SPECIAL REPORT

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

Plus stories on MTV, Internet and pay-per-view music services
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A KING IN HIS WORLD
Roger King again shows who's boss at King World
» PAGE 18

METERS THAT MATTER
Enhanced peoplemeters could change everything
» PAGE 38

ELECTING THE ANCHOR
When TV personalities run for Congress
» PAGE 39

POLITICAL SURFING
Election night will be busy on the Web
» PAGE 40

Calling

Slammed by Wall Street, C. Michael Armstrong breaks up AT&T—again
» PAGE 6
PROOF!

first-run strip in America!

ARREST & TRIAL

STUDIOS

USA

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**BULLET**

*Arrest & Trial* is the #1 new*

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<td><em>Arrest &amp; Trial</em></td>
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<td>2.</td>
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<td>August 28</td>
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<td>September 11</td>
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<td><em>Dr. Laura</em></td>
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<td><em>Curtis Court</em></td>
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<td><em>To Tell The Truth</em></td>
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<td><em>Sex Wars</em></td>
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<tr>
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<td><em>Moral Court</em></td>
<td>October 2</td>
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</table>

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

To launch a new access show against this kind of competition, you’d either have to be nuts or
Top of the Week October 30, 2000

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Logo à-go-go

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

The Regis rotation

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

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

Plan B from space

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

FOX BLOCKERS

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

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

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

DIVERSITY DIVIDENDS

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

PRICE BREAK

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

Lifetime would like to thank our affiliate partners for their support in promoting breast cancer awareness. Together we can STOP BREAST CANCER FOR LIFE.
Reversal of fortune

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

By John M. Higgins

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

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

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

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

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

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

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

The core unit that Armstrong plans to continue running will be AT&T Business, which targets large and small businesses with long-distance and competitive local-exchange-carrier (CLEC) services. It will inherit the AT&T brand and its New York Stock Exchange symbol, "T." The assets of the sagging AT&T Consumer long-distance business will go along with AT&T Business but will then get tied to a tracking stock.

AT&T Wireless is already a tracking-stock subsidiary of which AT&T owns 15%. That will be converted into conventional stock and completely spun off.

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

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

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

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

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

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

Armstrong associates said he stalked out of the meeting so angry and frustrated that he
<table>
<thead>
<tr>
<th>Rank</th>
<th>Market</th>
<th>Station</th>
<th>Day</th>
<th>Time</th>
<th>RTG</th>
<th>Yearly Rtg. Incr. %</th>
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Source: NSI/WRAP Sweeps. 10/2/00 - 10/22/00 vs. 9/30/99 - 10/27/99 TP
# Weekly Programs - Week Ending 10/15/00

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<td>New York Undercover</td>
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*Source: NSS/Galaxy Explorer, 10/5/00 - 10/15/00; CAA% where applicable, ranked by HH.* Chart includes all weekly scripted hours except umbrella and weekend versions of strip shows. Does not include umbrella programs.
BIG APPLE ROTTEN IN PEORIA

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


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

NAB OPPOSES DBS LAWSUIT

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

UTAH JUDGE ORDERS REPORTER TO TESTIFY

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

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

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

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

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

### Spin-off fallout in D.C.

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

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

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

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

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

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

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

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

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

—Bill McConnell
SAG seeks cable parity

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

By Joe Schlosser

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

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

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

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

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

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

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

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

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

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

But it's the 11,000 members of the Writers Guild of America who are set to walk out first, if their demands are not met. The WGA's contract comes up May 1, and members voted overwhelmingly last week on demands and also to use traditional negotiating methods with the studios.

Instead of using fast-track methods to negotiate, as the WGA has for its last three contracts, the writers voted to use the slower, drawn-out methods last put to use in 1988, when the WGA went on strike for five months.

IN BRIEF

BUSH, GORE ON PBS

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

NEW WCBS NEWS BRAND

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

NO DELAY ON AUCTION

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

ANIMATED SALE

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

By Bill McConnell

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

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

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

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

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

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

Anticipating a wave of requests, stations around the country have asked the FCC for advice on fulfilling their obligations. Generally, stations must abide by the same guidelines as commercial stations scheduling paid political spots.

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

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

In Campbell’s campaign, Humboldt State University’s KHSU-FM agreed to offer a half-hour block on Oct. 31 to feature an edited version of his town hall call-in show that aired on commercial stations Sunday. Last week, Collins was still trying to strike deals with public stations in other markets.

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

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

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

IN BRIEF

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

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

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

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

‘LPFM lite’ passage seen likely

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

By Paige Albinak

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

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

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

“I urge Congress to drop the rider that would prevent the Federal Communications Commission from licensing new low-power FM radio stations to provide for a diversity of voices in communities around the country,” Clinton wrote.

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

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

Meanwhile, the fate of a bill that would allow AT&T to hang on to all the assets it acquired when it purchased Media-One remained unclear at press time. The only bill left to which Congress could attach it is one that allocates funds for the departments of Labor, Health and Human Services and Education.

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

At deadline, Congress planned to adjourn this Tuesday (Oct. 31).
Fox votes for coverage

Makes its first foray into presidential-election politics

By Dan Trigoboff

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

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

Elsewhere on the election-night front:

■ In addition to anchors Bernard Shaw, Judy Woodruff and Jeff Greenfield and political analyst Bill Schneider, CNN will continue The Spin Room collection of pundits and polls. The news network switches from its regular prime time lineup to offer Countdown to Election 2000 this week. All the nets plan to enhance their coverage online.

■ CBS News' lead anchor Dan Rather will be joined by Bob Schieffer, Ed Bradley, Lesley Stahl, Mike Wallace, Gloria Borger, and John Roberts and plans to update presidential, gubernatorial and congressional races every 90 seconds. New technology, CBS says, will provide Rather with massive amounts of immediately available data.

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

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

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

■ In addition to its regularly scheduled program on election night, PBS's NewsHour With Jim Lehrer will have election-night coverage at 10 p.m., featuring Lehrer, Gwen Ifill, Ray Suarez and Margaret Warner and their regular pundits, including Mark Shields, Paul Gigot, Michael Beschloss and Doris Kearns Goodwin.
Forswearing geekiness
It's not just the 10-thumbed who tell the industry to simply simplify

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

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

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

I have come to realize that the clock radio is just a part of the problem I have with consumer electronics. Mainly, and I'm really not proud to admit it, I don't know how to use most of the things I have. Or better said, I don't know how to do most of the things my electronic devices can do. My cell phone comes with an 80-page book explaining the wonders it would perform if, perchance, I could memorize an 80-page book.

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

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

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

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

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

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

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

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

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

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

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Programming

Roger reigns

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

By Joe Schlosser

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

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

Almost all of Eyemark’s and CBS Enterprises’ top executives headed to rivals, leaving loyal King executives back in charge of the company, which is now owned by Viacom.

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

Former King World President Ed Wilson left to run NBC’s new syndication unit, King World’s former executive vice president Bob Cook was named president of Fox’s Twentieth Television last week (see separate story), and Robb Dalton, who was the company’s senior vice president of programming, is now the president of new Hollywood player Fireworks Entertainment. All three had been part of the Eyemark/CBS side.

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

“When you merge two companies and everyone has the same job capacities being taken care of, some people are going to go on, and we wish them good luck,” says King. “King World was already a major syndicator,” he adds, “and, when you merge people in, some people will leave, and some people will stay.”

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

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

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

That’s just not so, King says.

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

Hollywood Squares hostess Whoopi Goldberg amidst hugs and kisses.
Twentieth gets cookin’

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

By Susanne Ault

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**In Brief**

**Programming**

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

—Mitch Stern, Twentieth Television

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**Stocking up in Hollywood**

*Network program chiefs fear walkout by actors, writers in spring*

By Steve McClellan

Having actually produced shows in recent years, maybe they know something the rest of us don’t. While the top network entertainment executives at all six broadcast networks say they have contingency plans ready in the event of either a writers or actors strike next spring, only two executives think there will actually be a strike: NBC’s Garth Ancier and Gail Berman. Berman produced *Malcolm in the Middle* before taking the top programming job at the Fox Network. Ancier developed and executive produced the syndication talker *Rikki Lake*. They made their predictions last week at a New York media luncheon held by the International Radio and Television Society. Questioning the executives was Fox News’ Bill McCuddy.

All the executives said their plans include stocking up on additional episodes of shows where possible, although in the case of dramas it’s “almost impossible” due to the time required to produce them, said Lloyd Braun, co-head of entertainment programming at ABC. Reality shows, somewhat easier to slap together than scripted entertainment fare, would also take up larger portions of the network schedules, the executives said.

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

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

Naturally, all the executives hope to avert strikes through negotiations. The industry just put behind it a nearly six-month-long strike of actors for commercial production. If it all goes according to plan, new, non-scab commercial production should resume this week.
A .tv web address tells the world you're part of the new generation of richer, more engaging online experiences. Visit www.tv and register your .tv domain name today.

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

Even though Who Wants to Be a Millionaire? is already running four nights a week, Braun said it was possible the hit show could be expanded in the event of a strike. On another subject, Tellem said Fox was using the Super Bowl to launch Survivor II next January, when it’s almost assured of getting a monster rating on its own, if the country’s reaction to Survivor this summer is any indication. Her response: “It will start off the year very well.”

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

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

Asked what one show they regretted passing on, the Fox hit Malcolm in Middle came up a lot.
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Harmonic
PHILLY'S BROTHERLY BROADCASTING
While ABC stations and Comcast continued their protracted battle over retransmission rights for WPVI-TV Philadelphia, all-news Philly TV, carried on independent WTVE(TV) Reading, Pa., offered news Philly area. "A lot of people are going to be looking for their news and traffic reports with music video "to create an entirely new program genre," said Matt Weber, FOX 35 director of creative resources and the creator of "Newsic."

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

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

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

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

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

Peske narrated pieces for Rodricks' show but was never seen on camera and, of course, not on radio, either. That's because Peske wasn't real. He was created by Gary Yealdhall, a graphic artist then in his early 30s, who called Rodricks' radio show a prank and, after letting Dan in on the joke, provided hundreds of hours of humor and music parody before he died at age 42.

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

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

### TOP 20 SHOWS

<table>
<thead>
<tr>
<th>Rank/Program</th>
<th>HH</th>
<th>HH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wheel of Fortune</td>
<td>9.9</td>
<td>9.9</td>
</tr>
<tr>
<td>Jeopardy</td>
<td>8.0</td>
<td>8.0</td>
</tr>
<tr>
<td>Judge Judy</td>
<td>6.5</td>
<td>9.2</td>
</tr>
<tr>
<td>Entertainment Tonight</td>
<td>5.8</td>
<td>5.9</td>
</tr>
<tr>
<td>Oprah Winfrey Show</td>
<td>5.8</td>
<td>5.9</td>
</tr>
<tr>
<td>Jeopardy</td>
<td>4.8</td>
<td>4.8</td>
</tr>
<tr>
<td>Frasier</td>
<td>4.5</td>
<td>4.9</td>
</tr>
<tr>
<td>Andromeda</td>
<td>4.3</td>
<td>4.6</td>
</tr>
<tr>
<td>Wheel of Fortune (wind)</td>
<td>4.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Judge Joe Brown</td>
<td>3.8</td>
<td>5.0</td>
</tr>
<tr>
<td>Jerry Springer</td>
<td>3.6</td>
<td>3.8</td>
</tr>
<tr>
<td>Live With Regis</td>
<td>3.6</td>
<td>3.6</td>
</tr>
<tr>
<td>Hollywood Squares</td>
<td>3.6</td>
<td>3.6</td>
</tr>
<tr>
<td>Xena</td>
<td>3.3</td>
<td>3.5</td>
</tr>
<tr>
<td>Divorce Court</td>
<td>3.2</td>
<td>2.4</td>
</tr>
<tr>
<td>Entertainment Tonight (wind)</td>
<td>3.2</td>
<td>3.3</td>
</tr>
<tr>
<td>Maury</td>
<td>3.2</td>
<td>3.3</td>
</tr>
<tr>
<td>X-Files</td>
<td>3.1</td>
<td>3.5</td>
</tr>
<tr>
<td>3rd Rock From the Sun</td>
<td>3.1</td>
<td>3.3</td>
</tr>
<tr>
<td>ER</td>
<td>2.9</td>
<td>3.4</td>
</tr>
<tr>
<td>Spin City</td>
<td>2.9</td>
<td>3.2</td>
</tr>
<tr>
<td>Stargate SV-1</td>
<td>2.9</td>
<td>3.0</td>
</tr>
<tr>
<td>Inside Edition</td>
<td>2.9</td>
<td>3.0</td>
</tr>
<tr>
<td>Rosie O'Donnell</td>
<td>2.9</td>
<td>2.9</td>
</tr>
<tr>
<td>Montel Williams Show</td>
<td>2.7</td>
<td>2.7</td>
</tr>
</tbody>
</table>

### TOP COURT SHOWS

<table>
<thead>
<tr>
<th>HH</th>
<th>HH</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>GAA</td>
</tr>
<tr>
<td>1</td>
<td>Judge Judy</td>
</tr>
<tr>
<td>2</td>
<td>Judge Joe Brown</td>
</tr>
<tr>
<td>3</td>
<td>Divorce Court</td>
</tr>
<tr>
<td>4</td>
<td>Power of Attorney</td>
</tr>
<tr>
<td>5</td>
<td>Judge Mathis</td>
</tr>
</tbody>
</table>


HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV households in the United States

N/A = not available

### Courting ratings

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

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

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

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

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

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

By Deborah D. McAdams

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

MTV Networks inherited The Box in May 1999 when Liberty Media traded the network and three Internet sites to Viacom for a 10% piece of MTV Interactive, a deal that seemed much sweeter before Wall Street abandoned Web stocks.

The Box is a sort of server-based, pay-per-view, music-video-on-demand service with around 18 million subscribers. MTV2 is a mostly digital offshoot of the mothership that has about 13 million subscribers and recently completed distribution deals with Time Warner Cable, AT&T and Comcast.

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

"The beauty of these boxes is you can create a relatively local mix of music," he said. "You can then have access to that box so you can vote on the videos you want."
“Talk about bundling; this show has it all!”

– Dan Somers, AT&T Broadband
### TOP TEN SHOWS OF THE WEEK

<table>
<thead>
<tr>
<th>Network</th>
<th>Title</th>
<th>Ratings</th>
<th>Premiere Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>Who Wants to Be a Millionaire?</td>
<td>14.0/23</td>
<td>4.0/12</td>
</tr>
<tr>
<td>NBC</td>
<td>The West Wing</td>
<td>11.7/19</td>
<td>9.4/16</td>
</tr>
<tr>
<td>FOX</td>
<td>The Simpsons</td>
<td>10.3/15</td>
<td>9.6/13</td>
</tr>
<tr>
<td>CTV</td>
<td>The Donnie Darko Show</td>
<td>9.2/15</td>
<td>8.8/13</td>
</tr>
<tr>
<td>UPN</td>
<td>Smallville</td>
<td>8.6/13</td>
<td>7.7/11</td>
</tr>
<tr>
<td>CBS</td>
<td>CSI</td>
<td>7.6/13</td>
<td>7.0/10</td>
</tr>
<tr>
<td>WB</td>
<td>Charmed</td>
<td>7.1/11</td>
<td>6.6/10</td>
</tr>
<tr>
<td>The WB</td>
<td>The WB Show</td>
<td>6.8/11</td>
<td>6.3/10</td>
</tr>
<tr>
<td>TBS</td>
<td>The Tube</td>
<td>5.9/13</td>
<td>5.3/11</td>
</tr>
</tbody>
</table>

**Saturday Night Live**

- **NBC**
- **Fox**
- **ABC**
- **CBS**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**SHOWS OF INTEREST**

- **Family Guy**
- **The West Wing**
- **CSI**
- **Charmed**
- **Twin Peaks**
- **Touched by an Angel**
- **ER**
- **Mysteries of Laura**
- **The实践**
- **Wonderful World of Disney**

**Ratings**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Key:*** Ratings are based on Nielsen Media Research.

**Difference in Ratings:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Notes:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Sources:**

- Nielsen Media Research
- CBR

**Network Prime Time:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Additional Information:**

- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Key:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Ratings:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Date:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Program:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Time:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Notes:**

- **ABC**
- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Additional Information:**

- **CBS**
- **Fox**
- **NBC**
- **UPN**
- **The WB**
- **TBS**
- **WB**

**Sources:**

- Nielsen Media Research
- CBR
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Sudden death
Cancellation can be quick even if shows ‘work’

By Joe Schlosser

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

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

“Unfortunately, the challenge for all of us who are involved in these things is, you have to make a call about a show that is creatively working even if the audience hasn’t found it yet,” says Ancier. “In the case of the Monday shows, we just didn’t have the passion to hang in there that we do for our other work. In the case of Tucker, it might just have been the right show on the wrong network. It might have worked better at Fox.”

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

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

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

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

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

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

By Steve McClellan and Liz Rathbun

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

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

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

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

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

Sinclair reported an 8% gain in revenue to $174 million for the third quarter, with a 4% broadcast-cash-flow gain, to $80 million. Sinclair President Barry Drake said there continues to be "real softness" in the national-spot market. Excluding revenue from political advertising, Sinclair will have fourth-quarter revenue growth of 2% and a 2% rise in cash flow.

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

In radio, Citadel Communications said it may have to sell some of its stations, most of which are in midsize markets, to lower debt and thus please investors. Chairman Larry Wilson made the comment as he released disappointing third-quarter numbers. At least five analysts downgraded the company's stock. More than 6.6 million shares changed hands Wednesday, Oct. 25, as Citadel's stock price plunged 46.1%, to a 52-week low of $8.625 per share.

Part of Citadel's problem was that it unexpectedly lost $2 million worth of advertising in September. In addition, an expected $1 million increase in national sales turned into a $200,000 decline compared with September 1999, Wilson said.

Citadel's loss for the first nine months of this year totaled $19.5 million, compared with a loss of $3.5 million in the same period a year earlier.

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

"Local and network revenues were the biggest contributors to our increased sales," the company said. After the report, Wall Street knocked Clear Channel's stock price down by 6.2%, to $52. The price rose to trade at $53 375 the next day.

Infinity Broadcasting's net revenue hit a record $1.03 billion, up 66.4%, while radio-only revenue grew about 13%, to $541 million, the company reported. Net income of $111 million stayed the same, helping drive the stock price of the nation's No. 2 radio group down 1.5% on Monday, Oct. 23, to $29.75 (it was up to $30.125 the next day).
Syndie’s not what it was

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

By Steve McClellan

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

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

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

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

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

The company had recently held a retreat for top executives to brainstorm about “how to prove the doom-and-gloom analysts wrong” about the company’s growth expectations for next year.

“The advertising business is great,” said Karmazin. Especially for Viacom. He said the company is gaining market share across its ad-driven businesses, noting that they were up double digits while overall advertising expenditures were up just 7%. “We have not seen any advertisers who are branded go away,” he said. Categories in which spending increased in the third quarter included autos, wireless and beverages.

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

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

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

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

For the first nine months of the year, TV segment revenues were up 3%, to $5.7 billion, on a 50% pretax-cash-flow gain, to just over $1 billion. Cable posted a 14% revenue gain, to $2.9 billion, with a 23% gain in cash flow.

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

**TVs**

**KOLO-TV Reno, Nev.**

**Price:** $45 million

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

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

**Affiliation:** ABC

**KAAA-TV DT Austin/Rochester, Minn.**

**Price:** $9.5 million cash

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

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

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

**Affiliation:** ABC

**Broker:** Patrick Communications LLC (seller)

**KHIZ(TV) Barstow/Los Angeles, Calif.**

**Price:** $5.25 million (merger)

**Buyer:** Costa de Oro Television Inc., Los Angeles (Walter F. Ulloa, president/owner); owns KJLA(TV) Ventura/Los Angeles. Ulloa is chairman/10.6% owner of Entravision Communications Corp., which owns/is buying 18 TVs and 57 radios, including KSSE(FM) Riverside/Los Angeles, KSZZ(AM) San Bernardino/Los Angeles, KCAL(AM) Redlands/Riverside. Notes: Ulloa's brother Ronald L. is buying KMUD(TV) Twentynine Palms/Los Angeles. (Changing Hands, July 10) and owns 36% of KPPA(TV) Rancho Palos Verdes/Los Angeles. Univision Communications Inc., which owns 26% of Entravision, owns KMEX-TV Los Angeles. Costa de Oro is seeking an FCC ownership waiver to use KHIZ as a satellite of KJLA

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

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

**Affiliation:** Independent

**COMBOS**

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

**Price:** Estimated $7 million

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

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

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

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

**Broker:** Serafin Bros. Inc. (seller)

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

Value: At least $100,000 (cash for WSWF)

Buyer, WSWF(AM)/swapper, WLLW: Auburn Broadcasting Inc., Geneva, N.Y. (George W. Kimble, president/75% owner); owns WAAU(AM) Auburn, N.Y. Kimble owns WMMJ(FM) Buffalo and WCGR(AM) Canandiauia; 75% of WYGR(AM) Geneva and WYVR-FM Waterloo/Geneva, and 49% of WYWF(AM) Auburn, WOLF(AM) Syracuse and WZOS(FM) Oswego/Syracuse, all N.Y.

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

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

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

FMs

WSRF(FM) Cullman/Huntsville, Ala.

Price: $9 million

Buyer: STG Media LLC, Huntsville (Steven J. Shelton, president/15% managing member; Black Crow Broadcasting Inc., 85% member; Michael Linn, president/45% owner; Nicole Linn, secretary/45% owner); owns WHNR(AM), WLOL(AM) and WRFK(AM) Huntsville. Black Crow owns three FMs and two AMs, all in Florida. Lins each own 36% of four Tennessee FMs

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

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

Format: Classic country

KSUV-FM McFarland/Bakersfield, Calif.

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

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

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

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

Format: Spanish

Brokers: Gary Stevens & Co. (seller)

KRMF-FM Bakersfield, Calif.

Price: $2 million

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

Seller: Tre-Caballero (see preceding item)

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

Format: Spanish

Broker: Gary Stevens & Co. (seller)

Construction permit for KAZB(FM)

Coalinga, Calif.

Price: $80,000 cash

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

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

Facilities: 88.3 MHz, 1.45 kW, ant. 2,329 ft.

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

Price: $60,916 (for stock)

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

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

Facilities: KBNN: 93.7 MHz, 2.9 kW, ant. 292 ft.; KBLT: 104.3 MHz, 1 kW, ant. 394 ft.

Formats: Both oldies

AMs

WTTC Minneapolis and WZER Milwaukee

Price: $7 million

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

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

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

Format: WWTC: Catholic talk; WZER: religion

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

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

Price: $390,000 (for stock)

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

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

Facilities: WWGO: 1210 kHz, 10 kW day, 250 W night; WAVN: 1240 kHz, 580 W

Formats: WWGO: Spanish; WAVN: traditional gospel

WGTN Georgetown, S.C.

Price: $100,000

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

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

Facilities: 1400 kHz, 1 kW

Format: Southern gospel

AMPLIFICATION

The correct price for Horizon Broadcasting Group LLC's purchase of KXMM(AM) Gooding/Boise, KTP2(AM) Mountain Home/Boise, KTP1(AM) Twin Falls, KXIX(AM) Ketchum/Twin Falls and KRMH(AM) Mountain Home, Idaho (Changing Hands, Oct. 16) is $10 million, according to FCC documents. Seller Impact Radio Group/IF Idaho Co. paid just under $1.6 million for four of the stations in 1996-97. Also, the documents show that seller's manager, Wendell M. Starks, will get 25% voting interest of Horizon.

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

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

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**Broadcasting & Cable Special Report**

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**Local Cable Advertising**

The Outlook for Local Cable Ad Sales

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Note these special features:
- In the Western Pre-Show: Financial Report Card on Cable MSO's
- Local Cable Advertising Outlook - (Special Advertising Supplement)
- In the Western Show Issue: Top 25 Television Networks
Get ready for local peopemeters

Broadcast ratings likely to drop; cable seen rising

By Steve McClellan

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

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

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

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

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

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

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

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

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

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

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

To complicate matters, another technology—Arbitron’s “pocket peopemeter,” or PPM—is being tested simultaneously. The company is gearing up for a trial in the Wilmington, Del., area that will gradually expand to the entire Philadelphia market by 2002. The PPM is a pager-like device that users wear all day to record all TV, cable and radio usage inside and outside the home. Nielsen has signed an agreement with Arbitron, giving it the right to examine the data from the test and also to help Arbitron analyze the TV portion of the data.

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

In effect, the whole year would be one big, competitive sweep.
Making a run for it

Local broadcasters look to move onto national political stage

By Paige Albinia

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

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

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

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

In Boston, former radio talk-show host Republican Janet Jeghelian is trying to defeat incumbent Democrat Joe Moakley. Jeghelian is a seasoned campaigner, having tried to take Ted Kennedy's Senate seat and having run for lieutenant governor.

Jeghelian is a long shot. Massachusetts is a Democratic stronghold, Moakley is an entrenched incumbent, and Jeghelian has failed to raise much money. She had only about $7,000 in her war chest at the end of September, reports the Center for Responsive Politics, while Moakley had almost a half million dollars. At the end of September, Jeghelian reported having raised just more than $15,000, while Moakley had raised in some $1.2 million.

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

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

Being a local celebrity gives news anchors, weathermen and talk-show hosts an advantage in local politics.

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

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

Sonny Bono parlayed name recognition into local office, then served as a representative from California. Fred Grandy, of Love Boat fame, was a member of the House from 1986 until 1994. Georgia Democrat Ben Jones (Cooter on Dukes of Hazzard) served in the House in 1988-94 before being beaten by a nonbroadcaster who would soon become a familiar face on TV: Newt Gingrich. Wisconsin alone so far has had two Representatives who started as TV anchors: Republican Scott Klug of Madison served two terms in Congress in the '90s; Democrat Jay Johnson of Green Bay, one term in 1997-98.

In today's Congress, there are several members with backgrounds in broadcasting.

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

Election 2000: Surf and be counted

TV-news Web sites to offer wealth of electoral information

By Ken Kerschbaumer

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

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

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

“The challenge on election night is to make it easy for people to get exactly what they want,” says MSNBC.com politics producer Craig Staats. “We’re going to have our anchors on-air telling viewers that, if they want personalized results, they should go to the Web site and type in their ZIP code. We’re trying to make it an active experience instead of a passive one.”

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

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

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

CBSnews.com Washington Editorial Director Dick Meyers wonders whether there is a deeper conflict. “If they say it’s an entertainment feature, it does absolve them from a journalistic sin, but they’re also wasting airtime. Also, you risk a compromise of journalistic standards, particularly if the numbers are used in the television coverage. If you open it up so that everyone can vote, you’ll find the voting has a pervasive right-wing slant, because there are people that will organize vote-in campaigns.”

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

For Meyers, the goal of the CBS coverage is simple, but the execution isn’t. “The
The basic idea we're going with is that everything CBS knows, learns and reports throughout the entire organization will be available on the Web.

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

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

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

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

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

ADVERTISER A WITH A STRAIGHT FACE.
The eyes have it
Some smart tips for driving your e-mail business

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

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

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

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

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

Your choices will be whether to include the entire alert or newsletter within the e-mail message or to offer a brief synopsis with a link in the message back to a page on your site where an article or more info is available on the topic.

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

A year from now, this question will largely be moot. But as for now, since your prospective e-mail readership will be divided between the HTML-ready and the HTML-challenged, you should give subscribers the option of either. Web sites that do this usually have two check boxes on their sign-up page, one with a prompt for "plain text," the other for "HTML." This puts the power in the hands of your subscriber.

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

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

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

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

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

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

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

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

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

Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellsbaw@delphi.com
Television's Casting a New Shadow

SPECIAL REPORT ON

TELEVISION COMMERCE

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

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

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

Reserve your space and reach over 36,000 industry leaders with your message on how your company is capitalizing on this groundbreaking venture.
In brief
Panasonic and Fujinon gear explore the murky depths for The Shape of Life.

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

The cameras were used for both above-ground and underwater shooting on the science documentary, which traces the evolution of animal species. Underwater sequences were shot using a Fujinon A10x4.8 zoom lens and a Pace Technology housing modified for below-the-surface work.

The series will begin airing next year.

Technology
Enhanced DTV evolves at ATSC
Proposed DASE standard would support HTML content

By Glen Dickson

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

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

Such applications are already being offered by broadcast networks today in a “two-box” mode through a combination of Internet content shown on PCs and traditional television programming (see story, page 40). But DASE would enable such functionality on one digital TV screen as part of a “lean-back” interactive TV experience.

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

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

The technology-specialists group that is developing DASE (known within the ATSC as T3/S17) has been holding frequent meet-
ments and is "progressing along very well," says Richer. He expects that the standard, which currently comprises about six separate documents, will be balloted at the technical-group level by the end of the year. If it passes that step, DASE will be presented to the general ATSC membership in early 2001 for a six-week balloting process. The key parts of the standard could be formalized by NAB 2001, says Richer. Other sources say that time frame is overly optimistic and predict the standard won't near completion until summer 2001.

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

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

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

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

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

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

"Anticipating something like that can cost a lot of money," says Milbourn.
BET's top brass: Robert Johnson, chairman and CEO, and Debra Lee, president.
More than a music channel

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

By Deborah O. McAdams

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

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

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

BET wasn't publicly criticized for its content or its success for nearly 19 years, during which time founder, Chairman and CEO Robert Johnson amassed a personal fortune and franchised out into other businesses. Then last year, all hell broke loose when BET was slapped with a very public boycott initiated by the American Federation of Radio and Television Actors. Talent on BET's highest-rated show—"ComedView"—was getting paid around 2% of the going rate. AFTRA charged High-profile celebrities like Jay Leno and Richard Pryor chastised the network for its labor practices, and the floodgates opened. Critics began pounding on BET's programs for being cheap and stereotypical, dismissing it as a music video network. Around half of BET's programming is music-oriented and always has been. Suddenly, BET was supposed to reflect the archetype of black citizenry, something it never tried to do, Johnson said.

"It goes to the fact that, for 20 years, there's been only one BET and we're expected to be everything for everybody ... and that's an unfair equation to put on BET," he said. "No one expected Lifetime to be all things to all women."

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

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

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

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

BET holdings

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

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

BET Action Pay-Per-View—Satellite pay-per-view movie channel launched in 1999 reaches more than 10 million subscribers.

BET on Jazz: The Jazz Channel—Basic cable network launched in 1998 that offers 24 hours of jazz music programming.

BET International—Affiliate of BET that coordinates and distributes network programming overseas, set up in 1993.

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

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


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

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

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

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

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

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

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

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

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

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

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

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

Johnson's latest quest is an airline, but not on BET's dime. If his bid for the Washington shuttle service DC Air is successful, the $1.42 million comes out of his pocket. Johnson has pulled himself out of the day-to-day operations at BET, focusing more on strategic alliances. He also doesn't rule out the possibility of divesting his piece of BET if a better acquisition opportunity came along. "You always look for opportunities," he said. "It wouldn't bother me at all, taking BET assets and investing in other businesses."

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

Soon after BET's labor pains subsided, it was again in the news, accused by a former chief financial officer of tax evasion in a $21 million wrongful-termination suit filed in Washington Superior Court in August. Reporters got hold of the filing before BET had even heard about it, Lee said. In the suit, former CFO Dwight Crawford claimed he was fired for objecting to BET's bookkeeping, contending that BET's top executives set up a shell company to avoid payroll taxes, tried to write off $6 million in dividends and deducted personal expenses. Crawford never raised any of those issues while he was here," Lee said, adding that she asked him to stay with the company and that BET's bookkeeping has been vetted by PricewaterhouseCoopers. The first hearing is scheduled for Nov. 17.

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

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

Going forward, Lee intends to grow BET the channel and the brand, through video-centric ventures and through music. "We are not running away from music," she said. "That is what we do."
There's a reason for having two.

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Choose or lose

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

By Ken Kerschbaumer

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

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

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

“The viewers have grown up in the age of technology, so they’re used to demanding content any time of day, anywhere, and having control in a way that my father, who didn’t get a remote control until he was 40, never had,” says Brian Graden, MTV president of programming. “We’ve started to try to devise programs as simple as Fanatic that allow our viewers to drive things. For some of the programs, there isn’t any interactive element, but they’re still in control.”

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

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

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

Technology aside, the winning formula that MTV believes it has found is that its viewers are increasingly getting at least the notion that they control MTV. This control can be in massive interactive ways like Direct Effect or MTV2’s Control Freak, which will let subscribers to the digital service pick videos beginning
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Nov. 1. In more subtle ways, MTV is becoming more interactive by making simple changes, such as putting the viewers increasingly in front of the camera in shows like Fanatic and Truth.

“I don’t think we need 15 interactive shows in the dotcom sense. But we just need to always be thinking about how we can give the viewer more control,” explains Graden. He is quick to add, however, that giving viewers more control makes much more sense for MTV, with its rather specified demographic, than for a major network.

“We imagine ourselves to be a certain way 24/7. But if you’re ABC, your programming comes from different sources, and every show could have a different take on what interactive would be.”

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

“We want to have a total brand experience, with both MTV and VH1, that expands to multiple digital cable channels and, ultimately, millions of personalized channels through the Internet—if you take that pyramid to its logical extension,” says Butterworth.

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

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

By Ken Kershbaumer

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

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

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

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

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

“We interface with whatever system they’ve chosen,” explains Del Beccaro.

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

Because no one has actually sold CDs directly through the TV the way Music Choice does, Del Beccaro says it’s tough to gauge exactly how successful the program will be. And with all the recent troubles of online media companies like Reel.com and CDNow, it might seem like a less-than-great opportunity. But Del Beccaro believes Music Choice has an advantage over online competition.

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

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

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

"Will you still love me tomorrow?"

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In the shadow of The Rock

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

By Steve Sullivan

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

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

"I don't think the pay-per-view industry takes music as seriously as it should, because it's always in the shadow of boxing and wrestling," said John Rubey, founder and president of Spring Communications, a pay-per-view marketing and distribution company. "People don't realize that the music consumer is generally different. The person who buys the Red Hot Chili Peppers is different from the person who buys Montrose or who buys a gospel artist like Fred Hammond. Those are three separate consumers, but they're consumers who have paid premium prices to watch a television program."

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

Music's revenues currently account for less than 2% of the total pay-per-view bankroll. In the first nine months of this year, music accounted for $3.7 million in pay-per-view revenue, compared with the aforementioned $183.8 million for wrestling and $59 million for boxing.

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

However, music pay-per-view executives
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Jennifer W., Atlanta GA

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Sergio, Evansville, IN

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

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

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

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

While this might represent an off year for the industry, most see 2001 as a year in which music pay-per-view will break out in a big way, albeit to smaller audiences, thanks to the advent of digital cable and satellite.

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

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

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

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

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

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

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

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

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

**Top 10 PPV music events**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Event</th>
<th>Date</th>
<th>Price</th>
<th>Buys</th>
<th>Revenue</th>
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<tr>
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<td>08/01/94</td>
<td>$44.95</td>
<td>202,020</td>
<td>$9,080,799</td>
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<td>New Kids on the Block</td>
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<td>$19.95</td>
<td>260,300</td>
<td>$5,192,985</td>
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<td>07/23/99</td>
<td>$59.95</td>
<td>81,034</td>
<td>$4,857,988</td>
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<td>4</td>
<td>The Judds Farewell Tour</td>
<td>12/01/91</td>
<td>$19.95</td>
<td>225,600</td>
<td>$4,500,720</td>
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<td>5</td>
<td>Moscow Music Festival</td>
<td>08/01/89</td>
<td>$19.95</td>
<td>214,400</td>
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<td>176,800</td>
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<td>Guns N’ Roses</td>
<td>06/01/92</td>
<td>$24.95</td>
<td>140,000</td>
<td>$3,493,000</td>
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<td>Backstreet Boys In Concert</td>
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<td>$19.95</td>
<td>156,000</td>
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Source: Showtime Entertainment Television

**MuchMusic**

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

Erik, Lake Placid, NY

"I hate to go back to MTV. I just won’t do it."

Sebastian S., San Diego, CA

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

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

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

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

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

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

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

"What has happened now, with the automated impulse-ordering system is, it's become more difficult to sell-through the mainstream artists. This is no longer their medium. It's more youth-oriented. I think the best demographic right now, because of automated impulse buying, is teenage girls. If they do the impulse buy, [instead of giving them trouble] for not asking permission, I think most parents grant forgiveness. I think their parents are happy to spend $19.95 to keep their daughters home on Saturday nights."

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

By Steve Sullivan

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

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

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

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

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

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

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

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

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

Fracassi says traffic for the events has been good, if not overwhelming. "For the narrowband events, we get traffic in the high thousands. In broadband, it can typically be anywhere from 5% to 25% of the market. We don't look very hard at the actual numbers. We're looking more at percentages of how much of our market is using broadband."
SO SHOULD WE ALL
At the New York Press Club reception for Deadline last week, the NBC series’ star, Oliver Platt, was asked if he had been contacted by famed New York columnist Jimmy Breslin, whom his character resembles. No, Platt replied, “I have a caller-ID block on his number.”

LIGGETT WON’T STARVE
Former radio-group owner Robert G. Liggett is buying Big Boy restaurants out of bankruptcy. Liggett will pay less than $50 million for the chain of 455 restaurants. Liggett sold his nine radio stations to Citadel Communications for $120.5 million. That’s a lot of french fries.

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

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

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

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

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

Broadcasting also noted that CBS was criticized for using news techniques in a radio play, and critics said the hoax pointed to radio’s weakness as a news source.

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

But Broadcasting (and the FCC and news organizations) agreed that words like “flash” and “bulletin” should be restricted to real news. —Liza Rodriguez

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

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

Still finishing her documentary on the Kimes, Pope last week offered one last effect from the ordeal: “I want to avoid Papermate pens for awhile. My husband bought me some different kinds.”
March 22, 2001
THE 2001 TELEVISION INTERNET CONFERENCE
THE BROADBAND EXPLOSION

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

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

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

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

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

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

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


Advertising/Marketing/PR

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

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

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

Cable

Appointments at Comcast Cable: Mark Watts, senior marketing manager, Baltimore metropolitan area, White Marsh, Md., named director of marketing, Chesapeake Bay Group Systems, Crofton, Md.; Bob Preisel, Mid-Atlantic region accounting manager, White Marsh, Md., named director of business operations, Chesapeake Bay Group Systems, Crofton, Md.; Angela Heffner, production coordinator for government television, named community relations manager, Baltimore County, Baltimore.

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

Appointments at Cox Communications: Wayne Lombardo, director, engineering operations, Atlanta, named VP, engineering, Middle America operations; Linda Kohlhagen, interim regional VP, Orange County, Calif., named regional VP, CableRep Advertising, Western Region.

Journalism

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

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

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

Radio


Technology

Maggie Smith, alliance manager, SeraNova, Edison, N.J.,
joins SeaChange International Inc., Maynard, Mass., as manager, partners for interactive television systems.

**Programming**

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

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

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

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

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

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

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


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

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

Fox World Productions, there.

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

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

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

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

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

Appointments at Court TV, Los Angeles: **David deKadt**, VP, Western region and national accounts, named senior VP of that function; **Michael Cooper**, director, Western region, named VP, Western region; **Ziba Kaboli**, manager, Western region, named director, Western region.

**Internet**


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

**Allied Fields**

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

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Compiled by Beth Shapouri 212/337-7147
bshapouri@cahners.com
How to build a network

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

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

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

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

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

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

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

What made Spray appealing to Lowe and Ed Gardner, then head of Scripps' broadcast-station group, were his roots at two venerable Chicago news operations. After eight years as a producer at NBC-owned WMAQ-TV, Spray had moved over to rival CBS-owned WBBM-TV in 1974. At that time, the FCC blocked networks from owning and syndicating much programming, and stations hadn't figured out that they could load up on Wheel of Fortune. So networks pushed stations to develop local programming.

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

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

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

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

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

—John M. Higgins
Broadcasting & Cable proudly welcomes thirteen new media luminaries into its Hall of Fame.

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

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

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

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**Television**

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EXECUTIVE PRODUCER, SPECIAL PROJECTS
KFMB-TV, San Diego’s leading news station, is looking for an executive producer to oversee its major special projects unit. The unit consists of three reporters, two investigative, one consumer, three field producers and two photographers. News management experience in a top 50 market or experience in a major market investigative unit preferred. Please send resume to KFMB/Human Resources, 7677 Engineer Road, San Diego, CA 92111, or email to jobs@kfmb.com. EOE, women and minorities are encouraged to apply.

NEWS PRODUCER
WATE-TV6 is accepting applications for a News Producer opening. Applicants must be experienced, creative, and have an aggressive approach to news coverage. Please send resumes, tapes, and references to: WATE-TV6 ATTN: PERSONNEL P.O. BOX 2349 KNOXVILLE, TN 37901 No phone calls, please. Equal Opportunity Employer.

**TECHNICAL CAREERS**

TELEVISION ENGINEERING
We are a leader in the design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are seeking a number of highly-motivated people to help us grow. Opportunities exist for Senior Project Managers, Engineers, Applications/Proposal Engineer, Support Specialists, Computer Systems/Network Engineers with experience in installation, engineering, maintenance, and application. Please send resume to: Employment Manager, A.F. Associates, Inc. 100 Stonehurst Court, Northvale, NJ 07647. Fax: 201-784-8637 or e-mail: hr@afassoc.com (No attachments please). No phone calls please. We are an Equal Opportunity Employer.

**IN DEMAND**

DIRECTOR OF TECHNOLOGY
IN DEMAND, the leader in pay-per-view, has an opening for a Director reporting to the Sr. VP, Technology & Operations. Responsibilities include evaluating new technologies and applying them to developing businesses, developing plans for encoding and distributing content to cable systems who are developing VOD, maintaining an up-to-date knowledge of engineering developments in the cable/satellite industries, and evaluating equipment to optimize origination of IN DEMAND’s programming. Must have a Bachelor’s degree in Electrical Engineering and a minimum of 5-10 years experience in the cable, satellite industry. Travel required. Proficiency with Microsoft Suite (Windows NT or 97) essential. Competitive benefits package.

Please send resume & salary requirements to IN DEMAND, 345 Hudson Street, 17th Floor, NY, NY 10014 or fax: 646-486-0852 or e-mail: resume@indemand.com.

**THE WEATHER CHANNEL**

weather.com

BROADCAST SYSTEMS ENGINEER
Will maintain and repair analog, digital, video and audio systems, including routers, switchers, automation systems, VTRs, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment. Come join our team! Send your resume today to: jobs@weather.com or fax to 770-226-2959. *Reference *Engineer BC* in response. The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

**NBC Studio & Systems Maintenance Engineer**

The Entertainment World’s most recognized brand has an exciting opportunity for a Studio and Systems Maintenance Engineer. Qualified candidates must be able to diagnose and repair to card/device level for all equipment involved in the studio operation, recording, and postproduction of network programming. In addition, applicants should be familiar with all popular component/composite analog/digital video, videotape, and audio standards. Familiarity with HD systems would be an asset.

Must have at least 5 years of technical studio experience, as well as systems maintenance experience. Must be able to work independently, have demonstrated leadership abilities, and excellent interpersonal skills.

Please email your resume to Andrea.Tyndale@NBC.com or fax to 818-840-3217 for immediate consideration. The position reference number is 00BU1002-02. No phone calls please.
CHIEF ENGINEER/RADIO TECHNICIAN
Southeastern broadcast leader seeks to identify television and radio engineers interested in being key contributors to the dominant air product in the respective market.

Ideal candidates for television Chief Engineer require strong knowledge of broadcast television engineering and in-depth technical knowledge of how a TV station operates and functions and how its technical infrastructure relates to the overall transmission of the air product. Eight years technical "hands-on" experience desired, plus ability to administer and manage capital budgets and projects. Commercial FCC general class license is highly desired.

Radio Technician candidates will be responsible for project execution, maintenance, and all technical operations at the site of the multi-station radio facility. Background in high power AM directional, FM combined RF transmission systems. Direct experience with Media-Touch and Novell networking a plus.

For more specific information and confidential employment consideration you may contact HIRED@JPC.COM. Applicants should send resume to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02456. BLIND BOX NUMBER 1030. EOE

STUDIO MAINTENANCE ENGINEER
Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

BROADCAST FACILITIES ARCHITECT
A leading full-service Architecture/Engineering Design-Build firm is currently seeking an experienced Broadcast Facilities Architect for our Chicago office. The licensed architect we seek will possess a BA in Architecture and a minimum of 5 years experience in the design of radio and television broadcast facilities.

Experience must include the ability to coordinate work of engineering disciplines as well as knowledge of broadcast operations, set design/lighting, and current industry requirements including digital technology.

Please send resume and salary requirements to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02456. Box 1033.

To place an ad in Broadcasting & Cable contact Kristin Parker (kparker@cahners.com) or Neil Andrews (nandrews@cahners.com)

CHIEF ENGINEER
KAZG-TV, Salt Lake City, seeks a Broadcast Chief Engineer to build the newest UPN affiliate from essentially the ground up. The ideal candidate will have a minimum of 3 years hands on experience in UHF transmitters, audio, video, microwave and satellite systems. Must have extensive knowledge of FCC requirements along with strong project management and computer skills with an AA degree in electronics. Please fax resumes to Jennifer Nida (323) 965-5411 or email at jnida@loop.com. E.O.E

PROGRAM SERVICES COORDINATOR

REQUIREMENTS: WOOD TV8 has an opportunity for a full-time Program Services Coordinator. Computer skills and knowledge of Excel necessary. Live studio experience with cameras, lighting and teleprompter a big plus. Schedule flexibility and reliable transportation a must.

CONTACT: Send resume to: Patrick Linehan, Production Manager WOOD TV8 120 College Avenue, SE Grand Rapids, MI 49503 No phone calls please. WOOD TV IS AN EQUAL OPPORTUNITY EMPLOYER

KVEW NEWS DIRECTOR
Great opportunity for an experienced producer or EP to climb the management ladder. KVEW TV is looking for someone to manage and motivate a talented young group of photo-journalists. Will be responsible for directing aggressive daily news coverage. Must have the know-how to develop staff in the areas of story development, shooting, writing and editing. Must be ready to win the spot news wars with live coverage and an "up all night attitude". Will be responsible for hiring, coaching and disciplining of staff in one half of a split market DMA. In addition to daily management of the people and product, you must also be an experienced show producer. You will be producing the early evening hour long newscast to the Executive News Director.

MINIMUM QUALIFICATIONS: Bachelor's Degree in Broadcast Journalism or related field. Three to five years experience required.

CONTACT: Send letter of application, resume, news philosophy and VHS tape (non returnable) to or e-mail: hr@kapp-knew.com. Application may be downloaded from our web site and mailed with resume at (www.kapp-knew.com/jobopenings.htm). No telephone calls please.

Human Resources Department
KAPP/KNEW TV P.O. Box 10208 Yakima, WA 98909-1208

EOE

SPORTS ANCHOR/REPORTER
KJRH in Tulsa, OK needs a Sports Anchor/Reporter. 2-4 years reporting/anchoring experience preferred; experience as a video-grapher also required. Send tapes/resumes to: Todd Spesard, News Director; 3701 S. Peoria; Tulsa, OK 74105. EOE

REPORTER/ANCHOR
Proven journalist/compelling storyteller needed for weekday reporting-anchor duties. Must have college degree, minimum 3-5 years live reporting, anchoring and producing; excellent broadcast writing skills and strong news judgment. Non-returnable tape, resume, reference and news philosophy to D. Harris, News Director. WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. No phone calls. no emails, please. EOE

METEOROLOGIST
KESQ News Channel 3, the news powerhouse in the Southern California desert, has immediate openings on the First Alert Weather Team. This is a bonus for a Meteorologist seeking to move to a city that offers a real opportunity to experience up close and personal the excitement of a major news market. For more information contact DATELATIONS@JSK.COM. Applicants should send resume to: Gulf-California Broadcast Company Human Resources 42450 Mission Place Palm Desert, CA 92211. EOE. No phone calls please.

INVESTIGATIVE REPORTER
Baltimore is a big city with plenty to INVESTIGATE. This INVESTIGATIVE REPORTER must be a self-starter, highly-motivated and excited about cracking the BIG story of the day. If you have a minimum of 4 years reporting experience in a medium size market, a demonstrated track record of consistent REAL investigative stories, and enjoy getting the story behind the story, rush a tape/resume to: Feman Alert Weather Team 400 Market Street Baltimore, MD 21202. No phone calls please. EOE

TRAFFIC MANAGER
WANE-TV, is seeking a Traffic Manager to manage all aspects of the station's Traffic Department. Lead and supervise a staff of 3 people. Knowledgeable in all aspects of traffic operations such as log editing and program entry, system maintenance and new releases, order entry and reporting. Ability to train and develop personnel. VGI Experience is a plus. Strong analytical and communication skills required. Mail resume to: General Sales Manager, WANE-TV, 2915 West State Blvd., Fort Wayne, IN 46808, or email to www.wane.com. NO PHONE CALLS. EOE M/F.
Classifieds

Television

NEWS.CAREERS

Do people call you a weather geek? We're looking for you! We are ALWAYS interested in promising meteorologists/weather people for on-air positions. Right now, we are taking applications for possible full-time and part-time openings. Personality, maturity and computer knowledge are required...degree in meteorology a plus. You get extra points if you're familiar with the Delmarva community and Weather Central. Send tape and resume to WEATHER JOB, P.O. Box 2057, Salisbury, MD 21802.

TRAFFIC ASSISTANT

KTXL FOX40, a Tribune Broadcasting station in Sacramento, CA seeks Traffic Assistant. Duties include inventory management and log editing, including verifying commercial schedules, spot placement, maintaining program formats and timing. Individual must be detail oriented with strong organizational and analytical skills. Enterprise experience a plus, applicant should have minimum 2 yrs. experience in broadcast Traffic/Sales area. Respond to: H.R. Dept., KTXL FOX40, 4655 Frultridge Road, Sacramento, CA 95820; Fax 916/733-3110 or see "Jobs" at www.fox40.com. Please include referral source. EOE

ACCOUNT EXECUTIVE

Is coffee really for closers? Do you believe 2nd place deserves steak knives? WRGB-TV/Channel 6, in the Albany-Schenectady-Troy DMA of New York State, has an immediate opening for someone who is motivated by MONEY. Must know how to grow existing accounts & develop new business. Prior media sales experience preferred. Send resume to: Matt Samm, GSM, WRGB-TV 1400 Balltown Road, Niskayuna, NY 12309.EOE

NEWSCAST DIRECTOR

Immediate opening for NewsCast Director. Duties include directing nightly Newscasts, working on commercial production and special projects. Must be experienced with the Sony DVS-7000 production switcher. Candidate must have experience, a team player attitude and must be self-motivated. Send resume only to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Box 1032. Equal Opportunity Employer. Pre-Employment Drug Screening Required

IMMEDIATE OPENING

WDAY-TV, Fargo, ND, is looking for a Weekend News Anchor. The successful candidate will report three days a week in addition to the anchoring responsibilities. Must be an excellent writer and story teller, and committed to quality newscasts. Experience a must. Send tape and resume to: Al Aamodt, News Director WDAY-TV PO Box 2486 Fargo ND, 58108 EOE

CLASSIFIEDS

NEWS REPORTER

KESQ, the southern California desert's news powerhouse, is looking for an experienced news reporter for our main shows. Candidates must be exceptional news writers and presenters. Significant field/live experience and a teamplayer attitude a must. Good storytellers will stand out! If you want to join the winning news team in our market, rush tape, resume, and references to: GULF CALIFORNIA BROADCAST COMPANY 42-650 Melanie Place Palm Desert, CA 92211 ATT: Human Resources No phone calls, please. EOE

NEWS DIRECTOR

If you're interested in working for a company that embraces a team atmosphere, energetic work environment and supportive co-workers, then we're the place for you. Central Florida's News 13, a 24-hour local news channel serving Orlando-Daytona Beach-Melbourne is looking for a News Director. We're interested in a seasoned pro who will take the lead in mentoring, teaching and partnering with key staff, who will take us to the next level; who's self-confidence and experience (a little humor can't hurt either) will lend balance, focus and structure to the newsroom. The position requires 3-5 years senior newsroom management experience. Background as a news director, executive producer and/or assistant news director desired. Candidate will possess innovative leadership skills and will have the vision (and passion!) to create and meet long-term goals that will result in our continued growth. News 13 is the product of a unique partnership between Time Warner Communications and the Orlando Sentinel. Fax resumes to (407) 420-5766 or email to chertz@orlandosentinel.com for prompt, confidential consideration. Central Florida News Ventures is an Equal Opportunity Employer, committed to diversity in the workplace.

TELEVISION

TRAFFIC COORDINATORS

(Commercial Copy)

Successful candidate will have 1-2 years experience scheduling commercial instructions for TELEVISION using JOS or Gabriel software. Primary responsibilities are assigning commercial codes to advertising schedules and contacting agencies for tapes and instructions. Applicants must be able to work independently and manage multiple projects while meeting deadlines. Customer service focus is required to handle heavy phone contact with major advertisers/buyers. Interested candidates should send their resume (indicate desired position) and salary requirements to:

At: Human Resources - CH BLACK ENTERTAINMENT TELEVISION One BET Plaza/1050 W Place, NE Washington, DC 20018-1211

No phone calls please EOE

TELEVISION NEWS/SPORTS VIDEOGRAHHER

Immediate Opening. Ideal candidate must be a visual storyteller with a thorough knowledge/ background in television videography. Live ENG experience a plus. Must be a team player. One year's experience a plus but will consider a top-notch recent college graduate with appropriate background/internships. Send videotape of recent work, resume, and references to:

WANE-TV
Rick Moll, News Director
2915 West State Blvd.
Fort Wayne, IN 46808
No phone calls please M/F EOE

DIRECTOR OF SALES

Terrific ABC station and #1 UPN affiliate in the country located in Memphis, TN. Beautiful Southeast Market #40. We are looking for a multi-talented individual. Prior GSM/DOS experience preferred with proven and documented track record. Prefer an individual that celebrates diversity. Must have Local and National Sales Management experience. Must make lots of local calls and have firm grasp of the Rep world. Sports experience very helpful. People skills a must. Great company. Solid benefits! This is a hard/challenging job. Don't apply if you're looking for "lifestyle or semi-retirement." EOE Mail or e-mail resumes to: Clear Channel Television 2701 Union Ext. Memphis, TN 38112 jpeck@abc24.com

NEWS CRITIC

Sinclair Broadcast Group, Inc. produces over 250 hours of news each week! We are searching for a perceptive individual with sound judgment to review and critique the overall substance of our newscasts. The position will analyze (and report to the CEO) many aspects of our news products including: number and type of stories, political and editorial content, and quality of reporting. We require an individual with a media/communications background; newscast experience preferred. Interested applicants should send a cover letter and re-sume to: 10706 Beaver Dam Road Hunt Valley, MD 21030 Attn: Human Resources Email: mkmucens@sbgnet.com Fax: 410-568-1597 SBG, owns or programs 62 TV station's in 40 markets, is affiliated with all 6 networks, and reaches 25% of the U.S. EOE
**Television Classifieds**

**NEWS CAREERS**

**NEWSWRITER/PRODUCER TRAINEE**
WTVT ABC 11, the owned station in the Raleigh-Durham-Fayetteville market, seeks qualified applicants for its Management Training Program. The purpose of the program is to seek out individuals who have demonstrated, through previous work experience, that they have the aptitude, the knowledge, and the ambition to be a local television news producer. Candidate should have the potential and the interest in assuming a management position in a local television news department. The trainee is supervised by news managers and will have various assignment desk work, story and event planning, and newswriting. College degree in broadcasting or print journalism and a minimum of 2 years prior experience in the broadcasting industry required. This is a 12-month program. Send resume to: Monica Barnes, Community Affairs Director, ABC 11, PO. Box 2009, Durham, North Carolina, 27702. EOE. No phone calls.

**MORNING NEWSCAST ANCHOR**
WFMY-TV has an opening for a morning news anchor. We have a lively, informative, heavy into live, heavy into graphics, heavy into surprises 5am-7am morning newscast. The best candidate will be a serious journalist who also likes to have fun in the morning. Strong on-air and ad sales skills an absolute must. Leadership skills, a vision for the show and chemistry with co-anchors also a must. Send only your best anchor material to: Mona Alexander, News Director, WFMY-TV, 101 W. Boardman Street, Youngstown, Ohio, 44503. EOE.

**PROMOTION WRITER/PRODUCER (JOB #200JG)**
WBNS, CBS’ longest-affiliated station, is looking for a motivated and creative Writer/Producer. Candidates need the drive to meet deadlines and the desire to produce the best spots in the industry. A willingness to work hard and have fun doing it is a must. Non-linear editing wanted. Avid preferred. We’ve got the tools to make your spots great. Avid, Quantel HAL, and After Effects. All in Ohio’s greatest city, the state capital, and home to the NHL’s Blue Jackets. Send resume and reel to: WBNS-10TV, Human Resources Department, 770 Twin Rivers Drive, Columbus, Ohio 43215. WBNS is an equal opportunity employer and provides a smoke/drug free workplace.

**NETWORK OPERATIONS SUPERVISOR**
#47-05005CR
Nebraska Educational Television Network is seeking candidates to supervise operations and personnel for Network operations. Requires five years experience in broadcasting. Equivalency considered. FCC Radiotelephone Operator’s License/Permit required. Position open until filled. In order to apply, you must complete state application. Apply to PO Box 94905, 301 Centennial Mall South, Lincoln NE 68509; or any NE Workforce Development Office. You may also apply on-line at www.wknb.org. NE STATE PERSONNEL– Special Accommodations Under ADA and/or to apply call: (402) 471-2075.

**REPORTER**
WFMY-TV is located in the beautiful Lehigh Valley, a short drive from Philadelphia, New York, and the Poconos. We’re looking for a weekday reporter with excellent live skills to help us cover the Northern half of the Philadelphia market. Send resume and non-returnable VHS to Job # A0017, WFMY-TV, 300 E Rock Road, Allentown, PA 18103. EOE.

**EXECUTIVE CAREERS**

**DIVISION VICE PRESIDENT ON AIR PROMOTIONS**
The Playboy Entertainment Group, Inc., a division of Playboy Enterprises, Inc., is seeking a seasoned professional to oversee the On Air Promotions Department at its Los Angeles location.

In this key position the successful candidate will be accountable for directing all creative, budgeting, scheduling, logistical, planning, and financial aspects of production of on-air promotions, affiliate promotions, commercial campaigns, on-air graphics, interstitial programming, sales and marketing materials, film and home video trailers and special presentation reels for Playboy TV's domestic and international networks. This position interacts with all departments of the Entertainment Group, as well as Playboy's Publishing and .com Divisions.

Qualified candidates will possess a College degree with a minimum of 5 years experience in managing an On-Air Promotions Department. Requires extensive writing and producing experience in promotions and/or short-form programming, strong leadership skills, and excellent managerial, planning and organizational abilities.

Interested candidates should submit their resume for immediate consideration to:
Playboy Enterprises, Inc.,
Attn: Human Resources,
9242 Beverly Blvd., Beverly Hills, CA 90210.
Fax: (310) 246-4050.
E-mail: Resumes@playboy.com.
We are an Equal Opportunity Employer.

**NETWORKING Classifieds**

**Radio Classifieds**

**RECEIVER'S SALE**
WCVI - AM - 1340
WPQR - FM - 99.3
Uniontown, Pa. Courthouse Rm 5
930 AM, Tue., Nov. 14, 2000
Ray H. Rosenblum, Media Broker
Box 38296, Pittsburgh, PA 15238
Phone: 412-362-6311
Fax: 412-362-6317

**STATION FOR SALE**
Oklahoma small-market cluster. Great market. Limited competition. Solid revenue and cash flow. Fax letter of interest, including financial qualifications, to (301) 854-3859.

**MANAGEMENT CAREERS**

**NEWS DIRECTOR**
KSBV Radio in Central Colorado seeks a news director for Salida, Buena Vista, Leadville, and South Park, Colorado. KSBV is an E.O.E. Please write to Marc Scott at PO. Box 1545 Fairplay, Colorado, 81440 or call Marc Scott at 719-539-6377.

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We now transfer video to true DVD www.carpelvideo.com

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Call 617-558-4532 or 617-558-4481 for more information on advertising.
BROADCASTING AD COPY MULTIMEDIA POSITION

A Los Angeles University seeks an Assistant Professor, full-time, tenure track, to teach beginning, intermediate and advanced courses in interactive multimedia theory and production. Assist in integrating multimedia into the radio and television production curriculum. Terminal degree (Ph.D. or MFA) from an accredited institution highly desired. A candidate without a terminal degree, but with significant, high-level professional achievement, may be considered for the position. Demonstrated successful teaching experience in multimedia production at the university or college level preferred. Demonstrated evidence of substantial professional experience in interactive multimedia design, web design and digital new media production. Candidate should possess an excellent understanding of how the web and new media technologies are transforming TV/film practice, production and/or distribution. Interest in developing interdisciplinary programs with other units in the University. Ability to work with an ethnically and culturally diverse campus community. Terminal degree or equivalent required for promotion and tenure. $43,404 to $47,604 per academic year depending upon qualifications. The review process will begin on November 30, 2000, and continue until the position is filled, but no later than February 28, 2001. Address: Professor Karen Kearns, Chair - Search and Screen Committee, Department of Radio-Television-Film, California State University, Northridge18111 Nordhoff St. Northridge, CA 91330-8317. California State University, Northridge, located approximately 25 miles northwest of central Los Angeles in the San Fernando Valley, is a comprehensive university with an enrollment of approximately 27,000 students. CSUN is committed to educating students and prospective teachers who will work to sustain a democracy in which diverse people share in the rights and responsibilities of citizenship, who are proficient in applying technology to wise purposes, and who are dedicated to securing a humane world community. The University especially seeks faculty who will contribute to their chosen disciplines and who will advance the University's commitment to teacher preparation and general education. An equal opportunity/affirmative action, Title IX, Section 504 employer.

BROADCAST EDUCATORS WANTED

Florida A&M University's School of Journalism, Media and Graphic Arts, located in Florida's hilly and woody state capital, Tallahassee, seeks two excellent faculty members beginning in August 2001.

1. Position #17664 - Broadcast or Newspaper Journalism educator. Rank and salary negotiable depending on qualifications. Ideal tenure-track candidates will have the Ph.D. in journalism or mass communications or related field, successful experience in computer-assisted reporting and/or web publication design, publication record, zest for teaching and research.

Professional practice track candidates considered with masters degrees in appropriate field, substantial outstanding professional broadcast or newspaper journalism experience including computer-assisted reporting and/or web publication design, zest for teaching and for continuing pursuits from an academic setting.

2. Position #18175 - Broadcast Journalism educator. Rank and salary negotiable depending on qualifications. Ideal tenure-track candidates will have the Ph.D. in journalism, mass communications, RTV, or closely related area; good professional experience as a reporter, anchor, or news producer; interest in and record of research and teaching; ability to teach theory and hands-on courses in undergraduate and graduate broadcast journalism program; knowledge of the industry, and love of teaching.

Florida A&M University (FAMU), founded in 1897, was the 1998 Time/Princeton Review College of the Year. It enrolls 13,000 students from the baccalaureate to Ph.D. level. The School of Journalism, Media and Graphic Arts has 450 majors in two divisions. FAMU is an equal opportunity employer.

Positions will remain open until filled. Apply ASAP to:
Robert M. Ruggles, Dean
School of Journalism, Media and Graphic Arts
108 Tucker Hall
Florida A&M University
Tallahassee, FL 32307-4800

UNIVERSITY OF TENNESSEE, KNOXVILLE
BROADCASTING FACULTY

Two assistant professor tenure-track positions to begin August 1, 2001 or thereafter. Should be able to teach courses in the areas of (1) broadcast sales, promotion, copywriting, advertising, and/or management or (2) studio production, multimedia production, and/or new technologies. Also expected to publish research, perform service assignments, and advise on the undergraduate and graduate level. May be asked to serve as advisor of student radio station. Masters or equivalent required. Ph.D. in Communications or a related discipline preferred. University teaching experience and professional experience desirable. Send letter of application, names of three references, and vita to: Dr. Barbara Moore, Department of Broadcasting, 333 Communications Building, University of Tennessee, Knoxville, TN 37996-3333. Review of applications will begin January 22, 2001 and will continue until the position is filled. UT is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA institution in the provision of its education and employment programs and services.

The E.W. Scripps School of Journalism

at Ohio University seeks mid-career professionals from advertising, broadcast news, magazines, newspapers, and public relations to be Scripps Howard Teaching Fellows in its Ph.D. program. The program pays $20,000 a year plus tuition, renewable for two years. Master's and GRE required. Deadline for applications: Feb. 15.

Contact: Daniel Riffe
(740)593-2597
riffe@ohiou.edu
www.scripps.ohiou.edu

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or Neil Andrews at 1-617-558-4481 or nandrews@cahners.com
ASSISTANT DIRECTOR, BROADCASTING (FINANCE & ADMINISTRATION)
Assistant Director, Broadcasting (Finance & Administration): Develops, implements all financial & administrative support, & overall management functions for all units of SIUC's Broadcasting Service including WSIU/WUSI-TV/FM. Responsible for direct supervision of business office and clerical support. Provides overall leadership for Director on all financial and administrative support matters. Manages accounting, inventory control, payroll, funds collection, invoicing & other related functions while providing leadership role in recruitment, hiring, retention of employees through personnel oversight. Serves as chair of departmental personnel committee and unit's EEO officer. Minimum requirements include a Bachelor's Degree required, master's preferred. Preference will be given to applicants whose degree is in financial or business management. CPA beneficial. Six years experience in financial or business management, with at least three at management level as CFO supervising accounting, or finance and information systems required. CFO experience with emphasis in capital budgeting, forecasting, cash flow projections, financial reporting & administration of Federal, state of Illinois, or other governmental grant funds preferred. Non-profit experience with mgmnt. & adm. of defined contribution plans a plus. Three years high level of computer financial data entry experience required. Familiarity with Datatel, Oracle accounting systems helpful. Experience in public broadcasting finance, administration management preferred. General knowledge of the American public broadcasting system, relevant Federal Communication Commissions, and IRS nonprofit accounting standards required. Must have working knowledge of governmental accounting methods and related laws, rules and regulations. Demonstrated supervisory experience and experience in a not-for-profit environment is required. Must have the ability to work independently, with minimal supervision, in a cooperative and team environment. Valid driver's license required. PBMA membership, training and certification preferred. Competitive salary, excellent benefits. Deadline for Application: November 15, 2000 (or until filled). Send Letter of Application, Resume' & 3 Letters of Professional Reference to: Tom Godell, Chair - Search Committee, WSIU/WUSI, SIUC, Carbondale, IL. 62901-6602. SIUC is AA/EOE. Please indicate source of position notice.

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For more information on advertising, contact:
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"The show remains poorly written, ill-conceived and basically unfit for human consumption. It's flailing about like a blindfolded tyke trying to break a piñata. Which, by the way, is lots funnier."
—Jim Brik in the Dallas Morning News, about the premiere of The Michael Richards Show.

"The first pilot was ... unshowable. The second pilot ... rose to the level of unwatchable. ... Tonight's actual premiere, an episode titled 'Mr. Irresistible' is better still; it's merely intolerable."

"The episode scheduled for tonight (barring a last-minute reprieve from the governor) is actively bad, even incompetent. ... The series seems to be going in reverse, getting worse instead of better, as if it were trapped in the backward episode of Seinfeld."

"I think I've spotted a trend. It's part of the 'We-bet-you'll-watch-anything' school of TV programming."
—Michael Storey, Arkansas Democrat-Gazette, on cheesy game shows.

"It's as if he threw everything into it that he hasn't been able to throw into his other two shows—Ally McBeal and The Practice."
—Houston Chronicle TV critic Ann Hodges, about creator David Kelley's new Fox drama, Boston Public.

"Boston Public is a compelling argument for home schooling. And a good reason to avoid Fox at 8 p.m. Mondays."
—Howard Rosenberg, in the Los Angeles Times.

"What America seems destined to get is a president who can: deliver a top-10 list, get misty-eyed with Oprah, sit alongside a Survivor contestant and Regis, and know enough not to mention Pat Boone in front of an audience of MTV kids."
—Chicago Tribune's Steve Johnson.

"He was really aiming for Keith Olbermann's mother."
—ESPN.com writer Jim Caple, with a mock explanation for what Yankees pitcher Roger Clemens was thinking when he flung a broken baseball bat toward Mets catcher Mike Piazza during the World Series. (Fox Sports anchor Olbermann's mother, a spectator at a game, was hit with an errant baseball by the Yankees erratic second baseman, Chuck Knoblauch, earlier this season.)

"The notion that only young people can write for young people is specious."
—Tracy Keenan Wynn, 55, one of 28 plaintiffs who filed a class-action suit last week claiming that Hollywood studios and networks discriminate against older scriptwriters. From the Associated Press.

FCC Commissioner Susan Ness praised PBS at its fall planning meeting last week in Arlington, Va., but she had some polite words of warning, too:

"As a policymaker, I ardently believe that, if you steadfastly deliver on your promise, then Congress and those of us at the Federal Communications Commission and in other policy-making bodies have an obligation to do everything in our power to give you the tools to accomplish your mission. "But it is not easy for you to stay focused when your viewers are bombarded with so many different forms of new media. Or when you are tempted to expand commercial messages or lease out a substantial portion of your spectrum for non-educational purposes in exchange for money that could help pay for all of the good things that public television delivers. ..."

"Public broadcasting has a precious birthright to serve the public with free, over-the-air educational, noncommercial programming. But if you allow commercialism to permeate public broadcasting, the picture becomes fuzzy. Your mission is clouded. And your support in your community and in Washington wanes."
PETER STRAUS' BOLD FIRST

Editor: "Birth of a notion" (Oct. 16), the historical sidebar to the article on the end of the Fairness Doctrine, recalls the day, some 40 years ago, when Peter Straus of WNBC (AM) New York broadcast the very first editorial endorsing a presidential candidate.


Contacted by the Republican National Committee with a request for equal time, Straus said, "Let us know when Mr. Nixon is available, and we'll set up a recording date." The RNC hadn't intended to send Richard Milhous Nixon to a mere 5,000-watt class III regional independent radio station and offered a spokesman from its own ranks, but Straus insisted it would be Nixon or no one.

WNBC finally accepted Nixon's running mate, Henry Cabot Lodge, and also provided equal space, publishing his reply in ads in The Times and the Trib.—Thomas D. Bratter, Los Angeles.

CULTURAL POLLUTION?

Editor: So Vince McMahon takes the Hollywood TV community to task for not supporting his proflane dynasty enough? ("McMahon: Hollywood took a dive," Oct. 16)

I think the issue is why so many networks such as NBC, USA, CBS and UPN have sullied themselves by being involved at all with this unreprudent violence-pimp.

Outside of Jerry Springer and Howard Stern, can you think of anyone that is more of a slug-like cultural poluter than McMahon and his brood?

It would be great for some network head to find the cajunies to tell Vince to buzz off, but that would require us to find a network that is NOT programmed by and for a drunken fraternity party.—Pete Bamham, Franklin, Tenn.

‘BLAND’ OR BENEFICIAL?

Editor: Relax—the world's not coming to an end. ("Excuses, excuses," P. J. Bednarski column, Oct. 16). Your over-the-top criticism of broadcasters’ "timidity" sounds more personal than professional.

Believe it or not, some broadcasters actually believe their job is to report the news, not make it, and some of us "well-paid transients" actually care about problems in our communities.

In spite of your accusation that we're "timid and bland," we are tremendously beneficial to our communities. By the way, ad revenue from my car-dealer cronies allows me to subscribe to your magazine.—Bruce Pfeiffer, General Manager, KPTH TV, Sioux City, Iowa

EXACTLY THE POINT

Editor: Your recent [column] regarding broadcast editorsials ("Excuses, excuses") summed up the current industry's lack of interest.

As a broadcaster for 30 years, my father and I had been doing editorials on WNYC (AM), Kingston, N.Y., for 40 years until the station was sold last year. We prided ourselves in community involvement, and the station was accepted by its listeners for its concern.

When the new owners took over in 1999, their only interest was making money. Community service and involvement took second place. The new owners were "out-of-towners" with no involvement in the community. The new GM did not get involved in service clubs, the Chamber or other community efforts. Editorials? What were they?

After a year, the new owners sold out to another broadcast chain. So now who has had three owners within two years. Will the new group take a more active role in the community? Are editorials on the way? Time will tell.

Unlike years ago, with the three-year rule on station trading and almost enforced community involvement with archaic license-renewal forms, community involvement was a way of life. Now, with broadcast properties selling at unheard of multiples to commodity brokers rather than broadcasters, the emphasis has to be on sales and not on community involvement. In most cases, the only community involvement that takes place today is if it is underwritten by a sponsor. Otherwise, forget it.

The old fairness rules never dissuaded us from editorializing. We felt it was our responsibility as a broadcaster to inform the community.

Will we see more editorials by broadcasters? I doubt it. Unless they can be sold to a sponsor, most broadcast operations do not want to spend the money to editorialize, because it is one less dollar that goes to the bottom line of a balance sheet.—Walter C. Maxwell, former chairman of the New York State Broadcasters Association

RIGHT TO DIFFER

Editor: Read [P.J Bednarski]’s column and disagree with conclusions.

Local TV stations are fearful of editorials because they fear the politically correct police more than they do any car dealerships.

The 12-year-olds who populate today’s newsrooms have generally forgotten or were never taught the fundamentals of journalism, principally objectivity. They editorialize every day with left-leaning drivel that is passed off as news.—Richard R. Graham, New York
Letter imperfect

The V-chip, which someone once presciently predicted would be the Betamax of the ’90s, was adopted in 1996 thanks in part to a study that purported to find “a strong relationship between early television violence viewing and adult criminality.” That’s what an impressed Congress was told, with bar charts for emphasis. Now, according to a 15-year study of violence studies (reported last week on ABC), it turns out that the “strong” causal relationship “established” by that violence study was drawn from three—that’s right, three—cases (out of 24 known violent criminals tracked, out of an original 800-plus sample of kids).

University of Toronto Professor Jonathan Freedman is releasing his report, which concludes that none of the 200 or so violence studies support the causal relationship that was the underpinning of the V-chip. Although the study was funded by the Motion Picture Association of America, Professor Freedman points out that he has been knocking holes in violence studies since before he took MPAA money (translation: His science attracted their money, not the other way around). He is joined in his attack on violence studies by Pulitzer Prize-winning science writer Richard Rhodes. “There is no good evidence that watching mock violence in the media either causes or even influences people to become violent,” Rhodes told ABC. One of these days, instead of pointing fingers at media violence, politicians will lift a few more hands against the real thing.

Equal treatment

The news that mainstream candidates are negotiating for airtime on noncommercial stations was being criticized in some quarters last week as a “violation of the public trust.”

Hardly. Public broadcasting is partly funded by the government, but it is an independent broadcast entity and targets a population just as important to candidates as the unwashed masses. Public broadcasting strikes us as the perfect candidate for the free-airtime effort, which no more politicizes the service than it does commercial stations (the same can’t be said for selling donor lists). If political speech is essential enough to require all stations to afford candidates equal time, we don’t think public broadcasting should be exempt just because it is not allowed to charge for the time. That’s why they call it noncommercial.

Don’t blink

Tucker, NBC’s “Malcolm-ish in the Middle of a Wonder Years remake” of a sitcom, was aptly named after the 1940s car that, though a valiant effort, was crushed by the competition. Tucker, the TV show, may not have yet been running on all cylinders, but at least from here it seemed a bit early to relegate it to the junk heap. Either way, after only four episodes, NBC yanked the show because it failed to engage enough viewers quickly enough to keep the network out of the cellar on Monday nights. NBC’s ratings and scheduling troubles have been well documented, but nothing speaks to the problem as eloquently as the decision to ax the new show. Building an audience is not an option these days. If a show doesn’t hit the ground running, it becomes an immediate target. That may work as a short-term economic theory (cut your losses), but we’re not sure it’s a healthy long-term programming strategy. Some shows have to grow on an audience. Perhaps Tucker never would have, but we’ll never know. Romeo wasn’t built in a day, but apparently TV now has to be.
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