

In a book of 253 pages, Del Vecchio devotes two to discussing (and basically defending) the propriety of marketing to kids. The rest is simply a highly readable handbook on child psychology and how to put it to work in creating and selling products for kids.

It's too bad kids have so few places to go to avoid commercials. The only places I can think of are HBO and the Disney Channel. But HBO's children's offerings are limited, and Disney is one long promo, apt to accept outside advertising after its transformation from a pay to basic service is complete.

What about PBS? Surely the publicly funded network provides a safe harbor against child psychologists/marketers. Not according to Judi Cook, an assistant professor at Salem State College in Salem, Mass. She studied the programming day of WGBH-TV Boston last February and found it was loaded with advertising spots and most of them—80 out of 97—aired before or after children's shows. The sponsors were familiar—the likes of Juicy Juice,

Kellogg's, Chuck E. Cheese and KB Toys.

"Reducing children to commodities and serving them up to underwriters is not exactly something one normally associates with public television," Cook's paper concludes. "And yet, this appears to be the way of the future."

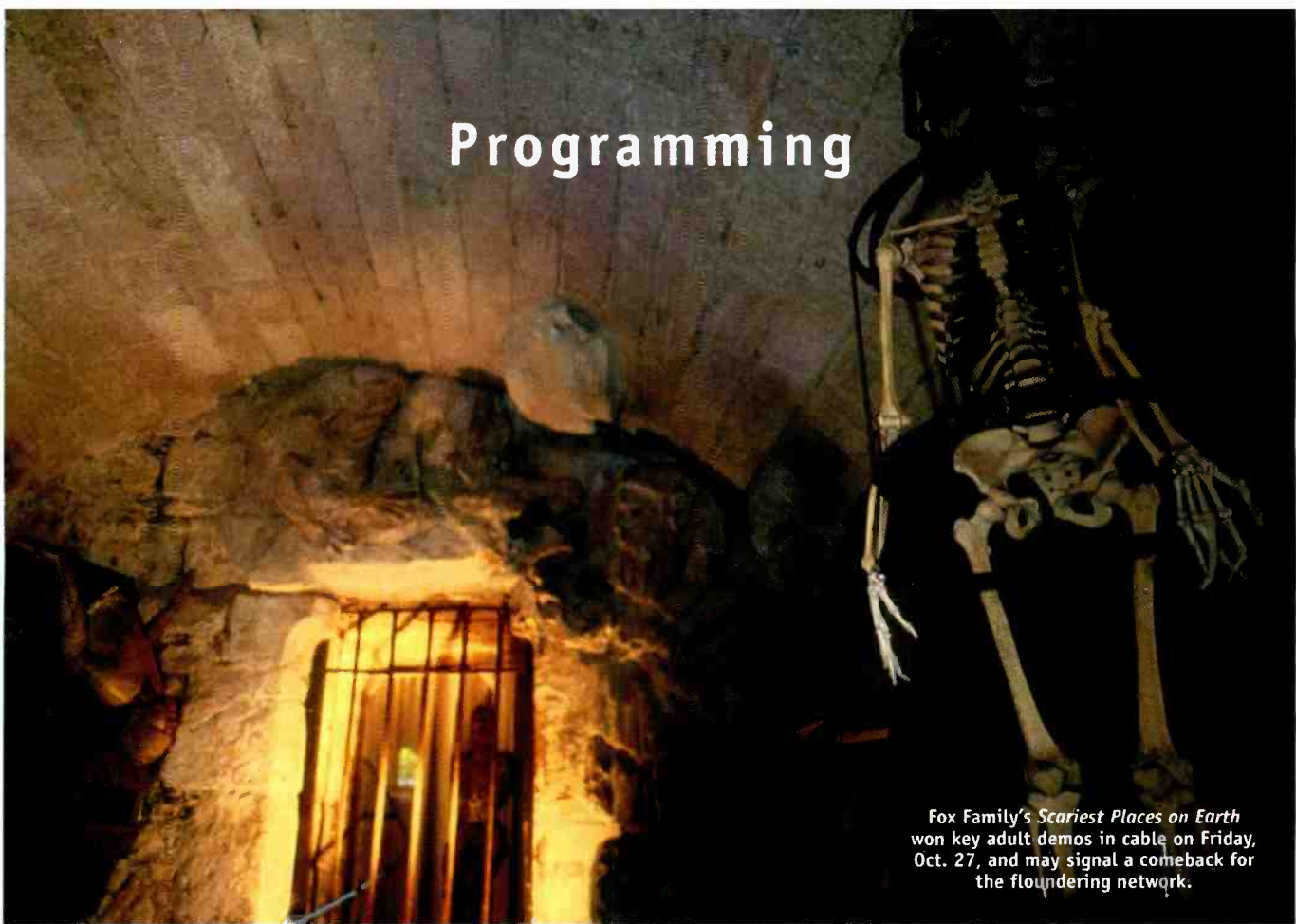
The only thing kids have going for them is the 1990 law setting limits on commercials in kids programming: 12 minutes per hour on weekdays, 10.5 minutes on weekends. Unfortunately, some broadcasters cannot seem to play within those generous bounds. Between 1996 and 1999, the FCC fined or admonished 194 TV stations for exceeding the limits. Way to go, broadcasters.

My oldest, the marshmallow fan, is now 16 and on her own in dealing with the media. But I still caution my 12-year-old about those relentless commercials promising excitement, happiness and popularity. And to all those who toil to create such ads, I say, get a real job. ■

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

**Isn't there something creepy about grownups who go to work each day to study children so they can better sell them stuff?**

# Programming



Fox Family's *Scariest Places on Earth* won key adult demos in cable on Friday, Oct. 27, and may signal a comeback for the floundering network.

## Cable climb continues

Broadcast season premieres don't hold on to those fickle summer viewers of 'Survivor,' 'Millionaire'

By Deborah D. McAdams

Not everybody loves *Raymond*, or the Yankees, or *Geena*, or *Will & Grace*, or even *The West Wing*. In fact, a growing number of people prefer *Jackass*, *Dragon Ball Z* and *Biography*. Cable viewership continued its slow but steady growth in October against the new fall broadcast season and the World Series, and broadcast slipped, despite a fresh schedule with 35 new shows.

During the summer, the broadcast networks appeared to stanch the audience erosion on the power of *Survivor* and *Millionaire*, but the momentum didn't last. Combined cable viewership showed about 2% growth over October 1999, according to early estimates, compared with an equal ratings decline for the broadcast networks. Cable's collective U.S. rating (percentage of

the 100.08 million television households) rose from a 23.6 last year to a 24.0, for the first three weeks of October. The Big Four

broadcast networks pulled in a 31.5 rating this year, compared with a 33.1 last year. All seven broadcast nets together generated a 35.4, compared with a 37 last year.

"What they need is another *Survivor* or another *Millionaire*. Without that, they slip right back into the mold of the last 15 years," said Lifetime Senior Vice President of Research Tim Brooks. "They've allowed cable to build these brands—Lifetime, Nick, CNN and now Cartoon—and these brands are much stronger than shows. Having let that genie out of that bottle and letting those brands build themselves, they can't get it back in the bottle again."

It was actually niche networks and news that powered cable through October. Cartoon Network tied TBS for the top spot in prime time with a 1.9, up 12% from last year on the growing power of *Dragon Ball Z*.

### October's top 10

Network	CVG%	HH	%chg
1 TBS	1.9	1.5m	-5%
2 Cartoon	1.9	1.2m	+12%
3 ESPN	1.8	1.4m	-22%
4 Lifetime	1.6	1.3m	—%
5 Nickelodeon	1.6	1.2m	+20%
6 USA	1.5	1.2m	-29%
7 A&E	1.4	1.1m	+8%
8 TNT	1.4	1.0m	0%
9 TNN	1.1	0.88m	+38%
10 Discovery	1.0	0.82m	-17%

CVG%= Primetime cable rating  
HH=Household average  
%chg=Ratings change from 1999

Source: Nielsen Media Research Data provided by Turner

**Bobby Labonte won the race.  
Advertisers won over viewers.**



Thanks to our 32 advertising partners, TBS NO BRAKES COVERAGE<sup>SM</sup> was an overwhelming success. Fans got to see more of the UAW-GM Quality 500 than ever before, while advertisers gained greater recall from a captive audience. More than 125,000\* appreciative consumer responses later, TBS and its partners were the real winners. Besides Bobby, of course.

We told you more action would score big with guys.

It's a guy thing.



\*TBS Superstation research from PSI Entertainment Research Advertising Effectiveness Study, 10/5-10/9/2000.  
NASCAR.com online poll 10/00, and 800# and TBSsuperstation.com survey 10/00.

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A&E scored its biggest October ever on the power of *Biography*, including an episode featuring film legend Robert Redford.



A&E also pulled in its best October rating with a 1.4, up 8% over last year, with two powerful *Biography* episodes: one on Barbara Walters, which pulled in a 2.7, and one on Robert Redford, which earned a 2.4.

News networks made the greatest gains for the month, fueled by presidential politics and violence in the Middle East. Fox News Channel tied CNN at a 0.9 for the month; they were up 125% and 29%, respectively. MSNBC jumped 33%, to a 0.4.

The cable networks that didn't show gains in October were those that most resemble broadcast networks. Though No. 1 in prime time with a 1.9 cable rating, TBS was off 5% from last year. TBS sister TNT came in flat at No. 7 with a 1.4. USA dropped 29% to No. 6 with a 1.5. Fox Family at No. 17 was down 30% to a 0.7, tying with FX, an emerging general-entertainment net from Fox that was down 13% from last year. TNN was the only general entertainment network to register growth, up 38%, from a 0.8 to a 1.1, thanks to the addition of WWF wrestling.

USA Cable Vice President of Research Ray Giacopelli said networks like USA were hurt more by the late fall broadcast

season than niche networks were because they saved their good stuff for later. USA also lost the WWF, but the network had started slipping before that.

"We're not airing any originals right now," said Giacopelli. "We'll do originals again in January. We were trying to do theme weeks with our movies, like horror

or suspense, and what we've found is that people are still looking for a title, not a theme, unless it's very promotable."

Brooks attributed a downward trend among general-entertainment cable networks to the lack of brand identification. "TBS for example, there's nothing specific you think of when you think of TBS. In cable today, you have to have a strong brand and fulfill it," he said. "That's [Nickelodeon's] problem. Nick doesn't fulfill it at night."

Nickelodeon has dominated total day for five years, but it is slipping in prime time, down 20% this month from last year, though still tied with Lifetime at No. 4.

"Two or three years ago, Nick had shows with more of a strong edge to them," Brooks said. "They're safer now, almost PBS safe. The *Brothers Garcia* is a fine program but not a brand program. [Nick] used to be a kids-against-the-world brand. Now it's kids with understanding parents telling them how to live their life. I would be bullish on MTV: Whatever you think of *Jackass*, it's definitely the brand."

*Jackass*, a new series from the skateboard culture that critics pounded, pulled in high 2.0s for MTV, helping end a four-month slide. The network was flat for the month with a 0.9. ■

## Fox Family fights back

The poster network for relaunches gone awry is finally making some headway. Fox Family, repositioned from old-time religion to general entertainment in 1998, is showing signs of recovery after a two-year ratings slide.

Total day was up 33% in October, from a 0.3 to a 0.4, and, while traditional 8-11 p.m. prime time was down 30%, evenings beginning at 6 p.m., when the audience switches from kids to adults, are up slightly. The 6-11 p.m. block is up 23% in adults 18-34 and 10% in 25-54s, according to Maureen Smith, president of Fox Family.

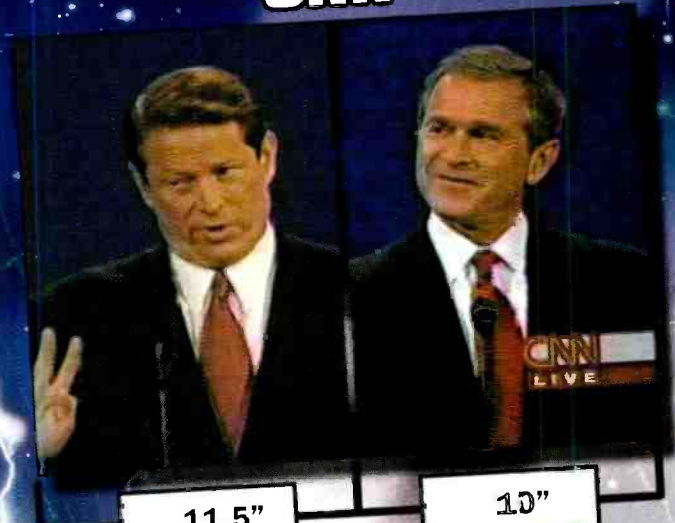
Fox Family's "13 Days of Halloween" stunt was especially good for the network, boosting total-day ratings for the period 67% over last year, from a 0.3 to a 0.5, and 33% for the entire month, from a 0.3 to a 0.4. The final night of *Scariest Places on Earth*, a five-part spooker that anchored the frightfest, scored a respectable 1.7 and won the time period in basic cable for key adult demos, including 18-34, 18-49 and 25-54. *The Fearing Mind*, a scripted series from the house of Herson, was also launched during 13 Days. It managed to increase the time slot by 44% against Game One of the World Series, *Forrest Gump* on ABC and *The Bridges of Madison County* on NBC.

—D.McA.



# Who Is Fair & Balanced?

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**53%/47%**

**FOX News Channel**



10.75"      10.75"

**50%/50%**



In the first Presidential debate CNN split the screen unfairly, allocating more of the screen to Vice President Gore and diminishing Governor Bush. Viewers are catching on.

FOX News Channel had the #1 shows in politics, debate and general news for the month of October. Even Larry King fell to "The O'Reilly Factor," which took top honors as the #1 primetime program in cable news.

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For Political Coverage

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Source: Nielsen Media Research, October 2000 (10/2/00-10/29/00), HH rating. #1= M-F 4pm-11pm program name averages for Politics: Special Report with Brit Hume-FNC vs. Inside Politics-CNN; Parham w/ Chris Matthews-CNBC and MSNBC; The Mitchell Report-MSNBC; Debate: Hamby & Colmes-FNC vs. Crossfire-CNN and Equal Time-MSNBC; General News: The FOX Report with Shepard Smith vs. The World Today-CNN, The News w/ Brian Williams-CNBC and MSNBC. #1 primetime= all FNC, CNN, MSNBC, and TLA program name averages, M-F 8pm-11pm, excluding specials.

## IN BRIEF

## FOX WINS WEEK 4

With the World Series and debuts of *Boston Public* and *Ally McBeal*, Fox won week four of the new season in total viewers, households, adults 18-34 and all key male demos, according to Nielsen Media Research. NBC squeaked out a victory in adults 18-49, averaging a 5.4 rating/14 share to Fox's 5.3/14 in the demo. Fox also averaged a 5.1/15 in adults 18-34, and its 18-49 number was its best weekly average in eight months.

ABC (4.3) finished third in adults 18-49, followed by CBS with a 3.7 rating. In total viewers, NBC placed second to Fox by only 70,000 viewers, averaging 12.82 million viewers for the week. CBS was third with 12.3 million, and ABC was fourth with 11.8 million.

NBC's one-hour season premiere of *Frasier* was the highest-rated show of the week, attracting 28.6 million viewers.

## FULL-ORDER REPORT

CBS last week gave full-season orders to five of its seven new series, including Bette Midler's sitcom *Bette*; *Yes, Dear*; *The District*; *C.S.I.*; and *The Fugitive*, all of which have helped CBS improve its 18-49 demographic performance this season.

NBC gave a full-year order for additional episodes of *Ed*, which averaged a 4.8 rating/11 share in adults 18-49 and 12.2 million viewers on Sunday, Oct. 29, according to Nielsen Media Research.

NBC also ordered seven episodes of the midseason comedy *Three Sisters*. Fox also gave back-nine episode orders to *Boston Public* and James Cameron's *Dark Angel*. ABC handed out a full-season order to new comedy *Geena*, from co-owned Touchstone Television.

# Weblets now neck and neck

*The WB and UPN on the rise and drawing both sexes*

By Joe Schlosser

The WB and UPN went in opposite directions during the 1999-2000 season, but so far this fall, it's a different story as both 6-year-old networks appear to be on the rise.

A combination of new and veteran shows has the two weblets pulling positive ratings one month into the season. UPN, which has gone after young men, and The WB, which has had a heavy concentration of young women, now seem to be attracting the opposite sex.

Last fall, UPN rode the strong arm of Vince McMahon and his *WWF Smackdown!* to triple-digit ratings increases, rising out of the ratings cellar and making a strong case as a viable network. At the same time, The WB's white-hot momentum came to a halt as the network suffered distribution and ratings woes. It got so bad last season that network

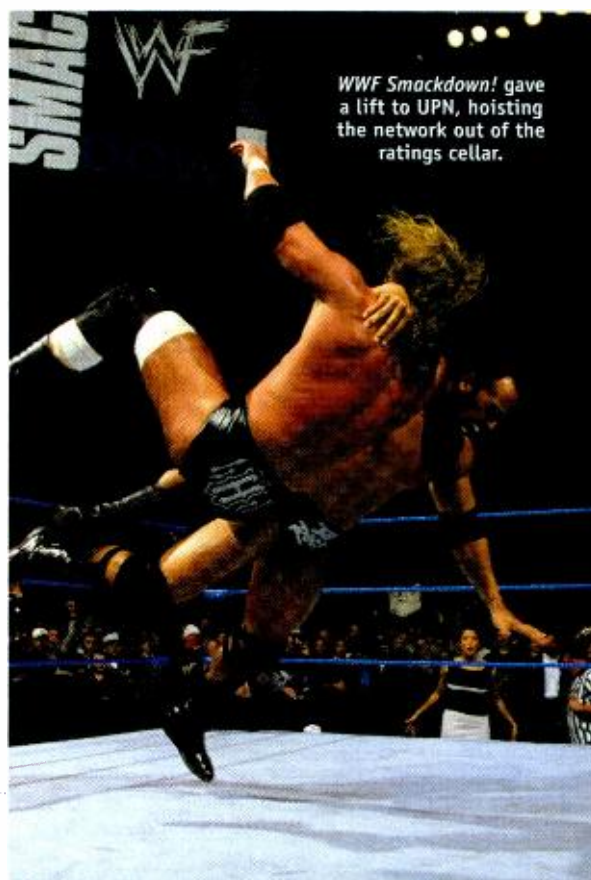
executives came close to canceling drama *Felicity*, the very show that had been The WB's trump card with advertisers months before.

"UPN obviously is just building on what they did last year at this time. Wrestling really set them up and got some interest in their other programming. They have really tapped into who they believe is their core audience, and that's paying off for them," says TN Media Vice President Stacey Lynn Koerner. "The WB is looking significantly better, mostly because they shored up a lot of their distribution issues and their returning series are doing just fine. We're still waiting to see how their new shows will do."

Almost one year ago, WB executives opted to give up their cable carriage on WGN-Superstation, dropping millions of potential viewers from the cable side and dropping coverage from 92% to 80%. On the plus side, the loss of WGN was aimed at pushing viewers to WB broadcast outlets to strengthen the network's long-term platform. But The WB's national ratings plummeted.

"It certainly let the air out," says WB CEO Jamie Kellner. "We were used to growing. We had grown every year, and no matter how hard we worked last year, we couldn't create growth."

But how quickly things can change. The network is fixing its distribution woes and is back up to about 87% coverage in the U.S. Ratings are up nearly across the board. Monday through Thursday, The WB's core one-hour dramas including *7th Heaven*, *Buffy the Vampire Slayer* and *Dawson's*



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**IN BRIEF**

**... AND DOOMSDAY**

After only five editions, NBC pulled the plug on freshman drama *Deadline*. The Monday-night series from *Law & Order* producer Dick Wolf struggled and was the unfortunate victim of two sub-par lead-ins—*Tucker and Daddio*—previously cancelled.

*Deadline* crashed on Monday (Oct. 30), averaging only a 2.6 rating/6 share in adults 18-49, according to Nielsen Media Research.

**FNC CHASES CNN**

Fox News Channels tied CNN for the month of October, each with 0.9 for prime time and 0.4 for the total day in its Nielsen universe, although CNN has far more viewers because it is much more widely carried. So, for example, a 0.9 for CNN means 542,000 households and for Fox News just 482,000. FNC was up 163% over a year ago; CNN was up 24%.

**UPN'S GOOD FRIDAY**

UPN's new Friday-night lineup brought the network its best-ever adults 18-34, adults 18-49 and overall male demo numbers with regular programming.

The premieres of *Freedom* and *Level 9* on Oct. 27 earned UPN a 1.3 rating/5 share in adults 18-34, a 1.5/5 in adults 18-49 and a 2.0/6 in men 25-54 for the night, according to Nielsen Media Research.

**CABLE NOTES:**

*South Park* creators Matt Stone and Trey Parker said they'll produce *Family First*, a live-action comedy that they promise will blaspheme whoever is the new occupant of the White House, for **Comedy Central**. It will start in February ... **Lifetime** ordered 30 more episodes of *Who Knows You Best?*, its daytime game show.

*Creek*—are rebounding from last season. In particular, *7th Heaven* has averaged 7.2 million viewers and is up 31% in adults 18-34 and 12% in adults 18-49. *Buffy* has averaged 5.7 million viewers and has jumped 37% in adults 18-34 and 15% in adults 18-49. *Dawson's Creek* is bringing in 5.1 million viewers and has risen 41% to a 3.7 rating/12 share in adults 18-34. Even *Felicity*, which received a half-season order last spring, is up 17% in adults 18-34 in its new Wednesday slot.

"Our distribution is getting stronger, and the schedule is very stable," says Kellner. "We had some shows on the schedule last year that were really hard to judge because of the change in distribution. This year, we are pleased with the bets we made because *Roswell* is certainly emerging as an important show for us and *Felicity's* numbers are wonderful. I think stability and a maturing distribution system make a big difference."

All is not perfect at The WB, though. The network's new Sunday-night lineup of comedies, including freshman series *Hype*, *Nikki* and *Grosse Pointe*, is struggling. The three new shows have been paired with returning comedies *The Jamie Foxx Show*, *The Steve Harvey Show* and *For Your Love*, but the combination hasn't turned too many heads yet.

At UPN, the network is out to prove that it's not all about wrestling. Caught in the middle of a tangled ownership web, it is doing just that, showing improvement across all five of its nights from last year.

UPN's Monday-night African-American-themed comedies, including new series *Girlfriends* and *The Hughleys* (formerly on ABC), are up 29% in adults 18-34 and 33% in women 18-34. The network moved its movie franchise from Fridays to Tuesdays and has grown the night by 86% in women 18-34 and 44% in adults 18-49.

In its final season, *Star Trek: Voyager* is carrying Wednesday night, bringing 17% growth in adults 18-34 and 18% in adults 18-49. *WWF Smackdown!* continues to dominate on Thursdays, up another 30% in the key adults 18-49 demo. New Friday action series *Level 9* and *Freedom* brought the network its best original-programming ratings ever for the night with their premieres on Oct. 27.

"We chose a target [young men] that we thought was underserved, and it proved to be the right choice," says UPN President Dean Valentine. "We had the programming to back up the choice; particularly *WWF Smackdown!* played a key role in that. Basically, the water level is rising at the network overall and that

tends to happen with networks over time as viewers get more accustomed to tuning in to you."

Valentine says the network's chances of sticking around past the current season "can't be hurt" by the strong start.

To a degree, The WB and UPN have quit picking on each other. For The WB, last year's troubles were compounded by UPN's gains. Repeatedly, the two networks were compared: UPN's newly acquired muscle vs. WB's lack thereof.

"That's the way life goes," says Kellner. "Whenever something bad happens, it's always a couple of things that happen in a row. It builds character, and this network became a lot stronger because of last year." ■



The WB's new *Gilmore Girls* is averaging just under 4 million viewers and a 1.4 rating in adults 18-49 this season.

## StationBreak

BY DAN TRIGOBUFF

### KABC-TV FINED FOR ALPERT ACCIDENT

KABC-TV was hit with \$30,000 in fines as a result of the May accident that critically injured reporter Adrienne Alpert, when the mast on the ENG truck in which was riding struck electrical wires.

The station said it is reviewing the California Occupational Safety and Health Administration fines—the largest ever levied by such an agency, according to safety expert Mark Bell—and reiterated its regret over Alpert's injuries and its commitment "as always ... to ensuring the safety of our staff."

The largest of the citations,

\$25,000, was for failing to maintain proper clearance when the 40-foot mast went up. Other citations say training and warning signs inside the truck were inadequate.

The station said it has added signs within its trucks and has added training sessions. Bell, who lectures and writes about ENG van safety, said that OSHA fines are frequently reduced through appeals and through compliance. "The fines are not meant to be punitive," he said. "The station is already hurt by the accident both financially and by loss of morale, by the loss of an employee."

Meanwhile, KABC-TV said

Alpert, who was badly burned and lost parts of an arm and leg, continues to recuperate at a rehabilitation facility.

### ND MADISON SWITCHES COASTS

WNBC-TV New York News Director Paula Madison is the new president and general manager of KNBC-TV, NBC's Los Angeles station, effective immediately, the station said. She will report to NBC Television Stations President Jay Ireland.

Madison joined the New York station as assistant news director in 1989 and became news director in 1996. Earlier this year, she was named vice



Paula Madison is new president/GM and KNBC-TV Los Angeles.

president of diversity for all of NBC and will continue in that position. Earlier, she had been executive news director at KHOU-TV Houston.

WNBC has been No. 1 in local newscasts for a year.

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

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# WBBM drops Marin newscast

*Two days after anchor wins Emmy, much admired experiment gets axed because of ratings*

By Dan Trigoboff

**T**he 10 O'Clock News: Reported by Carol Marin was at once a low-rated Chicago newscast and the most closely watched newscast in the country.

Launched in February to promising ratings and favorable reviews, WBBM-TV's experimental back-to-basics program was broadcast last Monday night for the last time, two days after Marin won a local Emmy.

While it existed, it carried the hopes and praise of journalists around the country. CNN's Christiane Amanpour drew nods and applause at the Radio-Television News Directors Association convention in September when she said, "I don't dare ask how this radical experiment is doing in the ratings ... all my fingers and toes are crossed."

And last week, after it was over, former CBS icon Walter Cronkite, "the most trusted man in America," lamented that Marin's failure was a result of the "dumbing down of the media" in a letter to *The New York Times*.

"We never claimed we had all the answers," said Hank Price, the former WBBM-TV general manager who persuaded Marin to return to local news from CBS network news three years after she had left rival station WMAQ-TV to protest the hiring of low-road talkmeister Jerry Springer for commentaries. "There was terrible pressure on Carol. They turned Carol into Joan of Arc. None of us want the pundits to say quality doesn't work."

Marin commented before her final broadcast: "I'm sorry it didn't take off like a shot. But I'm proud of the work we did. The last eight months are some of the most rewarding I've ever spent in a newsroom." Marin, a Chicago news fixture, will keep her

office at WBBM-TV as a full-time CBS correspondent for *60 Minutes* and *CBS News*.

Carl Gottlieb, deputy director for the Project for Excellence in Journalism, said, "Ultimately the viewers voted. ... [I]t takes more than trying to be PBS on CBS."

With ratings dropping, that WBBM-TV would "disband" the newscast was long expected, probably since Price left the station

made at the station level. Even with Price at the helm, according to insiders, the newscast probably had only through November to attract an audience.

DeHaven said that, when he got to WBBM-TV in July, "the numbers were in free-fall" but decisions were put off while Craig Hume was hired to replace Costello. DeHaven and Hume said they'd hoped to keep Marin on

while making production and style changes, such as a different set and a co-anchor. "Carol decided she didn't want those changes," he said.

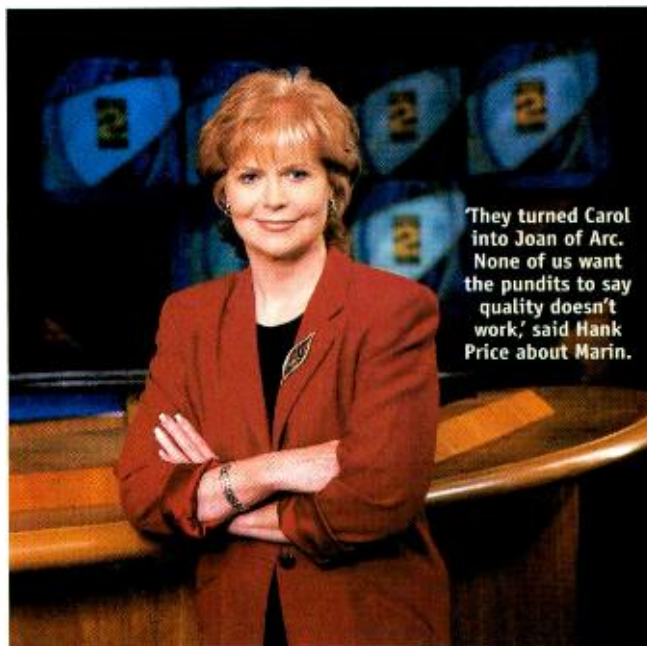
Hume said the plan now is to build on the remaining reporters' ability to do hard, investigative stories without "doing a newscast that is dry, hard and stern. We look this as the beginning of the process."

Marin's immediate replacements will be Linda MacLennan, a former WBBM-TV late-news anchor, and David Kerley, currently a weekend anchor. Kerley is considered a contender to co-anchor permanently—or at least as permanently as a big city anchor's role can be. Asha Blake, late of NBC's *Later Today*, is also a

contender for a co-anchor spot, although DeHaven said the station is not looking for a "savior" anchor.

Marin agreed that the quality of the newscast "can continue with or without me" but that "I was not able to make some of the compromises they felt would make it more viewer-friendly. When I finally agreed to do this newscast, it was to be heavily content-driven, lacking in some of the normal choreography. We decided it's best to part amicably.

"We all knew from the beginning that this was a risk," she added, "but it was a risk worth taking. I'm still glad we did it. I wish we had a little more time to see if it would stick." ■



in July to run Hearst-Argyle's WXII-TV in Winston-Salem, N.C. News Director Pat Costello then left Chicago in August to run the news at KING-TV and KONG-TV Seattle.

Anticipating change, Assistant News Director Danice Kern and well-known commentator John Callaway left last month.

Price risked much of his own capital at CBS to promote the newscast, particularly in insisting just before the launch that the station group's new news chief Joel Cheatwood—who had clashed with Marin at WMAQ-TV—stay away from the newscast. Cheatwood has advised the station since Price's departure, but current General Manager Walt DeHaven said decisions regarding the late news were



# BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 23-29 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPN	WB
<b>Week 4</b>	<b>11.5/18</b>	<b>10.5/16</b>	<b>5.2/8</b>	<b>9.4/14</b>	<b>1.0/2</b>	<b>2.5/4</b>	<b>4.3/6</b>
8:00	41. 20/20 Downtown 8.3/14	31. King of Queens 9.3/14	90. Daddio 3.7/6	28. Boston Public* 9.5/14	135. Masters of Illusion 0.6/1	104. Moesha 2.3/4	73. 7th Heaven 5.2/8
8:30		34. Yes, Dear 8.9/13	96. Tucker 2.9/4			101. The Parkers 2.5/4	
9:00	12. NFL Monday Night Football—Miami Dolphins vs. New York Jets 12.1/21	7. Ev Lvs Raymd 13.0/19	50. Deadline 4.8/7	31. Ally McBeal 9.3/13	122. Touched by an Angel 1.1/2	96. The Hughleys 2.9/4	94. Roswell 3.4/5
9:30		18. Becker 11.7/17				104. Girlfriends 2.3/3	
10:00		25. Family Law 10.0/16	46. Third Watch 7.4/12		119. Diagnosis Murder 1.3/2		
10:30							
	<b>8.6/13</b>	<b>8.7/13</b>	<b>12.9/20</b>	<b>11.8/19</b>	<b>1.0/2</b>	<b>1.5/2</b>	<b>3.9/6</b>
8:00	8. Who Wants to Be a Millionaire? 12.7/19	35. JAG 8.8/13	31. Mich Richards 9.3/15	43. MLB Pregame 8.2/14	133. Mysterious Ways 0.7/1	118. UPN's Movie Tuesday—The Inspectors 1.5/2	88. Buffy the Vampire Slayer 4.1/6
8:30			35. 3rd Rock fr/Sun 8.8/13				
9:00	48. Dharma & Greg 7.3/11	57. 60 Minutes II 6.3/9	1. Frasier 18.9/28	11. World Series Game 3—New York Yankees vs. New York Mets 12.4/21	122. Touched by an Angel 1.1/2		92. Angel 3.6/5
9:30	67. Geena Davis 5.7/8				122. Diagnosis Murder 1.1/2		
10:00	51. Once and Again 6.6/11	22. Judging Amy 11.0/18	23. Dateline NBC 10.9/17				
10:30							
	<b>8.8/14</b>	<b>8.3/13</b>	<b>9.8/15</b>	<b>11.5/19</b>	<b>1.0/2</b>	<b>2.8/4</b>	<b>3.1/5</b>
8:00	13. Who Wants to Be a Millionaire? 12.0/19	40. Bette 8.4/14	68. Titans 5.6/9	51. MLB Pregame 6.6/12	133. Twice in a Lifetime 0.7/1	104. 7 Days 2.3/4	93. Dawson's Creek 3.5/6
8:30		55. Welcome/NY 6.4/10					
9:00	38. Drew Carey 8.7/13	35. CBS Wednesday Night—One True Love 8.8/14	14. The West Wing 11.9/18	9. World Series Game 4—New York Yankees vs. New York Mets 12.5/21	120. Touched by an Angel 1.2/2	95. Star Trek: Voyager 3.2/5	99. Felicity 2.7/4
9:30	46. Spin City 7.4/11				126. Diagnosis Murder 1.0/2		
10:00	57. Gideon's Crossing 6.3/10		15. Law & Order 11.8/19				
10:30							
	<b>7.7/12</b>	<b>6.3/10</b>	<b>14.0/22</b>	<b>11.5/18</b>	<b>1.1/2</b>	<b>4.7/7</b>	<b>3.5/5</b>
8:00	71. Whose Line Is It 5.3/9	50. 48 Hours 7.0/11	3. Friends 14.7/24	65. MLB Pregame 6.0/11	126. It's a Miracle 1.0/2		100. Gilmore Girls 2.6/4
8:30	59. Whose Line Is It 6.2/9		15. Cursed* 11.8/18		126. Touched by an Angel 1.0/2	80. WWF Smackdown! 4.7/7	85. Charmed 4.3/6
9:00	20. Who Wants to Be a Millionaire? 11.1/16	69. City of Angels 5.5/8	15. Will & Grace 11.8/17	4. World Series Game 5—New York Yankees vs. New York Mets 13.1/21	120. Diagnosis Murder 1.2/2		
9:30	59. Primetime 6.2/10	55. Diagnosis Murder 6.4/10	24. Just Shoot Me 10.6/16				
10:00			2. ER 17.6/28				
10:30							
	<b>5.2/10</b>	<b>8.0/15</b>	<b>8.7/16</b>	<b>2.2/4</b>	<b>1.0/2</b>	<b>2.2/4</b>	<b>2.0/4</b>
8:00	80. Two Guys a Girl 4.7/9	62. The Fugitive 6.1/12	39. Providence 8.5/16	(nr) You Decide	130. Encounters With the Unexplained 0.9/2	102. Freedom* 2.4/5	102. Sabrina/Witch 2.4/5
8:30	89. Trouble/Normal 4.0/8				126. Touched by an Angel 1.0/2		117. Grosse Pointe 1.7/3
9:00	86. Norm 4.2/8	27. C.S.I. 9.8/17	44. Dateline NBC 8.1/14	110. Freakylinks 2.2/4		114. Level 9* 2.0/4	110. Sabrina/Witch 2.42/4
9:30	84. Madigan Men 4.4/8				122. Diagnosis Murder 1.1/2		116. Nikki 1.9/3
10:00	49. 20/20 7.1/13	44. Nash Bridges 8.1/15	30. Law & Order: Special Victims Unit 9.4/17				
10:30							
	<b>4.1/8</b>	<b>6.9/13</b>	<b>6.1/11</b>	<b>5.3/10</b>	<b>0.5/1</b>	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	90. ABC Saturday Night Movie—Vampire in Brooklyn 3.7/7	76. That's Life 4.9/9		71. Cops 5.3/10	139. Masters of Illusion 0.4/1		
8:30		59. Walker, Texas Ranger 6.2/11	62. NBC Saturday Night Movies—Maverick 6.1/11	69. Cops 5.5/10			
9:00				73. Cops 5.2/10	137. Twice in a Lifetime 0.5/1		
9:30	76. World's Scariest Ghosts 4.9/9	28. The District 9.5/17		75. Cops 5.1/9	137. Mysterious Ways 0.5/1		
10:00							
10:30							
	<b>9.6/15</b>	<b>11.6/18</b>	<b>5.8/9</b>	<b>4.9/8</b>	<b>0.7/1</b>		<b>2.2/3</b>
7:00		(nr) NFL Game 2 14.6/25	62. Dateline NBC 6.1/10	95. Futurama 3.3/5	130. Encounters With the Unexplained 0.9/1		110. Jamie Foxx 2.2/4
7:30	54. ABC Sunday Picture Show—Casper 6.5/10	4. 60 Minutes 13.1/20		78. King of the Hill 4.8/8			104. For Your Love 2.3/4
8:00			41. Ed 8.3/12	51. The Simpsons 6.6/10	130. It's a Miracle 0.9/1		104. Steve Harvey 2.3/3
8:30		19. Touched by an Angel 11.3/17		66. Malcolm/Middle 5.9/9			114. The PJs 2.0/3
9:00	4. Who Wants to Be a Millionaire? 13.1/20		82. NBC Sunday Night Movie—The Relic 4.5/7	82. The X-Files 4.5/7	135. Pax Big Event—Awake to Danger 0.6/1		104. Hype 2.3/3
9:30		26. CBS Sunday Movie—The Last Dance 6.9/11					110. Nikki 2.2/3
10:00	9. The Practice 12.5/21						
10:30							
WEEK	<b>8.0/13</b>	<b>8.7/14</b>	<b>8.8/14</b>	<b>8.9/14</b>	<b>0.9/1</b>	<b>2.7/4</b>	<b>3.1/5</b>
S-T-D	<b>8.9/15</b>	<b>8.9/15</b>	<b>8.4/14</b>	<b>7.2/12</b>	<b>0.9/1</b>	<b>2.9/5</b>	<b>3.0/5</b>



# CableWatch

OCT. 23-29 Cable programing 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/Raiders/Chargers	ESPN	Sun	8:28P	197	7.4	5.9	5867	11.5
2	WWF Entertainment	TNN	Mon	10:00P	69	6.0	4.7	4696	9.5
3	WWF Entertainment	TNN	Mon	9:00P	60	5.0	3.9	3902	6.9
4	NFL Primetime	ESPN	Sun	7:30P	58	4.3	3.4	3401	6.5
5	m/"Spawn"	TBS	Sun	8:00P	120	3.5	2.8	2811	5.0
6	Rugrats	NICK	Sat	9:30A	30	3.4	2.7	2691	10.6
7	Rugrats	NICK	Sun	9:00A	30	3.1	2.4	2419	8.4
7	Dragon Ball Z	TOON	Wed	5:00P	30	3.1	2.0	2060	7.6
9	Rocket Power	NICK	Sun	8:30A	30	3.0	2.4	2405	9.0
9	Rugrats	NICK	Sun	9:30A	30	3.0	2.3	2329	8.0
9	Dragonball Z	TOON	Tue	5:00P	30	3.0	2.0	2014	7.2
12	NFL Sportscenter	ESPN	Sun	11:45P	60	2.9	2.3	2318	8.0
12	Rugrats	NICK	Sat	9:00A	30	2.9	2.3	2317	9.7
12	Spongebob	NICK	Sat	10:00A	30	2.9	2.3	2282	8.9
12	Spongebob	NICK	Sat	10:30A	30	2.9	2.3	2266	8.8
12	Dragonball Z	TOON	Fri	5:00P	30	2.9	1.9	1922	7.2
17	Rugrats	NICK	Mon	7:30P	30	2.8	2.2	2246	4.6
17	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2239	4.8
17	Rocket Power	NICK	Sun	8:00A	30	2.8	2.2	2190	9.2
17	Rugrats	NICK	Wed	7:30P	30	2.8	2.1	2177	4.0

## DEMO TRACKER: MALES 25-54

Following are the top 10 basic cable programs by demographic for the week of Oct. 23-29, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL Regular Season	ESPN	Sun	8:28P	197	7.6	6.1	3552	16.6
2	NFL Primetime	ESPN	Sun	7:30P	58	4.8	3.8	2222	10.3
3	WWF Entertainment	TNN	Mon	10:00P	69	4.6	3.6	2125	10.8
4	WWF Entertainment	TNN	Mon	9:00P	60	3.9	3.1	1813	7.8
5	m/"Spawn"	TBS	Sun	8:00P	120	2.9	2.3	1353	5.7
6	NFL Sportscenter	ESPN	Sun	11:45P	60	2.8	2.2	1293	10.7
7	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.5	2	1171	5.9
8	m/"Rudy"	TBS	Sat	8:05P	147	2.1	1.7	970	5.8
8	NFL Countdown	ESPN	Sun	11:00A	120	2.1	1.7	982	9
10	m/"Spawn"	TBS	Sun	10:00P	120	2	1.6	928	4.9

# Hatchett Rules Detroit!

On WJBK at 6:30pm, JUDGE HATCHETT delivers the time period's best rating in 6 years!

Sweep	Show	HH Rtg.
Oct. 2000	Judge Hatchett	4.3
Oct. 1999	Extra	3.2
Oct. 1998	Married...With Children	2.7
Oct. 1997	Real TV	2.8
Oct. 1996	Cheers	3.5
Oct. 1995	Bonds Tonight	3.3



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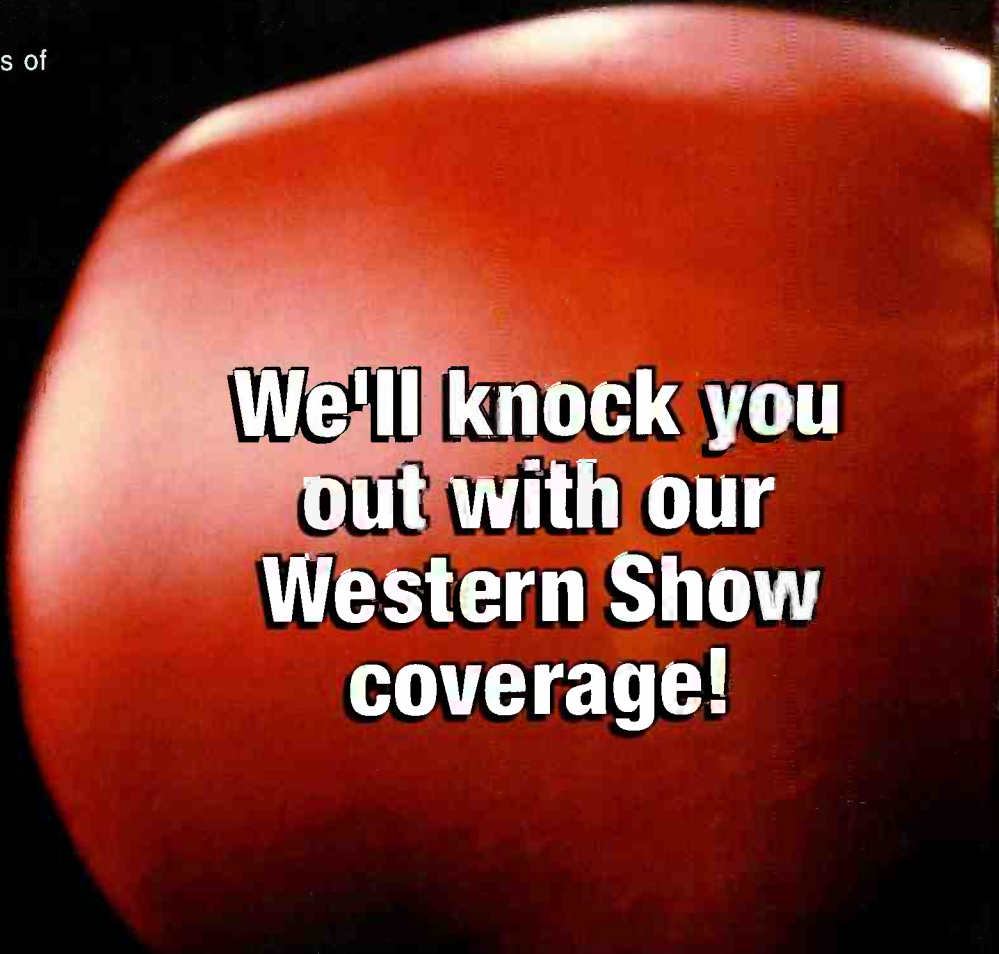
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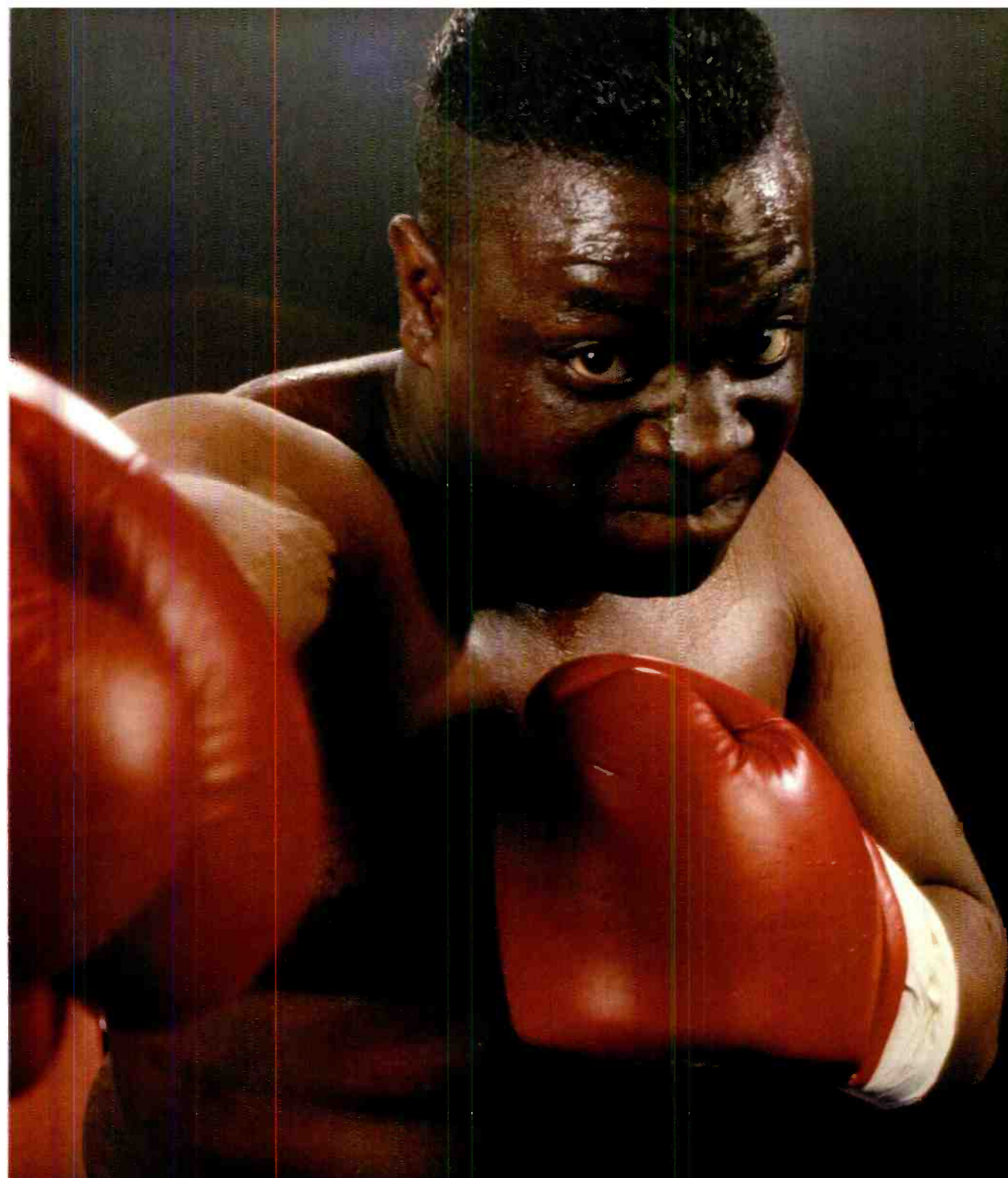


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<b>Western Pre-Show Issue</b>	Mon., November 20	Fri., November 10	Tues. November 14
<b>Western Show Issue</b>	Mon., November 27	Fri., November 17	Tues. November 21
<b>Western Show Daily #1</b>	Wed., November 29	Fri., November 17	Tues. November 21
<b>Western Show Daily #2</b>	Thurs., November 30	Fri., November 17	Tues. November 21
<b>Post Western Show</b>	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*

# Hispanic business lures Anglo media

*Clear Channel, among others, is said to be eyeing Univision*

By Steve McClellan

**I**s Clear Channel preparing to buy Univision? Sources say Clear Channel would love to add the nation's No. 1 Spanish-language network to its portfolio of media assets. But last week, despite speculation to the contrary, there didn't appear to be any ongoing acquisition talks between the two companies.

It's very likely that, when Univision chairman Jerry Perenchio decides to sell—and many believe it's just a matter of time—there will be many interested parties. After all, the U.S. Hispanic community is the fastest-growing segment of the population. According to the U.S. Census Bureau, the Hispanic sector will be largest minority group by 2005 and is projected to reach 42.4 million by 2010.

Hispanics now have spending power estimated at close to \$400 billion annually. Currently, Spanish-language TV advertising in the U.S. is about \$1 billion. Pappas Broadcasting's Harry Pappas expects that market grow at an annual clip of 15% for the foreseeable future.

And Pappas has done his homework. Two months ago, he and TV Azteca, the Mexico-based broadcaster, announced plans to launch a third U.S. Hispanic TV network by second quarter 2001.

As to reports that Clear Channel wants to buy Univision, Pappas hopes they're true. "That would have positive impact" on his own plans, he said, as another indication of just how attractive the Hispanic business is to mainstream media companies.

Clear Channel has already shown a keen interest in this market with its 26% stake in

Hispanic Broadcasting Corp., the largest U.S. Spanish-language radio broadcaster.

Some wonder whether if stake might be a hindrance at regulatory-approval time if Clear Channel tries to buy Univision. If the Democrats retain the White House, many believe, both the FCC and Department of Justice would move to nix the deal on antitrust grounds—especially since Anglos



**Pappas expects Spanish-language market to grow 15% a year for the foreseeable future.**

and not Hispanics control Hispanic Broadcasting.

One thing is certain, sources say: When Univision does go on the block, "the bidding will be vigorous," as one Wall Street analyst puts it. "All the big media companies will at least kick the tires," says another. ■

## CBS seeing \$150M

*Super Bowl Sunday and 'Survivor II' have top brass dreaming of golden ratings and revenue*

By Richard Tedesco

**C**BS is expecting a big Super Bowl Sunday, to the tune of more than \$150 million in ad sales, as it also reels in sponsors for *Survivor II*.

The inventory for both the Super Bowl and the son of *Survivor* is 80% sold, according to CBS Network Sales President Joe Abruzzese, who expects the Super Bowl to be 90% sold by Thanksgiving. CBS already has reason to give thanks, selling 30-second spots for \$2.3 million or \$2.4 million each, he says.

So CBS expects to top the \$130 million ABC took in on the big game last January at \$2.2 million per spot and approach the \$155 million Fox pulled in with an all-day Super Sunday extravaganza in 1999. "If you add in *Survivor*, we'll surpass what ABC did," says Abruzzese.

For *Survivor II*, CBS is pushing \$12 mil-

lion sponsorship packages, according to ad agency sources. Most of the inventory will go to those sponsors, including such notables as Anheuser-Busch, General Motors, Target, Pepsi, Frito-Lay, Visa and Reebok.

In an age of fragmented TV viewing, the Super Bowl looms larger than ever, topping other big sports events. "In today's compressed-time society, viewers are opting out of the long-time commitments for the Olympics or the World Series," says John Rash, senior vice president at Campbell Mithun Esty. "The Super Bowl is only four or five hours, and it's become an unofficial national holiday."

Last January, it was also an unofficial platform for emerging dotcoms making a splash with pricey spots. Today, nose-diving Web stocks are producing a different picture: CBS has sold Super Bowl time to only six dotcoms thus far and expects 10 to be in the mix, compared with 19 last January. ■

# Strong 3Q for cable

*Cox, Charter post big cash-flow and revenue gains*

By John M. Higgins

**A**voiding a rerun of last summer's earnings-induced stock shock, **Cox Communications** delivered the double-digit cash-flow growth its executives have been promising. For the third quarter ended September, Cox's total revenues increased 12% to \$902 million.

However, that includes sales from new businesses, including telephone and data. Its video business—even including relatively new digital cable sales—grew just 6% over the same period last year.

Still, cash flow grew 12%, to \$354 million, much better than the 8% the company posted in the second quarter. That 8% sent Cox's stock spinning downward, because Cox Chairman James Robbins had been promising strong double-digit gains.

Cox's stock price did dip a bit last week, in part because capital spending is growing rapidly. The downside is that Cox's capital spending, standing at \$2 billion, is going to continue running high as the company increases the pace of rebuilds. Investors had been expecting capital spending to slow. Cox's stock slipped 3%, to \$42.75.

**Charter Communications** again blew away its peers. Even after adjusting for its many acquisitions over the past year, the

MSO posted revenue growth of 14% for the three months ended September, to \$842.9 million, while cash flow rose 20%, to \$400.6 million.

The strong performance was due only in small part to improvement in the operation of systems bought recently. Charter's older systems saw revenues rise 13% and cash flow climb 19%, a pace just slightly slower than systems acquired recently from Falcon Communications and Bresnan Communications.

Charter is also adding basic customers at the rate of 2.7% annualized. That was about a percentage point faster than the industry average but slower than its own pace last year. Even without revenue from new products, Charter's revenues would have grown more than 11%. Chairman Jerry Kent said the company "has exceeded even our most optimistic expectations."

RCN Chairman David McCourt minimized the threat to his company from the

capital market's distaste for tech companies like his, saying it is fully funded to complete everything on its plate. McCourt's comments came after the cable and phone overbuilder posted financial results for the third quarter, with strong growth in many operating categories and cash-flow losses surging as expected.

While the market for telecom junk bonds has tanked and RCN's stock price has dropped 65%, McCourt said that he's not worried about raising money, because his plans are fully funded with borrowings and equity investments over the past year. "RCN won't start building something it doesn't have the capital to finish," he told securities analysts.

"That means finish to profitability."

After spending \$1.2 billion to build systems in 2000, RCN will have about \$2.7 billion in cash and credit facilities on hand. McCourt and CFO Tim Stoklosa said the company is in the midst of reviewing operating and capital-spending plans for 2001 and could make some tweaks in the plan. McCourt would not project results for 2001 other than to say that negative cash flow will significantly decline. ■



Chairman James Robbins reported that Cox Communications' total revenue rose 12% and cash flow also increased 12%.

**Charter Communications blew away its peers with 14% growth in revenue and a 20% hike in cash flow.**

## Ricki Rocks Boston!

On WSBK at 5:00pm, Ricki Lake delivers the time period's best rating in 7 years!

Sweep	Show	HH Rtg.
Oct. 2000	<b>RICKI LAKE</b>	<b>2.9</b>
Oct. 1999	Ricki Lake	2.1
Oct. 1998	Judge Joe Brown block	2.1
Oct. 1997	Saved By The Bell/Step By Step	1.3
Oct. 1996	Step By Step/Blossom	1.7
Oct. 1995	Step By Step/Blossom	1.6
Oct. 1994	Punky Brewster/Saved By The Bell	1.2

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## Changing Hands

### COMBOS

Swap of WEEEX(AM)-WODE-FM Easton/  
Allentown, Pa., for WHCY(FM)  
Blairstown/Sussex, WSUS(FM) Franklin/  
Sussex and WNNJ-AM-FM Newton/  
Sussex, N.J., and LMA/option to acquire  
WDLC(AM)-WTSX(FM) Port Jervis, N.Y.

**Value:** \$32 million (includes \$12 million cash being paid by swapper of WEEEX-WODE and \$2 million for WDLC-WTSX option)

**Swapper, WEEEX-WODE:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 19 TVs and at least 1,115 other radio stations

**Swapper, other stations:** Nassau Broadcasting Partners LP, Princeton, N.J. (Louis F. Mercatanti Jr., president); owns/operates 19 other radio stations

**Facilities:** WEEEX: 1230 kHz, 800 W day, 1 kW night; WODE-FM: 99.9 MHz, 50 kW, ant. 449 ft.; WHCY: 106.3 MHz, 400 W, ant. 860 ft.; WSUS: 102.3 MHz, 600 W, ant. 745 ft.; WNNJ(AM): 1360 kHz, 2 kW day, 320 W night; WNNJ-FM: 103.7 MHz, 2.3 kW, ant. 892 ft.; WDLC: 1490 kHz, 1 kW; WTSX: 96.7 MHz, 3 kW, ant. 300 ft.

**Formats:** WEEEX: news/talk; WODE-FM: oldies; WHCY: CHR; WSUS: AC; WNNJ(AM): nostalgia; WNNJ-FM: classic hits; WDLC:

adult standards; WTSX: oldies

**Broker:** Serafin Bros. Inc.

**KMIN(AM)-KAIU(FM) Grants/Gallup, N.M.**

**Price:** \$145,000

**Buyer:** KD Radio Inc., Los Angeles (Derek Underhill, president/owner); no other broadcast interests

**Seller:** Palmer Radio LLC, Salt Lake City (Gaylen C. Palmer, president); no other broadcast interests. Note: Palmer bought stations for \$28,333 (Changing Hands, May 10, 1999)

**Facilities:** AM: 980 kHz, 1 kW; FM: 92.7 MHz, 1.7 kW, ant. 230 ft.

**Formats:** AM: oldies; FM: AC

### FMs

**WVVR(FM) Hopkinsville, Ky./  
Clarksville, Tenn.**

**Price:** \$7 million (includes \$1 million of buyer's stock)

**Buyer:** Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president/11.5% owner); owns/is buying three TVs, 34 other FMs and 21 AMs, including WDXN(AM) Clarksville, WABD(AM)-WCVQ(FM) Fort Campbell, Ky./Hopkinsville/Clarksville and construction permit to build FM in Hopkinsville/Clarksville (Changing Hands, Oct. 30); has time brokerage agreement with KVCT(TBV) Victoria, Texas

**Seller:** WRUS Inc., Augusta, Ga. (Donald J. Alt and Kerby E. Confer, each 35% owners). Alt and Confer own/are buying/have interest in 32 FMs and 18 AMs

**Facilities:** 100.3 MHz, 100 kW, ant. 1,000 ft.

**Format:** Country

**WXQL(FM) Baldwin/Jacksonville, Fla.**

**Price:** \$1.5 million

**Buyer:** Tama Group Ltd., Daytona Beach, Fla. (Charles W. Cherry II and Glenn W. Cherry, both members/managers); owns WPUL(AM) Daytona Beach and WTMP(AM) Tampa, Fla., and WHYZ(AM) Greenville, S.C.

**Seller:** Peaches Broadcasting Ltd., Detroit (Lawrence P. Doss, president); no other broadcast interests

**Facilities:** 105.7 MHz, 6 kW, ant. 328 ft.

**Format:** Beautiful music

**Broker:** Minority Media and Telecommunications Council

**KROR(FM) Hastings, Neb.**

**Price:** \$750,000

### Station Trades

By dollar volume and number of sales;  
does not include mergers or acquisitions  
involving substantial non-station assets

#### THIS WEEK

TV/Radio  \$0  0

TVs  \$0  0

Combos  \$32,145,000  2

FMs  \$10,524,800  5

AMs  \$795,000  4

Total  \$43,464,800  11

#### SO FAR IN 2000

TV/Radio  \$2,133,450  1

TVs  \$559,480,139  17

Combos  \$3,438,900,717  76

FMs  \$526,967,568  111

AMs  \$140,007,885  81

Total  \$4,667,555,759  286

## Changing Hands

**Buyer:** Eternal Broadcasting LLC, Lincoln, Neb. (Dean Sorenson, president/51% owner). Sorenson owns 70% of Sorenson Broadcasting Corp., which owns 10 FMs and seven AMs, none in Nebraska. Note: Some operating capital for KROR will be provided by market competitor Waitt Radio Inc.

**Seller:** Three Eagles Communications Inc., Lincoln (Rolland C. Johnson, chairman/18% owner); owns/is buying 21 FMs and 11 AMs. Johnson and wife, Paula A., co-own KVRH-AM-FM Salida, Colo.

**Facilities:** 101.5 MHz, 50 kW, ant. 265 ft.

**Format:** Classic rock

**KMSR(FM) Sauk Centre, Minn.**

**Price:** \$700,000

**Buyer:** BDI Broadcasting Inc., Bemidji, Minn. (Louis H. Buron Jr., president/owner); owns KIKV-FM Alexandria and KBPQ(FM) Nisswa, Minn. Buron also owns four FMs and one AM and 75% of another two FMs, all in Minnesota

**Seller:** Main Street Broadcasting Inc., Mankato, Minn. (John Linder, president). Linder owns eight FMs and two AMs and 80% of another AM, all in Minnesota.

Note: This amends earlier \$200,000 deal for KMSR (Changing Hands, Jan. 21)

**Facilities:** 94.3 MHz, 3 kW, ant. 286 ft.

**Format:** Dark

**Construction permit to build FM in Spooner/Shell Lake, Wis. (near Duluth, Minn.)**

**Price:** \$439,000

**Buyer:** Zoe Communications Inc., Shell Lake (co-owners George R. Manus and Michael John Oberg); owns WCSW(AM)-WGMO FM Shell Lake

**Seller:** Betty Lutz, Shell Lake; no other broadcast interests

**Facilities:** 106.3 MHz

**KZBL(FM) Natchitoches, La.**

**Price:** Up to \$335,800 (includes up to \$10,800 worth of advertising and \$10,000 noncompete agreement)

**Buyer:** Baldrige-Dumas Communications Inc., Many, La. (Tedd W. Dumas, vice president/50% owner); owns KWLA(AM)-KWLW(FM) Many; is buying KTHP(FM) Hemphill, Texas, and construction permit for new FM in South Fort Polk, La. Note: KZBL earlier was reported sold to Baldrige-Dumas for \$400,000 (Changing Hands, June 7, 1999)

**Seller:** Bundrick Communications Inc., Natchitoches (Hal M. Bundrick, president); no other broadcast interests. Note: Advertising comprises up to \$300 per month for three years on KWLA-KWLW or

KZBL

**Facilities:** 100.7 MHz, 3 kW, ant. 299 ft.

**Format:** AC

**Broker:** Media Services Group Inc. (seller)

**AMs**

**WSJC Magee, Miss.**

**Price:** \$415,000

**Buyer:** Family Talk Radio, Loma Linda, Calif. (Linda DeRomanett, president); owns WBAJ(AM) Blythewood, S.C.

**Seller:** Eileen Shaffer Bailey, Jackson, Miss. (attorney for trustee)

**Facilities:** 810 kHz, 50 kW day, 500 W night

**Format:** Dark

**Broker:** Connelly Co.

**KSFS Sioux Falls, S.D.**

**Price:** \$155,000

**Buyer:** LA Skywave Inc., Sioux Falls (Lee O. Axdahl, president/owner); owns KSOB(FM) Dell Rapids/Sioux Falls and KSQB(FM) Flandreau/Sioux Falls, S.D.

**Seller:** CGN Corp., Milbank, S.D. (Roger Kuhlmann, chairman); owns KCGN-FM Milbank

**Facilities:** 1520 kHz, 10 kW day, 5 kW night

**Format:** All sports

**Broker:** Jerry Johnson (seller)

**WKTF (formerly WWWN) Vienna, Ga.**

**Price:** \$125,000

**Buyer:** DANA Communications Inc., Gloucester, Mass. (co-owners David J. and Nancy Adams); no other broadcast interests

**Seller:** Sundance Communications Inc., Clearwater, Fla. (Arthur Grimshaw, president); no other broadcast interests. Note: Sundance acquired station in 1999 for same price

**Facilities:** 1550 kHz, 1 kW day, 23 W night

**Format:** Today's country

**Broker:** BuySellRadio Online (seller)

**WBZB Selma, N.C.**

**Price:** \$100,000

**Buyer:** Wallace Edward Akehurst, Monkton, Md.; no other broadcast interests

**Seller:** C&J Broadcasting Inc., Selma (James L. and M. Cornelia Massengill, principals); no other broadcast interests

**Facilities:** 1090 kHz, 1 kW day

**Format:** Country, talk

—Compiled by Elizabeth A. Rathbun

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# Consolidation hits ad reps, too

*Clients show little alarm as Petry Media completely merges Petry and Blair*

By Steve McClellan

Ten years ago, when the advertising rep-firm business began to consolidate, there was a lot of concern among TV stations about possible conflicts arising when two co-owned reps served multiple stations in the same market. The worst fear: that billing and programming information might be inappropriately shared with competing stations.

The response by the rep firm consolidators—Cox (Telerep, MMT and HRP), Petry Media (Petry and Blair) and Katz Media (Millennium, Eagle and Katz Television)—was to ensure that church-and-state-like separations were maintained between their co-owned but vigorously competitive rep subsidiaries. By and large, station clients accepted those responses.

Over time, however, those Chinese Walls have eroded. It started with back-office functions, such as accounting and human resources. More recently, there has been some consolidation among co-owned programming departments. But last week, Petry Media executives confirm, consolidation has gone a step further, with the complete merging of the programming departments of Blair Television and Petry Television to service the needs of the 200-plus station clients.

Garnett Losak, who had been in charge of Blair's programming department, will now oversee the merged Petry-Blair programming department. Her counterpart at Petry was Dick Kurlander, who resigned last summer after 15 years with the firm.

The reason for the continuing consolida-

tion, as usual, has to do with the bottom line. TV station groups nationwide have consolidated, and the bigger groups have forced the reps to lower their commission rates or even go into partnership with them.

According to rep and station sources, commission rates for national spot advertising, which a decade ago were typically 15%, are now less than 10% and, for some larger groups, as low as 6%.

Some groups have even demanded a piece of the action. Fox, for example, has formed a partnership with Petry. The Post-Newsweek stations formed a co-venture with Cox's MMT.

At Petry-Blair, Losak argues that the merged programming department will actually provide better service to stations while being more economically efficient. In effect, she says, four heads are better than two. That is, four programming executives who directly consult TV stations can now jointly dissect programming trends and exchange ideas on what the trends mean.

"What Petry has done has put the emphasis on the people talking to TV stations," she says. "There's been no reduction there." One program-analyst position has been eliminated. And now, instead of receiving separate sets of largely redundant weekly programming information, Blair and Petry clients will receive a single set.

In cases where multiple stations are

served in the same market, different executives consult each station. And the Chinese Wall still exists with regard to proprietary local program information, Losak insists.

Other reps agree. "At one point, it probably made sense that everything was totally separate," says Katz Television Vice President, Programming, Bill Carroll, who oversees the programming departments at the three Katz-owned rep subsidiaries. "But now there are huge amounts of information, and it has to be distilled, and it makes more sense to do that in a more centralized fashion.

"But, once you've done that, you're talking about how you interpret that information, and that's where the individuals and their skill and their working relationship with the station and knowledge of the market come into play. That's the part of the process that remains separate."

Stations also seem less concerned now that dual representation has been a fact of life in many markets for a number of years.

"I don't think it's an issue. People handle it professionally, and I've not experienced a problem," says Don Loy, operations manager at

WROC-TV, one of three Rochester, N.Y.-market stations represented by Petry or co-owned Blair.

One high-level station-group executive said the reps have to make such moves in order to survive. "It's a tough low-margin business, but I trust my rep. It's a critical business that won't go away." ■

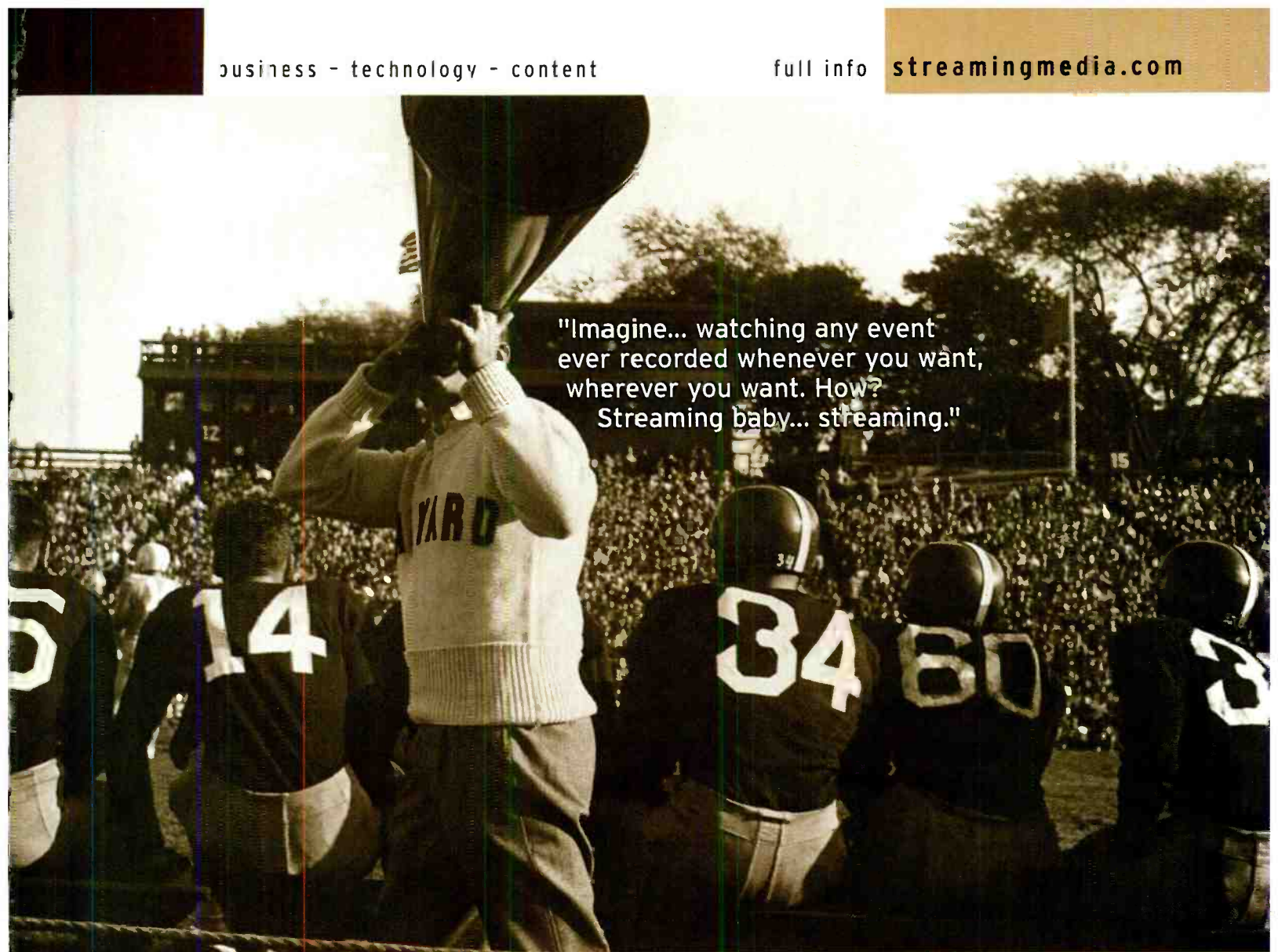


Garnett Losak will oversee the united Petry-Blair programming department.

**As TV station groups have combined, the bigger groups have forced reps to lower commission rates, even go into partnership with them.**



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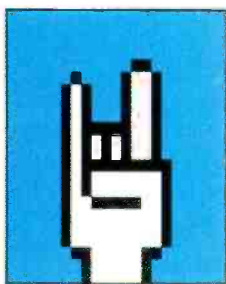


# I want my VH1 (honors) online

*Music network will encourage viewers to use Internet to pick categories, nominees, winners for 'My VH1 Awards' show*

By Ken Kerschbaumer

This time, it's personal" is a great tag line for an action sequel, but, on Nov. 30, it will also be fitting for VH1, which will broadcast the My VH1 Music Awards, an awards show whose winners are chosen by online voting rather than backroom politicking.



Of course, television needs another music awards show like Britney Spears needs a degree in molecular biology, so VH1 executives had to figure out how they could do a music-related awards show that went beyond the trendiness of the VH1 Fashion Awards. That's where the trendiest, most-hyped medium ever, the Internet, came in, allowing viewers to pick the categories, choose the nominees and crown the winners.

"We knew there were a lot of music-award shows so we had to come out with something that was current and up-to-the-minute," explains Jeff Gaspin, VH1 executive vice president, programming and production. "And we felt that, with music being such a part of the Internet, an awards show that had convergence would help make it distinct."

The show could already be called an Internet success: The call for categories attracted more than 65,000 entries, with 25 categories selected. Many of the suggestions were redundant, but there were a number of gems that, Gaspin says, point to the reason for having greater fan and viewer involvement. For example, there's the "This Song Kicked Ass But Was Played Too Damn Much" category.

"That category sums up the sensibility



Photo: Kevin Mazur

**Jon Bon Jovi will probably be voted into some winning category—via the Internet—by loyal fans of VH1.**

we have for the show," he says. "The categories are what people talk about, not just what record executives say in the backroom."

With the categories and nominees sorted out (voting began Oct. 20 at [www.vh1.com](http://www.vh1.com)), it's time to start tallying the votes. That is a technically straightforward process, according to Fred Graver, senior vice president, VH-1 Group, which includes VH1.com, Sonicnet.com and Country.com.

"It's just a voting and polling engine," he

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## Interactive Media

says. "And people will be able to vote until the last minute. When you vote, you can see the percentages of the overall vote. About 10 days before the show, we'll take that feature in and make them tune into the show to see who won."

Giving the viewer ongoing totals, Graver believes, will spur fan groups and online groups and Web sites dedicated to artists to help out with publicity. "We hope to get the fan clubs, no pun intended, fanning the flames of the vote. One of the questions that came up when we were first developing it was, what if 200,000 people vote Phish in? But if 200,000 people say they'll watch if we put their favorite band on, we'll take it."

VH1 is expecting about 2 million votes, a total in line with that for the MTV Music Awards, which offers viewers the chance to vote online on a single category.

Of course, the VH1 viewer is older than the typical MTV viewer, but Graver believes that is just fine as far as driving turnout. "The 25-plus market still makes up more of the population than the under-25 crowd, and it's the fastest-growing group on the Internet," he says. "The Internet is certainly becoming a larger part of their lives, especially with women."

Like its flashier brethren, VH1 is wrestling with the relationship among on-air content, online content, and life in the broadband age. Graver, however, says there

won't be as much appointment viewing for the VH1 viewer, so the interactivity push at VH1 will focus more on a big event that can build up over time rather than a daily program like MTV's *Direct Effect* or *Total Request Live (TRL)*.

"The Internet channel and the on-air channel both drive the viewer to the voting procedure," he explains. "And the voting procedure drives the viewer to the awards show."



**VH1's Jeff Gaspin: "We felt that, with music being such a part of the Internet, an awards show that had convergence would help make it distinct."**

The online voting will contribute to the drama of the show itself. Award presenters will be able to tell viewers that the voting has closed seconds before the award is presented.

"We're not going to produce our winner packages the same way as other shows," Graver says. "It'll be more like the Academy Awards, where you have a little bit of tape for everybody, and we'll

just roll that tape. But we won't have an elaborate package."

Four Web cams will also be incorporated into the broadcast, allowing viewers to catch different action online. One will be in the pressroom, one on the podium, a third on the red carpet outside and the fourth in the production truck for budding producers.

If all works, Graver expects to take the online-voting format over to TNN for one of its country-music awards programs. "I'm looking forward to that, because country fans are so passionate and rabid." ■

### TOP TV NEWS SITES

September 2000  
Ranked according to time spent

SITE	Avg. minutes spent on the site
1 CNBC.com	35.6
2 CNN.com	28.2
3 Bloomberg.com	27.0
4 ABC News*	18.9
5 MSNBC.com	18.7
6 NFN.com*	17.1
7 FoxNews.com	8.2
8 CBS.com sites*	6.2
9 WebFN.com	...
10CBSNews.com	...
<b>Total WWW</b>	<b>700.6</b>

Source: Media Metrix

... = Statistically insignificant traffic

### TOP CABLE TV SITES

September 2000  
Ranked according to time spent

SITE	Avg. minutes spent on the site
1 ESPN*	49.6
2 CNBC.com	35.6
3 CNN.com	28.2
4 CartoonNetwork.com	23.7
5 MSNBC.com	18.7
6 NBCi*	16.7
7 SciFi.com	16.5
8 FoodTV.com	15.6
9 PBS.org	11.1
10 Weather.com	10.1
11 TVLand.com	9.3
12 CourtTV.com	9.1
13 ABC*	9.1
14 HGTV.com	8.6
15 Discovery.com	8.4
16 EOnline.com	8.3
17 FoxNews.com	8.2
18 MTV.com	7.8
19 HistoryChannel.com	7.4
20 TheWB.com	6.9
<b>Total WWW</b>	<b>700.6</b>

Source: Media Metrix

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

**Media Metrix definitions:**

**Average minutes spent per usage month:** The average total number of minutes spent on the Web site during the month, per visiting person.

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

# remotely possible.



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## IN BRIEF

**ASK JEEVES FOR  
STREAMSEARCH**

StreamSearch, an online guide to streaming media, will now be available through Ask Jeeves and the Ask.com Web site. StreamSearch currently boasts a multimedia database of more than 2 million streaming and downloadable audio and video files. The database of multimedia files increases by 25,000 to 50,000 links per week and is projected to exceed 5 million in 2001.

**SPICE GIRLS GET  
STREAMY**

RealNetworks is helping Virgin Records and the Spice Girls bring streaming videos to their latest album, *Forever*. The enhanced CD will feature two streaming videos, viewable exclusively through RealPlayer, with the videos encoded in RealVideo 8. To access the enhanced portion of the specially marked Spice Girls CD, users place the music CD into the CD-ROM drive of their computer.

**CLEANING UP STREAMS**

Media 100 has launched Cleaner 5: RealSystem Edition, encoding and design software developed to support RealNetworks' RealAudio 8 and RealVideo 8. The customized version of Cleaner 5 is a camera-to-Web streaming-media-design system enabling Web designers and Internet broadcasters to create content more easily. It is available directly from RealNetworks and its online store for \$499.

# Is the Web losing its leisure-time appeal?

*PricewaterhouseCoopers report says consumers are spending less time on the Internet, more time with the family*

By Ken Kerschbaumer

If a PricewaterhouseCoopers Consumer Technology study is to be believed, Web surfers are spending less time surfing and more time watching the waves, spending time with their families, or engaging in other leisure activities.

"What shocked me about this year's survey is that, last year, the average person spent five hours a week on the Internet for non-business reasons and, this year, they're spending four," says Michael Kelly, entertainment and media partner at PricewaterhouseCoopers. "But I think one reason for that might be that people are becoming more proficient with the Internet and are also using it primarily for e-mail."

One finding suggests that the broadband industry has more selling to do if it expects to continue an effective rollout in the United States.

With regard to demand for broadband, 85% of those surveyed said they use normal telephone lines for Internet access. Among those users, the top complaint about broadband was that it is too expensive, with 24% making that claim. An additional 10% said they don't need it, another 12% said they have no specific reason and 12% don't know.

Related to the absence of enthusiasm for broadband was the lack of interest in downloading streaming videos or short films, which may go a long way to explaining the woes of the online-entertainment industry. According to the report, 89% of users are not downloading streaming videos or short films; 41% of those said they have no desire

to do so, 17% reported that they don't understand how, and 11% said it takes too long to download or search.

On the flip side, of those 11% who do stream videos, 75% find it easy to do. However, 60% of them also said they would not do it if they were required to pay for downloads.

So why are people visiting the Internet? The two top reasons reported by respondents by far are research (90% of those surveyed) and e-mail (89%). Shopping was next at 42% while interactive entertainment like gaming was listed by 37% of users.

Another surprising aspect of the consumer study, Kelly found, was the question of where time would be spent in lieu of surfing the Internet.

The percentage of people who would spend that time watching TV was only 27%, down 11% from 1999. The biggest gainer was spending

time with the family, with 8% of respondents saying that they would spend that time with their family, a 5% jump over last year's response.

"I think what this reflects is what you may call a sociological wave of people who view the Internet like a hobby. Interest peaks, and they want to spend more quality time with their families," Kelly explains. "Searching the Internet is a very solo experience, even in instant messaging, and I think people miss dealing with their family."

Overall, 2,502 telephone interviews were conducted in each of five countries: the U.S., UK, France, Germany and Australia. The numbers reported here reflect the U.S. responses. ■

**Only 11% of  
respondents stream  
videos, and 60% of  
those wouldn't do it  
if they had to pay.**

# The ballots please

TV-news sites place in race for online-journalism awards

**T** rue, this election-coverage week has cast television network and local-station Web sites as superb conveyors of news and voter results too localized for broader-interest, on-air coverage.

Yet, as the distinguished, 11-person nominating committee of the Online News Association has just attested, television-related Web sites aren't just for brand extension anymore. Competing against Web-based iterations of respected print publications such as *The New York Times* and *The Wall Street Journal*, television URLs are gaining acceptance in the nascent field of online journalism on their own merits.

This is not hyperbole, but fact. Last week, the Online News Association (<http://www.journalists.org>) and the Columbia University Graduate School of Journalism announced the finalists for the first Online Journalism Awards. In several categories, television-related news entries stand proudly among distinguished

competition. Let's look at categories where broadcast-media contestants have placed among the finalists.

MSNBC.com is one of five entrants in the General Excellence in Online Journalism: In Collaboration awards. "This category," the ONA says on its Web site, "honors a Web site that successfully fulfills its editorial mission, effectively serves its audiences, maximizes the unique abilities of the Web and represents the highest journalistic standards."

More specifically, nominees were picked based on their content excellence, interactive features, design, navigation, community tools (such as chat), and multimedia features.

To see the kind of respect in

which the judges held this site, note the other finalists: Atlantic Unbound (*Atlantic Monthly's* site), Business Week Online, FT.com (the *Financial Times* site) and WSJ.com, which is *The Wall Street Journal* site.

In the Breaking News: Original to the Web category, one of the finalists is Richmond.com. The independently owned Virginia-based news portal incorporates a significant amount of news content from WTVR-TV in that city. Its competitors are the technology-oriented Web site CNET News.com and Rediff.com, a general-interest news and features portal based in India.

MSNBC.com is also a finalist in Enterprise Journalism: In Collaboration for its five-part

"Terminal Planet" series. The category, which encompasses breaking news and original analyses, also has as a finalist entry Minnesota Public Radio's American Radio Works. The site was chosen for its Web-based "Massacre at Cuska" piece.

They face heady competition from no less than the Web sites of the Associated Press, *The New York Times* and the *Washington Post*.

In the Breaking News: Collaboration category, finalists were chosen "to honor the coverage of a spot or breaking-news event or development that displays exceptional reporting." As do most other awards categories, this one honors individual pieces rather than the overall quality of the Web site.

ABCNews.com's "Chaos In Seattle" is one of the finalists. Its competitors are the *Albuquerque Tribune*, Business Week Online and WSJ.com.

The Service Journalism: In Collaboration finalists were picked for "coverage of a single topic that helps users improve the quality of their lives." One of the three finalists was The Weather Channel's Weather.com for its "Tornado!" information package. Jousting for this award are ConsumerReports.org and Cleveland Live, the *Cleveland Plain Dealer*-affiliated site that includes content from WKYC-TV

and WKNR-AM in that city.

Most impressively, both sites selected to compete for the Online Commentary award have direct television tie-ins. Online Commentary is intended to honor "a body of work by a single writer for commentary that appears only on the Web." ONA states that, to be selected, "the writer should display an original voice, freshness of insight and clear writing."

Finalists are ABCNews.com's Diane Lynch, whose biweekly "Wired Women" column explores issues related to women and technology, and Oxygen.com's Emily Prager, whose humor-tinged columns appear in "The Read" every five weeks.

The Online Journalism Award winners were picked Oct. 27 but won't be announced until Dec. 1 at the first-ever Online News Association convention, to be held at Columbia University in New York. For information, e-mail meeting coordinator Rob Seitz at [robseitz@ix.netcom.com](mailto:robseitz@ix.netcom.com), or call (212) 951-7113.

Speaking of contests, I'd like to hear how the online version of your election-night coverage went? Let me know what worked well, what didn't and what lessons were learned. Road Tales are a *lingua franca* here at Common Ground. Write me at [russellshaw@delphi.com](mailto:russellshaw@delphi.com). ■

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

# Granite considers mobile DTV thrust

*KNTV may test COFDM in Bay Area, targets 'captive viewers'*

By Glen Dickson

**G**ranite Broadcasting wants to see if it can offer American consumers the same type of mobile digital television services that are being developed in Europe and Asia.

KNTV, the Granite station in San Jose, Calif., has received a temporary license from the FCC to test COFDM-based DTV transmissions in the San Francisco market. The station is currently evaluating the technical feasibility of starting such a trial this month and hopes to begin tests in a few weeks, says KNTV President and General Manager Bob Franklin. The concept would be to target "captive viewers" in taxis, buses and trains, says Franklin.

Granite applied for the STA (special temporary authority) this summer in what company President Stuart Beck called "a burst of enthusiasm" after he witnessed mobile-DTV reception during a business

trip to Singapore.

"I saw fully mobile television going 50 mph in the back seat of a car with an antenna and a 10-inch flat-panel display," he says. "The quality was wonderful, and, as a man with four children who sit in the back seat of a Suburban, I was intrigued."



**Granite's Stuart Beck says his motivation for the mobile-DTV test is simple: "America has always found a way to deliver the best services to people. And this is clearly the best service."**

Although Granite quietly received the STA in August (it isn't posted on the FCC Web site), the station group has yet to begin testing, primarily because the "technical issues are very daunting," says Beck.

Beck has come to appreciate the difference between the single-frequency network (SFN) used to broadcast COFDM in Singapore, which encompasses eight distinct transmitters, and the "big stick at KNTV." KNTV, currently operating an 8-VSB DTV signal, also doesn't have a COFDM exciter. But Beck is hopeful that Granite can procure COFDM equipment, perhaps with the help of connections in

Australia and Singapore.

He doesn't want to study COFDM's mobile capabilities with only DTV in mind. He points out that COFDM has been discussed as a possible modulation scheme for the ch. 60-69 spectrum the FCC plans to auction. "We may be better off looking at other areas where spectrum is available."

If the mobile-DTV test does happen, it will definitely include consumer demonstrations, says Beck. "I certainly think we'll try to get some consumer reaction and develop a public-policy analysis. That makes sense here."

Since KNTV's STA will expire in mid-February, Granite will probably wind up asking the FCC for an extension. "I don't think we're going to get this thing technically completed by the end of the license term," Beck explains.

According to the FCC's Mass Media Bureau, KNTV's STA is the 10th granted specifically for COFDM broadcasts. Sinclair-owned KUPN Las Vegas received one-month STAs in April 1999 and 2000 to conduct COFDM transmissions during the NAB convention. NBC O&O WCAU Philadelphia received a one-month license last January to perform COFDM tests. And six stations have received six-month STAs this year to air COFDM broadcasts as part of DTV transmission tests by the Association for Maximum Service Television (MSTV): WRC, WUSA and WETA in Washington, D.C.; and WNUV, WBFF and WBAL in Baltimore. ■

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# Do not bypass go ...

*Critics, including academics and library personnel, fear Copyright Office ruling will impede 'fair-use' access to content*

By Paige Albinia

**T**he U.S. Copyright Office has narrowly defined when online users can legally circumvent copyright protection, and critics complain that it went too far in protecting content providers' rights.

Drawing from a broad range of options, the agency two weeks ago ruled that users could legally bypass copyright-protection technologies under only two specific circumstances. They can freely decrypt lists of Web sites collected by filtering software in order to see what sites the software is really blocking. And they can circumvent copyright protections when access software is malfunctioning and unintentionally keeping out potential users.

The Copyright Office's ruling was required by the Digital Millennium Copyright Act (DMCA), which Congress passed in 1998. That law lays the groundwork for copyright protection online. Critics of the law, including the House Commerce Committee and the Clinton administration, were concerned that it went too far in protecting content providers' copyrights at the risk of eliminating "fair-use" rights.

Fair-use rights allow users, particularly educators and librarians, to make one copy of protected content—book, article, TV show, movie, song—for private, individual use. In a February filing on the inquiry,

Time Warner described the doctrine: "[A] fair-use defense might allow a user to quote a passage from a book, but it does not follow that the user is allowed to break into a bookstore and steal a book."

When the DMCA became law, the House Commerce Committee wrote, "[T]he Committee is concerned that marketplace realities may someday dictate a different outcome, resulting in less access, rather than more, to copyrighted materials that are important to education, scholarship and other socially vital endeavors."

A strict anticircumvention law, the committee reasoned, could give content providers the legal protection to require users not just to pay to download one copy of a copyrighted work, but to pay every time they wanted to look at or listen to that work.

That concern was expressed again by committee member Rep. Rick Boucher (D-Va.) last week after the Copyright Office published its decision. "This disappointing decision has moved our nation one step closer to a 'pay-per-use' society that threatens to advance the narrow interests of copyright owners over the broader public interest of information consumers," he said. "There is

little doubt that the 107th Congress will consider proposed revisions to the [law]."

The Clinton administration weighed in with its concerns just before the agency was due to release its decision: "[The National Telecommunications and Information Administration] believes that implementation of far-reaching access-control technologies without carefully drawn exemptions would not only invert 200 years of judicial interpretation regarding the scope of protections given to copyright holders, but also eviscerate individual scholarship and the notion of free inquiry," wrote Gregory Rohde, assistant secretary of Commerce and head of NTIA in a letter to the Copyright Office in late September.

An NTIA spokesman said the agency's views hadn't changed in light of the Copyright Office's decision, and NTIA did not say whether it agreed with the decision after its release.

Outside the government, corporations continued to fight with academics over the issue, just as they did while policymakers were writing the law.

Time Warner told the Copyright Office last February that the new law is designed to "protect the copyrighted works against unauthorized uses. Anyone wanting to make 'fair use' of a copyrighted work need only ... buy or rent a copy, subscribe to a transmission thereof or borrow a copy from a library."

Academics and libraries are concerned about fair-use harm. ■

**This disappointing decision has moved our nation one step closer to a "pay-per-use" society.**

—Rep. Rick Boucher

cing the story should be just as fast.

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One step ahead

# Target marketing with DTV

*New feature will let stations automatically switch viewers to special programming, ads*

By Bill McConnell

Viewers will be able to "opt out" of a new DTV feature that allows stations to automatically switch them to specially targeted programming and advertisements, industry executives said last week.

The channel-changing component, added to the DTV specifications in May, has raised eyebrows, because it would give stations power to carry viewers to programming against their will or target-market them without their knowledge.

But giving individuals the power to turn off the feature, known as "directed channel change," will prevent stations from abusing the technology, News Corp. Vice President for Software Engineering Scott Hamilton told a seminar sponsored by the Advanced Television Systems Committee in Washington last week. "If people don't want to participate in direct channel change, they won't. It's optional."

It is unclear whether DTV receivers will be designed to automatically accept directed channel changes or prompt viewers to activate the service.

"There are lots of implementation issues for this technology," Hamilton said. News Corp., parent of Fox Television, and Tribune Broadcasting developed the channel-switching technology.

Because directed channel changing requires stations to offer several parallel program streams, the service could take away the bandwidth needed for high-definition television, suggested Intel Corp. Manager of DTV Standards Regis Crinon.

But Hamilton said that HDTV would still be an option if broadcasts are "handled correctly" with such techniques as frame doubling and transmitting in the 720p format, which keeps high-definition programming from eating up all of a station's 19.4-Mb/s digital transmission rate.

Another big question for directed channel changing is whether consumer-equipment manufacturers will include the technology in

DTV receivers. So far, the Consumer Electronics Association has balked at making the feature a required element.

Broadcasters are pushing the FCC to require all DTV equipment to provide for the technology and other specific portions of the ATSC's Program and System Information Protocol (PSIP). The agency declined to tackle PSIP-related issues when it settled other DTV/cable compatibility issues in September. The cable industry and equipment makers are required to report to the FCC on their progress on PSIP

and other DTV issues on Nov. 30. The FCC has said it will decide whether to mandate the PSIP elements, also known as A/65, if it becomes clear the various industries cannot work out a satisfactory deal.

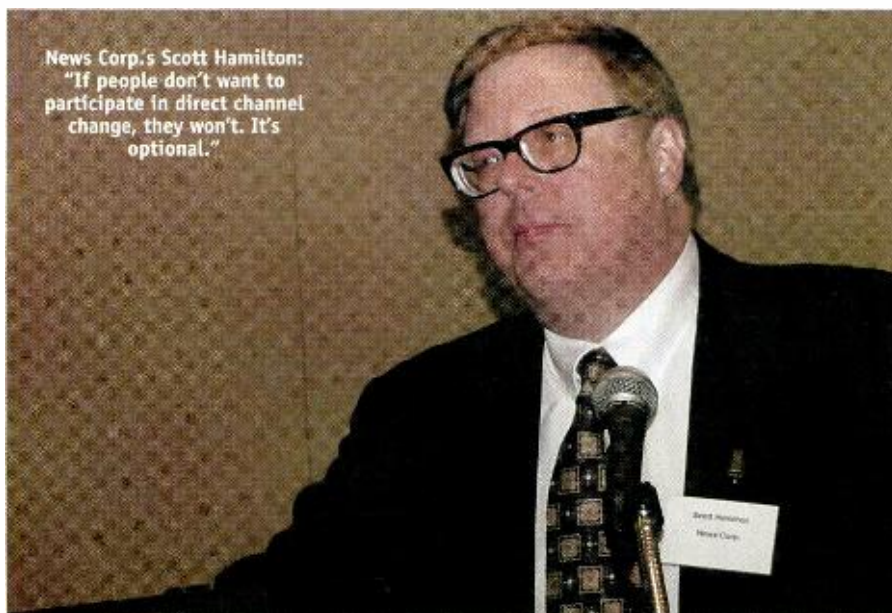
"I can't tell you how un-optional I would like to make A/65 in FCC regulation," Hamilton said, adding jokingly, "We'd like to see it in all sets 4 inches and above."

The channel-changing feature would benefit broadcasters, because it will help them retain overall viewers with narrowly targeted programming and allow networks to sell local advertisements during prime time programming. For example, ads could be targeted according to viewers' ZIP codes during national broadcasts. "We can sell snow tires in Montana and not San Diego," he said.

Viewers could also tailor their newscasts so that people who don't like business news could get an alternative.

The ATSC is also trying to get all broadcasters to support a PSIP feature that ensures that electronic-program guides list all of a station's digital services under the same channel as its analog programming. ■

**Broadcasters are pushing the FCC to require all DTV equipment to provide the technology for 'directed channel change.'**



News Corp.'s Scott Hamilton: "If people don't want to participate in direct channel change, they won't. It's optional."

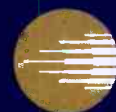




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# CuttingEdge

BY GLEN DICKSON



World Series Technical Director Mitch Riggins at the controls of the DVS-7350.

## SONY SWITCHES SUBWAY SERIES

Fox Sports used Sony's new DVS-7350 digital video switcher for production of Major League Baseball's 2000 World Series last month. The DVS-7350 has three banks of Mix/Effects (ME), each with two key buses and two independent key processors. The switcher has 36 primary serial digital inputs and 14 auxiliary buses to feed video and key signals to external devices such as DMEs (Digital Mix/Effects), monitors and recording devices.

## SKYSTREAM, MICROSOFT TEAM ON CABLE DATA

Microsoft will use SkyStream Network's zBand Internet content-distribution software as part of its Microsoft TV Platform for digital set-top boxes. According to SkyStream Vice President of Marketing Clint Chao, the deal is aimed primarily at "in-band data broadcasting," which uses unused space within MPEG-compressed video

channels to deliver IP-based content. zBand, currently employed by EchoStar for satellite data services, is designed to allow service providers to create, schedule and distribute branded Internet services, such as "walled gardens" or vertical Internet portals.

## KJTV-TV GETS VIBRINT

KJTV-TV, the Fox affiliate in Lubbock, Texas, has begun a news operation using a digital-production system supplied by Grass Valley Group, including GVG's Vibrint Digital News Production Workgroup and Kalypso production switcher. The Ramar Communications station uses three Vibrint NewsEdit systems to create sports and news packages, a NewsQ system for playout, and Kalypso as the main switcher in its news control room.

"We chose the Vibrint systems because they can handle the pace of hard news: They're simple, easy to use and let our editors work right at their desks," says Studio Engineer

Winn Boedeker.

## CABLEVISION PICKS SEACHANGE FOR VOD

Cablevision Systems is going to use video servers and software from SeaChange International to deliver video-on-demand programming to the 3 million Sony digital set-tops it plans to roll out over the next few years. Cablevision says it will offer movies with VCR-like controls including fast forward, rewind and pause. The service, which also relies on infrastructure gear from Harmonic and conditional access from NDS, is tentatively scheduled for December launch.

## WRAL-DT GOES REMOTE WITH YEM

For its first live all-HDTV broadcast last month, WRAL-DT Raleigh used YEM Inc.'s high-definition encoder and decoder to aid in the transmission. For the Oct. 13 broadcast from the North Carolina state fair, the Capitol Broadcasting station used the HE-1000 encoder to compress the HDTV video into a DS-3 package (45 Mb/s) that could be distributed via digital microwave. YEM's HD-1000 decoder was used to decode the HD signal at the other end,

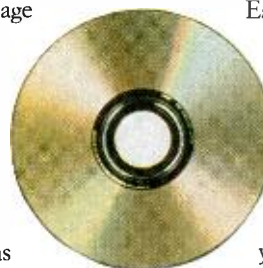
says Director of Engineering Tom Beauchamp. "The small size of the YEM equipment worked well in our microwave vans," he adds.

## GRAY TAPS HARRIS FOR DTV CONVERSION

Gray Communications Systems has selected Harris Corp. to support the digital conversion of its 13 television stations. Valued at more than \$19 million, the deal between the Atlanta-based station group and Harris covers Harris' DTV transmitters, encoders and master-control and monitoring units.

Harris' first installation for Gray was completed last spring at WRDW Augusta, Ga. The CBS affiliate accelerated its DTV rollout to show the Masters golf tournament in HDTV last April.

Gray's remaining 12 stations—WVLT Knoxville, Tenn.; WKYT Lexington, Ky.; KWTX Waco, Texas; KBTX Bryan, Texas; KOLN and KGIN Lincoln and Grand Island, Neb.; WITN, Washington, N.C.; WCTV, Tallahassee, Fla.; WEAU Eau Claire, Wis.; WJHG Panama City, Fla.; KXII Sherman, Texas; and WYMT Hazard, Ky.—will complete DTV installations next year.



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— Rick Minutello, Operations Director, WPXI-TV Pittsburgh

“Nobody in town beats us in spot news,” says Rick Minutello, “and Sony’s DNW-A225 laptop is a big reason why. The Betacam SX® laptop editor enables us to edit breaking stories anywhere, getting us on-air that much faster.”

Minutello also cites the Betacam SX editor’s versatility. “It’s perfect for fly-away packages. The crew can shoot all day and log tapes in the hotel room after dinner. Journalists can sign out A225’s to log footage at home. We even use them to record clean camera feeds when we broadcast live events.”

Sony’s Betacam SX format was an obvious choice, according to Minutello. “Betacam SP® equipment always stood up to punishment. Our DNW-7 camcorders bring that same reliability into the digital domain.

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# GETTING YOUR ASSETS IN GEAR


*Media management is the new watchword in the television industry*

By Peter J. Brown

**S**helve data broadcasting. Forget HDTV. The hottest ticket for broadcast suppliers is asset management. In addition to software companies that are asset-management specialists, storage, server and automation vendors are lining up to offer customers new ways to store, access, repurpose and distribute their content.

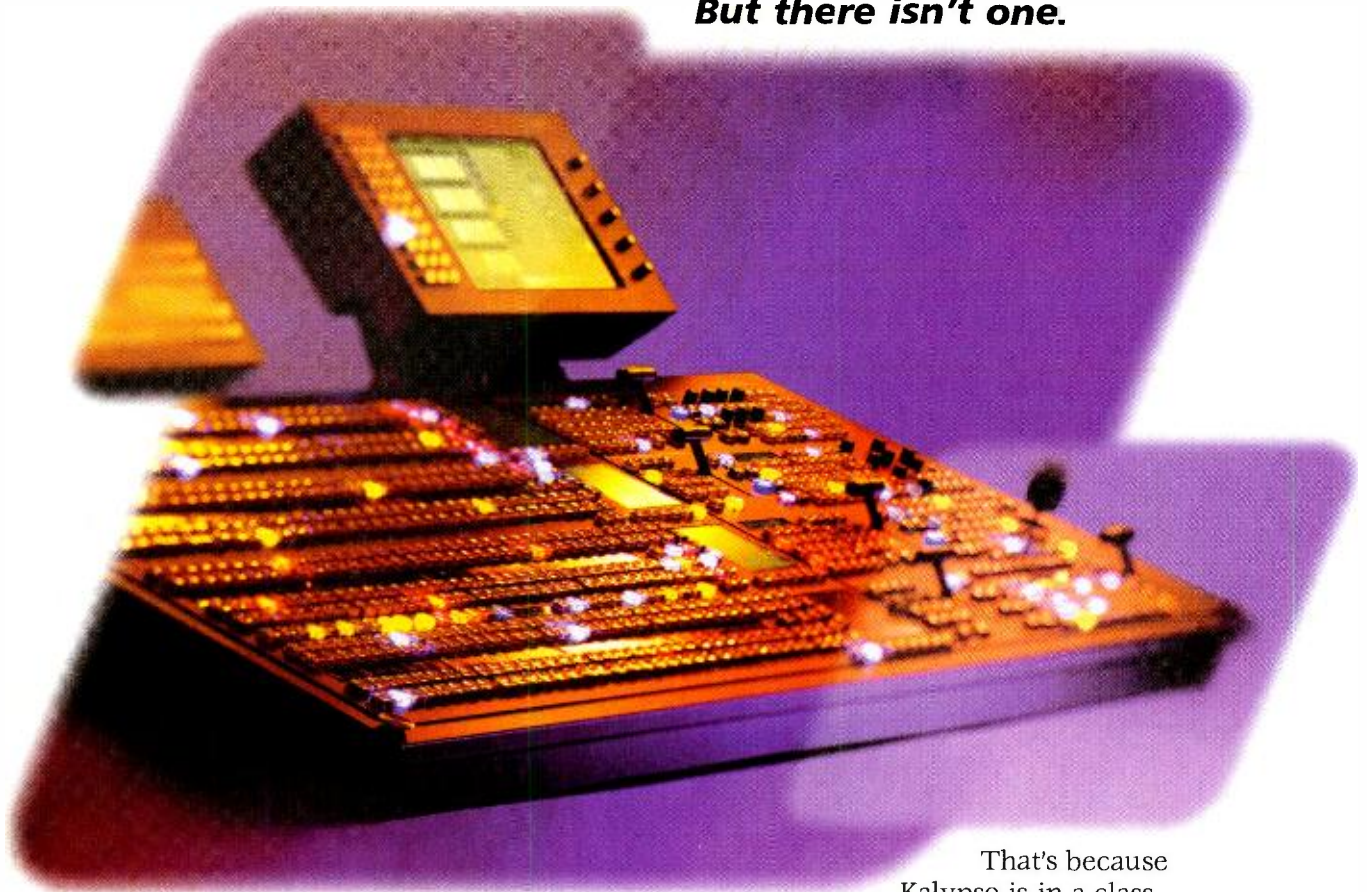
The emphasis here is on “managing” and not merely assembling software and hardware tools. It is far more than just the transition from analog to digital media. Work-flow analysis, the identification of embedded “cultural” traits within the organization, and process re-engineering are all key components in the asset-management strategy.

Asset management is already a big business. Charles Caldwell, vice president at Rye, N.H.-based GISTICS, projects sales for next year for the total media-asset-management market will rise to \$3.2 billion from \$507 million in 1997. The hardware side will account for \$1.7 billion—up



Grass Valley Group's Profile XP media platform uses Internet Protocol (IP) as a transport mechanism and supports Fibre Channel networking.

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to another video production center.  
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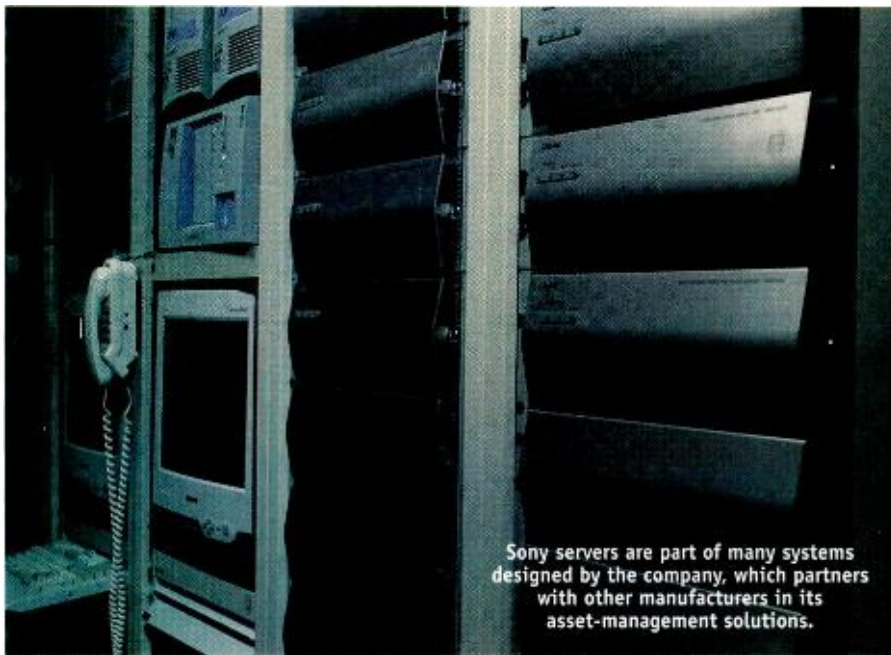


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Sony servers are part of many systems designed by the company, which partners with other manufacturers in its asset-management solutions.

from \$175 million in 1995—while software sales will total \$1.29 billion—with services reaching \$242 million.

“Asset management provides two different value propositions,” says Jeremy Schwartz, senior analyst at Forrester Research in Boston. “For anyone who has digital assets, it offers a cost-saving effect in the form of streamlined production processes. It also allows shared access, both internally and externally, via an extranet with outside partners on a project-by-project basis, for such things as more efficient version control as well as low-resolution previewing. Metadata is the key that underlies, and enables, all of this.”

**NOT-SO-NEW TECHNOLOGY**

Asset management is not a new phenomenon in the television industry. Most broad-

casters and large cable programmers practice some level of asset management.

“The questions posed to us are now based on some degree of experience. Media companies are not trying this for the first time. Rather, many have text-archive management systems of one kind or another, and these are often linked to digital-tape libraries,” says Philip Page, executive director of the media and Web-publishing group at Oakland, Calif.-based Informix/Media360, an asset-management software powerhouse.

Page identified three major asset-management-related objectives that permeate discussions both in North America and Europe. Having access to variable metadata is the top priority. Another goal is achieving what Page describes as “super-connectivity”: the establishment of a direct link between digital archives, newsrooms, NLE (nonlinear

editing) suites and Web sites. Specifying the entire chain of events in the realm of rights management, asset security and revenues—the triggering of a stream of verifiable transactions either on a nonroyalty basis or resulting in fixed royalties with or without embedded licenses—is the third priority.

“This is one of the most confusing subjects. It is closely tied to a broader discussion of metadata, due to the ability of content producers to embed their rights and royalties information within the digital-content package itself,” says Page.

**USER-FRIENDLY SYSTEMS**

“The focus on providing good asset-management systems should take into consideration the requirements of the broadcaster, not what some IT specialist thinks is important,” said Andrew Ioannou, president of UK-based Omnibus Systems’ U.S. subsidiary in Nevada City, Calif. “People are the most important asset to any broadcaster, because they are the ultimate creators of the product. The solutions we provide should give people the tools they want and not what we think they want.”

Asset management is vast in scope, ranging from compressed digital (MPEG/DVB) transport and multichannel broadcasting with enhanced and interactive components to unicast and multicast Web content streaming over broadband networks. Each application represents something entirely different at the point of origin as the digital content shifts from sector to sector, encompassing a vast terrain of broadcasters, satellite and cable operators, and content-production powerhouses like Hollywood studios.

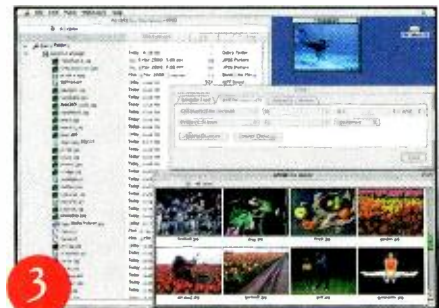
“Customers want out-of-the-box func-



1



2



3

Asset-management systems are available from several manufacturers: (1) Informix/Media 360’s browser; (2) Keops Media Works’ browser; and (3) SGI’s Studio Central Library.



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tionality, natural-language search, annotation and collaboration capabilities along with the ability to manage multiple media types in their native form,” says Cynthia Francis, vice president of marketing and business development at Vienna, Va.-based eMotion Inc.

The company’s MediaPartner 4.0 software represents a full end-to-end solution, putting eMotion in direct competition with Bulldog and Maryland-based Artesia Technologies. Partnering with EMC Corp. and Sun Microsystems while embracing Avid Technologies Inc.’s Open Media Management (OMM) platform is one way to add to eMotion’s momentum, says Francis.

“Will there be a product offering with a work-flow component baked into it? That leads back to my point about out-of-the-box functionality, which is something we emphasize,” Francis says.

**MANAGING ACROSS ALL MEDIA**

According to David Vap, Artesia’s direc-

tor of product marketing, asset management is not just about managing Web content. Nor is it limited to video logging, which entails breaking up the video content into key frames and extracting out the metadata.

“Artesia’s TEAMS 4.0 software, which has already been embraced by customers ranging from giant General Motors to start-up FeedRoom.com, is not a parking lot where digital assets go to die,” says Vap. “It is an enterprise-wide solution, which can be adapted to any size installation, with instant fulfillment as one objective. We can handle asset types from text to MPEG-2, and distribute those assets to every conceivable client and delivery channel.”

TEAMS 4.0 supports Synchronized Multimedia Integration Language (SMIL), which introduces the concept of the Play Decision List (PDL) to contribute to a more efficient and streamlined production process.

“Enabling users to edit over the Web on

low-resolution proxies is taken to the next level with the SMIL-based PDL, because you can create totally new assets, while aligning low-resolution and high-resolution versions,” says Vap. “This is based on recognizing and overlaying the same time codes.”

Media capture and indexing is the specialty of Vienna, Va.-based Excalibur Technologies, which will soon unite with Intel’s Interactive Media Services group to form a new company known as Convera. Excalibur is already pushing the asset-management envelope with its Screening Room 2.2 digital-archiving engine priced in the \$75,000 to \$80,000 range. ABC O&O’s KABC-TV Los Angeles and KGO-TV San Francisco are both Screening Room customers.

Excalibur is also introducing a new XML-based video logger known as Screening Room Capture, which will simultaneously perform platform encoding for both Windows Media and Real Networks players.

“The ability to publish metadata as

## ABC: ENG format comes first

*The network is taking a wait-and-see approach to asset management*

The implementation of asset management at ABC television network involves a broad strategy, the outcome of which is by no means certain, according to Preston Davis, ABC’s president of broadcast and engineering operations. Asked to describe where the network is today in terms of asset manage-

ment, the ABC executive is quite candid.

“There are a number of initiatives under way here which need to be sorted out. All of them impact on how

we are going to proceed, in general, with asset management. We are not behind the curve. We are just being careful, because we recognize that you can wind up spending a lot of money in the wrong places.”

Asset management is a complex problem that needs to be addressed as part of an overall system. A more fundamental decision has to be made by ABC about the right acquisition format,

since determining the ENG format is the critical first step in the entire sequence of asset-management-related events.

“We are in the process of trying to figure out what our next electronic newsgathering—ENG—format will be,” says Davis. “Will it be a traditional tape format, an optical format or based on

magnetic media? We have been following, very closely, the progress of optical storage, which seems to have all the right attributes of an acquisition format. Our acquisition strategy ties directly into our asset-management strategy.”

Davis believes the ability to leverage a combination of optical and magnetic media as long-term storage media across the entire TV-production chain, as well as in the consumer-electronics realm, is an

important ingredient in the asset-management mix. Being able to deploy it at a much lower price point only adds to optical recording’s appeal.

“Because news is the driving force here, we are on hold as we await an optical solution. Almost anything else you do will end up

**‘We are not behind the curve. We recognize that you can wind up spending a lot of money in the wrong places.’**

—Preston Davis, ABC





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HTML and XML is seen by us as a significant leap forward," said Dan Agan, Excalibur's vice president of marketing. "Simultaneous read/write is allowing content editors and creators to write directly to the database in real time as well. Discovery, for example, wanted that type of access as material was backhauled, via satellite, both during their recent ECO Challenge and for their upcoming special coverage of the manned mission on the International Space Station."

Excalibur's RetrievalWare, a text-driven search engine, is another core offering.

"Our goal is to ensure that any metadata present can be extracted, and that the asset is searchable and leverageable," says Agan. "The publishing side is where a lot of energy needs to be focused. Creating demand for the consumption of video in the lean-forward environment means solving the bandwidth issue. The quality is there for certain applications, but not others.

"And codecs [encoder/decoders] are not

the culprits here on the ingest side. Now that we have seen demonstrations of video direct to IP, we are quite confident that codecs will surface that will handle any bandwidth flow."

Of course, before someone leaps into Web-based syndication, there is the more fundamental issue of figuring out who holds valid asset-management credentials.

"At the major trade shows like NAB and IBC this year, you encountered some form of asset management in every stall. But only a fraction of the companies trying to promote these so-called asset-management solutions really understand what asset management is all about. And fewer still appear to be seeking integrated partnerships," says Mark Jones, director of the Jupiter Project at BBC News in London.

### CONTENT WITHOUT BOUNDARIES

Formidable asset-management players with very deep pockets abound. The list includes IBM, Sony and Hopkinton,

Mass.-based EMC Corp., which acquired Denver-based Avalon this summer.

"We are offering a comprehensive infrastructure, where we facilitate the high-end storage, management and delivery of rich media for our customers," said Doron Kempel, general manager of EMC's media solutions group. "With Avalon, we allow for flexible policies concerning the movement of content across platforms. Rich media requires intelligent content-propagation technology. We are leveraging Avalon, taking their technology to completely different applications and feature sets, from the LAN to the WAN." EMC is taking what Kempel describes as a "holistic" approach.

"Media streaming is removing the license and country boundaries, and puts an emphasis on really knowing your content," Kempel says. "There is no opportunity here for some sort of point-in-time snapshot. All the core components are going to grow, so the key is to provide a

as a short-term solution, although data tape may emerge as a viable long-term storage medium as well," says Davis. "Once the asset is digitized, it can be migrated to denser storage media as technology permits."

Last year, ABC initiated a research project that was designed to

provide the network

with a better understanding of what constitutes both

the best way to acquire content and the best way to archive it.

"We have been looking at asset-management software systems and attempting to identify

agnostic hardware systems as well," says Davis. "We have been using independent servers in our news department from companies such as Avid and Grass Valley for a long time. But we are just in the early stages of understanding how they should be linked together."

ABC has been developing an intranet-based news-archive platform known as the Media Archive and Retrieval System, or MARS, which is powered by Excalibur Technologies' RetrievalWare. This is a replacement for an earlier archive-management system known



ABC wants to use asset management to enhance programs like the six-part documentary special *Hopkins 24/7*.

as STAIRS. While the MARS team at ABC, which is headed by Avi Wolf, director of applications engineering at ABC Information Systems, has been primarily concentrating on text and audio content, the focus is shifting to video.

"We have done experimentation with what we call visual MARS, and we are still learning. That is about all I can say at this point," says Davis. "As far as an easily searchable digital archive is concerned, we are spending considerable R&D dollars to

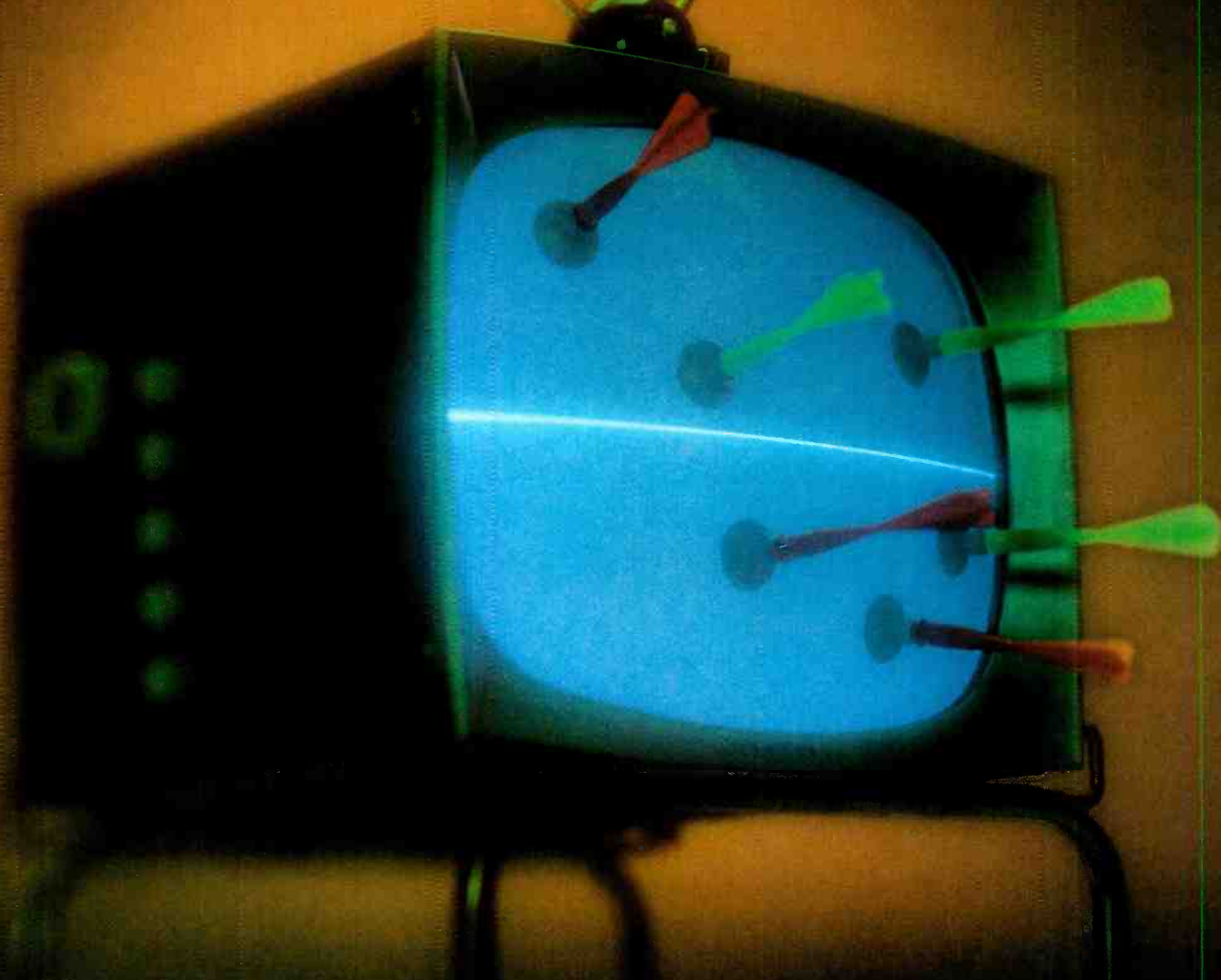
come up with a blueprint that all of the production units within ABC could deploy. We started to transfer analog tape to D2 three years ago. But we shut that down last year because it was just too time-consuming."

Though the labor intensity of the archiving process became an issue, Davis says he does not see work flow, in itself, as a major issue going forward as the network evaluates its asset-management options. And a combination magnetic/data tape-based archive is not entirely out of the question either.

Like the rest of the TV industry, ABC is still sorting out what digital television is all about. But DTV uncertainties aside, Davis says that, at ABC, there is no question that the Internet is impacting enormously on operations as a whole. —P.J.B.



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supporting infrastructure, which grows and scales accordingly. Being culturally sympathetic as you set out to liberate operations in this regard is important, too.”

This year, EMC joined with Cisco Systems, Sun Microsystems, Oracle, Digital Island and iXL to launch the “Create Once, Publish Everywhere,” or COPE, initiative. The aim is to establish an integration model, not just for asset management but for dynamic media creation, publishing, distribution and presentation.

IBM’s expertise in digital-library creation and hierarchical-storage management is added to Sony’s PetaSite robotic data-tape solution at CNN, for example, where a \$20 million digital-archive system is taking shape. Virage is also part of CNN’s system.

IBM’s Content Manager, a rich-media database that is a much enhanced follow-up to IBM’s earlier DB2 Digital Library platform, is one example of the company’s vast array of software-driven content-man-

agement and content-distribution solutions for broadcasters, says Dave Trumbo, solutions manager for content management at IBM’s Global Media & Entertainment Industry group in Santa Monica, Calif.

IBM’s hardware solutions for asset management include IntelliStations—high-performance NT workstations for video editing and digital creation tools; highly reliable UNIX servers; and a full spectrum of data-storage products for storage area networks (SANs), online disk storage and near-line automated tape libraries. IBM Linear Tape-Open (LTO) products include automated tape libraries that handle up to 200 GB of compressed data per cartridge at data-transfer rates of up to 30 MB/s.

“The LTO technology is an open industry standard with multiple vendors supporting the technology, [thus] offering protection for broadcasters’ investments,” says Trumbo. “There is also a clearly defined growth roadmap for the technology,

increasing tape capacity by eight times over the next four years.”

### ROADMAP FOR DIGITAL

The IBM Content Manager-based video-asset-management system integrates with partners AdWare, Avid, Grass Valley Group, MediaSite, Sony and Virage. Significant enhancements targeted for broadcasters are currently under development, according to Trumbo, who adds that IBM is positioned to offer specific implementation support and to assist in the development of a roadmap for a customer’s digital transformation.

Conrad Coffield, vice president of sales at Sony Electronics Broadcast and Professional Co., says that, when it comes to selling an asset-management system, to coin a phrase, “it takes a village.” And it all starts with a consulting engagement. Sony employs what Coffield calls a “use case” methodology.

“You have to identify how work flow will

## BBC’s Jupiter Project

*The UK-based network is using the technology to improve work flow*

**M**ark Jones, project director of the Jupiter Project at BBC News, counts at least five major asset-management projects that are under way at the BBC.

“In my terms, the rapid repurposing of news content is a key goal as far as managing assets is concerned,” says Jones. “We want to understand the process first and then attach

the technology. Introducing asset management into the organization can be tricky. Above all else,” he adds, “we want to avoid imposing the technology on the jour-

nalists.”

Jones described the Jupiter Project not as a technology project but rather as an attempt to better understand the impact of a wide range of innovations, including asset-management technologies, on journalists’ work flow.

“We are pulling a lot of technology together. It also entails identifying any unwanted stress imposed by new business models as

part of the overall re-engineering process,” says Jones. “At the core, we split the work flow, separating ingest management from both near-line and offline retrieval.”

The Jupiter Project uses ENPS, Omnibus Systems’ Columbus transmission-automation system and supports recording of line feeds to servers as well as facilitates mirrored recording to devices

such as browse servers, as well as Grass Valley Group’s (GVG) Profile video servers and Virage Inc.’s Videologger.

“We are aiming for one search portal for video, and not just text as in ENPS. Today, if you want to access the archives, you have to call someone who then performs a text-based search,” says Jones.

“We are focused on building the offline environment, and we have designed a pilot facility already.”

Jones considers recent developments such as the rollout of GVG’s ContentShare software platform another indicator of how fast the technology is evolving.

“ContentShare is a typical example of an innovative middleware solution, which has the potential to add enormous value to

**The rapid repurposing of news content is a key goal as far as managing assets is concerned!**

—Mark Jones, BBC News



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be affected by the asset-management implementation. That will drive which software applications and hardware configurations will be used. You do not simply put metadata in," Coffield says. "All the processes involved should be systematically analyzed and planned. It took six months alone just to identify the 300 to 400 use cases at CNN, which in turn generated over 2,500 specific requirements translated back to individual pieces of software and hardware."

Sony's GY-8240 DTF-2 tape drive represents the next generation of high-speed, large-capacity drives with 200 GB of storage per cassette and sustained-transfer rates of 24 MB/s.

"DTF has a forward-migration plan that takes it up to 800 GB per cassette and a sustained transfer rate of 96 GB/s with backward compatibility to DTF-1," Coffield says. In the realm of film-to-data capture and compositing, Sony has partnered with Discreet by allowing 4:4:4 real-time capture

and transfer on its VIALTA telecine system using Discreet's Backdraft solution to manage and track film transfer in the background. Outputting on a one-film-pass basis from the VIALTA to RGB data, HDTV and SDTV is now possible.

Finished material can be recorded on a Sony DTF-1 or DTF-2 data recorder. And automated EDL capture and assembly via Backdraft allows operators of Discreet Inferno, Flame, Flint, Fire and Smoke to avoid the cross-platform interchange-related time delays.

Nevada City, Calif.-based GVG is attacking asset management from several directions. Its innovative XML-based ContentShare software, for example, is an attempt to address what GVG sees as a huge gap: the lack of standardized data-exchange interfaces. ContentShare is not only resident in GVG's new line of Profile XP media platforms but has also been adopted by more than a dozen other companies.

"What we are telling the application developers is that we have now made software available that lets the tools work together and eliminates the need for customized software," says Steven Bilow, GVG's product marketing manager for media-software products. "End users can now choose whatever tools they want. This allows for asset management across different devices. At the same time, it addresses the issue of legacy applications by giving developers the option of writing a small piece of software in the form of a broker, rather than creating a whole new driver or scrapping the device in question, which is a costly and avoidable option."

GVG is also facilitating Webcasting and Web-distribution activities with its drag-and-drop-driven WebAble product, another ContentShare-based application. WebAble comprises software modules that enable users to browse MPEG-1 versions of Profile Media, and then send them out over the Internet in the Windows Media or Real

the whole undertaking," he says. As far as the Internet is concerned, he believes that is "the easy part."

"Lots of tools are readily available, and the Web constitutes an open marketplace. Ingest is where the focus is, with particular emphasis on annotating and managing the

entire process."

In addition to the Jupiter Project, the BBC Media Data Group has been busy defining what is referred to as a Standard Media Exchange Framework (SMEF).

This includes the SMEF Data Model (SMEF-DM), which is made up of a set of metadata definitions that attempt to impose uniform data requirements on the production, distribution and management of media assets. The task entails a wide variety of media applications and embedded metadata definitions in different media formats.

OpenSMEF is what the BBC describes as "a generic sub-set of the data dictionary that has been identified to support exchange of media assets between content creators, distributors and archives," according to Jones.



The Jupiter Project is an attempt to better understand a wide range of innovations on the work of journalists.

As a reference specification, OpenSMEF has been placed on the agendas of several international-standards bodies, including the SMPTE, EBU (European Broadcasting Union), MPEG-7 and the AES.

Paul Cheesbrough, a New York-based BBC consultant working on a separate media-asset-management project for the BBC Worldwide, points out that, in addition to its global radio, TV and online operations, BBC is also Europe's largest

publisher as well. There are 500,000 hours of video in the BBC archive, stored in every format. As a result, achieving archive uniformity for a single digital format is the focus of the BBC's efforts.

Montreal-based The Bulldog Group has signed a recent framework agreement with the BBC. Artesia, Tecmath, IBM, Excalibur, Omnibus Systems and Sony are other companies that BBC Worldwide has approached recently regarding its media asset management needs.

"The BBC is not going to tie itself to any single vendor. No one single solution can satisfy all the different needs that can be grouped together under the category of asset management at the BBC," Cheesbrough says. "Everything in terms of asset management at the BBC has to be tied back into SMEF." —P.J.B.





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The SGI Media Server for production is an out-of-the-box solution with a real-time FTP file system for inter-facility as well as intra-facility file transfers via SMPTE 305M SDTI for 4X RT transfer. The SGI Media Server for broadband with Kasenna MediaBase software is a multiple-bit-rate streaming-media platform.

"Two years ago, the theme was all about keeping everything behind the firewall on the intranet," says Greg Estes, vice president and general manager of SGI's telecommunications and media group. "Now, the doors have opened and cus-

tomers are looking for the easiest way to take content and manage it and repurpose it inside and outside their facilities."

Montreal-based Keops Broadcast's MediaWorks application is built on SGI's StudioCentral Library and brings frame-accurate video browsing with an added emphasis on single-version video-clip management. It runs on SGI's MediaServer as well as GVG's Profile. MediaWorks supports GIF, JPEG, MPEG and QuickTime formats, allowing users to immediately store, find, share and play digital assets.

Dominique Ste-Marie, president and CEO of Keops Broadcast, believes that control of both high-resolution and low-resolution copies in a synchronous stream offers more than merely a time-saving advantage in the larger sphere of asset management.

"It reduces the bandwidth and storage requirement substantially," Ste-Marie says. "Controlling the high-resolution world at the point of ingestion is what I consider to

be our key differentiation."

Keops Broadcast is supporting multiple NLE formats with MediaWorks as well as EDL support for Avid/ALE, CMX 3600 and Discreet's Backdraft extensions.

**INTEGRATORS GET INVOLVED**

System integrators have watched the growing influence of asset management with great interest, knowing from the outset that the challenges posed would be substantial.

"There is a recognition that no one single, monolithic, overall, asset-management infrastructure exists, but rather a number of disparate media-management elements, each of which performs an important but particular function and does it very well," says David George, a director and senior consultant with New Jersey-based AZCAR Technologies (IMMAD ECVS). "Bringing these together under some common technology umbrella presents both new problems and new opportunities for the system integrators."

## Managing assets across platforms

*An end-to-end solution is not the answer for Discovery*

Three primary asset-management initiatives are under way at Bethesda, Md.-based Discovery Communications, according to Peter McKelvy, Discovery's vice president of content management. Earlier this year, a Discovery RFP for a scalable and reliable enterprise media-management infrastructure drew several responses. And McKelvy

says Discovery expects to award the contract by the end of the year.

"We are exploring the application of digital asset-management

tools in a new way. From 1995 to 1998, we devoted a lot of time to cataloging and indexing the archive, and now we are focused on the application of digital media-management tools to traditional documentary film production work flow," McKelvy says. "The idea is to create a way to share video proxies of ongoing work across our worldwide organization."

McKelvy heads the Content Management Group at Discovery, where Vienna, Va.-based Excalibur Technologies' Screening

Room video-content-management system is deployed in pilot projects that are testing a process developed at Discovery known as In Production Archiving (IPA).

The projects involve ingesting low-resolution browse material via Screening Room into Discovery's LAN, using a relatively small sample of two productions in-progress, involving fewer than 700 tapes. Currently, Discovery is running Excalibur on dual-processor-equipped Pentium II NT workstations, with a SQL server for the backend database, along with approximately 1 terabyte of storage in a RAID array. The video is run at 500 kb/s using a Microsoft Media Player.

"We find that the Screening Room's natural-language-search capability is beneficial. Otherwise, we are experimenting with different [schemas] in order to devise better ways of capturing high-quality metadata," McKelvy says.

Achieving a more efficient and effective way to engage in cross-platform exploitation is a top priority, because of the network's major presence on the Web with Discovery.com.

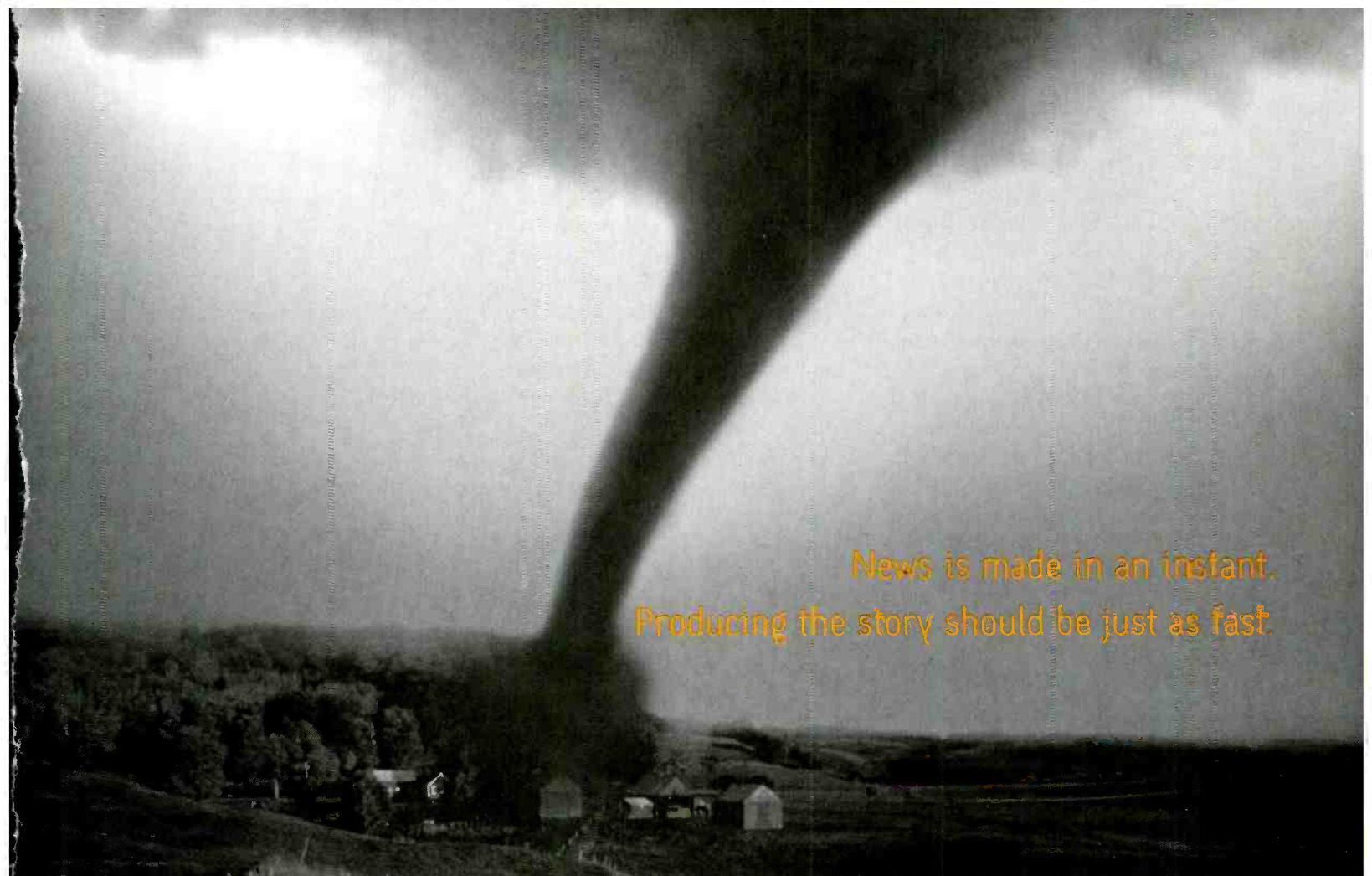
"We are not looking at a total end-to-end solution. The rela-

**The relatively steep infrastructure costs of an end-to-end solution concern us'**

—Peter McKelvy







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This involves much more than the traditional organization of a number of hardware elements into a working whole, according to George. Critical new skill sets are required to address new problems such as file manipulation and control, data storage and retrieval, video/data compression and processing, and metadata strategies and application.

“The need to develop new and innovative software solutions from scratch in particular is not an arena in which traditional system integrators have been strong,” says George. “The introduction of this additional data-intensive dimension into the overall facility design accelerates the transition that all integrators must make from a video to a data world in which IT skills and resources become as valuable as television experience once was.”

Automation vendors such as Colorado-based ENCODA Systems Inc., Omnibus Systems and FloriCal are looking to capitalize on the intrinsic ties between asset-man-

agement solutions or platforms and incumbent automation systems.

“We are looking at a business model in Europe where the mechanics of playout are now being successfully subcontracted out, including ingest and transmission,” says Barry Goldsmith, CEO of ENCODA. For example, ENCODA operates a broadcast facility in London for Scandinavian DTH satellite operator Viasat.

“You have more multichannel operators in play in Europe, too, so the whole model is different, including the emphasis on centralized playout,” says Goldsmith. “For example, the film library at BSKyB in the UK is linked via ATM to the uplink site, which is 30 to 40 miles away. There, 70 to 80 movie channels are transmitted using GVG servers on a Fibre Channel infrastructure.”

According to Jim Moneyhun, president of Florida-based FloriCal Systems Inc., automation vendors are responsive to customers searching for asset-management solutions,

because the trend toward shared resources in multichannel environments is a natural extension of automation.

Moneyhun cites examples such as WWOR-TV in New York and WUTB(TV) in Baltimore, two stations operated from a single site in New Jersey, along with WFLA-TV in Tampa, a new facility where newspaper and television news departments share space. At WFLA-TV, four video servers and a StorageTek digital robot hold the station’s assets, managed by FloriCal’s acquisition, storage-management and on-air presentation solutions.

“With TV networks like Groupe TVA Montreal, for example, we are handling multiple-network programming from one central EMC Celerra server out to affiliates and to five regional server-equipped stations all across Canada,” Moneyhun says. “In Australia, Europe and Canada, we routinely encounter a degree of regionalization and centralization that you do not see here in the U.S. yet.” ■

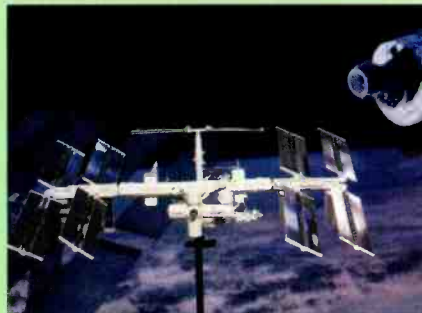
tively steep infrastructure costs of an end-to-end solution concern us. Another concern we have is the changing nature of the technology,” says McKelvy. “Because we are in a test mode, we selected a small system [the IPA project] that allows us the flexibility to employ several different tools in a variety of situations.”

Besides what is under way within the Content Management Group,

Discovery’s Photo Services Group—led by Pam Huling—is working with eMotion, which is providing a hosted service powered by its MediaPartner platform. The service allows authorized access to Discovery’s vast collection of photos and logo treatments to company personnel on the Web.

“It facilitates extranet searches for images from Discovery’s own archives as well from all the major stock houses,” says McKelvy.

At Discovery.com, a team headed by Gina Campos has engaged Toronto-based The Bulldog Group to provide a customized solution for the hosting of media elements used for Discovery’s Web content. Bulldog’s media-management solution will provide Discovery.com with project information, which will be integrated



Discovery wants to use content management to exploit events like its Web-centered Space Station project.

with Sunnyvale, Calif.-based Interwoven’s Web site and content-management software—TeamSite—to allow users to move media to the TeamSite development area and to provide automated reports.

All three Discovery group leaders—McKelvy, Huling and Campos—participate routinely in a larger working group, which facilitates the broader companywide media-asset-management process. “We have created a framework for sharing our experiences. The objectives of the group

are to exchange information on vendors, demonstrate the different functionality of the tools, and develop a process for exchanging media [among] the different repositories,” McKelvy explains.

Creating a metadata schema has not been a priority at Discovery so far. And McKelvy admits that this was something the network has to tackle. Although McKelvy sees several advantages in what the BBC is attempting to accomplish with the so-called Standard Media Exchange Framework (SMEF), he has made no decision thus far regarding Discovery’s possible use of SMEF.

“It is a matter of a tradeoff. I think we will be a bit more open,” McKelvy says. “They are focusing on a clear defining of [a] metadata schema, while I am anticipating that we will not be quite so rigid in our approach.” —P.J.B.



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# Asset management from the inside out

*C-SPAN's solution will have to support its current operations and new media*

By Peter J. Brown

C-SPAN, the Washington-based cable channel that covers Congress, is currently reviewing proposals submitted in response to its asset-management RFP. The goal is to initiate a phased-in implementation of an asset-management solution, commencing in mid-2001. Chris Long, C-



SPAN's director of new media, has the responsibility of developing Web-site operations as well as supervising the network's asset-management system.

"We are anxious to move ahead," says Long. "We want a unified system where the concept of work-flow management and resource commitment all start at the assignment desk. By pursuing what we see as ingest archiving, we will be able to generate information about our programming every step of the way."

C-SPAN currently uses a Nesbit scheduling tool, which generates a log for on-air programming.

"The big limitation for our organization is that while it [asset management technology] can be used by our programming operations personnel, it does not extend out to the headend of this operation where the actual assigning occurs," says Long.

A broader digital transition is under way, although C-SPAN remains largely dependent upon Panasonic MII analog videotape with a bit of digital thrown in as well. C-SPAN has its single digital control room up-and-running using Grass Valley Group video servers and a GVG switcher. Network executives are still evaluating automation alternatives and near-line storage.

"Our approach to a content [asset] management system has been inside out," says Long. "We are attempting to build a system that reflects and supports C-SPAN's current television operations, while incorporating forward-looking features such as automation and publishing the schedule directly to the Web," says Rob Kennedy, C-SPAN's executive vice president.

Long is quite enthusiastic whenever [www.cspan.org/campaign2000/search/](http://www.cspan.org/campaign2000/search/) is the topic of discussion. Developed as an

informal pilot project with Virage, this section of the Campaign 2000 site features searchable video, among other things.

"We just broke out one piece," says Long. "Our plan is to extend the same computerization and new-media technologies and apply them generally. The external advantages are one thing. But this offers enormous internal benefits as a production tool that generates the most current programming information internally across the entire organization."

While a copy is posted on C-SPAN's Web site, the outbound video or a subset of the content for syndication flows in the form of FTP (file transfer protocol) files destined for the Virage Interactive Services site on the West Coast. From there, Virage does the rest, and that involves everything from logging and processing to indexing and hosting.

"This is quite a bit more than a searchable version of our network coverage, and one which is syndicated to 44 third-party Web sites including *The New York Times* and *USA Today*. This is the pathway to personalization and notification services," says Long, who adds that this project serves as a comprehensive blueprint for what C-SPAN hopes to put in place beginning next year.

Besides searchability, there is the more fundamental decision of what constitutes appropriate outsourcing, especially in light of what Virage has provided on an almost turnkey basis already. "In-house versus out-of-house processing and hosting, that is the big question as we develop a larger solution," according to Long.

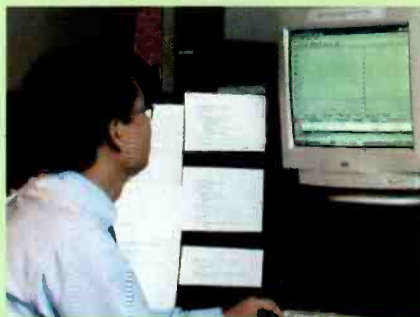
Among other things, C-SPAN's unique mix of programming and its uninterrupted congressional coverage present special challenges.

"We have quite a dynamic programming environment with a very volatile schedule. Our gavel-to-gavel Senate and House floor coverage is perhaps the most widely recognized aspect of our coverage," says Long.

"Our asset-management project, along with the digitization of our operations and our program archive, will increase the value of our public affairs content by providing new types of access," Kennedy says. "For example, we will be able to provide personalized schedule notifications. Or, a customized Web page containing content of interest to an individual user." ■

**'We want a unified system where the concept of work-flow management and resource commitment all start at the assignment desk.'**

—Chris Long, C-SPAN



Although a digital transition is under way, C-SPAN remains largely dependent on analog videotape.



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# Tracking digital content

*At SMPTE, efforts are under way to develop industrywide standards*

By Peter J. Brown

The Society of Motion Picture and Television Engineers (SMPTE) is actively exploring different aspects of asset management in an effort to standardize some aspects of content management.



Led by the Committee on Metadata and

Wrapper Technology (W25) and the Committee on Television Systems Technology (S22)—which is chaired by Oliver F. Morgan, of Avid Technologies, and S. Merrill

Weiss, of Merrill Weiss Group, respectively—SMPTE has created a Unique Material Identifier (UMID) and a Unique Program Identifier (UPID). UMID is a tracking device for digital content across all media, much like a license plate. UPID serves the same purpose, but for blocks of content.

“The UMID is a form of metadata that is attached to content from the time it’s created. It came out of the work by the SMPTE/EBU [European Broadcasting Union] task force and serves as a global identification agent that can be generated automatically, so that anybody using the UMID can distinguish *that* content from any other content,” says Weiss.

The S22 committee also includes a subgroup called the Registration Authority Ad Hoc Group, which focuses on the UPID and similar metadata and has made that available online.

Early on, the UPID development team considered working with the International Standard Audio/Visual Number (ISAN), but the linking of the two proved unworkable. Subsequently, the ISAN underwent a transformation, and now the feasibility of uniting the two proposals is under consideration again at SMPTE.

“UPIDs are assigned through a registration process, although the final form of the central registry for UPID data has not been determined. The problem with the ISAN harmonization is that we were further along in developing the registration mechanism. Registration is required so that, when you retrieve a UPID from a block of finished content, you could obtain relevant information about that content,” Weiss says.

**The [metadata effort] is proceeding nicely, and the generalized framework has been put in place.’**

—Oliver F. Morgan, Avid Technologies and W25 committee

In addition to the broader effort at SMPTE to create a standardized metadata dictionary, the S22 committee is also examining plant-level information and control mechanisms along with machine control. Weiss served as a moderator at a recent SMPTE panel where Steven Bilow of Grass Valley Group presented a paper on distributed asset-management systems, including GVG’s

ContentShare software platform. “The goal is to convert plants into object-based operations. We are just figuring it out. The issue is, ‘Can we standardize the object model?’ That is not certain at this time,” says Weiss.

W25 chairman Morgan, a senior consulting engineer at Avid who also serves as the liaison between SMPTE and MPEG,

described the whole industrywide metadata-related effort as “proceeding along nicely, and the generalized framework has been put in place.

“A couple of contentious items have surfaced in the progressing of the Metadata Dictionary. For example, the more difficult discussions about the specifics surrounding frames-per-second of telecine, and again in the case of time code, were pushed back [temporarily postponed] to allow the non-contentious items to be

processed more quickly,” says Morgan. “The plan is to extend the metadata standard every 90 days, which is quite remarkable.”

The TV industry and the Internet industry proceed in two very different environments, and this can create a few headaches for anyone attempting to coordinate efforts involving both camps.

“The trouble with a software-driven industry is that there is never enough time for due process, whereas the situation is the exact opposite in the hardware-driven

TV industry. There, the prolonged polishing of standards is a fact of life. This leads to an ongoing situation where the TV hardware is always falling behind Internet time, which is what the SMPTE metadata dictionary was designed to correct,” Morgan explains.

New application domains are expanding the scope of the metadata dictionary. The TV Anytime Forum (TVAF), a group whose members include NDS, Sony, TiVo, Replay and the major programming networks, is adding new requirements as to how end users generate and consume metadata. ■



S. Merrill Weiss is co-chair of the S22 committee, which is developing rules for identifying content across all media.

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# Datebook

## This Week

**Nov. 5-8 Sportel** 11th Annual International Sports Television Convention. Monte Carlo, Monaco. Contact: Lillian Vitale (201) 869-4022.

**Nov. 6 Women in Cable & Telecommunications Foundation** Benefit Gala. Omni Sheraton Hotel, Washington. Contact: Jim Flanigan (312) 634-2343.

**Nov. 7-9 Society of Cable Telecommunications Engineers** Train the Trainer. Wyndham Dublin Hotel, Dublin, Ohio. Contact: Caroline Croley/Howard Whitman (610) 524-1725.

**Nov. 8-10 eMarketWorld.com** @d:tech.New York conference on Internet marketing. New York Hilton & Towers. Contact: Lee Hall (770) 879-8970.

**Nov. 9-10 Cato Institute** Technology & Society 2000: The Convergence of Technology & Entertainment. The Hyatt Regency Reston, Reston, Va. Contact: Jerry Brito (202) 218-4621.

**Nov. 11 Television News Center** Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

**Nov. 12-14 Canadian Association of Broadcasters** Annual Convention. Telus Convention Centre. Calgary, Alberta Canada. Contact: Marye Ménard-Bos (613) 233-4035.

## Also in November

**Nov. 13 BROADCASTING & CABLE** 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

**Nov. 13-15 Association of National Advertisers** Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

**Nov. 14 American Center for Children and Media** Kids' TV: Around the World in a Day. 1014 Fifth Ave. (at 82nd Street) New York. Contact: David Kleeman (847) 390-6499.

**Nov. 16-17 Access Conferences International Ltd.** Virtual—Breaking Into the Mass Market. One Whitehall Place, London. Contact: Hannah Sanders +44 (0) 20 7840 2700.

**Nov. 17-18 International Council of the National Academy of TV Arts and Sciences** iEmmys 2000 Nominee Festival. University Club, New York. Contact: James Moore (212) 489-6969.

**Nov. 20 International Council of the National Academy of TV Arts and Sciences** International Emmy Awards Gala. Sheraton

**Nov. 13 BROADCASTING & CABLE** 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

**Nov. 28-Dec.-1 California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

**Jan. 22-25, 2001 National Association of TV Program Executives** 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440

**April 21-26, 2001 National Association of Broadcasters** Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

**June 10-13, 2001 National Cable Television Association** Annual Convention. Chicago. Contact: Bobbie Boyd (202) 775-3669.

**Sept. 5-8, 2001 National Association of Broadcasters** Radio Show. New Orleans. Contact: Gene Sanders (202) 429-4194.

**Sept. 12-15, 2001 Radio-Television News Directors Association** International Conference and Exhibition. Nashville. Contact: Rick Osmanski (202) 467-5200.

New York. Contact: MJ Sorenson (212) 489-6969.

**Nov. 20-21 UN Department of Public Information** United Nations World Television Forum. UN headquarters in New York. Contact: Thérèse Gastaut (212) 963-5302.

**Nov. 28 CTAM** Pre-Western Show luncheon. Los Angeles Convention Center, Los Angeles. Contact: Seth Morrison (703) 549-4200.

**Nov. 28-Dec. 1 California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

**Nov. 29-Dec. 1 SCTE** 2000 Western Show (the technical sector of the show above). Los Angeles Convention Center, Los Angeles. Contact: Caroline Croley (610) 363-6888.

## December

**Dec. 2 Associated Press Television-Radio**

*Association* Seminar. KBWB-TV San Francisco. Contact: Rachel Ambrose (213) 626-1200.

**Dec. 12-15 Content Management Network** Web Content Management for News and Media. Hilton Alexandria Old Town, Alexandria, Va. Contact: Laura Murray (617) 482-3258, ext. 208.

**Dec. 15 HRTS** Premiere of HRTS Mentoring Foundation Benefit (formerly the HRTS Holiday Party). Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182

## January 2001

**Jan. 8-10 SCTE** Conference on Emerging Technologies. New Orleans Hilton Riverside Hotel, New Orleans. Contact: Alex Springer (800) 524-5040, ext. 232.

**Jan. 11-14 National Educational Telecommunications Association** The NETA Conference. Hyatt Regency, Savannah, Ga. Contact: Beth Helberg (803) 799-5517

**Jan. 22 Association of Local Television Stations** ALTV Convention. New Orleans. Contact: Angela Giroux (202) 887-1970.

**Jan. 22-24 National Cable Television Cooperative** Winter Educational Conference. Dallas. Contact: Caprice Caster (913) 599-5900m ext. 305.

**Jan. 22-25 NATPE** 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

**Jan. 30-31 The Carmel Group** DBS 2001: The Five Burning Questions. The Sheraton Hotel at LAX, Los Angeles. Contact: Natalie McChesney (831) 643-2222.

## February 2001

**Feb. 1-3 Reckstein, Summers & Co.** The Television Industry's Annual Conference on New Business Development. The Naples Beach Hotel & Golf Club, Naples, Fla. Contact: Roland J. Eckstein (732) 530-1996.

**Feb. 1-4 Radio Advertising Bureau** RAB2001. The Adams Mark Hotel, Dallas. Contact: Renee Cassis (212) 681-7222.

**Feb. 10-13 National Religious Broadcasters** 58th Annual Convention & Exposition. Wyndham Anatole Hotel, Dallas. Contact: Karl Stoll (703) 330-7000, ext. 517.

**Feb. 21-23 BCCA** Credit Conference. Omni Houston, Houston. Contact: Mary Teister (847) 296-0200.

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



# STREAMING MEDIA

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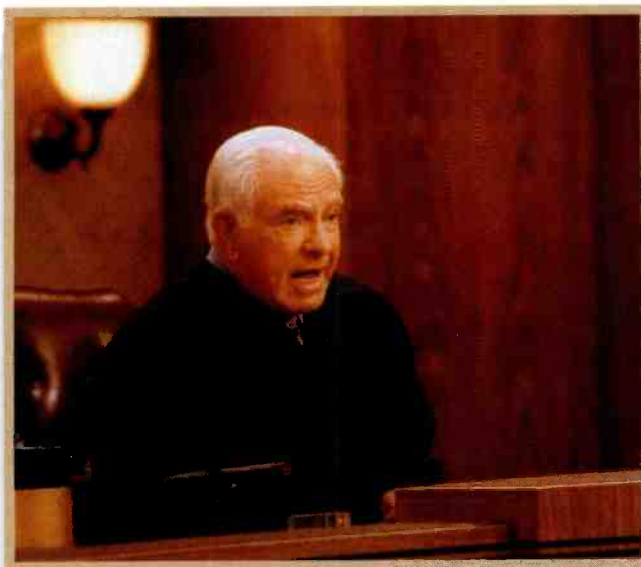
## OLYMPIC HINDSIGHT, WITH HUMOROUS GIBES

On Fox News Channel's *The O'Reilly Factor* Oct. 27, host Bill O'Reilly tweaked NBC's Bob Costas for NBC's less-than-advertised ratings for the games, and suggested that, with the fall of communism, Americans now don't have enough athletes to root against. When Reilly suggested that future NBC coverage should create more villains, Costas replied, "Oh, believe me, we're not above trying." NBC, of course, was criticized for its maudlin profiles of athletes.

## POLLOCK'S GOODBYE TO GOOD FRIENDS

Larry Pollock, long-time head of the ABC-owned TV station group, officially retired last week. Under a consultancy agreement, Pollock is free to advise other TV groups as long as they are not competitive with ABC.

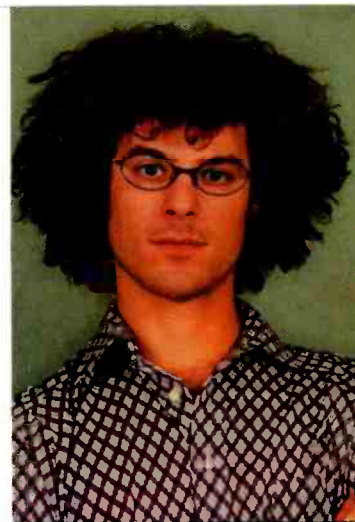
Pollock is also talking to a major research company and may teach as well. But he'll miss "the diversity and the different things you get into and working with so many of the people. I hired all the general managers and they're all good friends." Walter Liss assumes Pollock's spot.



## Here comes the judge, again

Judge Joseph A. Wapner has donned the robes he'd put away seven years ago. To mark the 3,000th episode of *The People's Court*, the current judge, Jerry Sheindlin, stepped down for the day so Wapner could do his thing with old partners, court officer Rusty Burrell and court reporter Doug Llewelyn, taking up their positions.

But if he's telling the truth, he may never see his own homecoming on the tube. Wapner, one of the pioneers of televised small-claims court drama, told the Associated Press he has not seen the bounteous court shows now on the air. "I never watched myself. Why should I watch them?" he asked.



## Dubya as Jed Clampett

The surprisingly tight presidential race presents a problem for Matt Stone (above) and Trey Parker. The duo behind hit cartoon *South Park* has been prepping a live-action political sitcom based in the White House for Comedy Central.

Anticipating that Al Gore would win, they had tentatively titled their effort *Family First*, and had sketched out characters accordingly. Depending on Election Day it may be back to the drawing board. What's the difference, we asked. "The president's sort of like Dick Van Dyke if Gore wins," said Stone, a Republican who doesn't like either candidate. "With Bush it's more like the *Beverly Hillbillies*."

## BACKSTORY



In the 1956-57 television season, Charles Van Doren became one of America's first prime time "reality" celebrities, but probably not in the way he would have wished. Van Doren won \$129,000 as the 14-week champ on NBC's *Twenty-One*, but all wasn't what it seemed.

On Nov. 2, 1959, after an investigation, Van Doren confessed to a Congressional committee that the quiz "contest" had been rigged. From a statement, he read, "I was involved, deeply involved, in a deception."

BROADCASTING COMMISSIONED two public opinion sur-

veys—one conducted before the testimony and one after. Before Van Doren's disclosure, 18.9% said their opinions about TV changed because of the growing scandal. After Van Doren's confession, that jumped to 50.9%.

Just over 54% said they didn't want quiz shows back on the air, up from 34% before Van Doren's disclosure. Foreshadowing attitudes toward the later Monica Lewinsky scandal, the survey suggested the public was more concerned about Van Doren's initial lies than the rigging itself.

—Liza Rodriguez

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

**Broadcasting**

Appointments at Pearson Television North America, Santa Monica, Calif.: **William Lincoln**, executive VP, production management and finance, named COO; **Matt Loze**, executive VP, Pearson Television International, named president, production, drama and longform; **Sara Rutenberg**, senior VP, business and legal affairs, named president, business development and strategy.

**Michael A. Guariglia**, senior VP, director of national broadcast, Hill, Holliday, Connors, Cosmpulos Inc., Boston, joins Telemundo Group Inc., New York, as executive VP, station group sales.

**Jorge Hidalgo**, VP, sports, Telemundo Network, Miami, named senior VP, sports.

Appointments at Fox Television Sales, New York: **Vinnie Grubb**, VP, director of sales, named senior VP, director of sales; **John Hummel**, VP, director of sales, named senior VP, director of sales.

**Tim Spillane**, sales executive, Western region, Akamai Technologies, Chicago, joins Univision Communications, Los Angeles, as VP, affiliate relations, Western region.

**Susan Sewell**, director, media relations, ABC Inc., New York, named VP, media relations, network communications.

**Vivian J. Carr**, partner, KPMG LLP, Denver, joins Liberty Media Corp., Englewood, Colo., named senior VP, investor relations and secretary.

**Journalism**

**Lisa Kartlin**, senior broadcast correspondent, *Entertainment Weekly*, New York, joins *Time* magazine, New York, as senior broadcast correspondent, entertainment reports for radio.

**Crys Quimby**, news director, KRWB(AM) Los Angeles, named director of news and programming.

**Stacy Owen**, managing editor, KRON-TV San Francisco, named assistant news director.

**Joy Purdy**, weekend anchor and reporter, WJXT-TV Jacksonville, Fla., joins WFOR-

TV Miami, Fla., as reporter/back-up anchor.

**Technology**

**Bijan Chowdhury**, senior director, financial services, Oracle, New York, joins Gotham Broadband, New York, as chief operating officer.

**David Barrett**, senior VP, technology and e-business solutions, Xceed Inc., New York, joins Sekani Inc., New York, as senior VP.

**Dr. Alan E. Bell**, director, digital media standards and commercialization, IBM Research Division, San Jose, Calif., joins Warner Bros. Technical Operations, Burbank Calif., as senior VP, technology.

**Satellite/Wireless**

Appointments at PamAmSat, Greenwich, Conn.: **Bruce A. Haymes**, VP and associate general counsel, named senior VP; **James B. Frownfelter**, VP, space systems, named senior VP.

**Radio**

**Jim Reilly**, director of sales,

KRBE(FM) Houston, named group manager, integrated solutions, Susquehanna Radio Corp., Houston.

**Advertising/Marketing/PR**

**Debbie Durben**, executive VP, Interep Marketing Group, New York, named president.

**Billy Farina**, VP, advertising sales at Cox Cable Communications, Los Angeles, named vice chairman, board of directors, Adlink, Los Angeles interconnect.

Appointments at NCI Advertising, New York:

**Douglas Stroup**, senior VP, named senior VP, account group supervisor; **David Hahn**, VP, controller, named senior VP/finance director..

Appointments at ESPN ABC Sports Consumer Marketing:

**Shari Cohen**, VP, assistant manager, GM Mediaworks, New York, joins as VP, event sales; **Randy Gerstenblatt**, VP, customer marketing, New York, named VP and director, customer marketing; **Paul Green**, director, customer marketing and new media, named VP, customer marketing and



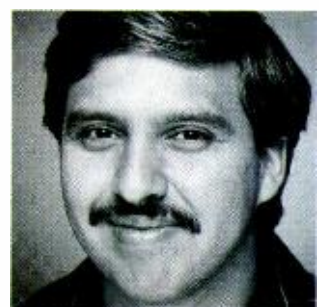
William Lincoln



Susan Sewell



Stacy Owen



Bijan Chowdhury

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

new technologies, New York customer marketing team.

**Artie Scheff**, VP, marketing, The History Channel, New York, named senior VP of that position.

**Alissa Pinck**, Bender/Helper Impact, Los Angeles, joins DIC Entertainment, Los Angeles, as director, public relations.

**Noelle Joswick**, program director, WKOW-TV Madison, Wis., joins The Frederiksen Group, Falls Church, Va., as media buyer.

**Todd Taylor**, local sales account executive, WAWS, Jacksonville, Fl., named local sales manager.

**Programming**

**Norma Acland**, controller, business affairs, Granada Media Group, London, joins The Carsey-Warner Co., Los Angeles, as senior VP, legal affairs.

**Bruce Gillmer**, VP, music and talent relations, VH1, New York, named senior VP, music and talent relations.

Appointments at Universal Television & Networks Group,

Universal City, Calif.: **Robb Smith**, director, global marketing strategy, named VP, sales operations, Universal International Television; **Phyllis Bagdadi**, VP, nontheatrical operations, named senior VP.

Appointments at PBS: **Alyce Myatt**, John D. and Catherine T. MacArthur Foundation, program officer for media, Chicago, joins as VP, programming, Midwest region, Chicago; **Cheryl A. Jones**, director, business affairs and development, Discovery Pictures and Themed Entertainment, Bethesda, Md., joins as director, program development and independent film, Alexandria, Va.

Appointments at Comedy Central, New York: **Linda Reddington**, director, integrated sales and marketing, named VP, integrated sales and marketing, advertising sales; **Jill Andrews**, manager, affiliated marketing, named director.

**Stephen Lindsey**, director of sales planning, Paramount International Television Inc., Los Angeles, joins Fox Television Studios, Los Angeles, as director,

business development.

**Internet**

**Pola Changnon**, executive

producer, CartoonNetwork.com, Atlanta, named VP.

—Compiled by Beth Shapouri, bshapouri@cabnrs.com

**Frankie Crocker dead at 59**



Frankie Crocker circa 1970

**Frankie Crocker**, radio program director and on-air personality, died Oct. 22, in Miami, after battling pancreatic cancer. He was 59.

His career began in the early 1970s when he joined WBLS(FM) in New York. Coining the phrase "urban contemporary" to describe his unique playlist of R&B, soul and jazz, Crocker took the station to top ratings and spawned a new radio format.

Besides four stints with WBLS(FM), Crocker worked for radio stations in Chicago, Los Angeles and St. Louis. He was also one of the first VJs for cable music channel VH1 and hosted television shows *Friday Night Videos* and *Solid Gold*.

His radio persona garnered him honors from the Rock and Roll Hall of Fame and awards from *Billboard* magazine.

In 1994, Crocker was rehired as program director and DJ of WBLS(FM) to help bolster slumping ratings in what had become a fiercely competitive urban music market. In 1997, he moved to California but maintained an on-air presence in New York with his Saturday-night countdown on WRKS-FM.

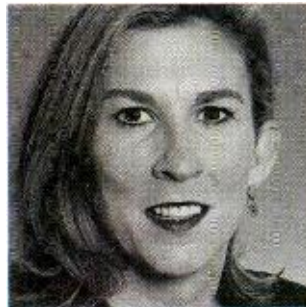
"Urban black radio is all the better for the path Frankie laid," said Charles Warfield, President and COO of Inner City Broadcast. "He is going to be sorely missed." He is survived by his mother, Frances Crocker. —P. Llanor Alleyne



Artie Scheff



Norma Acland



Linda Reddington



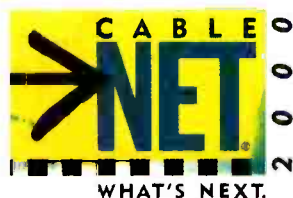
Phyllis Bagdadi



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We're teaming up with the Cahners Television and Telecom Group magazines to bring you special in-depth coverage of CableNET<sup>®</sup> 2000 on your hotel-room TV at The Western Show, and in streaming video on the Web.



Over 70 companies are participating in the 8th annual CableNET, a major exhibit of cable communications products and services co-sponsored by CableLabs<sup>®</sup> and the California Cable Television Association. It will demonstrate new video, telecommunications and entertainment applications that cable's hybrid fiber/coaxial network will deliver to its customers.

## Participants in CableNET 2000:

3Com	Commerce TV	Lucent Technologies	Panja	Telcordia
Adaptive Networks, Inc.	Conexant Systems, Inc.	Margi Systems, Inc.	Philips	Teralogic, Inc.
ADC Telecommunications	D-Link Systems, Inc.	Microsoft Corporation	Proxim, Inc.	Terayon Communications Systems
Ambit Microsystems	DreamLogic, Inc.	Microtune	Qbeo	Texas Instruments Cable Broadband Communications
AP Engines	ELSA AG	Mindport, Inc.	RealNetworks	Thomson Consumer Electronics
Auspice, Inc.	Emperative, Inc.	Mixed Signals Technologies, Inc.	Redback Networks	Toll Bridge
Broadband Access Systems, Inc.	Envivio	Motorola	RespondTV	Toshiba American Information Systems, Inc.
Broadcom Corp.	Ericsson	MU Net, Inc.	RiverDelta Networks, Inc.	Triveni Digital, Inc.
Cadant, Inc.	Exent Technologies	Narus	Samsung Telecommunications America, Inc.	Vicinium Systems, Inc.
Canon Information Systems, Inc.	Future Networks	Navic Systems, Inc.	Scientific Atlanta	Ward Laboratories, Inc.
C-Cube	Go2Broadband	NDS	SeaChange International	WorldGate Communications
Cisco Systems, Inc.	Harmonic, Inc.	Net & Sys Co. Ltd.	ShareWave, Inc.	
ClearBand LLC	IBM	Nortel Networks	Sigtek, Inc.	
	ICTV, Inc.	OpenTV, Inc.	Spirent Communications	
	Intel	Pace Micro Technology Plc	SpotOn	
	Into Networks	Panasonic AVC American Laboratories, Inc.	Sun Microsystems, Inc.	
	Ixia			
	Keen Personal Media			

Be sure to attend the CableNET exhibit at The Western Show. And when you're in your hotel room in L.A., keep your TV tuned to The Cable Channel to see our coverage of CableNET and the Show. You'll see what top executives, analysts and journalists have to say about how these companies are developing cable's infrastructure and technology to build the future of the business. Look for our set-top display for the channel number in your hotel, or stop by Booth 1521 for more information. And wherever you are, watch it in streaming video on demand at [www.cablechannel.com](http://www.cablechannel.com).

*We'll keep you connected to the companies and people driving the cable business.*



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

# Dreaming of reality TV

Author, criminologist Nash is father of 'Scariest Police Shootouts'

**B**ruce Nash should be collecting his first Pulitzer Prize about now—or maybe running the North Carolina prison system. He shouldn't be Hollywood's most prolific reality-television producer.

Nash, president of Nash Entertainment and the man behind such hits as *When Good Pets Go Bad* and *World's Scariest Police Shootouts*, holds a master's degree in criminology and worked for the North Carolina corrections department. He is also the author of more than 80 books, mostly sports and trivia titles.

Coming out of Florida State University in 1969, he was prepared for a career in government. "I knew I wanted to do something that would have an impact," he says, "and I was figuring that public service was the way."

He went to work for one of his criminology professors, helping to open a North Carolina branch of the South Eastern Correctional and Criminological Research Center. In 1973, he moved on to the

North Carolina Governor's Committee on Law & Order. Later, while serving as director of planning and research for the state's correction division, he realized that he had other aspirations.

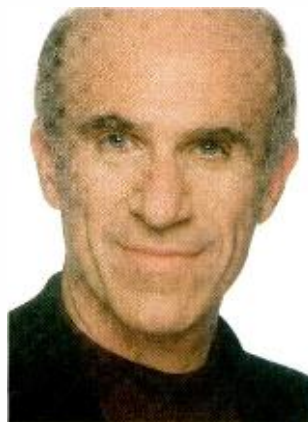
Nash wanted to write books. So he researched old *TV Guides* and penned a TV-trivia quiz book, *Tubeteasers*. He had been a big television and film fan growing up and, when he received his first copy of the book, knew he had to change professions.

In 1976, he began producing books full time and soon had published 21, including volumes on Elvis, ghosts and sports. In 1984, he and journalist Allan Zullo teamed up in Nash & Zullo Productions

and, over the next 10 years, published 60 sports-oriented titles. Their *Hall of Shame* collection gained them national attention.

"We were cranking them out, six or seven books every year," Nash says. "Then we were doing calendars, different types of merchandise, and we even had a syndicated comic strip at one point. It was like a factory."

Each trip to Los Angeles to promote his books made Nash hungrier to give Hollywood a shot. In 1991, he sold his first show to Don Olmeyer's production company. *America's Best Kept Secrets* ran on ABC with *Monday Night Football* anchor Al Michaels as its host and turned in solid ratings.



**Bruce Nash**  
President,  
Nash Entertainment

**B. Aug. 14, 1947, Brooklyn, N.Y.; B.S., criminology, Florida State University, 1969; M.S., criminology, Florida State, 1970; director of North Carolina branch of South Eastern Correctional and Criminological Research Center, Raleigh, N.C., 1970-73; chief of corrections, North Carolina Governor's Committee on Law & Order, Raleigh, 1973-74; director, planning and research, North Carolina Department of Correction, Raleigh, 1974-76; author, *West Palm Beach, Fla.*, 1976-84; president, Nash & Zullo Productions, Palm Beach Gardens, Fla., 1984-93; current position since July 1994; m. Sophie, May 12, 1967; children: Robyn and Jennifer.**

For the next several years, Nash continued to write with Zullo and also produced specials for the networks. When

1994 special *Before They Were Stars* became a regular series at ABC, he founded Nash Entertainment, moved his family west and ended his writing partnership with Zullo to focus on television.

He started cranking out reality specials for all the major networks, striking gold with 1997's *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed*. The November-sweeps program drew 24 million viewers and is still Fox's highest-rated special.

Has he produced anything he's *not* proud of? "I don't think so. We have always tried to make a show a little bit more noble than its crazy premise. The example I like to point to is *World's Scariest Police Shootouts*, which had some terribly violent video. However, with my background and my respect for law enforcement, I made the show about brave cops and put a lot of them on camera to tell their stories."

Moving away from reality programs, Nash is producing shows for nearly every cable and network outlet in Hollywood. His first original film, *The Man Who Used to Be Me*, aired over the summer on Fox Family Channel, and he has sitcom pilots in development and projects at The Learning Channel and Travel Channel. Next stop: theatrical movies.

"This is a dream," he says, "and the dream continues because I haven't realized it fully yet. I've just started."

—Joe Schlosser

# 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 2<sup>3</sup>/<sub>16</sub>" wide X 1" deep.

1 column width = 2<sup>3</sup>/<sub>16</sub>"

2 column width = 4<sup>5</sup>/<sub>16</sub>"

3 column width = 7<sup>1</sup>/<sub>16</sub>"

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 = 1<sup>10</sup>/<sub>16</sub>" wide X 1" deep

### ONLINE BONUS:

Maximize your print ad! For an extra \$50.00 flat  
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**We have a new issue every Monday!**

### Deadlines:

SPACE AND MATERIALS DUE: Tuesday by 5:00 pm EST  
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**Payment:** You may pay with a credit card, or we can bill  
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kbparker@cahners.com

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nandrews@cahners.com

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

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

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# Classifieds

## Television

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Thinking of selling your TV or radio station? We will increase the value of your station before you sell it. Call for details of our exciting, innovative plan. For our current station listings, check out:

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### MANAGEMENT CAREERS

#### GENERAL MANAGER

KOCB-TV, a WB affiliate in Oklahoma City, has an immediate open position and is seeking qualified applicants. The ideal candidate will have strong leadership, financial, and personnel management skills. A minimum of three to five years experience in television Sales Management/General Management and a successful track record is preferred. Duopoly management experience a plus. Broadcast management experience is required. Send resumes to: Sinclair Communications, Inc., Attention: Regional Business Manager, 1215 Cole Street, St. Louis, MO 63106

NO PHONE CALLS. Pre-employment drug screening required. Resume deadline is November 15, 2000. EOE

#### President and Chief Executive Officer WCNY-TV & CLASSIC FM Syracuse, New York

The Public Broadcasting Council of Central New York, Inc., WCNY-TV & CLASSIC FM, in Syracuse, New York, with service to over nineteen counties in Central New York, seeks applicants for the position of President and Chief Executive Officer.

The President and CEO serves as chief administrative officer with overall responsibility and authority for the operations and activities of WCNY-TV/FM, and as a director and corporate officer with the Board of Trustees.

The ideal candidate will build on WCNY-TV/FM's substantial strengths, strategically position the station for continued success in its conversion to a new digital facility, and oversee the financial and operational management of an organization with 60 full-time staff and a budget in excess of \$6 million.

Desired qualifications: A minimum of a Bachelor's degree in a relevant academic discipline; at least ten years of successful senior management experience; and skill as a strong communicator and positive motivator. Must have demonstrated knowledge of public broadcasting, fund raising, strategic and financial planning, and an understanding of new technologies. Salary and benefits are competitive. WCNY-TV/FM is an Affirmative Action/Equal Opportunity Employer.

Send resume and salary requirements to:  
Director of Personnel,  
WCNY-TV/FM,  
P.O. Box 2400  
Syracuse, NY 13220-2400

For additional information about this position and WCNY, visit our website at [www.wcny.org](http://www.wcny.org)

### 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](http://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.

#### ON-AIR PROMOTIONS MANAGER

Looking for creative freedom? With no news, just entertainment! Then send us your reel. KTVD 20 is an independently owned UPN affiliate looking for a top-notch On-Air Promotions Manager who can write and produce award-winning spots for on-air, radio and cable while managing the daily on-air activities of our department.

Strong communication and writing skills a must. Working knowledge of broadcast production, hands-on experience with linear and non-linear editing system. Working knowledge of Chyron, videotape machines, DVE, still store, Adobe After Effects and Photoshop. Prior managerial and administrative experience preferred. Competitive salary and benefits package and creative freedom. Send your reel, resume and persuasive letter to Personnel, KTVD-TV, 11203 East Peakview Avenue, Englewood, CO 80111. EOE/M/F.

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**800-822-3566**  
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### PROMOTION CAREERS

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INTERVIEWING IMMEDIATELY We are searching for an energetic promo guru to bring innovative ideas to our CBS table. Write great copy? Enjoy news promotion? Love a challenge? WMBD wants you! Bring your degree and Avid experience to our accomplished station! Send resume and tape to: Julie Snell WMBD TV, 3131 University, Peoria, IL 61604.

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A Broadcast Consulting Agency  
[www.MortonMandM.com](http://www.MortonMandM.com)  
740-568-9304

### NEWS CAREERS

#### JOURNALISTS/MEDIA MANAGERS

BALKANS - The IREX ProMedia Program, a USAID-funded project, seeks long-term advisers and short-term consultants for print and broadcast media development programs in the Balkans. Ideal candidates are experienced professionals with journalism and/or business management experience in print or broadcast media, international training/consulting, and an ability to live and work in a difficult environment. Resume, cover letter to: IREX ProMedia/Balkans, fax (202) 628-8189 or <[promedia@irex.org](mailto:promedia@irex.org)>

#### WANTED: NEWS PHOTOGRAPHER

WVUE FOX 8 is looking for a creative, aggressive, hard-working photographer to join the News Team. Two years experience preferred. College degree preferred. Candidates must be willing to work overtime and willing to live with a flexible work schedule. Attitude is important. Candidates must also be able to edit and operate ENG live units.

No phone calls.

To apply, send tape and resume to:

Donny Pearce  
Director of Photography  
WVUE-TV  
1025 S. Jefferson Davis Pkwy  
New Orleans, LA 70125

#### 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

#### KKCO NBC

Positions Available-Experience Required.  
TECHNICAL NEWS DIRECTOR, CHIEF PHOTOGRAPHER: News/Commercial Production, PROMOTION MANAGER: Editor Resume Tape Paul Varecha, 2325 Interstate Ave., Grand Junction, Co., 81505

#### NEWS PHOTOGRAPHER/EDITOR

WJLA-TV, ABC7 is looking for a news photographer/editor. Must be a great story-teller with a camera. Should have good news judgement, along with good people skills. Should be a good editor as well as live truck operator. Should thrive on success and winning. Please send a resume and tape to Steven D. Hammel, Vice President, News, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE



# Classifieds

## Television

### NEWS CAREERS

#### DIRECTOR OF DEVELOPMENT

Cleveland Television Network, a community minority cable channel serving Cleveland, Ohio, and the near suburbs, seeks a Director Development.

**Duties:** Fund-raising and the selling of services. The Director of Development reports to the General Manager and is in charge of all fund-raising. The position is unique to nonprofit television organizations. It is a combination of public relations, promotion and sales. The Director of Development enlists corporations to underwrite specific programs or periods of the broadcast day, solicits funds from individual viewers, writes grant proposals for the funding of specific programs, and designs and leads capital fundraising campaigns for technical equipment and facilities.

Additionally, h/she is responsible for supervision of publicity/promotion efforts, speaks at public and community functions on behalf of the channel, organizes and supervises volunteers assisting in fundraising activities; maintains membership in and liaison with community groups; and makes on-air appearances to solicit funds.

**Salary:** Commensurate with experience and skills

**Experience:** Minimum of three years in fundraising, promotion, or publicity

**Special skills:** Sales talent; writing ability; interpersonal and organizational skills; charm

**Education:** Undergraduate degree in fundraising, marketing, advertising, public relations or communications

Please send cover letter with resume and three business references by November 22 to:

Cleveland Television Network  
Attention: Human Resources  
5230 St. Clair Ave.  
Cleveland, OH 44103-1310

Cleveland Television Network is an equal opportunity employer. H/V M/F

#### DIRECTOR OF BROADCASTING / STATION MANAGER

Cleveland Television Network, a community minority cable channel serving Cleveland, Ohio, and the near suburbs, seeks a Director of Broadcasting/Station Manager.

**Duties:** In charge of day-to-day operations, production and programming. The Director of Broadcasting will report directly to the General Manager. H/she is responsible for the day-to-day scheduling of programming and supervises all traffic and continuity, acting as an administrative Program Manager. The Director of Broadcasting will also oversee the scheduling of engineering and production facilities and personnel. H/she will be responsible for the quality of all local and acquired programming and will coordinate working relationships with other media partners.

**Salary:** Commensurate with experience and skills

**Experience:** Minimum of five years in production, programming, operations, business management

**Special skills:** Organizational ability; interpersonal skills; leadership qualities

**Education:** Undergraduate degree in communications/radio-TV, business management; graduate study preferred

Please send cover letter with resume and three business references by November 22 to:

Cleveland Television Network  
Attention: Human Resources  
5230 St. Clair Ave.  
Cleveland, OH 44103-1310

Cleveland Television Network is an equal opportunity employer. H/V M/F

#### HEAD OF AD SALES

Leading On-line Entertainment Network seeks head of Ad Sales for major male-oriented brands & entertainment. Must have experience in selling this demographic to newspapers, print, radio, TV, and all other media. Los Angeles based. Please respond to: Broadcasting and Cable Magazine, Box 1106, 275 Washington St., Newton MA 02458.

#### LOCAL SALES MANAGER

Challenging opportunity for a highly motivated team player to join Chicago's independent television station. Candidate will possess proven leadership abilities, excellent people skills and strong discipline-work ethic. Must be organized, creative and have a minimum of 5 years experience in local sales or station management. Exp. in hiring and training helpful, and an understanding of research and inventory control essential. Resume: HR, 26 N. Halsted, Chgo. 60661 Fax: (312) 705-2656. No calls. EOE

#### PRODUCERS TO REPRESENT

We're looking for a few top flight producers to represent. Many of the producers we represent are working at stations like WDIV in Detroit, WPVI in Philadelphia and at magazines, Dateline NBC. If you have what it takes to make a big jump and earn significant dollars, call Mort Meisner Associates at 248.545.2222 or mail a tape to 26711 Woodward Ave. Ste203 Huntington Woods, MI 48070

#### MORNING AND 12 NOON ANCHOR

ABC 11, the ABC-owned station in Raleigh-Durham, seeks a co-anchor for Eyewitness News 5:00-7:00 a.m. and 12 Noon weekdays. We are searching for an engaging storyteller who demonstrates the ability to deliver fast paced newscasts with energy and enthusiasm. At least three years anchoring experience is required. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701BC. No phone calls 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.

#### ASSISTANT PROGRAM DIRECTOR/LEHIGH VALLEY PBS/WLVT.

We're digital! And soon we will be programming four channels instead of one. We are looking for a programming professional to assist in screening, purchasing and scheduling programs for air. This organized individual will also make sure feeds are scheduled, tapes are assigned and programs are in place. This position includes working closely with the Promotions Producer to creatively schedule elegant station breaks that promote our programs and our mission. Competitive salary, good benefits and a creative work environment. Knowledge of public television is preferred. The Lehigh Valley is located in a beautiful part of PA with access to NYC, Philadelphia, the Poconos and the beach. Please send resume to WLVT, APD Search, 123 Sesame Street, Bethlehem, PA 18015. EOE.

#### TV NEWS REPORTER/WRITER

Would you like a chance to develop in-depth stories? Are you tired of bad hours and low benefits? The University of Missouri seeks a TV news reporter who can write like people talk and loves using pictures. We offer a commitment to excellence and professional growth.

This position produces agricultural, science, and consumer stories for statewide and national outlets. Requires an appropriate college degree, occasional travel, and three years full-time experience. NO CALLS PLEASE. Please send resume, 3 references, and non-returnable tape (describe your role in each clip) to: Frank Fillo, 9 Clark Hall, University of Missouri, Columbia, MO 65211. AA/EOE. ADA Accommodations call: (573) 882-7976, TTY users: 1-800-RELAY-MO (735-2966)

#### NEWS ANCHOR/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

## Classifieds

### Television

#### NEWS CAREERS

## FOX Sports

### WRITER/PRODUCER/DIRECTOR

JOB CODE: CH/WPD

Are you a strong writer/producer/director with cutting edge creative work? Can you forge a project from first conception through completion? Do you have the ability to work with/or lead a team? If so, this may be the job for you!

You must have 2-3 years experience in writing, producing, and directing promos or commercials for broadcast; be able to work flexible hours; and have the ability to deliver a quality product under tight deadlines. College degree and production/agency experience a plus.

### AUDIO PRODUCER

JOB CODE: LG/AP

Must have 2-3 years previous experience with reading and directing audio engineers, supervising final audio mix in preparation for air, selecting music cues, and working with writer producers in sound design for promos.

Previous experience in directing Engineers using SSL Scenaria audio board helpful. Background in music and/or music production is a BIG PLUS.

We are looking for an individual that has the ability to pay attention to detail, in a fast-paced production environment with quick turnaround time. The qualified candidate will track all music cues and payment fees, maintain and update script binders, and write tags/copy as requested.

For immediate consideration, please send reel, resume, and references indicating the specific Job Code to: FOX Sports HR Department, 1440 S. Sepulveda Blvd., Ste. 353, Los Angeles, CA 90025. No phone calls, please. EOE.



#### PRODUCER CAREERS

##### 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.

##### PRODUCER

ABC 11, the ABC-owned station in Raleigh-Durham, seeks a producer for Eyewitness News. Candidates must be able to build a solid, informative, fast-paced program. Must have a good sense of graphics, and the ability to make good use of all production and technical tools available. Outstanding writing skills required, as is the ability to handle live, late breaking stories, and motivate and supervise others. This position is for an early evening newscast. At least three years producing experienced is required. Send non-returnable tapes and resumes to Rick Willis, Executive Producer, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701BC. No phone calls please. EOE.

##### NEWS PRODUCER

WRGB-TV in Albany, NY is looking for a creative producer with lots of ideas to join our news team. Must be a good writer who can react quickly to breaking news and is willing to take risks. Send tape and resume to: Beau Duffy, WRGB, 1400 Balltown Rd, Niskayuna, NY 12309. EOE.

##### PROMOTIONS PRODUCER LEHIGH VALLEY

PBS/WLVT has an outstanding opportunity for a creative, dynamic individual who will be responsible for all station promotions. Must be a hands-on producer with the ability to write, shoot and edit. This talented individual must be able to create on-air promos that capture audiences, station image spots that tell our story, and children's material that gets kids to watch and learn. AVID non-linear editing experience preferred. Knowledge of public television a plus. Competitive salary with excellent benefits - plus a fun place to work and a great place to live. The Lehigh Valley is located in a beautiful part of PA, with access to NYC, Philadelphia, the Poconos and the beach. Please send resume and tape to WLVT, Promotions Producer Search, 123 Sesame Street, Bethlehem, PA 18015. EOE.

#### PRODUCER CAREERS

##### News-Executive Producer Media General Broadcast Group www.mgbg.com

WCBD-TV Charleston, S.C.

We are looking for a top EP who is capable of overseeing the daily operational and investigative reporting for this NBC station. This is an excellent opportunity to work with the best first amendment attorneys in America, as well as a triple-Emmy, Columbia-duPont and Edward R. Murrow "Best small market Newscast in America" News team. You must be talented, creative and organized to get this job, but we are willing to pay for the right person. EOE M/F Drug Screen. Send resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, S.C. 29464

##### 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.

##### CREATIVE PRODUCER

Established television program is looking for a Creative Producer to be part of a new and exciting effort to redesign its promotional strategy and obtain new corporate sponsorship. The perfect candidate will need to demonstrate ingenuity coupled with a solid record in the television industry. Send your cover letter, resume and salary requirement to POB 90709 Wash., DC 20090.

##### PRODUCER/DIRECTOR

Producer/Director needed for Houston's Univision O&O TV station. Ideal candidate will be a self-directed and creative individual with good client skills. Producing and editing skills preferred. Fluent Spanish and English skills, written and oral, required. A minimum of 2 year's experience Producing/ Directing. Please apply (include a non-returnable tape of your work) to: P/D, KXLN-TV 45, 9440 Kirby Drive, Houston, TX 77054. EOE

#### CREATIVE SERVICES

##### SENIOR DESIGNER

Boston's Number One News Station and NBC affiliate Seeks highly creative senior designer with 3 years experience to manage on-air graphics and special projects. Print and television experience including Quantel Paintbox and Hal required. Adobe Photoshop, Illustrator and After Effects experience a plus! Degree preferred. Send resume and tape to: Human Resources BC1106, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.

## Classifieds

### Television

#### MISCELLANEOUS CAREERS



SINCLAIR BROADCAST GROUP

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

- |  |   |
|--|---|
| <input type="checkbox"/> Senior Writer/Producer  | <input type="checkbox"/> Business Manager         |
| <input type="checkbox"/> Assistant Business Mgr. | <input type="checkbox"/> National Sales Manager   |
| <input type="checkbox"/> Anchor/Reporter         | <input type="checkbox"/> Marketing Manager        |
| <input type="checkbox"/> Account Executives      | <input type="checkbox"/> Master Control Operators |

Explore your opportunities at:

[www.sbg.net](http://www.sbg.net)

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

#### SALES CAREERS

##### NATIONAL/LOCAL SALES MANAGER

Looking for motivated individual at WEYI-TV in Flint/Saginaw/Bay City, the 64th market. Responsibilities will be increasing our share of national, managing several local account executives, and co-managing the general sales efforts with the local sales manager. Should have 3-5 years experience in broadcast or rep side. Only resume received by November 17 with code (NSM 1031) will be applied toward this position. Send resume and references to: EEO Officer, reference code (NSM1031), WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. E-mail: squackenbush@nbc25.net, Fax: 810-687-8989, EOE. M/F. Women and minorities encouraged to apply.

##### ACCOUNT EXECUTIVE

Do you recognize the potential of the rapidly growing Houston Hispanic market? We have two immediate openings in our Local Sales Department for a Sr. A/E and an A/E who have the vision to capitalize on this opportunity. Candidates should have experience in broadcast sales (3 years for Sr. A/E) and demonstrate the ability to develop new business. Bilingual skills (English/Spanish) a plus. Local sales experience a plus, but not required. Must have good driving record. KXLN-TV is an Univision Television Group owned and operated station. Please apply at: Sr. A/E (Job 0019) or A/E (Job 0023), KXLN-TV, 9440 Kirby Drive, Houston, TX 77054 EOE

##### ACCOUNT EXEC.

Exp. A/E to represent WCUI in Chgo. Local TV, radio, & cable sales exp. pref'd. Ability to develop new bus. & strong client relationships. Resume: HR, 26 N. Halsted, Chgo. 60661 Fax: (312) 705-2656. EOE. No calls.

#### SALES CAREERS

##### TV SALES

Need A/E to join our new businesses development team. Successful candidate must be highly self-motivated. Position requires maximum number of cold calls daily, building account list from non-agency, new-to-TV advertisers. Commissioned position with unlimited salary potential. Prior media sales experience is preferred. Send resume to Personnel, WTVC, P.O. Box 60028, Chattanooga, TN 37406-6028. Resume must include referral source. Equal Opportunity Employer.

##### JOBS! OVER 150 MEDIA CAREER OPPORTUNITIES!

More Income! 70 Great Places to live! US & International! Free Service to Candidates! \$295 total Cost to employers! [www.MediaRecruiter.com](http://www.MediaRecruiter.com) 303-368-5900.

##### SALES 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](mailto:ddenton@rtowers.com) or fax (813) 286-4130. DFWP, EOE.

##### SALES MANAGEMENT POSITION

ABC-11, KAQY-TV seeks aggressive team leader for local sales management position. Excellent opportunity with this two-year-old VHF Television station, currently experiencing rapid growth in ratings and revenues. The ideal candidate will be organized, promotionally oriented, goal driven. Three years of media sales experience required, television or radio sales management experience preferred. Salary plus incentives. Please send resume and salary requirements to: Tom Deal, KAQY-TV, 3100 Sterlington Road, Monroe, LA 71203. KAQY is an Equal Opportunity Employer. EMail: [Sales](mailto:Sales)

#### TECHNICAL CAREERS



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

##### BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

Come join our team! Send your resume today to: [Jobs@weather.com](mailto:Jobs@weather.com), or fax to 770/226-2959. \*Reference "Engineer BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

## Classifieds

### Television

#### TECHNICAL CAREERS

##### DIRECTOR OF ENGINEERING

A.F. Associates, one of the worlds leading systems integration and engineering firms, is seeking a motivated professional to join our team and help us manage considerable growth opportunities.

This new position will be responsible for the ongoing development and day-to-day management of AFA's design engineering team, including recruiting new staff, allocation of engineering resources, and design supervision and review.

As an integral member of the company's leadership team, you will be a key player in strategic decision-making, and work closely with high-level contacts of some of the industry's leading organizations, including broadcast and cable networks, new media companies, broadcast stations, and technology innovators. A minimum of ten years of engineering experience is required, including significant involvement with advanced digital technologies; you will have a proven track record of management and personnel development skills; be an energetic "self starter" who thrives in a fast-paced environment; and have exceptional communication and intra-personal skills. BS/EE preferred.

This position is located in AFA's headquarters, in Bergen County, New Jersey. Comprehensive benefits include 401(k) plan, medical/dental PPO plan; life and disability insurance.

We are an Equal Opportunity Employer.

Send resume to:

HR Manager, A.F. Associates, Inc.  
100 Stonehurst Court, Northvale, New Jersey 07647  
Email: HR@afassoc.com Fax: 201-750-3046  
No phone calls please.



##### BROADCAST ENGINEER

KSTP/KSTC-TV is looking for a BROADCAST ENGINEER

This position is responsible for installation, maintenance and repair of leading edge analog and digital broadcast equipment and computerized systems.

If you have previous broadcast engineering experience, training in solid state/digital electronics and computerized systems, and the ability to work under minimal supervision, please send resume and salary expectations to:

KSTP-TV  
Human Resources Dept.  
Job #119-00  
3415 University Avenue  
St. Paul, MN 55114  
Fax: (651) 642-4314  
E-mail: apply@hbi.com

No telephone calls please  
Equal Opportunity Employer

##### WEB MASTER

Only team-players with a positive attitude, good oral, written, and graphical communications skills need apply for this growth oriented position in an established but high tech multimedia telecommunication organization. Applicants must have a strong HTML background. Experience in Java, Perl, CGI, Cold Fusion, FrontPage, Flash a plus. Self-starters rush resume, salary history-requirements to WM Search, WLVT, 123 Sesame St., Bethlehem, PA 18015 or email to [wmsearch@wlvt.org](mailto:wmsearch@wlvt.org) Additional info at [www.wlvt.org/wm](http://www.wlvt.org/wm), FT Position w/excellent benefits. Salary DOE, EOE. Women and Minorities strongly encouraged to apply.

##### ENGINEERING MANAGER

WXYZ-TV ABC Detroit is seeking an Engineering Manager. Qualified candidates will have extensive knowledge of all broadcast systems and equipment, government regulations and industry standards, preparation and tracking of capital, expense, repair and maintenance budgets, and must possess good personnel labor relations by identifying training needs and motivating staff to meet the on-going and future technological needs of the station. Seeking leader with at least three years experience including capital purchasing, departmental budgetary planning, and managing and motivating engineering staff. Respond to: H. R. Dept., WXYZ-TV, P.O. Box 789, Southfield, MI 48037 or e-mail to [wxyzjobs@scripps.com](mailto:wxyzjobs@scripps.com). EOE

##### INFORMATION SYSTEMS COORDINATOR

Join a high-tech multimedia telecommunications organization with a positive, rewarding work environment. If you're a team-player looking for an IT career that's challenging, growth oriented with high positive potential on a state of the art computer network system in a fast paced telecommunication organization and you have good oral and written communications skills with a strong extensive technical background who can work independently then rush resume, salary history-requirements to ISC Search, WLVT, 123 Sesame St., Bethlehem, PA 18015 or email to [iscsearch@wlvt.org](mailto:iscsearch@wlvt.org). Additional info at [www.wlvt.org/isc](http://www.wlvt.org/isc), FT Position w/excellent benefits. Salary DOE, EOE. Women and Minorities strongly encouraged to apply.



OMNIBUS SYSTEMS INC.  
Member of the MANAGEMENT DATA GROUP

##### PROJECT ENGINEERS X 2 (WARRENTON, VA & NEVADA CITY, CA BASED)

Want to travel and be on the cutting edge of Broadcasting? We need you!

We're looking for enthusiastic Project Engineers to assist with the installation and commissioning of complex software based control and automation systems. Must have at least 2 years experience in a Broadcast and/or IT engineering environment and be able to communicate effectively with customers and co-workers. Familiarity with Broadcasting practices and equipment preferred.

In return, Omnibus Systems offers an attractive package for the right candidate.

##### JR CUSTOMER SUPPORT/ SERVICE ENGINEER (NEVADA CITY, CA)

- Responsible for providing hardware, software and operational support to OmniBus Users.
- Be able to communicate effectively with customers and co-workers.
- Familiarity with Broadcasting practices and equipment helpful but not necessary.

Based in beautiful Nevada City. Some travel required.

Resumes may be sent by mail or faxed to:

Julie Watson, Office Manager  
Omnibus Systems Inc  
202 Providence Mine Rd., Suite #207  
Nevada City, CA 95959  
Fax: (530) 470-1718

e-mail: [jobs@omnibussystems.com](mailto:jobs@omnibussystems.com) Or  
[julie.watson@omnibussystems.com](mailto:julie.watson@omnibussystems.com)

No phone calls please  
OSI is an Equal Opportunity Employer.  
[www.omnibussystems.com](http://www.omnibussystems.com)

##### 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.

## STUDIO TECHNICIAN

### CABLEVISION

Our leading telecommunications & entertainment company has an excellent position for a hands-on technician with the ability to repair & maintain broadcasting equipment and facilities.

A minimum of 2 years broadcast experience or electronic maintenance required. Proven background in repairing/aligning production equipment including computers, editing field production trucks, and test/alignment equipment required. Knowledge of video-audio signals and analog/digital circuitry highly desired.

Cablevision offers excellent benefits including medical, dental, pension, matching 401k, tuition assistance, cable TV and Internet service (where available). Please mail your resume to: **Staffing Dept., Code: 1106B6C1486AJM, CABLEVISION, 6 Executive Plaza, Yonkers, New York 10701.**

Job Hotline: (877)470-6296

E-mail: [wstchjob@cablevision.com](mailto:wstchjob@cablevision.com)

(indicating code: 1106B6C1486AJM in subject line)

Visit our website at: [www.cablevision.com](http://www.cablevision.com)

Equal Oppty Employer M/F/D/V

CALL KRISTIN PARKER

AT 617-558-4532 OR

NEIL ANDREWS AT 617-558-4481

FOR INFORMATION ON ADVERTISING.

## Classifieds

### Television

#### TECHNICAL CAREERS

##### 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.

#### RESUME TAPES

##### CAREER VIDEOS

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

### Allied Fields

#### FOR SALE STATIONS

##### 24-HOUR AM RADIO STATION FOR SALE

in a growing midwestern market. Includes studio, tower, and 3 acres of land, in the downtown area. For information, write to: Judy Redlich, c/o Here's Help Network, P.O. Box 473, St. Louis, MO 63166. 314-832-2344.

#### COLLECTION AGENCIES

##### POINT-CLICK-COLLECT With The Media Collection Dream Team

Attorney (former broadcast/cable and sales manager Katz, Petry, Lifetime and NBC-TV) and staff representing America's Top media firms for 12 years announces it's interactive credit & collection center:

[www.ccrcollect.com](http://www.ccrcollect.com)

- \* Place claims and receive acknowledgements and status reports on line.
- \* View relevant media specific articles on a wide variety of business management subjects.
- \* Examine our Media Credit & Collection procedures, services and contingent fees.

or Call/Write:

CCR \* George Stella  
1025 Old Country Rd., Ste. 3035  
Westbury, NY 11590  
Tel: 516-997-2000 \* 212-766-0851  
Fax: 516-997-2071  
E-Mail: [ccr@ccrcollect.com](mailto:ccr@ccrcollect.com)

### Radio

#### NEWS CAREERS

##### MPR - SOUND MONEY PROGRAM HOST

Are you a radio pro who is passionate about money and economics, but not a business expert? Intrigued by the idea of translating economics to the average radio listener?

Minnesota Public Radio is searching for a new fulltime host of public radio's only weekly nationwide personal finance program, "Sound Money." Sound Money's new host will play a major part in reaching new stations, helping to reshape and energize the sound of the program while continuing its important role as a leading voice in the new economy.

See full job description online at:  
[www.livingstonassociates.net](http://www.livingstonassociates.net).

Application review process begins November 16th, 2000. Minnesota Public Radio is an affirmative action, equal opportunity employer and actively seeks a diverse workforce.

#### MANAGEMENT CAREERS

##### GENERAL SALES MANAGER TOP 10 EAST COAST MARKET

Leading radio station seeks a successful GSM. Proven track record in Sales/Internet/NTR Development. Will be responsible for team building in a multi-station cluster. Must have 5 years of sales management exp. Competitive salary and benefits.

Email cover/resume

Attn: BCGSM100 to

[Kate@mediastaffingnetwork.com](mailto:Kate@mediastaffingnetwork.com)

or fax 312.944.9195.

All inquiries are confidential.

EOE

#### FOR SALE STATIONS

##### AM/FM/RADIO - TV FOR SALE

GA, UPN, Affiliate, Fullpower.....\$5.9M  
S. Fl Group, Gulf Coast 1X AM, 2X FM .....\$3.5M  
N.C.2X AM Cash Flow, Real Estate, a deal at \$700K  
FM Knoxville, TN Class A .....\$3.2M  
Houston/Galveston, TX FM C3 25kw .....\$2.9M

Email [Haddenws@aol.com](mailto:Haddenws@aol.com)

or visit us online at:

[www.Haddenonline.com](http://www.Haddenonline.com)

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(Office) 407-699-6069 (FAX) 407-699-1444



Ron Swanson, V.P.

570/563-0900

[SwansonRon@AOL.com](mailto:SwansonRon@AOL.com)

### Miscellaneous

#### MARKETING CAREERS

##### MARKETING

If you are creative, energetic and have a proven and solid record in marketing, we have a position for you. Washington-based publishing firm is looking for a marketing professional to join its new team and develop winning marketing strategies to include direct mail packages, online promotion, etc. Send your cover letter, resume and salary history to POB 90709 Wash., DC 20090.



## 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

#### For more information on advertising, contact:

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

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

Fax: 617-630-3955

## Classifieds

### Academic

#### FACULTY CAREERS

##### 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

##### BROADCAST PRODUCTION ASSISTANT PROFESSOR

The Communication Department seeks candidates for an assistant professor (tenure track) in broadcast production. Position begins August 2001. Research and publication agenda is expected, with service to the college and community. Competitive salary with excellent benefits.

Required Qualifications: Terminal degree and demonstrated professional experience in broadcast or video production; ABD appointment considered at the lecturer level with expected completion of dissertation within first year of employment. Able to teach: Beginning TV Studio Operations, Advanced TV Production, Electronic News Gathering, Nonlinear Editing.

Preferred Qualifications: Ability to teach: Radio Production, Television Directing and Producing, Broadcast Field Reporting, or Broadcast Copywriting, plus an ability to supervise student productions and interns. The Communication Department offers professionally-oriented major programs in journalism, broadcasting, public communication (public relations and advertising), and mass media, plus minor programs in speech and writing. The department has more than 400 majors and 14 full-time faculty. Buffalo State is the largest four-year comprehensive college in the State University of New York (SUNY) system. It is located in the media center of Western New York; the area offers a variety of cultural and recreational activities.

Review of applications will begin November 27, 2000 and continue until the position is filled. Send letter of application, vita, VHS videotape with samples of production work, and names and telephone numbers of 3 references to: Dr. Janet Ramsey, Chair, Communication Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. Learn more about Buffalo State and the Communication Department at <http://www.buffalostate.edu/~com>.

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The University of Georgia invites nominations and applications for the position of Director of the Peabody Awards and Lambdin Kay Distinguished Professor of Telecommunications, Grady College of Journalism and Mass Communications. The George Foster Peabody Awards, established in 1939 and first awarded for programs aired in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals/ The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication at the University of Georgia.

The Director is responsible for the yearly solicitation, evaluation, selection, and presentation of the Peabody Awards, including production of the awards ceremony. The successful applicant will also represent Peabody nationally and internationally, engage in fund raising, and administer the Peabody/Robert Wood Johnson Foundation Award. The Director is a faculty member within the Department of Telecommunications and teaches one course per year.

Ph.D. preferred. The successful applicant must be eligible for appointment to the Lambdin Kay Professorship. To assure that nominations and applications will be considered they should be sent no later than October 31, 2000. Send applications and nominations to Dr. Alison Alexander, Grady College of Journalism & Mass Communication, University of Georgia, Athens, Georgia 30602. The University of Georgia is an Affirmative Action, Equal Opportunity Employer. For additional information, please see our Web site at [www.grady.uga.edu](http://www.grady.uga.edu).

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## Academic

### FACULTY CAREERS

#### BUTLER UNIVERSITY DEAN, JORDAN COLLEGE OF FINE ARTS

We invite nominations and applications for the position of Dean, Jordan College of Fine Arts, the principal academic and administrative officer of the college reporting directly to the University President. The Dean is responsible for academic and artistic programs, financial planning and the daily operations of the college in consultation with its faculty and staff.

##### Specific Responsibilities

The Dean of the Jordan College of Fine Arts at Butler University shall:

- Formulate and articulate goals and objectives congruent with the mission of the College of Fine Arts and the University.
- Lead the college successfully in pursuit of its mission, by collaborating with faculty, students, staff and others, by effectively delegating authority, and by securing the necessary resources.
- Maintain and develop alliances with arts and educational organizations in Indianapolis, the region and beyond.
- Encourage and facilitate the college's ongoing efforts in program and curriculum development, in preparing Butler students to be viable, creative contributors to the arts community and society.
- Foster an atmosphere in which teaching excellence is valued and rewarded; encourage innovative teaching and learning techniques; and oversee programs that promote faculty development.
- Encourage and support creative and scholarly endeavors among faculty, students and staff within the college.
- Promote collaboration among the academic departments within the College, between the College and the University, and with the arts and educational organizations in Indianapolis.
- Manage the budget of the college and ensure that sufficient resources are available to maintain and further develop an excellent school of the arts.
- Seek outside sources of funding, grants, and similar opportunities in cooperation with the Office of Development.

##### Expected Credentials:

Candidates should have terminal degree or significant professional and leadership experience in any of the fields in the College; educational, scholarly and creative achievements commensurate with appointment as a full professor at Butler University, and appropriate administrative experience, including responsibility for budgeting, program/curriculum development and personnel management. The candidate's record should also show clear evidence of a strong and collegial leadership style with students, faculty, staff, administration, alumni and community.

##### About the College:

Jordan College of Fine Arts is the home of nationally and internationally recognized undergraduate programs in music, dance, theatre, telecommunication arts, arts administration, and graduate programs in music. Over fifty faculty members and artists provide students with specialized and integrated training in the arts while helping them develop a lifetime commitment to creativity and communication. The college is vitally connected to the Indianapolis community through its faculty scholars and artists, student performances and internships, cable and broadcast television, and the varied programs at the Clowes Memorial Hall. For more information, visit [www.butler.edu/jca](http://www.butler.edu/jca).

##### About the University:

Butler University is a dynamic, private, comprehensive institution of over 4000 students which is in an exciting period of growth in size, resources and quality. Colleges include the Jordan College of Fine Arts, Liberal Arts and Sciences, Pharmacy and Health Sciences, Business Administration, and Education. More information about Butler and Indianapolis is available at [www.butler.edu](http://www.butler.edu).

Formal review of candidates will begin on December 15, 2000, and will continue until the position is filled. Applicants should submit a letter indicating their interest, curriculum vitae, and the names, addresses, and telephone numbers of at least three references who may be invited to contribute letters and commentary. Please submit applications to:

Douglas Simpkins  
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Qualifications: doctorate in appropriate discipline; research/creative activity commensurate with rank; significant involvement in regional/national professional organizations; experience building consensus among colleagues; and evidence of outstanding teaching and communication skills. Professional experience in broadcasting, film, journalism, public relations, advertising or new media is desirable. Department has 18 full-time faculty in four degree programs: Radio/TV/Film, Communication Studies/Public Relations, Managerial Communication, and Journalism.

Send letter of application, vita, three original, current reference letters and a statement of 300-500 words discussing the interrelationship of communication studies and professional mass media programs in a multidisciplinary department to Chair Search Committee, Department of Communication, Indiana State University, Terre Haute, IN 47809. Application review will begin January 15 and continue until position filled. ([www.indstate.edu](http://www.indstate.edu)) ISU is an EO/AA and ADA employer and actively committed to diversity.

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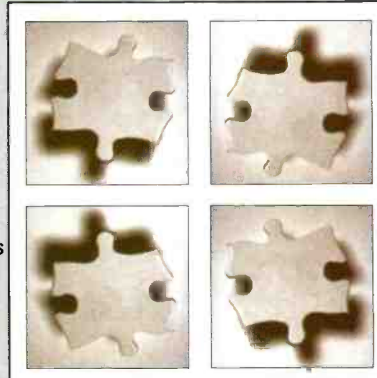
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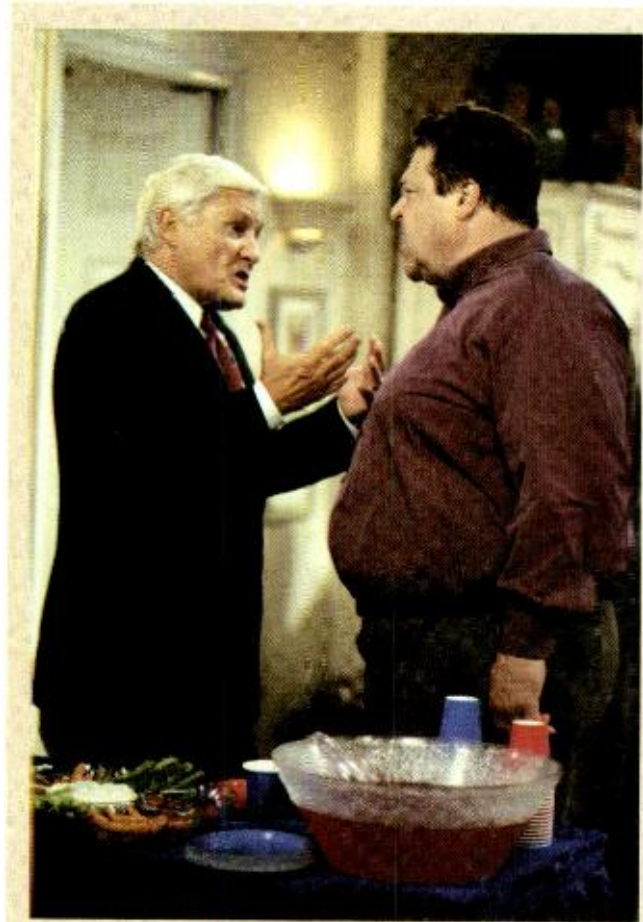
*"I wish I could have one or two more nights on the air to rail against the dumbing of America by these two candidates, but I don't. ... So read the papers and listen to talk radio and talk amongst yourselves and by all means VOTE! Cause you ain't gonna get any help from Craig Stillborne!"*

—Tom Snyder ranting about the presidential election, on his Web site colortini.com.

*"The longer I'm doing this I'm coming to learn that entertainment, politics and the media are really just juggling the same balls. We're all going for ratings, so we function by the same rules. What's a political poll other than a focus group for a television show?"*

—*The Daily Show's* Jon Stewart on the presidential election, in the UK's *Media Guardian*.

*"If it seems too good to be true, there's a catch. You let TiVo into your life, and let me tell you, my brother, you will watch TV. You*



*"The attempt at humor is so broad and so sarcastic that Normal, Ohio, makes Married...With Children, Fox's tasteless comedy of the '80s, seem like Father Knows Best.*

—Critic Dasty Saunders in the *Rocky Mountain News*.

*will watch and watch until those microwave burritos actually start tasting good.*

—Writer Rob Sheffield, in *Rolling Stone*.

*"This is the real Survivor. It doesn't necessarily go to the wisest, nicest and best-prepared guy. It goes to the guy who makes it through with the fewest penalty points."*

—Ted Koppel on the presidential race, in the *Boston Globe*.

*"I've returned the dress and shoes already, so I wouldn't be tempted to wear them on weekends."*

—Today Show co-anchor Matt Lauer on dressing as Jennifer Lopez for Halloween, in *The Philadelphia Inquirer*.

*"The press crucified me so much over the years with nepotism. I feel I can't do another one of his shows."*

—Tori Spelling on turning down a spot on her father's new series *Titans*, in *USA Today*.

The late Steve Allen was a prolific author, who in 1987 wrote, *How To Be Funny* with Jane Wollman (McGraw-Hill).

In this excerpt, Allen explains how young comics should learn to guard against annoying speech patterns, such as saying "you know?":

"These and similar slovenly speech habits should simply be eliminated. If you do not know whether you're guilty of this sort of thing personally, just ask your friends, in the same way you might ask them to tell you honestly whether you have halitosis or body odor. ...

"Can you imagine what it would have been like in the 1930s and '40s if—say—Cole Porter had had that habit, in writing some of his lyrics?

'Night and day, okay?

You are the one. All right?

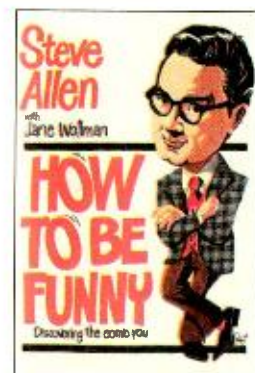
Only you, beneath the moon

And under the sun, okay?"

"Or what if some great classic prayers had been written that way?

'Our Father, who art in heaven, okay?

Hallow'd be Thy name, you know what I'm saying?"



EXCERPT

## O P E N M I K E

**WINNING QUALITY NEWS?**

Editor: Because Carol Marin's "back-to-basics" news approach at WBBM-TV in Chicago didn't succeed (see story, page 28), it would be wrong to think that the idea of quality news coverage does not, nor will not, lead to ratings success and long-term market dominance.

First, I have not seen any of Marin's newscasts, but even her supporters criticized their look and production values. It would be a shame if they failed because they were boring or someone forgot to be visual.

Second, I know personally of several stations where quality journalism has always been the rule. WWL-TV New Orleans and WINK-TV Fort Myers, Fla., have a long history of ratings dominance. For a recent example of how the strategy of quality journalism can fare, look to Orlando, Fla. In 1997, WESH, the WNBC affiliate there, publicly pledged to cover news responsibly, to be more issue-driven, more balanced and relevant to viewers. Back then, many parents wouldn't let their kids watch local news. That's how crime-driven, graphic, scary, sexy and sensationalistic news coverage was in Orlando at the time.

Since 1997, WESH-TV's GM, Bill Bauman, his news director, Russ Kilgore, and their staff have been doing what the local paper called "journalism, not nonsense." They've endured weak lead-in programming to their early-evening newscasts and a corporate-ownership change in the process. Their efforts have been praised by the *Orlando Sentinel*, *The Sunday New York Times Magazine*, *TV Guide*, and *NBC News*, to name a few. But the most satisfying response came from viewers, who deluged the station with letters, e-mails and phone calls; some stopped Bauman and other news staff on the street to offer encouragement and compliments.

So how is WESH-TV doing today? It won the

11 p.m. newscast in May of '99. In the early-evening newscasts, WESH-TV's numbers are growing slowly and steadily. I think they're in the right place to contend for local news leadership in Orlando.

So is WESH-TV's agenda of quality news coverage working? We all know how hard news-viewing habits are to change, and, considering the grip that the No. 1 station had on the market for 20 years, I'd say all signs are pointing to success in time.—*Paul Greeley, former creative services director, WESH-TV Orlando, Fla.*

**TIMING THE WORLD SERIES**

Editor: Regarding [Harry Jessell's] column in the Oct. 23 issue titled "Wake-Up Call," your comments reflect those of an unthinking East Coaster. The 5:18 p.m. start time of the World Series games suits us West Coasters just fine. Or, at least better than, say, a 2:18 p.m. start time as you might prefer. You see, at 2:18 p.m. we would still be at the office, unable to tune in to the Fall Classic.

No, this way, at least, by rushing home right at 5 p.m. and battling rush-hour traffic, we wouldn't miss more than an inning or so and still catch the World Series on TV! Your way, we would only get to catch the highlights on the evening news.

Next time, you might wish to consider that there are three other time zones beyond your world out East.—*Dennis Younker, San Diego*

**GETTING IT RIGHT**

Editor: What a great commentary! ("Forswearing Geekiness," P.J. Bednarski column's, Oct. 30) I have been a broadcast engineering manager for 30+ years and marvel at how out of touch designers and engineers can be when putting together what should be a

simple product.

More than once, I have simply hit the power switch on my PC when I got the dreaded "winsock.dll fatal error! Yes, no, cancel." Yes, no or cancel what?

I'm with you. Give me old-fashioned tactile pleasing paper.

Love the magazine. Been reading it since the days of Sol and Larry [Taishoff]. Keep it up.

—*Jim Withers, Chief Technical Officer, Veil Interactive Technologies, St. Louis*

Editor: I couldn't agree more with your thoughts as expressed in "Forswearing Geekiness" (Oct. 30). It reminds me of an even better illustration.

When a person goes to the hardware store to buy a drill, what does he want? The answer is not a drill but a hole. When I buy a computer, I don't really want a computer; I want a letter, or a budget, or a newsletter. But this line of thought must be tempered by the realization that today's computers are at about the same stage of development as television sets were in the 1950s. Think about those hypersensitive horizontal- and vertical-hold adjustments, "warming up" the tubes or replacing the tubes at the tube tester at the grocery store. When a new TV set was purchased or an operating problem was more difficult, the TV repair "man" made a house call to set up or adjust the set.

Someday, two things will happen, and the computer industry will never be the same: First, the industry will realize that they're not selling drills, they're selling holes. Second, computers will work with the reliability and ease of operation that today's TV sets do.

—*Mark Allen, president & CEO, Washington State Association of Broadcasters*

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Cashing in on a BET

The consolidation of TV networks continued at its brisk pace last week with the news that Viacom would be absorbing BET and its related cable-programming holdings for \$2.9 billion. Both sides to the deal say that Bob Johnson and his management team will remain in place to run the operation under the Viacom flag. But don't count on that arrangement lasting too long. BET fits nicely into Viacom's MTV Networks, and we suspect that that's where it will eventually land. And with \$1.4 billion worth of Viacom stock, Johnson should eventually land on the Viacom board, which could use an added dose of diversity.

Johnson has been fairly criticized over the past few years for programming BET on the cheap. Yes, the network could have been better. But it was always as good as it had to be, given the lack of competition. "Good as it had to be" is not a particularly high standard, but it prevails at a lot of businesses we know—media or otherwise. If not for Toyota, we might all be driving Pintos today.

Johnson's Viacom deal may be his smartest move yet. For the first time, serious competitors *have* emerged, enticed by BET's famously high operating margins. In response to that challenge, BET boosted its programming budget. But once a member of the Viacom family, it will have sufficient resources, promotional might and cable-operator leverage to fend off anybody. BET's African-American franchise, built over 20 years, is safe.

We suspect that Johnson is not done making his mark on American business. But this is a good time to congratulate him on his extraordinary success. As many an Internet entrepreneur has learned over the past six months, creating billions of dollars of wealth isn't so easy. It takes vision, intelligence, perseverance and salesmanship. Johnson has them all.

## The idea is still alive

We join the mourners for Carol Marin and WBBM-TV's experiment in late news, which, in the words of the station, "disbanded" this week. We give credit and, when we can, encouragement to any effort that ranks quality as the highest priority. Ironically, only two days before the final broadcast, Marin brought home a local Emmy for her work on the program.

But we will not mourn this as the death of quality in TV news. As Chicago viewers and other interested parties weighed in in local papers, there were comments that were both perceptive and predictable: too dry, too hard, too humorless, too centered on the anchor. Legendary CBS anchor Walter Cronkite, in a letter to *The New York Times*, acknowledged some production flaws but concluded that TV news has "dumbed down" to meet its audience. We disagree—although, perhaps not as strongly as we'd like.

Are there stations—indeed, many stations—that pander to the lowest-common denominator and offer silly chat, silly stories and silly anchors and reporters? Of course.

But there are also stations whose philosophy is to put on the best newscast they can, adhering to the best practices and principles of journalism. As a disappointed but still upbeat Marin herself told us last week, there are many stations doing great newscasts in this country, and, she said, graciously, WBBM-TV may still be one of them. The station has pledged to retain the quality of Marin's newscast, but in a way that's more viewer-friendly.

Chicago is a great news town. One of the obstacles the long-suffering WBBM-TV faced and still faces is the strong competition from other newscasts. The revamped newscast will have to be good to do well. ■

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