

BROADCASTING CABLE

SEPTEMBER 25, 2000

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THE EMMIS PORTAL PLAY

S.F. radio confab gets an earful of the Internet.

» PAGE 6

FRESH AIR! TIMES SQUARE!

MTV takes TNN from Nashville to NYC; it's The National Network, y'all.

» PAGE 20

DOWN AND OUT DOWN UNDER

Why NBC's Olympics ratings aren't gold.

» PAGE 44

TURN BACK THE CLOCK

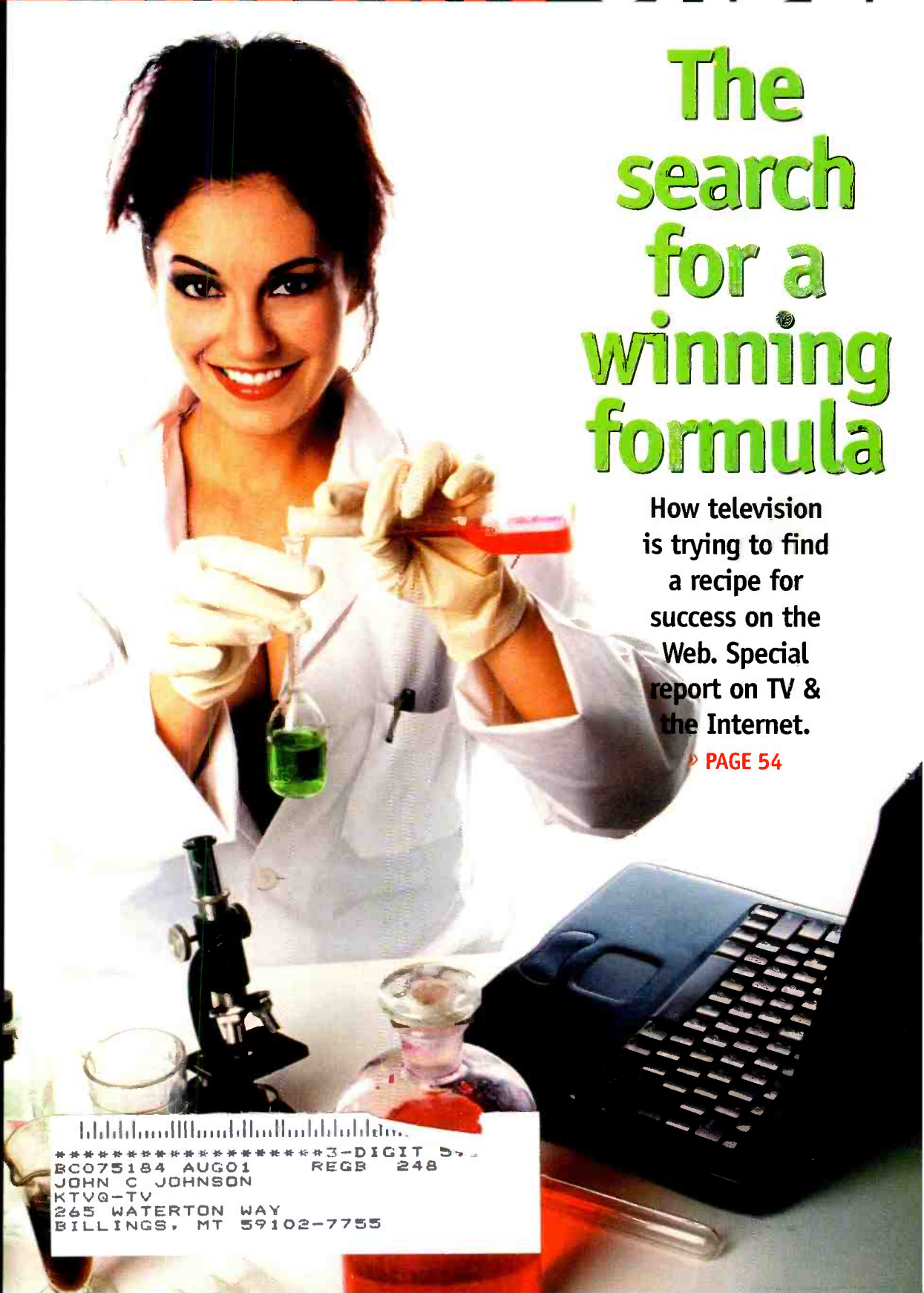
How Washington is rediscovering regulation.

» PAGE 48

HIGH-TECH RACER'S EDGE

NASCAR's wild new digital tracking system.

» PAGE 50



The search for a winning formula

How television is trying to find a recipe for success on the Web. Special report on TV & the Internet.

» PAGE 54

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Top of the Week September 25, 2000



Emmis' Jeffrey Smulyan unveils radio Web plan.

RADIO 'NET

Five radio companies pledge \$6 million to create Internet network. » 6

BUYING BINGE

Already the largest radio station group, Clear Channel continues to grow. » 7

NEW BATTLEFIELD

MTVN President Mark Rosenthal sees trouble posed by electronic program guides. » 10

SIX ON THE ISSUES

Network programmers discuss strikes, Washington action on media violence. » 12

STILL WAITING

African-American independent channels have yet to obtain carriage on MSOs. » 16

GIANTS' TIES

FCC is not likely to insist Time Warner cut its links to AT&T before merging with AOL. » 16

WAR OF WORDS

Despite settlement, anchor Mike Snyder and Society of Professional Journalists continue dispute over characterization in ethics handbook. » 17

Programming

Goodbye, John Boy TNN is converted from C&W fare to general entertainment. » 20

Empty schedule No show has yet been declared ready for NATPE 2001. » 22

Recanted Court TV cancels *Confessions* in response to crime victims' protests » 28

Business

Using bandwidth Cable better-positioned than broadcast for distribution battle. » 37

Stay on divesting Fox asks for a year to return to compliance with 35% cap. » 38

Advertising

No medal for NBC Olympics ratings fall a full point short of guarantee. » 44

Commercials on PVRs TiVo will preload ads on new boxes due in the fall. » 45

Washington

Targeting media Commerce Committee ponders regulation of violent content. » 46

Going to court Satellite operators charge that must-carry is unconstitutional » 47

Return of regulation Will the FCC revive the Fairness Doctrine and the broadcasters' code of conduct? » 48

Technology

Glowing racers Sportvision adds enhanced visual effects to NASCAR coverage. » 50

The virtual storm ScapeWare3d displays likely "look" of the weather forecast. » 51

Interactive Media

Online casualties Pseudo.com folds and iCast retrenches as audience fails to materialize. » 52



Cover Photo: Brad Ralph

SPECIAL REPORT

FINDING THE FORMULA

TV & the Internet The major networks seek to capitalize on the new medium. » 54

NBCi: Portal play redux » 60

Hot stuff: Games, reality » 62

Outsourcing » 66

Station groups' strategies » 72

Weather star » 84

Airtime.....	105
B&C Eye	4
Broadcast Ratings.....	36
Cable Ratings.....	35
Changing Hands	40
Classifieds	94
Datebook.....	88
Editorials.....	106
Facetime	90
Fates & Fortunes	91
Fifth Estater	93
Financial Wrap-Up.....	18
Jessell's Column	19
Station Break.....	30
Syndication Ratings	34
Two Cents.....	104



DBS

Vocal about local

As DirecTV and EchoStar last week filed suit against federal rules requiring satellite carriers to offer all local stations in a market, a would-be competitor hoped to win some brownie points by criticizing the move. Officials from Northpoint Technology, which is fighting the DBS carriers' opposition in its bid to build a terrestrial dish TV network, pointed out to FCC officials that carrying local stations is an essential part of its business plan. "We're the only company committed to providing all local stations," Northpoint exec Toni Cook Bush said.

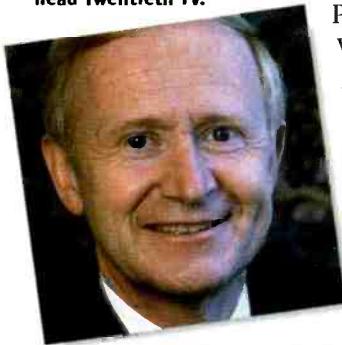
BCEYE

SYNDICATION

Top guns

So who's going to run Fox's syndication arm, Twentieth Television? The top spot has been vacant since the death last March of Rick Jacobson. Fox TV Stations Chairman Mitch Stern has been overseeing the division since, but sources say he is moving to New York to oversee all of Fox's owned and operated stations and is ready to tap a new Twentieth president.

Barry Thurston is in the running to head Twentieth TV.



Former Columbia TriStar TV Distribution President Barry Thurston, King World marketing maven Bob Cook and Paramount Domestic Television's sales head John Nogawski, are in the running, sources say. Thurston stepped down as CTTD's top syndication executive earlier this year. Cook, whose contract with King World is up in early 2001, is also said to

have received an offer to rejoin former King World President Ed Wilson at NBC. Wilson, who last month was named head of NBC's new syndication unit, has a long history with Cook. Sources say Nogawski, who recently signed a long-term pact at Paramount, is a favorite of Stern. We'll all know in a couple weeks.

NBC



ADVERTISING

The political game

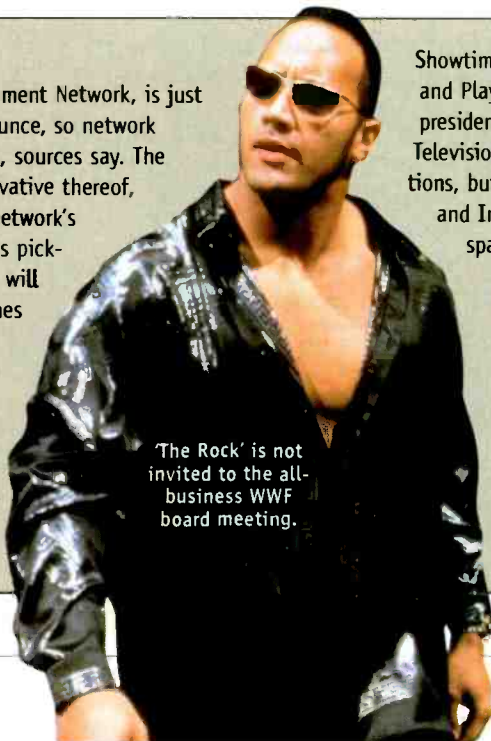
Sources say the NBC-owned station group took the unusual step of guaranteeing minimum audience levels for political ads during the Olympics. Now that it looks like those guarantees won't be met, the make-goods will have to appear in a tight window before the elections Nov. 7. Coupled with other make-goods connected to the Olympics, "it's going to be a pretty cluttered environment on the [NBC] owned stations between now and election time," said one ad agency executive.

ODYSSEY'S TRIP TO HALLMARK

Odyssey, a Hallmark and Henson Entertainment Network, is just too long and OHHEN is too hard to pronounce, so network executives are considering a name change, sources say. The favored moniker is Hallmark, or some derivative thereof, given that Hallmark programming is the network's cynosure. Word also has it that Adelphia is picking up the network. That plus other deals will put Odyssey/Hallmark into 34 million homes by year's end. It's at 28 million now.

LEAVING THE WESTERN SHOW

Cost-cutting networks responding to the shrinking number of major cable operators are abandoning the Western Cable Show. Absent from the floor of the annual convention in December will be



The Rock' is not invited to the all-business WWF board meeting.

Showtime Networks, Encore Media, In Demand, and Playboy Television. C.J. Herschfield, vice president, industry affairs, for the California Cable Television Association, said she regrets the defections, but said there are a number of technology and Internet companies clamoring for extra space.

CHARACTER REFERENCE

A letter about the upcoming investor meeting arrived last week for World Wrestling Federation shareholders from its president, Linda McMahon. "There will be no WWF characters at the meeting. *This is a business meeting,*" it said, according to one recipient. "The Rock' will not be there."

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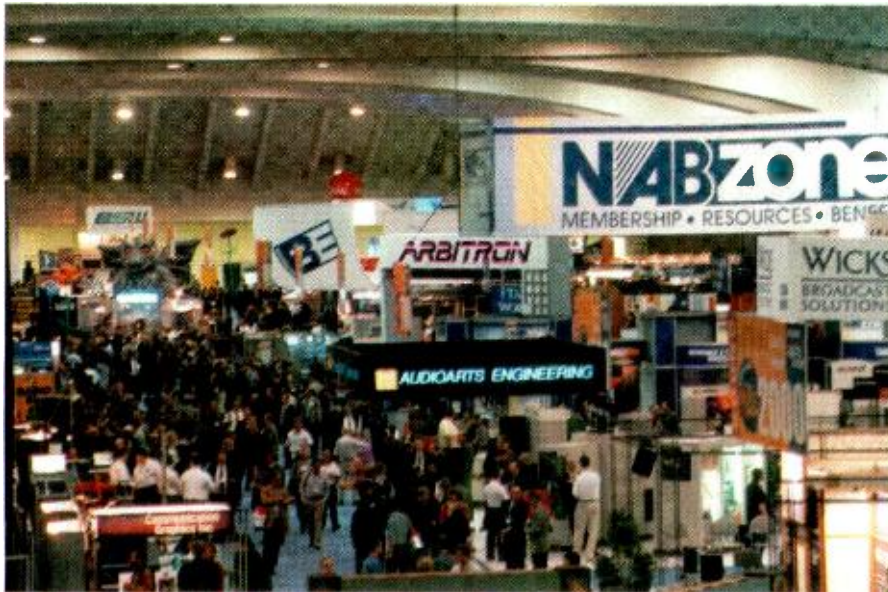
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SEARS

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TOP OF THE WEEK



Approximately 7,200 roamed the halls in San Francisco for the NAB Radio Show last week where the talk wasn't radio—it was the Internet. Next year's show is in New Orleans.

Emmis Internet club

Five radio firms put \$6 million into new indie Web venture

By Elizabeth A. Rathbun

Five radio companies have pledged \$6 million to create an Internet network that they say already has a potential audience of about 37.5 million.

The network, dubbed LMiV for Local Media Internet Venture, will be an independent, broadcaster-owned company chaired by Jeffrey Smulyan. Smulyan also chairs Indianapolis-based Emmis Communications, which owns 23 radio stations. He has spent the past 16 months pulling together the broadcasters for what he says is an unprecedented common effort.

Besides Emmis, LMiV's founding members are Bonneville International, Entercom, Jefferson Pilot Communications and Corus Entertainment, the largest radio broadcaster in Canada. Several other groups that earlier had expressed interest dropped out. "Discussing it is one thing,"

Smulyan said. "Really writing a multimillion-dollar check is very different."

But broadcasters will have to pay up if they want to succeed on the Internet. That was one of the themes heard by the 7,200 attendees at last week's NAB Radio Show in San Francisco, where Smulyan introduced plans for LMiV.

With its 1,000-plus radio stations, Clear Channel Communications has "a tremendous potential opportunity to drive people to these Web sites and try to focus them on doing commerce on those Web sites," Clear Channel Chairman Lowry Mays said during a Q&A with Space.com Chairman Lou Dobbs. But getting there is "a huge challenge. We don't want to hemorrhage money."

Caution may be wise. "Frankly, the economics of Internet radio are broken" right now, Peter H. Gardner, a general partner in Media Technology Ventures, said during a panel of investors. He estimated it would take three to five years for a "significant reallocation of advertising dollars and listeners' time" away from traditional radio.

While Clear Channel, the nation's largest radio group, and No. 2 Infinity Broadcasting work out their own Internet strategies, LMiV is aiming to serve smaller groups. It will design unique Web sites for the participating companies' stations, then coordinate content-sharing, sign up e-commerce partners, provide technological support and sell national advertising. Since the participating broadcasters will own LMiV, they will keep any profits. But they will also have to absorb the losses, which are projected for the first three years.

Each broadcaster's share of the venture will depend on reach, with each listener, for now, valued at \$1. For example, Emmis,

Break it down

Here's what the first five members of the Local Media Internet Venture have to offer.

Company*	No. radio stations (biggest markets)	Number of listeners
Bonneville (12)	18 (Chicago, San Francisco, Washington)	6.0 million
Corus Entertainment	11 (Calgary/Edmonton, Alberta; Vancouver, B.C.)	6.0 million
Emmis (7)	23 (New York, Los Angeles, Chicago)	10.5 million
Entercom (5)	98 (Boston, Seattle)	11.0 million
Jefferson-Pilot (14)	17 (Atlanta, Miami)	40 million
Total	167	37.5 million

*(rank on B&C's Top 25 Radio Groups [Sept. 18])

Source: BROADCASTING & CABLE

which counts 10.5 million listeners, will contribute \$10.5 million to the venture. The five founders currently reach about 37 million people and so far have committed a total of \$6 million to set up the network by the end of the year. Beta testing will take place in the first quarter of 2001. Then, Web sites will be rolled out "at a rapid pace throughout the rest of 2001," said Jack Swarbrick, the Indiana businessman who will serve as the venture's CEO.

By the end of next year, users are expected to number 70 million as other companies sign on. If 10% of those 70 million become "occa-

sional users," LMiV will be "one of the largest players in the [Internet] space," Swarbrick noted. Unlike the biggest Internet firm, AOL, access to LMiV will be free.

Attracting national advertising will be the key to LMiV's success, Swarbrick explained. "That alone is reason enough to launch this venture."

To encourage national deals, broadcasters will use their promotion power to drive listeners to the new Web sites. By working together they can create better offerings, thus keeping users onsite longer, Swarbrick said. ■

It's Clear he's still a buyer

Clear Channel keeps purchasing stations to defer tax on AMFM spin-off sales

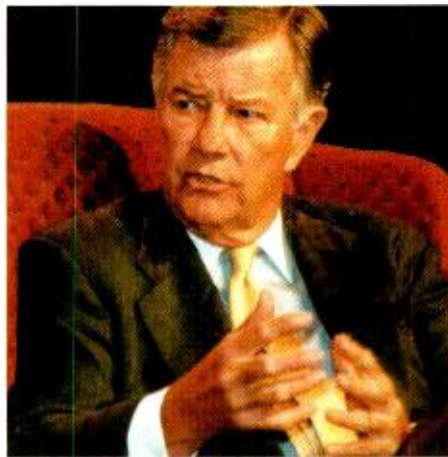
By Elizabeth A. Rathbun

Clear Channel Communications, the nation's largest radio group with more than 1,000 stations, will keep growing.

It is on a spree because, to claim tax deferrals, the company may reinvest in stations as much as it recently earned when it sold 108 radio stations. They were divested to secure FCC and Justice Department approval of Clear Channel's \$23.8 billion merger with AMFM. The spinoffs brought in \$4.3 billion.

"We're not going to spend near that amount," though no target has been set, says Clear Channel Chairman Lowry Mays. But when the deals are completed—Clear Channel has six months to do so—the company will continue to reinvest its free cash flow in new stations, he adds.

The company so far has spent \$1 billion in spinoff proceeds. Randy Michaels, chairman, says Clear Channel is seeking to fill out station clusters in its current markets, acquire "substantial clusters" in new markets and round



Clear Channel's Lowry Mays blames radio's downturn on Wall Street on "doomsayers."

out regions where it is concentrating.

If Mays had his way, he would toss aside the concept of clusters and own every radio station in a market (congressionally ordered caps limit a broadcaster to no more than eight radio stations in major markets; fewer in smaller markets).

Another of Clear Channel's priorities now is establishing its Internet strategy.

Mays dismissed the recent decline in his company's stock price as being fueled by "doomsayers." The entire radio sector is suffering as ad spending by dotcom companies declines. But at Clear Channel, "we understood that [dotcom flurry] was not sustainable" and business was beefed up "in other sectors to replace that if it disappeared." ■

DOCTOR STILL IN

Paramount Domestic Television is adding to the production staff of its two-week-old talk strip *Dr. Laura*. Current executive producers Velma Cato and Dr. Laura Schlessinger will stay on. Reports that the show was going on an unusual hiatus were overblown, say sources.

NO PEACE AT NAB

Protesters stormed the doors of the NAB Radio Show in San Francisco on Friday, with a group of five chaining themselves together sitting in the lobby of the Moscone Center. Another protester made it all the way to the stage at a breakfast session featuring FCC Commissioner Harold Furchtgott-Roth. The woman barely got two sentences out before NAB President Eddie Fritts' personal bodyguard put her in an armlock and escorted her out the door, his hand firmly clamped over her mouth. "We're protesting the corporatization of the airwaves," said one protester.

NBC DECAMPS DEBATES

After all the differences between the candidates got sorted out, NBC has changed the script, saying it will not air the first presidential debate (Oct. 3) due to a conflict with the baseball playoffs and may possibly skip the third debate (Oct. 17) if there is a sixth game in the League Championship series. It will air the debates live on MSNBC and a tape delay for West Coast audiences. The other broadcast networks are still locked in to the debates.

More Radio Show news coverage page 10.

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IN BRIEF

A NASA DREAM?

NASA officials said late last week that they had "no knowledge" of any plans to produce a reality-based series. NASA's reaction came a few days after its multimedia partner, California-based Dreamtime Holdings, met with network programmers pitching a reality series that relied on NASA's involvement. ABC, CBS and Fox say Dreamtime executives and agents from Hollywood's Endeavor talent agency were talking up an American-version of NBC's planned *Destination: Mir*.

SEEING SPOTS IN SYDNEY

NBC will add one or two minutes of advertising spots as make-goods for its ratings shortfall in each hour of its second week of coverage from the Summer Olympics. A network source conceded it "may be difficult" to hit its ratings average guarantee of 16.1 to 16.5.

REQUIESCAT IN PACE

If the Democrats recapture the House, Rep. Ed Markey (D-Mass.) could ascend to the top of the telecommunications subcommittee. If so, Markey would not toe the party line on the Fairness Doctrine. "May it rest in peace," Markey told a Media Institute crowd in Washington last week (although he said it in Latin).

TRIB SEEKS FLA. WAIVER

The Tribune Co. has asked the FCC to waive cross-ownership rules so it can use reporting from its *Sun-Sentinel* in Fort Lauderdale on its Miami TV station. The company already has one FCC waiver for the station.

Colin: Clean up radio

By Paige Albiniak

Joining the call for curbs on media violence, Gen. Colin Powell challenged radio stations to clean up their airwaves. "We are saying dirty, filthy things to each other and our kids are hearing it," he told an NAB Radio Show audience in San Francisco last week. Powell also encouraged attendees to recognize change in the industry and be active about addressing it.

Introducing Powell, NAB President Eddie Fritts told radio station owners to call their representatives in Congress and ask them to pass legislation that would require the FCC to slow its rollout of low-power FM.

Fritts went on to dismiss digital satellite radio as viable competition to free over-the-air radio. "Some have predicted that satellite radio will be the death knell for free over-the-air radio. I don't think so. If you like cable radio, you're going to love satellite radio, particularly when you're paying \$9.95 a month more," he said.

Finally, Fritts referenced broadcasters' fight with record companies over whether broadcasters should have to pay additional copyright fees to stream recordings. "Congress specifically exempted free over-the-air broadcast services that stream their broadcast programming over the Internet," he said. ■

What networks fear

MTVN's Rosenthal warns that EPGs could be new gatekeepers

By John M. Higgins

For all the hype over sophisticated electronic-program guides that are becoming a cornerstone of digital cable systems, not everybody's delighted. EPG developers' aggressive plans threaten to push programmers on "multiple battlegrounds" with operators and guide developers, MTV Networks President Mark Rosenthal cautioned.

Rosenthal fears that by framing Internet-like pages around MTVN channels such as Nickelodeon, MTV and VH1, guides will actually take control of his programming and, more importantly, his advertising.

"What I'm hearing and what a lot of programmers hear is another perceived consumer need, but in reality what you guys are going to become is another gatekeeper here," Rosenthal told guide executives at a Kagan

Seminars session on broadband investment in New York last week. "We've already dealt with another set of gatekeepers"—cable operators—"and made our peace."

Interactive set-tops promise to make television look more and more like Internet. Instead of turning on a TV and getting TV, viewers may be faced with an initial screen offering many choices. Think of AOL, where subscribers are presented with a couple of screens of information and a pop-up ad before they can surf the Web. Being shut out from that first screen could hurt networks. Worse is the prospect that operators and guide developers frame a network's picture with such graphics, including advertising.

The issue of what operators and guides have the right to do is going to set off extensive talks. "At the end of the day I'm going to have to renegotiate all my deals," Rosenthal said. ■

**'At the end of the day
I'm going to have to
renegotiate all my
deals.'**

—Mark Rosenthal, MTVN

TV for Serious Readers

2600 hours every year

Coming this fall

C-SPAN: Booknotes

Michael Paterniti, *Driving Mr. Albert: A Trip Across America with Einstein's Brain*, September 24, 8pm & 11pm ET

Nina Easton, *Gang of Five: Leaders at the Center of the Conservative Crusade*, October 1, 8pm & 11pm ET

Diane Ravitch, *Left Back: A Century of Failed School Reforms*, October 8, 8pm & 11pm ET

Rick Bragg, *Somebody Told Me: The Newspaper Stories of Rick Bragg*, October 15, 8pm & 11pm ET

BookTV on C-SPAN2

New York is Book Country - Live New York, NY, September 24

In Depth: Gore Vidal, Live October 1, noon - 3pm ET

The Best American Science Writing 2000, October 8

Southern Festival of Books - Nashville, TN, October 14, 15

Texas Book Festival - Austin, TX, November 11, 12

Miami BookFair International - Miami, FL, November 18, 19

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IN BRIEF

PHILIPS INTRODUCES CHEAPER CHIPS

Philips Semiconductors is introducing the PTD1100 single-chip cable modem integrated circuit this week, a chip the company says will allow cable modem manufacturers to have their lowest bill of materials to date—less than \$100. No word yet on which cable modem manufacturers will use the chip but Peter Brown, Philips director of marketing, says the chip will start appearing in cable modems by next April.

PUSH FOR HIGH COURT CAMERAS

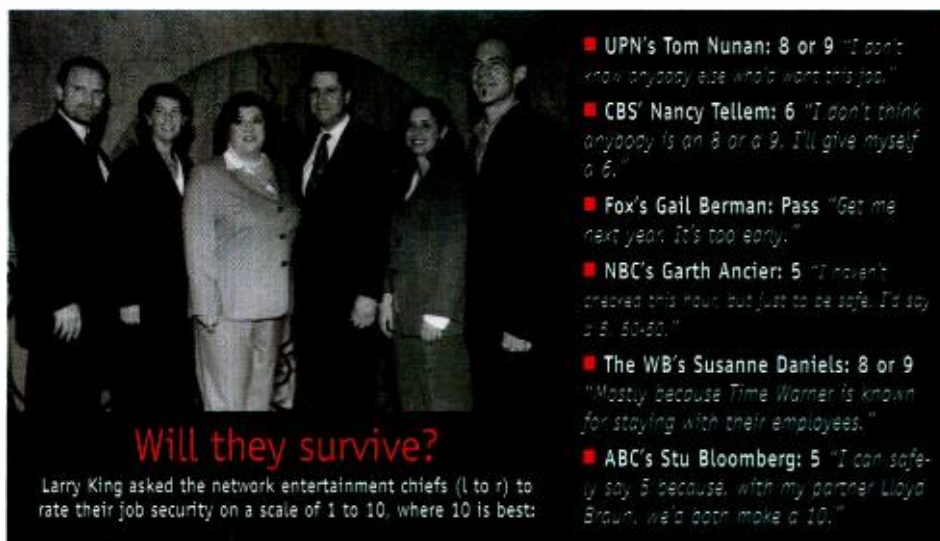
Legislation that would force the Supreme Court to allow TV cameras in its hearings was introduced last week by Sens. Arlen Specter (R-Pa.) and Joseph Biden (D-Del.). "Since the Supreme Court of the United States has assumed the power to decide cutting-edge issues virtually as a super-legislature, the public has a right to know what the court is doing," Specter said.

PAX PICKS UP 'COSBY'

Eight Pax stations have picked up off-net episodes of *Cosby*, which launches in syndication today (Sept. 25.) Cleared in 92% of the U.S., *Cosby* (which aired for four seasons on CBS starting in 1996) will get run as a one-hour block on the Pax stations in top markets including New York, Los Angeles and San Francisco. Carsey-Werner Productions is distributing the off-net run of the show.

CORRECTION:

•The photographs on pages 16 and 18 of the Sept. 18 issue were taken by Amber Bursik.



- UPN's Tom Nunan: 8 or 9 "I don't know anybody else who'd want this job."
- CBS' Nancy Tellem: 6 "I don't think anybody is an 8 or a 9. I'll give myself a 6."
- Fox's Gail Berman: Pass "Get me next year. It's too early."
- NBC's Garth Ancier: 5 "I haven't creaked this hour, but just to be safe. I'd say a 5. 50-50."
- The WB's Susanne Daniels: 8 or 9 "Mostly because Time Warner is known for staying with their employees."
- ABC's Stu Bloomberg: 5 "I can safely say 5 because, with my partner Lloyd Brown, we'd both make a 10."

Chiefly, chitchat

AT HRTS, programming heads discuss media violence, strikes, reality

By Joe Schlosser

Top network programmers say that they are gearing up for a potential writers'/actors' strike, also that Washington has a valid point about media violence in Hollywood—but legislation isn't the answer.

The entertainment presidents of ABC, CBS, Fox, NBC, UPN and The WB gathered at the Hollywood Television and Radio Society luncheon last week on the eve of the 2000-01 TV season for a panel moderated by CNN's Larry King.

Acknowledging that the violence issue may be just an election-year ploy, UPN's Tom Nunan said, "I think for once [Washington] is getting it right to the extent that they are really focusing in on the issues, rather than just pretending as if the industry is a whole. They are talking about marketing, where the motion pictures are marketing on the schedule."

CBS' Nancy Tellem defended the industry: "I think the issues are quite valid, but ... we've adopted a ratings system which we believe in, and, ultimately, I think it's the parents' responsibility to make sure that kids are not watching inappropriate shows. This is something that I don't believe should be legislated."

NBC's Garth Ancier caused a buzz when he said he is not embarrassed about anything on TV "except for *Dr. Laura*." He also said he expects the Screen Actors Guild and the Writers Guild to strike early next year because the issues are so "intrinsic, especially for the actors."

NBC has ordered extra episodes of *Law & Order* to have if there is a strike, and Ancier said reality shows could fill other holes in the schedule. "We'll try to keep a semblance of our schedule on the air, but, obviously, nobody wants this to happen. It would be devastating to story-form television."

Tellem said, "We are still suffering from the last strike in 1988. We have a proliferation of newsmagazines, and I think it ultimately hurts the traditional series-type programming and we ought to do everything we can to resolve this."

Nunan called the reality-programming trend "alarming," although UPN airs *WWF Smackdown!* and many hours of reality specials. "I think it's a wake-up call for people in charge of scripted television. When people come in pitching half-hours or one-hours now, they know they are up against different, unique standards; they may be going up against a variety show, a game show or a *Survivor*-type show." ■



***You want
Reality?***

***SURVIVE
THIS...***

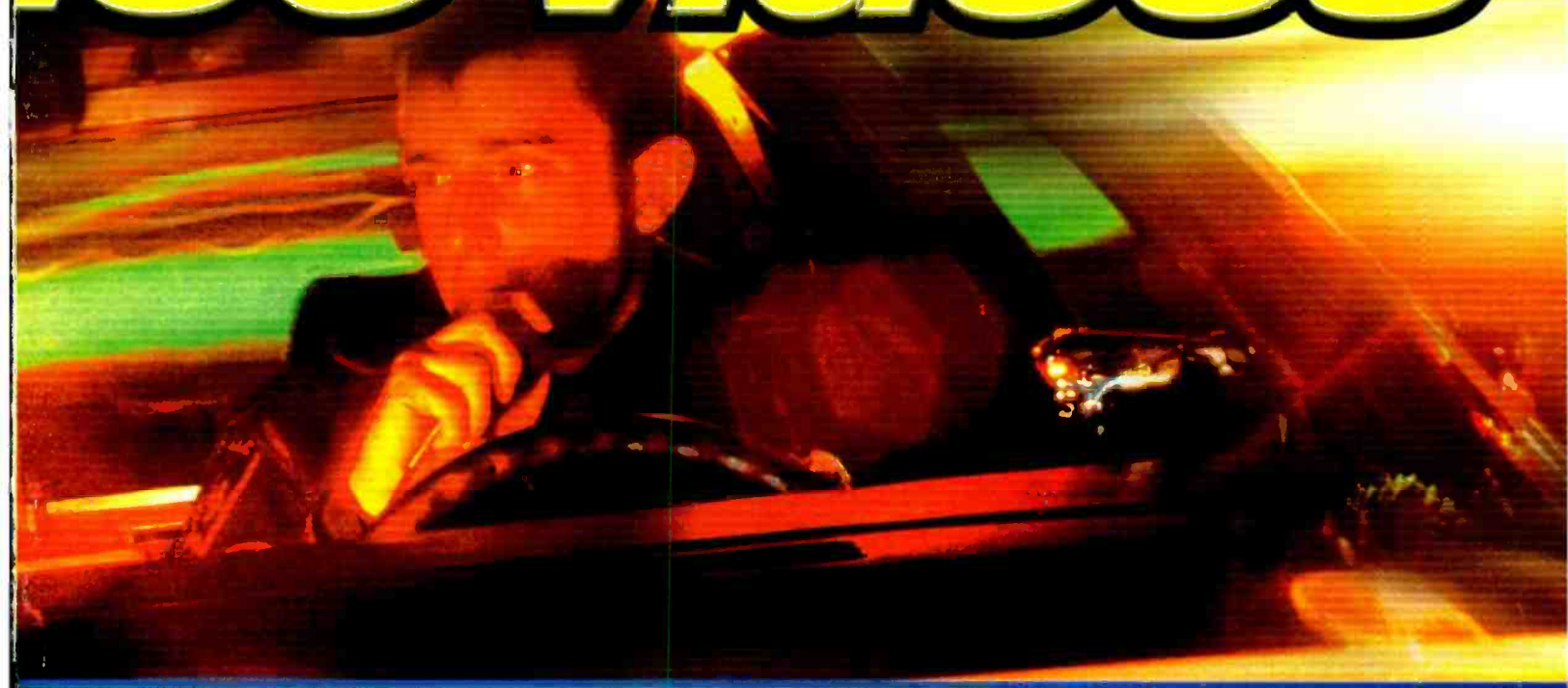
World's



pol

***Disturbing The Peace
Weekends Fall***

FAST *Police videos*



2001!



Diversity delayed

African-American independent channels still await carriage

By Deborah D. McAdams

One year after getting approval from AT&T to sign up its individual cable systems, African-American start-up MBC still doesn't have a single subscriber from the MSO.

And four months after signing a pact with HITS (AT&T's digital distribution satellite, Headend in the Sky), the channel has yet to get carriage.

AT&T's top cable executive thought otherwise when he told a mostly African-American audience that MBC was launched in Chicago, Atlanta and Boston. Dan Somers, president and CEO of AT&T Broadband, made the remark at last week's NAMIC gathering (née National Association of Minorities in Cable). Somers was one of five CEOs participating in a discussion about minority access in the business. An AT&T spokesman later said Somers misspoke but had recently met with MBC principals and was working to get space for the channel.

"It's time for us to deploy these services," Somers said during the discussion. "It's time for us to bring it to the market."

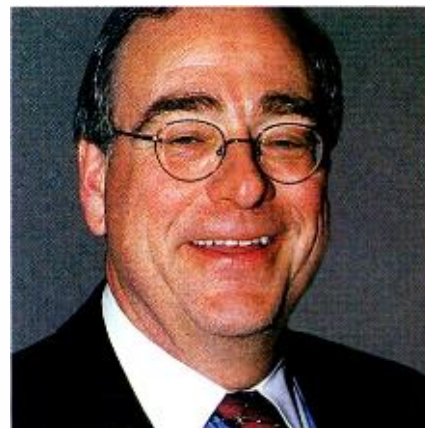
So what's the holdup? Stock volatility, market sensitivity, technology issues, Somers responded—stuff that keeps megacorporations like AT&T from turning on a dime.

"There's no excuse, with the number of channels we have, for operators not to give new minority networks distribution on their platforms," said Joe Lawson, president of NAMIC and former programming executive for Bresnan Communication. "Giving these networks distribution is something that all MSOs say they're for, but we hope that they'll do more than just say it, and sign some deals and get people some carriage."

MBC also said it has been waiting for a

signature on a Time Warner deal.

MBC (Major Broadcasting Cable) Network has about 1 million subscribers, mostly from Comcast. The network targets African-American families, a slightly older demographic than the one served by BET, the only widely available African-American network and one in which AT&T owns interest through Liberty Media. The other African-American start-up in play is New Urban Entertainment, or NUE TV. Both networks are owned by African-Americans trying to get carriage the old-fashioned way: the pitch. MBC is offering \$1 launch



AT&T's Dan Somers says he's working to get channel space for MBC.

fees, 10 years free on analog, 5 cents a month per subscriber on digital, according to one source. NUE is looking for license fees from the get-go. Both networks have about \$200 million behind them. ■

TW, AT&T ties may fit

FCC leans toward letting the two work in tandem

By Bill McConnell

The FCC is not likely to insist that Time Warner sever ties with AT&T before merging with America Online, according to a draft leaked to the *Washington Post* last week.

The recommendations are in preliminary stages and are not yet complete, nor have they been presented to the five commissioners. A preliminary draft, however, is considered an accurate reflection of where the staff's final recommendations are heading.

Ties between Time Warner and AT&T are at issue, because critics of the deal worry that the two giant companies could operate in lockstep to dominate the broadband market. The FCC, however, according to the

draft, believes that fear can be alleviated by requiring that a combined AOL Time Warner grant multiple Internet providers access to its high-speed Internet customers.

Ties between the two companies may still be cut anyway. AT&T, as a condition of its merger with MediaOne, will be forced

to divest operations to get within cable-ownership limits. Its choices: cutting ties with cable programmer Liberty Media, divesting its stake in Time Warner Entertainment, or shedding other cable operations.

FCC officials said the published report was 'based on incomplete and speculative analysis.'

FCC officials, who have been trying to stem leaks of confidential internal documents, said the published report was "based on incomplete and speculative analysis." ■

Ethics battle goes on

Dallas anchor threatens to refile lawsuit over what he calls a mischaracterization of settlement with manual authors

By Dan Trigoboff

The war of words—printed, spoken and posted to the Web—between Dallas anchor Mike Snyder and several leading media ethics experts continued last week, even after a lawsuit brought by Snyder appeared to have been settled.

The KXAS-TV Fort Worth anchor had charged that the authors of a Society of Professional Journalists ethics handbook fabricated facts about Snyder to fit a scenario used to demonstrate political conflict of interest. Those he sued for libel are the Poynter Institute and its ethics expert Bob Steele, professors John Black of the University of South Florida and Ralph Barney of Brigham Young University (who admit mistakes but deny fabrication), and publisher Allyn & Bacon and its former owner Viacom.

But by week's end, Snyder said he was preparing to refile the lawsuit against SPJ and the book's authors, contending that, in local interviews and in Internet postings, SPJ, its attorneys and author Steele had tried to spin the settlement and avoid its specific admissions. Snyder also denied SPJ's assertions that the litigation was unnecessary because a similar offer had been made previously. "This demonstrates the arrogance of these people," said a still-angry Snyder. "They signed a settlement which says they created a story with facts that don't exist. Then they come up with a press release that tries to explain away [their offenses]."

Steele said that Snyder himself was going to great lengths to draw attention to the settlement and ruin the authors' reputations. "I believe the Society of Professional Journalists was very serious in reaching a settlement and honoring a set-

tlement," said Steele.

Snyder said the acknowledgements in the settlement agreement add up to fabrication. But the authors deny any intent to invent facts or injure Snyder. SPJ attorneys told BROADCASTING & CABLE Friday the organization intended to change the Web-site posting.

In 1994, Snyder was suspended by his station for two weeks after he introduced Rep. Dick Arney at a Republican picnic



KXAS-TV Dallas anchor Mike Snyder

and made an off-hand remark in conversation that referred to George W. Bush, who was at the event, as the next Texas governor. Snyder said he'd done it as a favor for one of the picnic's hosts but admits to a lapse in judgment because it had the appearance of partisanship. ■

Pole price pains cable

NCTA, FCC ask court to stay decision on attachment rates

By Bill McConnell

Federal regulators and the cable industry are counting on the Supreme Court to keep a lid on the cost of stringing cable wires on utility poles.

Both the FCC and the National Cable Television Association last week asked a federal court to stay enforcement of an April decision exempting pole rates from federal regulation if cable lines are used for Internet service rather than cable service exclusively.

Their requests came a week after the federal appeals court in Atlanta denied the FCC's request for a rehearing on the issue. The FCC, which plans to ask the Supreme Court to review the case, is asking the lower court to stay enforcement until the case is resolved.

The Atlanta court's initial decision was prompted by Pensacola-based Gulf Power's

decision to hike rates paid by Cablevision of Panama City. After the April decision, Gulf Power raised Cablevision's annual rates from \$5 per pole to \$38 per pole.

The court's ruling is effective only in the southeastern states comprising the 11th Circuit but could be seen as a benchmark.

Despite the Atlanta ruling, the FCC is still enforcing pole-rate caps. On Sept. 8, the agency ordered Alabama Power to cut rates to Comcast-Dothan from \$38.81 to \$7 and to provide refunds to some cable firms. On Sept. 13, the FCC replayed the move, telling Virginia Electric and Power Co. to cut rates charged from \$37 to \$5.12 and to give refunds to Cavalier Telephone.

Besides cable costs, the FCC is concerned the decision could lead to stripping the FCC of authority to mandate access to buildings for wireless carriers. ■

Despite the Atlanta ruling, the FCC is still enforcing pole-rate caps.

FINANCIAL WRAP-UP

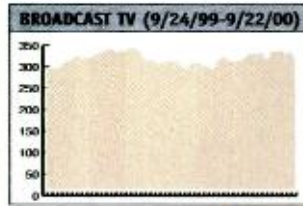
Week of September 18 - 22

WINNERS

	9/22	% change
EchoStar Comm.....	\$51.38	13.07
Pegasus Comm.....	\$48.94	6.68
Tribune Co.....	\$39.38	6.24
Sony Corp.....	\$111.63	5.74
Classic Comm.....	\$5.25	4.35

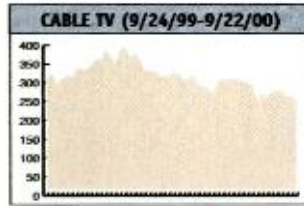
LOSERS

	9/22	% change
Radio One.....	\$11.06	(41.19)
Saga Comm.....	\$14.13	(26.62)
Liberty Digital.....	\$17.50	(24.53)
Emmis Comm.....	\$25.25	(17.89)
Unitedglobalcom.....	\$29.81	(16.65)



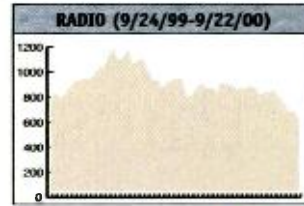
Week ending 9/22/00
 Close.....303.76
 High.....316.09
 Low.....303.76

5.3%



Week ending 9/22/00
 Close.....236.97
 High.....245.86
 Low.....235.89

5.0%



Week ending 9/22/00
 Close.....563.35
 High.....632.44
 Low.....563.35

12.7%

DOW JONES
 Week ending 9/22/00
 Close.....10847.40
 High.....10847.40
 Low.....10687.90

0.7%

NASDAQ
 Week ending 9/22/00
 Close.....3803.62
 High.....3897.44
 Low.....3726.52

0.8%

S&P 500
 Week ending 9/22/00
 Close.....1448.72
 High.....1459.90
 Low.....1444.41

1.2%

Mission Accomplished.

BROADCASTING PARTNERS HOLDINGS, L.P.

a portfolio company of
VS&A Communications Partners II, L.P.
 has been acquired by
Citadel Communications Corp.
 for
\$190,000,000
 We acted as financial advisor to, and assisted in the negotiations on behalf of,
 Broadcasting Partners Holdings, L.P.
 January 2000

SPECTRUM RESOURCES TOWERS, L.P.

a portfolio company of
VS&A Communications Partners II, L.P.
 has been acquired by
Mesa Communications Group LLC
 for
\$45,100,000
 We acted as financial advisor to, and assisted in the negotiations on behalf of,
 Spectrum Resources Towers, L.P.
 May 2000

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

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GreedyTV: Do as I say ...

OK, let's bring back the Fairness Doctrine, only let's impose it on the Internet rather than on broadcasting. And allow me the honor of making the first complaint against GreedyTV.org, which was launched two weeks ago at a Washington press conference with the aim of shaming TV stations into giving more free airtime to candidates by showing how much they get from campaign advertising.

The product of Paul Taylor and his Alliance for Better Campaigns, the site has come up with some interesting data. With a few clicks, you can find out, for instance, that WPXI(TV) Pittsburgh has collected \$938,361 or that KFSN(TV) Fresno has picked up \$1.2 million.

My gripe is not what's on the site, but what isn't—that is, a fair accounting of the services TV stations do perform to make sure we have an informed electorate. In the GreedyTV world, if a station agrees to provide five minutes a day for "candidate discourse," it's a "good" station. If it doesn't, it's just one of the "greedies."

What's missing? For starters, any mention of the valuable prime

time that the Big Three networks are dedicating next month to the presidential and vice-presidential debates. Each debate is 90 minutes long. So the three networks will devote 18 hours of prime time to the debates. Assuming \$150,000 per 30-second spot and 16 minutes of commercial time per hour, those 18 hours constitute a revenue loss of \$86.4 million.

Now, to me, \$86.4 million represents a pretty serious commitment to our political process and, by itself, justifies whatever campaign bucks the networks and their affiliates get from the campaigns. Keep in mind that the networks have no obligation to carry the debates.

Also keep in mind that the networks carry the debates

even though they have no control or say over how the debates are formatted or who does the questioning—a circumstance that must gall the serious journalists at the networks. That's all worked out by the candidates and the Commission on Presidential Debates, which stages the debates without the benefit of one media executive or journalist on its board of directors.

And yet, the networks carry the debates; primarily because they are news, but also because not to would be to tick off every politician in Washington, including those that can use FCC regulations and the antitrust lawyers at Justice and the FTC to make or break the networks' next business deal.

GREEDIES A GOOD GUYS | THE 5-MINUTE FIX | SPREAD THE WORD | TAKE ACTION: YOUR STATIONS
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GREEDY TV.ORG
How TV Profiteers On Democracy - And What You Can Do About It!

Television stations will make \$1 billion this year from political ads, but they're refusing to give viewers more time to hear candidates discuss the issues. Find out **how your station stacks up**, and send a message to them: Money, shouldn't be all that talks in campaign 2001!

What are Americans saying about political advertising?
CRʟ
EST. 1998
1998 Year

TAKE ACTION

THE LATEST

GreedyTV.org's information is meant to shame TV stations into giving candidates more free airtime. But what is it *not* telling us?

Aside from action under the restored Fairness Doctrine, GreedyTV might also be guilty of deceiving the public through selective use of facts.

It complains that, in the days before the March 7 primaries, the network affiliates devoted less than 40 seconds a day to "candidate discourse." But if you check with the Annenberg School of Communications, the source of the 40-second claim, you'll find that it includes only programming between 5 p.m. and 11:30 p.m.

It excludes all the non-prime time campaign coverage on morning, noon and 4 p.m. newscasts, on the Sunday talk shows like *Meet the Press* and late-night shows like *Nightline*.

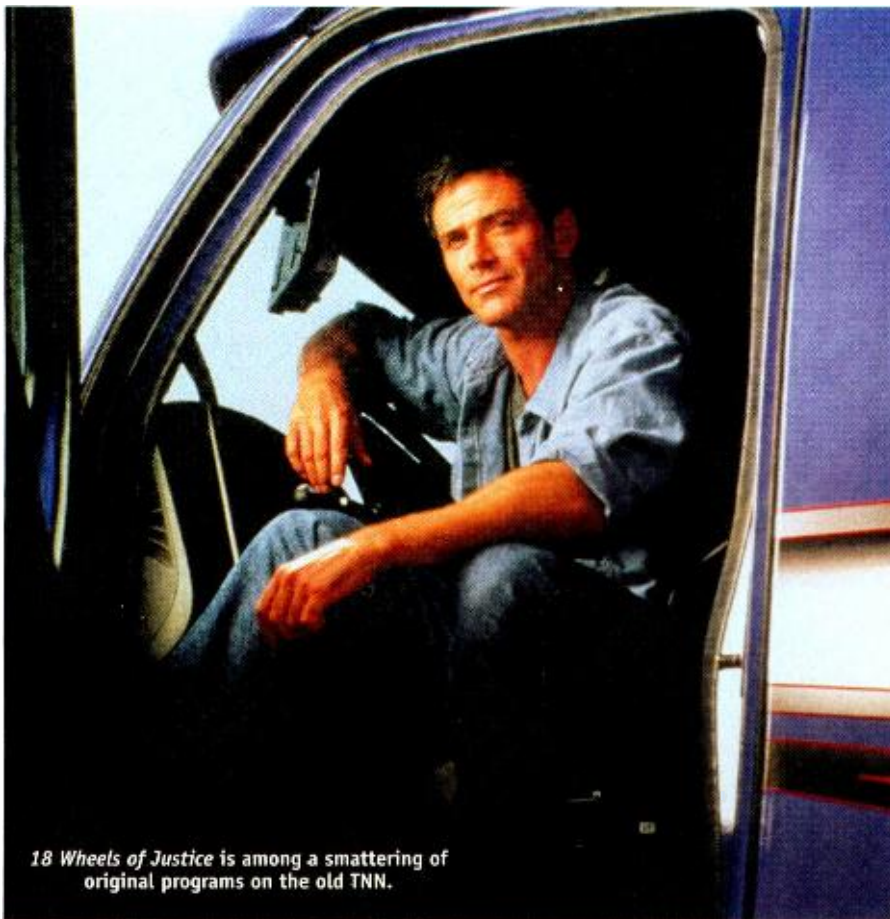
And search all you want

through the site, but you'll find no mention of the many other contributions that TV stations make and that the National Association of Broadcasters carefully documents. Don't the NBC affiliates in New York State get any credit for their carriage of the Lazio-Clinton debate?

In an effort to get people to support its "five-minute fix," GreedyTV uses the same cheap tricks as the campaign spots its sponsors profess to abhor. Paul Taylor would do well to revert to the ethics of the journalist he was and abandon those of the advocate he has become. ■

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

Programming



18 *Wheels of Justice* is among a smattering of original programs on the old TNN.

Nashville no more

MTV moves to make TNN its general-entertainment empire

By Deborah D. McAdams

Goodbye, John Boy. In its first direct attack on general-entertainment cable nets like TNT and USA Network, Viacom is squeezing the last bits of country out of TNN, once known as The Nashville Network.

The channel will be recast as TNN, The National Network. Country-and-western-flavored shows like *The Waltons* and *The Real McCoys* will be phased out in favor of hipper, general-entertainment pop-culture fare. The transition begins tonight with the World Wrestling Federation's *Raw*

Is War, which Viacom wrested from USA in a contentious bidding battle.

"What we think is valuable and what we hope to cash in on is what the old TNN had: real, authentic people. The goal, ultimately, is to reflect the diversity of the American people," said Herb Scannell, president of MTV Networks' Nickelodeon, TV Land and now TNN, which MTVN inherited in Viacom's CBS acquisition.

The made-over Nashville net will be MTVN's first entry into general entertainment, the most expensive and competitive field in cable. Networks like TBS, TNT

and USA spend \$300 million to \$600 million a year on programming to dominate in general entertainment, according to estimates by Paul Kagan Associates. TNN has been spending just \$90 million a year for programming.

MTVN Chairman Tom Freston's immediate plan is to load up on older theatrical movies to generate some reliable ratings. Longer-term tactics include buying off-network broadcast series, possibly sharing split runs of new series with sister broadcast network CBS, and looking to share sporting events like pro golf or NCAA finals with CBS.

The challenge in pulling a Pygmalion with TNN is to transform the network without alienating the current audience. Fox Family Channel couldn't do it: After an overhaul from a soft, stale schedule to Fox's version of family programming, half the audience left. They were mostly the 50-plus viewers that are unattractive to advertisers, but Fox Family's younger viewers are still far too sparse.

"Fox Family is exactly what we don't want to do," Freston said.

Quick, dramatic changes also risk irritating cable operators, which could use the switch to resist TNN. That could be why Scannell is insisting that the TNN transition is an "evolution," not a repositioning. "Our intent is to take the programming to a new level. In terms of the flavor that has always been there, we'll remain consistent with what operators expect."

TBS, USA and TNT are among the six most widely distributed cable networks, and all are consistently among the top five in ratings. As The Nashville Network, TNN is the 10th-largest in size but hovers around 18th to 20th in the ratings. Its cash margin beats the top dogs, but, at the end of the day, TBS, TNT and USA bring in about twice the money that TNN generates.

In its Nashville incarnation, TNN offers a schedule full of cowpokes, good ole boys

Programming

and sassy waitresses—*Dallas*, *Dukes of Hazzard*, *Waltons*, *McCoys*, *Alice*—plus a slew of fishing, hunting and car shows that dominate weekends. The new TNN will pull out all the synergy stops to get movies from Viacom's Paramount Studios and shared windows on CBS shows and sports coverage. Diane Robina, a Nickelodeon veteran and new general manager of TNN, will start the overhaul in

'Fox Family is exactly what we don't want to do.'

—Tom Freston, MTVN

prime time, building Monday nights around WWF programming and shopping for movies, then dramas, sports and sitcoms to fill the remaining weeknights.

Scannell and Robina expect to unveil new programs over the next two weeks and decide what gets booted from the current lineup.

Besides the off-network repeats, TNN has a smattering of originals like *18 Wheels*

of Justice, about a special agent evading a vituperative crime boss in a really big truck. Other TNN fare includes *Rollerjam*, *Dead Man's Gun* and *Grand Ole Opry* shows.

"We'll look at what performs on the schedule" before making cuts, Scannell said.

For years, the major performer on TNN has been NASCAR racing, which cost the network about \$30 million this year. That expense (or, rather, \$25 million of it) will shift to the WWF when NASCAR leaves the network at the end of the year. Even

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IN BRIEF

IT'S A BIRD; IT'S A PLANE; IT'S A 13-EPISODE ORDER!

The WB has committed to a new take on the Superman story. The network has ordered a young-skewing, coming-of-age drama on the early life of Clark Kent/Superman. The series is from co-owned Warner Bros., which has the rights to the character, and will be produced by Tollin/Robbins (producers of *Arliss* on co-owned HBO). It's the largest order for a first-time drama in the network's history.

BACK TO THE BEACH

FX has contracted for a second season of Howard Stern's *Son of the Beach*. The half-hour comedy spoof brought FX its highest original-series ratings ever, averaging a 1.5 household rating in the 1999-2000 season. Second-season production on the Fox TV Studios/Howard Stern Production Co. comedy will begin in December, with the second season debuting in late first quarter 2001.

WALTERS IS BACK

After flirting with CBS, Barbara Walters has re-upped with ABC for five more years, the network said Wednesday. Walters will anchor *20/20 Friday*, which debuts Oct. 6, and continue to produce and appear in *The View* (under a separate contract with ABC Daytime). She will also continue to produce and appear in two *Barbara Walters Specials* a year, one of which will focus on the Academy Awards.

though NASCAR races frequently beat the WWF in ratings, wrestling is the better deal because it churns out consistent, weekly No. 1 performances.

Wrestling alone could conceivably bump TNN up into the top 10 networks in ratings, but that doesn't mean it's a magic bullet: For all its 17 years on USA Network, programmers there never did find a way to snag wrestling fans before and after the winds of *War*.

The leadership of the new TNN will be based in New York with Viacom's MTV Networks, and so it sheds its original president and founder along with its old identity.



New management will be weighing traditional TNN fare like *Dead Man's Gun*.

David Hall, who, as a high-school student, swept the floors at the company that spawned TNN, resigned to make way for the new regime. Freston offered him the job, he said, adding that no amount of money could get him to leave Nashville and live in New York.

He decided against renewing his contract, which ended this month. As for going out

and starting another Nashville network, Hall said, no way: TNN was his baby.

"I did not sign a non-compete, but I'd never go out and hurt one of my kids," he said. His immediate next move involved a fishing boat. ■

NATPE's missing persons

No show declared ready for tire-kickers at annual market

By Susanne Ault

Last year at this time we had *Dr. Laura*, a year before that there was *Martin Short*, and a year before that it was *Roseanne*. And this year, leading the march to NATPE 2001 ... ?

News of many syndicators' development projects has leaked out—most recently, Twentieth Television's *Big Diet*, a game strip that is worth somebody's weight loss in gold, and a makeover series for Telepictures produced by Cher—but no syndicator has officially declared it has a show ready for sale at NATPE, just four months away.

Studios USA just named Mark Lipinski (former senior producer on *The View*) to

executive-produce its talk project headlined by QVC talent Kathy Levine, suggesting it is ramping up for NATPE.

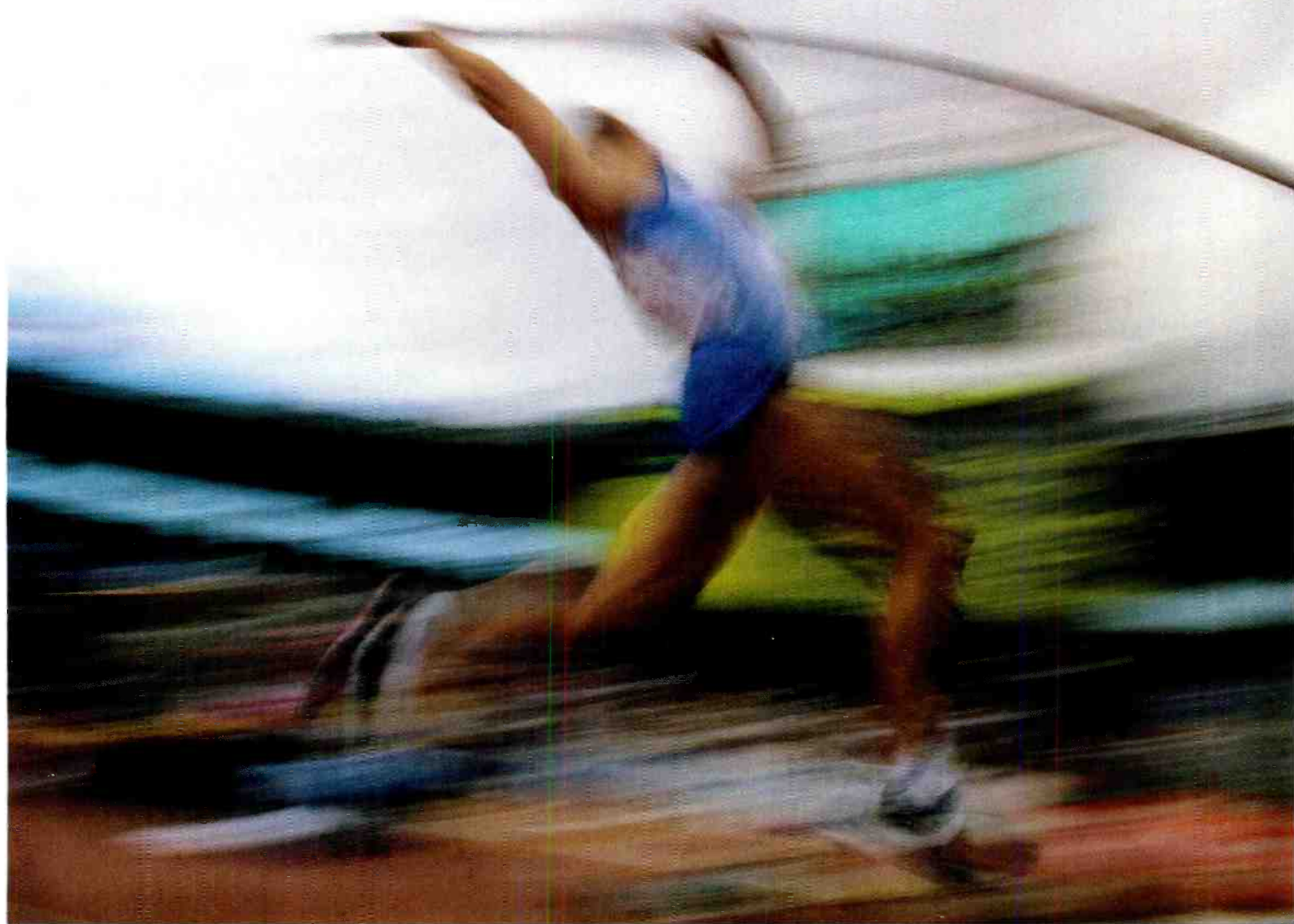
"But I haven't been shown anything on anything," says Katz TV's Bill Carroll, who normally gets sneak peeks at studio's biggest NATPE prospects. "I don't know if I'd characterize that as troubling, but you're always concerned when you don't have things to point to as potentials."

'But I haven't been shown anything on anything.'

—Bill Carroll, Katz TV

Other sources have mentioned King World's Ananda Lewis project as one to watch, with a presentation tape already in the hands of Fox O&O Senior Vice President of Programming Frank Cicha and CBS Station Group Executive Vice President of Programming John

**UPN salutes
the men and
women who rose
above the
competition.**



IN BRIEF

TURNER GROWS CARTOON AND SOUTH

Turner South will nearly double in size through a series of recently completed distribution deals with AT&T, Time Warner and Comcast. The regional network will get 1.5 million subscribers through the separate deals, bringing the total subscriber base to 3.3 million, or a little more than half of its six-state target area. As for Cartoon, Comcast will add the all-animation network for an additional 1.5 million subscribers—1 million this year and the rest next year. Comcast already carries Cartoon to about 4.5 million subscribers.

RODDENBERRY STARSHIP SAILS ON ONLINE

Internet comic developer Stan Lee Media has partnered with Gene Roddenberry's estate to launch *Starship*, a project that will premiere online, with plans to spin it off for TV and film. The plan is similar to that for *7th Portal*, the animated Web series about a team of super heroes that Stan Lee is co-developing with the Mark Canton Co. for a live-action film. Like the current Roddenberry series, *Earth: Final Conflict*, the concept for *Starship* came from notes left by the late *Star Trek* creator. *Starship* follows a young scientist and an alien commander who must work together to combat evil. Lee (co-creator of *Spiderman* and *X-Men*), Majel Barrett Roddenberry (Roddenberry's widow) and Leiji Matsumoto are supervising the project.

Moczulski. Neither could be reached for comment.

One syndication player suggests that King World sees Lewis (currently an MTV veejay) as an "Oprah for the 18-34 demographic."

But the fact remains, the buzz is ... that there is no buzz.

Says Steve Wohl, head syndication agent at International Creative Management, "It's kind of been an uneventful year, hasn't it?"

One factor: A handful of fall 2000's syndicated efforts launch in October, escaping Olympic competition but also delaying the point when studios know which shows should get prepped for whatever series need to be replaced.

"Both stations and distributors are more cautious [in giving the thumbs up on projects] than they've been in the past. We've had years of replacing disappointing or failing shows with shows that turn out to be even more disappointing or bigger failures," says Janeen Bjork, vice president and director of programming at Millennium Sales & Marketing. "As a rule, we lose ground every time we make a change."

Viewers didn't bite at either *Martin Short* or *Roseanne*. The jury is still out on *Dr. Laura*.

If there is a common denominator in the 2001 development slate, it's that "people are looking at broader topics and really scrutinizing the execution of these pilots. As opposed to saying, it's the year of x-y-z celeb," explains Wohl.

Or as Lee Gonsalves, Twentieth Television's senior vice president of programming and development, puts it, "I think it makes for a really interesting season. It kind of forces everyone to be

more creative instead of going with a trend."

Also discouraging for studios looking for that sure thing to imitate—er, emulate—is that most of the new court shows (last year's easy pattern to spot) debuted quietly.

Included in the not-a-star-in-sight, mixed bag of concepts (Twentieth's *Big Diet* among them) are *E-lim-i-date* at Telepictures, in which one woman or man whittles down dating prospects; *Speed Dating*, from Universal, based on Orthodox Jewish dating rituals; and Columbia TriStar's *People Vs.*, with people competing à la *The Gong Show*.

Among others in development are *All You Need Is Love* at Tribune, where a host solves relationship problems; Twentieth's *The Big Pitch*, with players brainstorming ideas to judges;

and Studios USA's *Zobmondo*, based on the board game of the same name in which players ask questions starting with the phrase "would you rather...?"

"You have *Dr. Laura*, where a studio went out and made a huge several-million-dollar commitment, and it was all based on a name," notes Cliff Lachman, Twentieth's executive vice president of programming and development. "Certainly you want great talent, but, without a great format, it doesn't matter who you have."

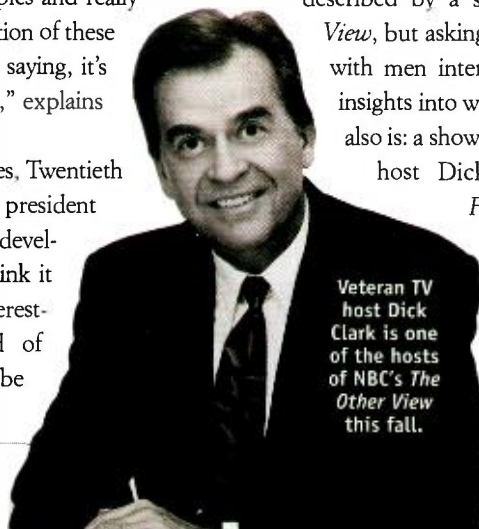
For proof of this, take a peek at *The Other View* (once known as *Guys*) at NBC. This was described by a source as "[ABC's] *The View*, but asking 'what's the other view?' with men interviewing women, getting insights into women," instead of what it also is: a show headlined by veteran TV host Dick Clark and *Partridge*

Family kid turned Los Angeles radio personality Danny Bonaduce.

Beyond trying to perfect a unique premise, studio executives



Cher's makeover series for Telepictures is said to be in development.



Veteran TV host Dick Clark is one of the hosts of NBC's *The Other View* this fall.

And they didn't have to go to Sydney to do it.

UPN Monday Night Premieres: 2000 vs. 1999

moesha

F18-34	+ 30%
F18-49	+ 35%
F25-54	+ 35%
M18-34	+ 67%
M13-49	+ 75%
M25-54	+ 57%
M12-17	+ 25%

The Parkers

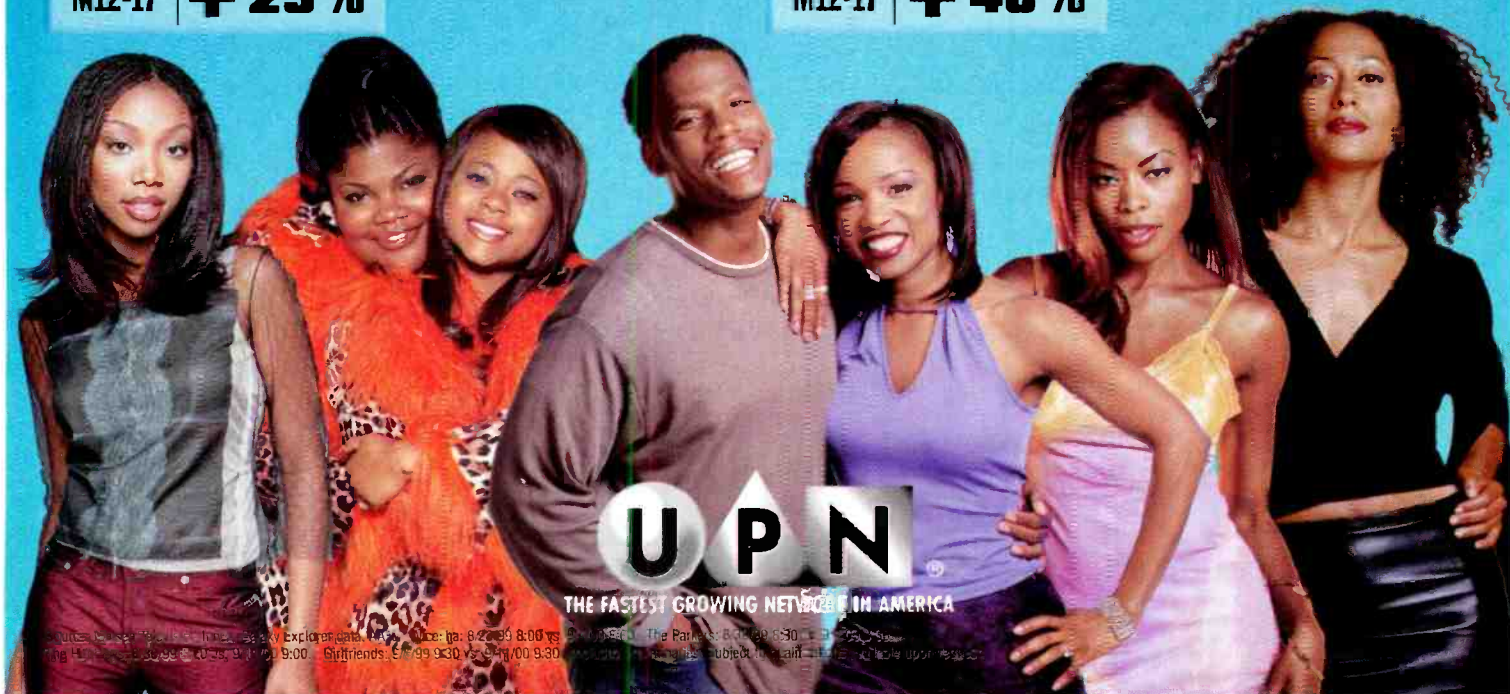
F18-34	+ 26%
F18-49	+ 35%
F25-54	+ 19%
M18-34	+ 17%
M18-49	+ 18%
M12-17	+ 24%

The Hughleys

F18-34	+ 23%
F18-49	+ 35%
F25-54	+ 27%
M18-34	+ 29%
M18-49	+ 31%
M25-54	+ 17%
M12-17	+ 48%

Girlfriends

F12-34	+ 44%
F18-34	+ 12%
F18-49	+ 53%
F25-54	+ 39%
F12-17	+ 119%
P12-17	+ 64%



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UPN is a service mark of the UPN Group. Moesha: 8:00-9:00 PM, 8:00-9:00 PM. The Parkers: 8:00-9:30 PM. Girlfriends: 9:00-9:30 PM. All times are subject to change. © 2000 UPN. All rights reserved.

Reality rolls at Fox

Still eschewing 'heroin' reality, Fox rides post-'Survivor' wave

By Joe Schlosser

The network that was burned by *Who Wants to Marry a Multimillionaire?* and swore off *When Good Pets Go Bad* is still very much in the reality business.

Survivor, *Big Brother*, *Who Wants to Be a Millionaire?* and *Destination Mir* have forced Fox's reality guru, Mike Darnell, to crank up his Fox reality machine once again at the network that was all but swearing off reality programming last year because it was "killing the brand."

While Fox executives reiterate that they will continue to avoid "exploitative" reality programs like *When Animals Attack*, reality will be a mainstay on Fox's lineup, particularly midseason.

"Reality is and will continue to play a big role here," says new Fox Entertainment President Gail Berman. "We will launch our season with the *Sexiest Bachelor in America* pageant; that's reality. We are in the reality business at this network. Saturday night is one of our top nights with *Cops* and *America's Most Wanted*, and we have not shied away from that. You will absolutely see fresh and new reality programs on the network."

Says Darnell, Fox's executive vice president of alternative and special programming, "We are very busy. I don't believe I've ever had this much material going at once. *Survivor* has definitely given us a shot in the arm."

That reminds us. Isn't Fox the one that, faced with sinking ratings, labeled reality

the "heroin" it needed to kick? That was before *Survivor*, of course. But doesn't *Sexiest Bachelor in America* sound a lot like the much maligned *Who Wants to Marry a Multimillionaire?*

"They're nothing alike, and we're not worried at all," says Darnell. "If you are going to be worried about [*Bachelor*], then you might as well be worried about doing Miss America. It's the same thing, only with men instead of women. And no one is getting married in the end. They get their crown, and they leave."

Also coming next month for the November sweeps is a second installment of *The Smartest Kid in America* and a handful of other reality specials, including two relationship shows.

It's midseason, however, that has Darnell working overtime.

His division has ordered six "episodic" or *Survivor*-like series for midseason: *Love Cruise*, *Temptation Island*, *Boot Camp*, *Only Joking*, *Million Dollar Mysteries* and a remake of *In Search Of*. Fox executives have also ordered additional episodes of *Guinness World Records* and *Police Videos*.

The producer of MTV's *Real World* and *Road Rules*, Bunim-Murray, is behind *Love Cruise*, which is being taped off Aruba. Sixteen single men and women will be paired up on a Windjammer cruise and eliminated until one couple is left.

Temptation Island, being taped at a resort off Belize, will feature four couples (who have been together for at least one year) testing the

Reality check

Fox's midseason orders for reality series

Show	No. of episodes
<i>Temptation Island</i>	6
<i>Love Cruise</i>	7
<i>Boot Camp</i>	8
<i>In Search Of...</i>	8
<i>Only Joking</i>	6
<i>Million Dollar Mysteries</i>	6
<i>Guinness World Records: Primetime</i>	15
<i>Police Videos</i>	8

Source: Fox Broadcasting Co.

are also mulling who exactly will be doing what in these times of consolidation. That has to stir things up a bit.

"People are worried about their jobs [at merging King World and Paramount]—not about what shows they're trying to launch," insists a syndication executive.

Likewise, in regard to Twentieth's not having a president to oversee operations (since Rick Jacobson's death last year), "it's probably slowing down the decision-making of what specifically will go out to the marketplace," says Twentieth's Gonsalves.

And there's Ed Wilson, NBC's newly named syndication chief, who has to first build the network's in-house syndication division—he hasn't named a staff yet—before he can start making the marketing rounds with *The Other View* to interested station groups.

But seriously, people, what would syndication be without a name vehicle? There *are* some in development (two projects being Studios USA's Kathy Levine and King World's Ananda Lewis). Plus, there's Paramount/Imagine Entertainment's talk series with Los Angeles radio-host Ryan Seacrest and Tribune's action hour *Escape From New York*, a resurrection of the film franchise executive-produced by but not starring Kurt Russell. And arguably, you can put Cher's makeover series into this category. Similarly, she will executive-produce rather than star.

To this, Lachman says: "With all of the personality-based, single-topic shows I hear being developed [others being Caroline Rhea with *Judge Judy* producer Big Ticket, liberal radio personality Tom Leykis with Studios USA and self-help guru Iyanla Vanzant with Buena Vista], I just think that's very hard. It's just so hard to get a show established."

Nevertheless, Twentieth reportedly is developing projects for KTTV-TV Los Angeles anchor Jillian Barberie, *Talk Soup*'s John Henson, *Big Brother* contributor Dr. Drew Pinsky and past MTV veejay Kennedy. ■

Who makes award-winning television?

Producers for PBS.
Congratulations to our Emmy Winners.

PRIMETIME

Nonfiction Series

"American Masters: Hitchcock, Selznick and the End of Hollywood"

Thirteen/WNET - Susan Lacy, Executive Producer Tamar Hacker, Senior Producer; Michael Epstein, Producer/Writer/Director; Karen Bernstein, Producer

Classical Music-Dance Program

"Dance in America: Le Corsaire with American Ballet Theatre"

Thirteen/WNET & Reiner Moritz Associates - Jac Venza, Executive Producer; Judy Kinberg, Producer

Achievement in Nonfiction Programming / Picture Editing

"New York (The American Experience): Cosmopolis 1919-1931"

A Steeplechase Films production for The American Experience in association with WGBH, Thirteen/WNET and The New York Historical Society - Li Shin Yu, Nina Schuman, Editors

Outstanding Voiceover Performance

Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony

Florentine Films in association with WETA, Julie Harris as the voice of Susan B. Anthony

NEWS & DOCUMENTARY

Outstanding Investigative Journalism - (Programs)

"The Triumph of Evil"

Frontline

BBC/WGBH Frontline production in association with Ben Loeterman Productions, Inc.

Producers - Ben Loeterman, Mike Robinson

Reporter - Steve Bradshaw

Executive Producer - Michael Sullivan

Sr. Executive Producer - David Fanning

Outstanding Historical Programming - (Programs)

"Rabbit in the Moon"

P.O.V./American Documentary, Inc.

Executive Producer - Lisa Heller

Producers - Emiko Omori, Chizuko Omori

Outstanding Informational or Cultural Programming - (Programs)

"Sing Faster: The Stagehands' Ring Cycle"

A co-production of Oregon Public Broadcasting and Jon Else, produced in association with Pacific Mountain Network and Independent Television Service

Executive Producers - David Davis, John Lindsay

Producer - Jon Else

Outstanding Coverage of a Continuing News Story - (Programs)

"School Prayer: A Community at War"

P.O.V./American Documentary, Inc. and Independent Television Service

Executive Producers - James Yee, Lisa Heller

Producers - Ben Crane, Slawomir Grunberg

Outstanding Background/Analysis of a Single Current Story - (Programs)

"Decoding Nazi Secrets"

NOVA

Producer - Peter Bate

Executive Producers - David Darlow, John Smithson

Produced for NOVA by Evan Haddingham

Senior Producer for NOVA - Melanie Wallace

Executive Producer for NOVA - Paula S. Apsell

Outstanding Individual Achievement in a Craft in News and

Documentary Programming: Cinematographers (Studio and Location)

Cinematographer - Michael Single

"Antarctica: The End of the Earth: Iceberg"

Nature

A co-production of Thirteen/WNET and Natural History New Zealand

Stay curious



IN BRIEF

CBS TEAMS WITH MAMET, MORRIE AUTHOR

CBS has made a deal with sports-writer and *Tuesdays With Morrie* author Mitch Albom to create a drama about TV and print journalism. The project is to be produced by DreamWorks Television and Gary David Goldberg's UBU Productions and is targeted for the 2001-02 season. CBS is also developing a drama series for next season with playwright David Mamet and TV producer Tom Fontana. The Mamet-Fontana series, tentatively titled *Bradford*, will follow a big-city cop who returns to his small hometown. Rob Morrow is expected to play the lead.

ONE-ARMED MAN, TWO-PRONGED PROMO

The latest from the Viacom-CBS synergy file has CBS and TV Land teaming to promote *The Fugitive*. TV Land has acquired the rights to the '60s TV series and will help promote the CBS remake, which debuts Friday, Oct. 6. TV Land will run a weeklong marathon of the original *Fugitive* series leading up to the CBS debut. CBS, in turn, will promote the TV Land *Fugitive* marathon on its airwaves.

CORRECTION

John Mattes, a correspondent for MGM's magazine strip *National Enquirer's Uncovered*, is a former attorney, not a past MTV veejay. It is another *Enquirer* contributor, Karyn Bryant, who was previously with MTV.

waters with other single men and women. Fox is putting more than two dozen single people on the island who will be paired with the male and female contestants in relationships. Darnell says there will be plenty of "Survivor-like" contests along the way. Six episodes have been ordered.

In *Million Dollar Mysteries* from Next Entertainment, the producers of *Multi-millionaire*, Fox will retell unsolved mysteries

that have big rewards already attached to them, including one that has a \$5 million bounty.

Only Joking is based on a European series described as *Candid Camera* with a hook.

And Fox is bringing back *In Search Of* as a weekly series. This time, though, the producers of *The Blair Witch Project* will be producing a "scarier" version. ■



Raul Santiago's *Confession* won't be seen; the program has been cancelled.

Court TV submits

'Confessions' pulled after protests by crime victims

By John M. Higgins

Nobody had to beat Henry Schlieff over the head to get him to submit to pressure over Court TV's controversial new show, *Confessions*. The Court TV president yanked the program from the schedule after just two episodes, responding to the protests of crime victims' groups that the concept brought back visions of their own experiences.

"We anticipated controversy," Schlieff said. "What we didn't anticipate was the level of feelings some of these groups had. I just didn't factor that in. We want to do the right thing."

The stark show featured videotaped confessions of criminals taken by police interrogators, crude one-camera videos of suspects

describing their crimes. Some of the clips were just a few minutes long, focusing on some grabbing detail. And shock was clearly an aim. The first episode featured the confession of a New York City man who dismembered a Swiss dancer, then disposed of her in part by checking a bone-filled suitcase at the Port Authority Bus Terminal.

The show scored a 0.6, not a screamer by Court TV's standards today, when the long-sluggish network is scoring 0.8s. But it's a number for which Schlieff would have dropped to his knees and prayed a year ago, when the network was running with just a 0.1 to 0.2 Nielsen.

Court TV executives said they had expected criticism that the network was glorifying "animals." But the show provoked an odd response from victims, who said the confessions revived the anxieties they felt in the immediate aftermath of the crimes committed against them.

"We got as many e-mails saying, 'I'm amazed how mundane and stupid these guys looked,'" Schlieff said. "What I could not debate was feelings."

Still, "we thought the heat was unbelievable," said another Court TV executive.

MSO executives said they had no complaints about the show, nor were advertisers protesting. "I thought it was a good show," said Jerry Della Femina, partner in New York advertising agency Della Femina/Jerry. "But I also think Henry's doing the right thing by pulling it."

Schlieff said the confession tapes, the first of which came from the Manhattan District Attorney, may reappear in documentaries on confessions or episodes for crime stories. ■

3 Time Emmy Award Winner

56 Emmy Nominations
the most by any cable series in history

20 Cable Ace Awards

Peabody Award Winner

Station Break

BY DAN TRIGOBOFF

VICTIM SUES WCTV(TV)

WCTV(TV) Tallahassee, Fla., has been sued by a 14-year-old girl for allegedly airing her face and voice in news broadcasts during the trial of the physical-education teacher accused of battering her sexually. The girl testified at the trial of the teacher, who was convicted and sentenced to 25 years in prison, according to local reports.

The station faces charges of infliction of emotional distress, negligence and invasion of privacy. Florida is one of the pioneering states in televising trials. Even if the station is not held liable under the law, most states in some way protect the identities of minor victims, particularly in sexual-assault cases, and the case could set back efforts in other states to televise trials. General Manager Jere Pigue said he could not comment on pending litigation.

STORY WON'T RETIRE

Local stations continue to break news about the Firestone-tire scandal. In Seattle, KIRO-TV's hidden-camera report found some tire

dealers reselling the defective tires. But the dealers said their customers knew what they were getting and planned to turn in the discounted tires to Firestone for a new set. "Some were real victims," said News Director Bill Lord. "Some were taking advantage of Firestone." Attorneys general around the country are now looking into the practice, the station reports.

SHE'S RENEWED IN NEW MEXICO

Former *NYPD Blue*-star-turned-TV-reporter Andrea Thompson's contract with KRQE(TV) Albuquerque was to have run out this month, but she now plans to stay on at least another year. "I asked if I could stay on," she said. "I know I have a lot to learn, and this is the perfect place to learn." Management agreed.

Thompson, who participated in a panel on stalking at the Radio-Television News Directors Association convention in Minneapolis—she was a stalking victim while an actress—said that, despite 20 years in Hollywood, she felt

more at home among her new journalist peers. "And more fulfilled," she added. Among her story topics have been many social issues and law enforcement. "I get along well with cops," she said.

NEW WINDY CITY NEWS DIRECTOR

WBBM-TV Chicago named Craig Hume news director. Hume has been general manager at Time Warner-owned Central Florida News 13 in Orlando since 1997 and will begin in Chicago Oct. 16. Before that, he was news director at KTLA(TV) Los Angeles. He replaces Pat Costello, who left to run A.H. Belo's KING-TV and KONG-TV news departments in Seattle.

Neither Hume nor WBBM-TV General Manager Walt DeHaven returned calls, but clearly one of Hume's challenges will be determining the future of Carol Marin's much heralded but ratings-troubled late newscast. Marin's hope of keeping CBS News VP Joel Cheatwood—with whom she clashed at WMAQ-TV—out of

WBBM-TV's business has apparently fallen by the wayside, since Cheatwood was involved in recruiting candidates for Costello's replacement and will be involved with the station.

Only a week before, many attendees at the Radio-Television News Directors Association convention in Minneapolis were sending out positive vibes for Marin's newscast, including keynoter Christiane Amanpour of CNN.

ROAD NOT TAKEN

Brette Lea, the former KPRC-TV Houston newswoman who first reported on the Firestone tire mess, is proud of the work she did in 1996 but regrets not being able to stay with the story when she moved to WKRN-TV Nashville, Tenn. Even though Firestone has a strong Nashville presence, she said, the accidents she had reported were all in Texas and the local angle wasn't strong enough.

Lea was reporting on the death of Houston reporter Steven Gauvain, and "I got a few leads and thought something funky was going on." She credits Houston's KHOU-TV with picking up the story and running with it. "They certainly deserve the credit for taking it to this level," she said. "Do I wish I was a part of it? Damned straight."

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



Untiring

KIRO-TV's Chris Halsne investigated the reselling of Firestone tires and discovered that there are those who would exploit the beleaguered company (see story above).

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on television.”**

- Chicago Sun-Times

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Years



Syndication Watch

Too early to tell with *The Truth*

To Tell the Truth's combined debut and second-day rating/share (1.1/4 weighted metered-market average) was down 15% from its lead-in average (1.3/4) and year-ago time-period average (1.3/7), according to Nielsen Media Research.

But the show had some Olympic-size competition in some time periods. Airing at 7:30 p.m. (going head-to-head with the Olympics) on KCAL-TV Los Angeles, the show's two-day average (1.9/3) was off 47% from its *Family Feud* lead-in (3.6/7). That performance was 49% lower than its year-ago time-period average (3.7/6), when KCAL aired *Judge Judy*, a tough act for any show to follow. On WWOR-TV New York, *To Tell the Truth*—hosted by John O'Hurley, a.k.a. *Seinfeld*'s Mr. Peterman—averaged a 0.5/3 for its two runs (11 a.m. and 11:30 a.m.). That was 40% below its *Ricki* lead-in average (0.8/3) and 38% down from its year-ago time-period average (0.7/3).

"We don't draw any conclusions from our first day or first week," said Joe Scotti, Pearson's president of domestic distribution and marketing, adding, "We're pleased with our numbers, but our real premiere is Oct. 2 [post-Olympics]."

To Tell the Truth did rack up strong first-day performances in some markets, most notably a 4.8/14 on KLAS(TV) Las Vegas and a 3.7/13 on WWL-TV New Orleans.

Elsewhere in syndication, *Live With Regis* is doing very nicely, thank you, without Kathie Lee. The show kicked off its new season with a 3.9 national household rating for the period ended Sept. 10. That is not only a 22% boost from the previous week but also a 30% bounce from the same time last year, when Lee was still co-hosting the show. Those numbers did not even include the episodes on which the *Survivors* got their shot to guest-host for the week ended Sept. 24.

—Susanne Ault

Host John O'Hurley crosses his fingers in hopes that his new show's ratings will go up.

TOP 20 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	9.5	9.5
2	Jeopardy	7.4	7.4
3	Judge Judy	6.0	8.6
4	Oprah Winfrey	5.8	5.9
5	Entertainment Tonight	5.4	5.6
6	Friends	5.0	5.7
7	Frasier	4.8	5.2
8	Seinfeld	4.4	4.4
9	Live With Regis	3.9	3.9
10	X-Files	3.8	3.8
11	Hollywood Squares	3.6	3.6
12	Judge Joe Brown	3.5	4.6
13	Jerry Springer	3.5	3.8
14	Maury	3.5	3.7
15	Drew Carey	3.4	3.8
16	Wheel of Fortune (wknd)	3.3	3.3
17	Divorce Court	3.2	4.3
18	3rd Rock From the Sun	3.2	3.4
19	Rosie O'Donnell	3.2	3.2
20	Montel Williams	3.1	3.1

TOP GAME SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	9.5	9.5
2	Jeopardy	7.4	7.4
3	Hollywood Squares	3.6	3.6
4	Wheel of Fortune (wknd)	3.3	3.3
5	Family Feud	2.2	2.8

According to Nielsen Media Research Syndication Service Ranking Report Sept. 4-10, 2000

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

N/A = Not available

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13%

vs. Same Week 1 Year Ago

This Year's #1 New Show!

2.9

POWER OF ATTORNEY™

12%

From Week 1 to Week 2

20th TELEVISION

Source: Last year's best = 8/28-9/19/99 = *Agnes*, *Harricot*, *Blind Date*, *Dr. Joy Browne*, *Dream Maker*, *Family Feud*, *Judge Greg Mathis*, *Loose*, *Martin Short*, *National Enquirer*, *Queen Latifah*, *NSS*, *Explorer*, *HH GAA Rtg.*; vs. same wk 1 year ago = w/o 9/4/00 vs. 9/6/99, *NSS*, *Explorer*, *HH GAA Rtg.*

Source: This year's #1 new show = 8/28-9/19/00 vs. *Chndy Margolis*, *Curtis Court*, *Dr. Laura*, *House Calls*, *Judge Hatchett*, *Lower or Loser*, *To Tell the Truth*, *NSS*, *WRAP*, *Overnights*, *HH Rtg.*; From wk 1 to wk 2 = w/o 9/4 vs. 8/28/00, *NSS*, *Explorer*, *HH GAA Rtg.*

CableWatch

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

Following are the top 20 basic cable programs for the week of Sept. 11-17, ranked by ratings. Cable rating is coverage area rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Ravens/Dolphins	ESPN	Sun	8:28P	186	7.2	5.8	10.9	5716
2	WWF Entertainment	USA	Mon	10:00P	68	6.3	5.1	10.0	5020
3	WWF Entertainment	USA	Mon	9:00P	60	5.3	4.2	7.8	4216
4	NFL Primetime	ESPN	Sun	7:30P	58	3.8	3.1	6.2	3038
5	m/ 'Gone in the Night, Part II'	LIF	Sun	6:00P	120	3.7	2.9	6.4	2886
6	Rugrats	NICK	Sat	9:30A	30	3.5	2.8	10.7	2747
7	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.4	2.7	5.4	2725
7	Rugrats	NICK	Sun	9:30A	30	3.4	2.7	9.8	2693
9	Rugrats	NICK	Sat	9:00A	30	3.3	2.7	10.8	2641
10	Spongebob	NICK	Sun	10:00A	30	3.2	2.5	8.9	2522
10	Rugrats	NICK	Tue	7:30P	30	3.2	2.5	5.6	2497
10	Rugrats	NICK	Sun	9:00A	30	3.2	2.5	9.4	2495
10	m/ 'Thin Air'	AEN	Tue	8:00P	120	3.2	2.5	4.9	2483
14	Spongebob	NICK	Sat	10:00A	30	3.1	2.4	9.5	2432
14	m/ 'Gone in the Night, Part I'	LIF	Sun	4:00P	120	3.1	2.4	6.2	2422
14	NASCAR/Dura Lube 300	TNN	Sun	12:30P	225	3.1	2.4	6.8	2406
17	Spongebob	NICK	Sun	10:30A	30	3.0	2.4	8.3	2385
17	NFL Sportcenter	ESPN	Sun	11:34P	60	3.0	2.4	7.0	2372
17	Dragon Ball Z	TOON	Fri	5:00P	30	3.0	2.0	7.4	1983
20	m/ 'Sister Act'	TBS	Sun	7:00P	120	2.9	2.4	4.8	2380
20	Rugrats	NICK	Thu	7:30P	30	2.9	2.3	5.3	2306
20	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	2.9	2.3	4.3	2304
20	Dragon Ball Z	TOON	Wed	5:00P	30	2.9	1.9	7.2	1899
20	Dragon Ball Z	TOON	Mon	5:00P	30	2.9	1.9	6.9	1891

D E M O T R A C K E R : W 1 8 - 3 4

Following are the top 10 basic cable programs by demographic for the week of Sept. 11-17, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	68	4.6	3.6	1095	14.1
2	WWF Entertainment	USA	Mon	9:00P	60	3.5	2.7	835	9.5
3	m/ 'Gone in the Night Part II'	LIF	Sun	6:00P	120	3.3	2.5	768	11.5
4	Real World IX	MTV	Tue	10:00P	30	3.1	2.4	722	9.3
4	m/ 'Gone in the Night, Part I'	LIF	Sun	4:00P	120	3.1	2.3	714	12.2
6	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.5	2	595	7.7
7	NFL Regular Season	ESPN	Sun	8:28P	186	2.4	1.9	575	6.6
8	m/ 'In a Child's Name, Part II'	LIF	Sun	2:00P	120	2.2	1.7	508	9.9
9	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	1.9	1.4	440	5
9	Roseanne	TBS	Tue	6:34P	31	1.9	1.5	448	8.7

BROADCASTING CABLE SPECIAL REPORT

ORIGINAL CABLE PROGRAMMING

Issue Date: October 9, 2000
 Ad Close: Friday, September 29
 Materials Due: Tuesday, October 3

BroadcastWatch

COMPILED BY KENNETH RAY

SEPT. 11-17 Broadcast network prime time ratings according to Nielsen Media Research

Week 52	abc	CBS	NBC	FOX	UPN	WB
	11.1/19	6.6/11	7.1/12	2.8/4	3.3/5	2.1/3
MONDAY	8:00 16. 20/20 Downtown 8.1/14	31. Big Brother 6.5/11	38. Mysterious Ways 6.1/10	87. Since You've Been Gone 2.4/4	84. Moesha 3.0/5	86. 7th Heaven 2.5/4
		35. King of Queens 6.3/10			75. The Parkers 3.5/6	
	9:00 6. NFL Monday Night Football—New England Patriots vs. New York Jets 12.2/21	11. Ev Lvs Raymnd 8.4/13	10. Law & Order 8.6/13	80. Ally McBeal 3.2/5	74. The Hughleys* 3.6/6	100. Roswell 1.7/3
		24. Becker 7.2/11			80. Girlfriends* 3.2/5	
	10:00 44. Family Law 5.6/9		29. Third Watch 6.6/11			
	9.4/16	6.5/11	6.5/11	3.4/6	1.8/3	2.1/3
TUESDAY	8:00 2. Who Wants to Be a Millionaire? 14.9/25	39. Big Brother 5.9/10	64. 3rd Rock fr/Sun 4.1/7	68. That '70s Show 4.0/7	100. Moesha 1.7/3	92. Buffy the Vampire Slayer 2.0/3
		72. Ladies Man 3.7/6		78. Titus 3.4/6	95. Grown-Ups 1.8/3	
	9:00 12. Dharma & Greg 8.3/13	19. 60 Minutes II 7.7/12	12. Frasier 8.3/13	80. Family Guy 3.2/5	95. Malcolm & Eddie 1.9/3	90. Angel 2.1/3
		47. Norm 5.3/9		80. Family Guy 3.2/5	95. Malcolm & Eddie 1.9/3	
	10:00 31. Barbara Walters Special 6.5/11	26. Judging Amy 6.9/12	25. Dateline NBC 7.0/12			
	5.7/10	6.2/10	8.6/14	5.5/9	2.1/4	1.4/2
WEDNESDAY	8:00 59. Two Guys, A Girl 4.4/8	16. Big Brother 8.1/14	23. Dateline NBC 7.3/13	45. Dean Koontz's Sole Survivor, Part 1 5.5/9	95. 7 Days 1.9/3	103. Dawson's Creek 1.6/3
		59. Norm 4.4/7			87. Star Trek: Voyager 2.4/4	119. Felicity 1.1/2
	9:00 35. Drew Carey 6.3/10	48. 1st Annual Latin Grammy Awards 5.2/9	9. West Wing 8.8/14			
		42. Spin City 5.7/9	8. Law & Order 9.6/17			
	10:00 28. Hopkins 24/7 6.7/12					
	8.7/15	6.3/11	7.4/12	4.9/8	4.9/8	2.1/4
THURSDAY	8:00 52. Whose Line Is It 4.7/9	42. Big Brother 5.7/10	22. Friends 7.4/13	49. Dean Koontz's Sole Survivor, Part 2 4.9/8	49. WWF Smackdown! 4.7/8	92. Charmed 2.0/3
		39. Whose Line Is It 5.9/10	27. Just Shoot Me 6.8/12			89. Charmed 2.3/4
	9:00 5. Who Wants to Be a Millionaire? 12.7/20	34. CBS Thursday Movie—The Client 6.4/11	20. Will & Grace 7.5/12			
		12. Peter Jennings Reporting 8.3/14	20. ER 7.5/13			
	10:00					
	4.2/8	4.1/7	16.5/29	2.8/5	1.4/3	1.3/2
FRIDAY	8:00 70. Whose Line Is It 3.9/7	55. Big Brother 4.5/8	1. 2000 Summer Olympics Opening Ceremonies 16.2/29	85. Music Mania 2000 2.8/5	106. The Strip 1.5/3	114. Baby Blues 1.2/2
		55. Whose Line Is It 4.5/8				110. The PJs 1.3/2
	9:00 55. Whose Line Is It 4.5/8	75. Becker 3.5/6			109. Secret Agent Man 1.4/2	110. Popular 1.3/2
		70. Survivor 3.9/7				
	10:00 64. Peter Jennings Reporting 4.1/7	55. Nash Bridges 4.5/8				
	3.6/7	3.9/7	13.6/25	4.5/8	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/ SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
SATURDAY	8:00 78. ABC Saturday Night Movie—Spy Hard 3.4/6	62. Big Brother 4.2/8	4. 2000 Summer Olympics 13.1/25	72. Cops 3.7/7		
		75. Survivor 3.5/6		54. Cops 4.6/8		
	9:00 64. David Blaine: Street Magic 4.1/7	64. Walker, Texas Ranger 4.1/7		51. AMW: America Fights Back 4.8/8		
	10:00					
	7.3/11	7.6/12	14.9/24	5.8/9	1.8/3	
SUNDAY	7:00 45. The '70s: Decade That Changed TV 5.5/9	15. 60 Minutes 8.2/14	3. 2000 Summer Olympics 14.6/24	(NR) NFL Game 2 11.7/22	100. Jamie Foxx 1.7/3	
		31. Touched by an Angel 6.5/10		52. King of the Hill 4.7/8	103. For Your Love 1.6/3	
	8:00 7. Who Wants to Be a Millionaire? 11.4/17	18. CBS Sunday Movie—Something to Talk About 7.9/12		35. The Simpsons 6.3/10	92. Steve Harvey 2.0/3	
				41. Malcolm/Middle 5.8/9	90. The PJs 2.1/3	
	9:00 29. The Practice 6.6/11			62. That '70s Show 4.2/6	95. Jamie Foxx 1.9/3	
			68. That '70s Show 4.0/6	103. For Your Love 1.6/2		
10:00						
10:30						
WEEK AVG	7.2/12	6.0/10	10.7/18	4.3/7	2.7/5	1.8/3
S-T-D AVG	8.5/15	8.0/14	7.9/13	5.3/9	2.5/4	2.3/4

The bandwidth battle

Broadcast only using about 30%-40% of spectrum, way behind cable, analysts say

By Steve McClellan

As a distribution vehicle, broadcast television is the least flexible, the least efficient and probably in the worst position to exploit convergence in the digital age, analysts said last week at the PricewaterhouseCoopers communications conference in New York.

"Broadcasters are a one-way anachronistic system using about 30% to 40% of the bandwidth that's most capable of allowing billions of palm pilots and lap phones to talk to each other," said Tom Wolzien, media and entertainment analyst at Wall Street brokerage house Sanford Bernstein.

In effect, he said, broadcasters are a back-haul system—to 80% of their customers—for cable operators. "Only 20% of the households in the country are actually using that spectrum. Therefore, I think they will come under tremendous pressure unless they can differentiate themselves by content."

By contrast, said Wolzien, "cable for the foreseeable future has the largest amount of bandwidth, has the most flexibility and therefore the most potential of winning" the distribution battle for the single wire into the home. "Cable is in the best position."

Richard Klugman, a telecommunications analyst with Donaldson, Lufkin and Jenrette (DLJ), agreed. "I just don't see how that broadcasting model can exist," he said. That's particularly true in the growing world of broadband narrow casting. "That's a huge phenomenon that we've just started to get a taste of. But when everyone can pluck the information that they want,



Sanford Bernstein's Tom Wolzien:
"Broadcasters are a one-way anachronistic system."

whether it's a TV show or something else, how does the whole advertising model that the traditional networks have used continue? It seems almost irrelevant."

Complicating matters further for the broadcasters, said Klugman, is a new generation of commercial-zapping personal video recorders like TiVo and Replay.

'[W]hen everyone can pluck the information that they want ... how does the whole advertising model that the traditional networks have used continue?'

—Richard Klugman, DLJ

"TiVo is kind of a sign of things to come. Today you have to download it effectively on a hard drive. But what happens when it's just as easy to access it off somebody else's TiVo or, in the case of Napster [the Internet clearinghouse for downloading free music that was recently found to be in violation of copyright laws], 20 million other equivalent TiVos, many of whom have copies of *Casablanca*, and you can pick the one you want?"

PaineWebber entertainment analyst

Chris Dixon countered that the real value delivered by broadcasters is in the local programming and information they air. "So the question really becomes, how quickly does much of that local information migrate over the Internet?"

Dixon cited USA Inc.'s efforts to link its CitySearch online service to its co-owned broadcast stations. "This whole notion of cross media and how do you use this mature broadcasting system" needs to be sorted out, he said. "Yes, in the next 10 to 15 years, broadcasters will come under enormous pressure."

Dixon predicted that some broadcasters may sell out, reaping a windfall for their spectrum that then may be re-deployed for other uses. Nevertheless, he said, broadcasting will remain an "important local franchise," though one that will have to align with other media, such as newspapers or the Internet.

The analysts also weighed in on the proposed AOL-Time Warner merger. Both Dixon and Wolzien said the deal has huge marketing benefits for the merged entity. A year ago, AOL spent \$1 billion to acquire 5 million new subscribers, said Dixon.

"All of a sudden, you align yourself with Time Warner, you put AOL 6.0 on the newest Madonna CD, you package it through Sears, and you drive down your acquisition costs significantly, and the entire business model improves significantly."

Wolzien added that a merged AOL Time Warner is designed in part to "break the back" of the high-speed online distributors, "which they are in the process of doing." Time Warner's original content provides a huge new advertising founda-

tion for AOL as well, he said.

But Wolzien questioned the need for an AOL-Time Warner combination to retain Time Warner's cable-system operations. "Once you have AOL distribution in place and long-term distribution deals with cable operators, you don't need it. And your returns on invested capital will skyrocket if

you can get rid of it."

As for AT&T, DLJ's Klugman said the jury is still out on whether the company's big move into cable was the right move. "AT&T has a lot of problems in the other 70% [non-cable part] of their business. The rest of the company is kind of falling off the cliff faster than they would have

liked. The core business has more problems than they're having success on cable."

Dixon said he would like to see AT&T divest its stake in Liberty Media. At the same time, he said, AT&T could fold its 25% stake in Time Warner Entertainment into Liberty and thereby unlock unrealized value in both content assets. ■

Fox seeks divestiture delay

Asks FCC for a year to sell off Chris-Craft acquisitions; wants to keep duopoly in New York

By Steve McClellan

If Fox gets its way, it will be sometime in mid 2002 before it has to sell off TV stations to get back in compliance with the 35% ownership cap after buying Chris-Craft.

It also wants that long to spin off one of the two stations it will own in Salt Lake City. It's precluded from owning a duopoly there because both the Fox and Chris-Craft stations (KSTU and KTVX, respectively) are among the top four most-viewed stations, according to the most recent Nielsen rating period (July 2000).

And even though some Washington insiders don't think the FCC will agree (B&C, Aug. 21), Fox told the FCC its existing waiver to own both the *New York Post* and WNYW should still be valid after the Chris-Craft deal closes and it adds WWOR-TV to its holdings in the Big Apple.

Fox filed its FCC transfer-of-control application to acquire Chris-Craft on Sept. 18. The deal had been announced a month earlier.

In the filing, Fox asked for one year to sell or swap stations to put it in compliance with the national-ownership cap. That's one year from the close of the deal, which the parties said might take a year to com-

plete. That would put the closing date sometime in summer 2001.

Not that it's a big surprise, but Fox stated for the record that it intends to run duopolies in New York, Los Angeles and Phoenix, where it is acquiring Chris-Craft stations. It also specifically stated in the filing that it will not seek a permanent waiver to create a duopoly in Salt Lake City. But it also wants a year from closing to divest one

not agree with its view that the existing waiver covers both TV stations, it should, at the very least, defer any ruling on the matter until after the outcome of what its filing described as "soon-to-be-initiated" rulemaking on crossownership issues. In the meantime, the company argued, it should be allowed to proceed with the New York duopoly.

When the waiver was issued in 1993, the FCC ruled that it would expire only if Fox sold WNYW or the *Post*. Fox is doing neither, the company said, explaining that the paper is still struggling financially and would be in danger of going out of business if Fox were forced to sell.

The paper is enduring "significant losses," Fox said. In 1999, when the five major daily newspapers in the market had a total of roughly \$1.5 billion in revenue, the *Post's* take was about \$58 million, or 5% of the market.

According to the terms of the transaction, Chris-Craft is prohibited from soliciting other offers. But the agreement acknowledges Chris-Craft's obligation to consider any unsolicited offers.

Either party can cancel the deal if it has not closed after 15 months or earlier, by mutual agreement. ■

With the purchase of Chris-Craft, Fox's station coverage will rise to just under 41%.

of the Salt Lake City stations and pledged to operate the two stations separately during the interim.

With the purchase of Chris-Craft, Fox's station coverage will rise to just under 41%. The Fox stations currently reach 35.352% of U.S. households; when the commission approved its latest transaction, in 1996, the number was 34.82%. Fox attributes the increased coverage to population shifts and an expansion of the Birmingham market by Nielsen; coverage gains from such events don't require divestiture.

On the newspaper crossownership issue in New York, Fox said that, if the FCC did



ORIGINAL

CABLE PROGRAMMING



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Monday, October 9, 2000



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Friday, September 29



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Friday, October 3

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Changing Hands

COMBOS

WIBB-FM, WLCG(AM) and QWBZ(FM) Macon, WVMG-AM-FM Cochran/Macon, WRNC-FM (formerly WIBD) Gray/Macon and WLCG-FM, WRBV(FM), WRNC(AM) Warner Robins/Macon, Ga.

Price: About \$17 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 19 TVs and 1,087 other radio stations

Seller: Taylor Broadcasting Inc., Marietta, Ga. (Stephen J. Taylor, president/49.9% owner); no other broadcast interests

Facilities: WIBB-FM: 97.9 MHz, 10.5 kW, ant. 499 ft.; WLCG: 1280 kHz, 5 kW day, 99 w night; QWBZ: 106.3 MHz, 50 kW, ant. 426 ft.; WVMG(AM): 1440 kHz, 1 kW day; WVMG-FM: 96.7 MHz, 3 kW, ant. 319 ft.; WRNC-FM: 96.5 MHz, 7.6 kW, ant. 414 ft.; WLCG-FM: 102.5 MHz, 6 kW, ant. 328 ft.; WRBV: 101.7 MHz, 4.9 kW, ant. 350 ft.; WRNC: 1670 kHz, 10 kW day, 1 kW night

Formats: WIBB-FM: urban contemporary; WLCG: gospel; QWBZ: AOR; WVMG-AM-FM, WRNC-FM: country; WLCG-FM: rebroadcasts WLCG(AM); WRBV: urban AC; WRNC: country
Brokers: Scott M. Knoblauch, George R. Reed (seller)

WLWI(AM) (formerly WHHY)-WHHY-FM Montgomery and WAFX(FM) Prattville/Montgomery, Ala.

Price: \$10 million

Buyer: Cumulus Media Inc., Atlanta (Lewis W. Dickey Jr., president); owns/is buying 91 AMs and 218 FM, including WMSP(AM)-WLWI(FM) and WNZZ(AM)-WWXS(FM) Montgomery and construction permit for WWSG(FM) Sylvester/Albany, Ga. (see FM item, below)

Seller: Citation LP, Birmingham, Ala. (William W. McDonald, president); no other broadcast interests

Facilities: WLWI: 1440 kHz, 5 kW day, 1 kW night; WHHY-FM: 101.9 MHz, 100 kW, ant. 1,200 ft.; WAFX: 95.1 MHz, 50 kW, ant. 492 ft.
Formats: WLWI: talk; WHHY-FM: CHR;

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

THIS WEEK

TV/Radio □ \$0 □ 0
TVs □ \$0 □ 0
Combos □ \$29,765,000 □ 4
FMs □ \$560,000 □ 1
AMs □ \$16,500 □ 1
Total □ \$30,341,500 □ 6

SO FAR IN 2000

TV/Radio □ \$2,133,450 □ 1
TVs □ \$559,480,139 □ 17
Combos □ \$3,436,520,717 □ 78
FMs □ \$517,002,768 □ 107
AMs □ \$139,295,385 □ 78
Total □ \$4,654,432,459 □ 281

WAFX: classic rock

Broker: Sailors & Associates

KSAM-AM-FM Huntsville, Texas

Price: \$1.9 million

Buyer: HEH Communications LLC, Atlanta (Sanders Hickey, president); no other broadcast interests
Seller: Walker County Communications Inc., Huntsville (Clint Formby and George Franz, owners). Formby has interest in KPAN-AM-FM Hereford and KTEM(AM) Temple, both Texas. Note: Walker County acquired KSAM-AM-FM for \$1 million in 1982

Facilities: AM: 1490 kHz, 1 kW; FM: 101.7 MHz, 3.8 kW, ant. 420 ft.

Formats: Both country

Broker: Media Services Group Inc.

WIYN(FM) Deposit, WDLA-AM-FM Walton and WDHI(FM) Delhi/Walton, N.Y. (near Binghamton)

Price: \$865,000 (for stock)

Buyer: BanJo Communications Group Inc., Oneonta, N.Y. (James Vincent Johnson, president/co-owner; James A. Balbo, vice president/co-owner); owns nearby WBKT(FM) and WCHN(AM)-WKXZ(FM) Norwich and WZOZ(FM) Oneonta
Seller: Delaware County Broadcasting Corp.,

Walton (Amos Finch and Myra Youmans, co-owners); no other broadcast interests
Facilities: WTYN: 94.7 MHz, 770 W, ant. 642 ft.; WDLA(AM): 1270 kHz, 5 kW day, 100 W night; WDLA-FM: 92.1 MHz, 690 W, ant. 656 ft.; WDHI: 100.3 MHz, 770 W, ant. 643 ft.
Formats: WTYN: light AC; WDLA-AM-FM: country; WDHI: soft hits

FMS

KLLZ(FM) Walker, Minn.

Price: \$560,000

Buyer: BG Broadcasting Inc., Bemidji, Minn. (Louis H. Buron Jr., president/owner); owns KKZY(FM) Bemidji. Buron also owns one AM and five other FMs

Seller: Kommerstad Communications Co. LLC, Brainerd, Minn. (Robert M. Kommerstad, principal); owns five AMs and three FMs

Facilities: 99.1 MHz, 50 kW, ant. 492 ft.

Format: Classic rock

Format: Chapin Enterprises

Construction permit for WWSG(FM) Sylvester/Albany, Ga.

Price: \$550,000

Buyer: Cumulus Media; owns WALG(AM)-WNUQ(FM) and WGPC(AM)-WKAK(FM) Albany, WQVE(FM) Camilla, WJAD(FM) Leesburg and WEGC(FM) Sasser, all Ga.; is buying WLWI(AM) (formerly WHHY)-WHHY-FM Montgomery and WAFX(FM) Prattville/Montgomery, Ala. (see Combo item, above)

Seller: Thomas W. Lawhorne, Sylvester; no other broadcast interests

Facilities: 102.1 MHz, 6 kW, ant. 276 ft.

AMS

WBZQ(AM) Huntington/Fort Wayne, Ind.

Price: \$16,500

Buyer: Larko Communications Inc., Fort Wayne (Christopher Larko, president); owns WLZQ(FM) South Whitley/Warsaw, Ind.

Seller: Williams Radio Inc., Fort Wayne (Sue H. Williams, president); no other broadcast interests

Facilities: 1300 kHz, 500 W day

Format: Variety

—Compiled by Alisa Holmes and Elizabeth A. Rathbun

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Conference Programme

OPENING DOUBLE-HEADER KEYNOTE ADDRESS

Monday, October 2 / 4.00pm - 5.30pm

What does TV expect from New Media and vice versa?

Moderator: Chris Forrester, Contributing Editor Television Europe (UK)

Opening Keynote Speaker: Michael Grindon, President, Columbia TriStar International Television (USA)

More to be announced...

DIGITAL MEDIA DISTRIBUTION ISSUES

Tuesday, October 3 / 11.00am - 12.30pm

Panel Discussion: What is the impact of convergence and digital technologies on TV production and delivery?

Moderator: Gary Arlen, President, Arlen Communications (USA)

Speakers: Jim Beveridge, European Business Manager, Microsoft TV Platform Group (UK) - Gil Machac, President, Streampower.net (France) - Robert Tercek, President, Consumer Applications & Services Division, PacketVideo Corporation (USA)

More to be announced...

DIGITAL RIGHTS ISSUES

Tuesday, October 3 / 4.00pm - 5.30pm

Panel Discussion: Managing rights in the New Economy: legal, marketing and protection issues.

Speakers: Eric Clin, President, Nouvo.com (France) - Antony Gostyn, Partner, The Simkins Partnership (UK) - Louise Nemschoff, Attorney at Law, Nemschoff Law Offices (USA) - Mark Rogers, Senior Business Affairs Executive, Channel 4 Television (UK) - Ian West, Vice Chairman Europe, InterTrust Technologies International (UK)

More to be announced...

FINANCE ISSUES

Wednesday, October 4 / 10.00am - 12.30pm

1) 10.00am - 11.30am

Case study: IPO: how does it work? Advantages/Disadvantages.

Moderator: Henk Slotboom, General Manager, Julius Baer Nederland (Netherlands)

Speakers: Florian Haffa, Deputy Chairman of the Board, EM.TV & Merchandising (Germany) - Alexander von Preysing, Deutsche Börse (Germany) - Hans-Dieter Stolper, Head of Corporate Finance, Baden-Wuerttembergische Bank (Germany) - Dr Carl Woebcken, CFO, TV-Loonland (Germany)

More to be announced...

2) 11.30am - 12.30pm

Case study: Venture capital organisations: what do they look for when investing in TV content production?

Moderator: Henk Slotboom, General Manager, Julius Baer Nederland (Netherlands)

More to be announced...

*Speakers' names are those confirmed as of September, 11 2000.
Simultaneous English/French translation.*

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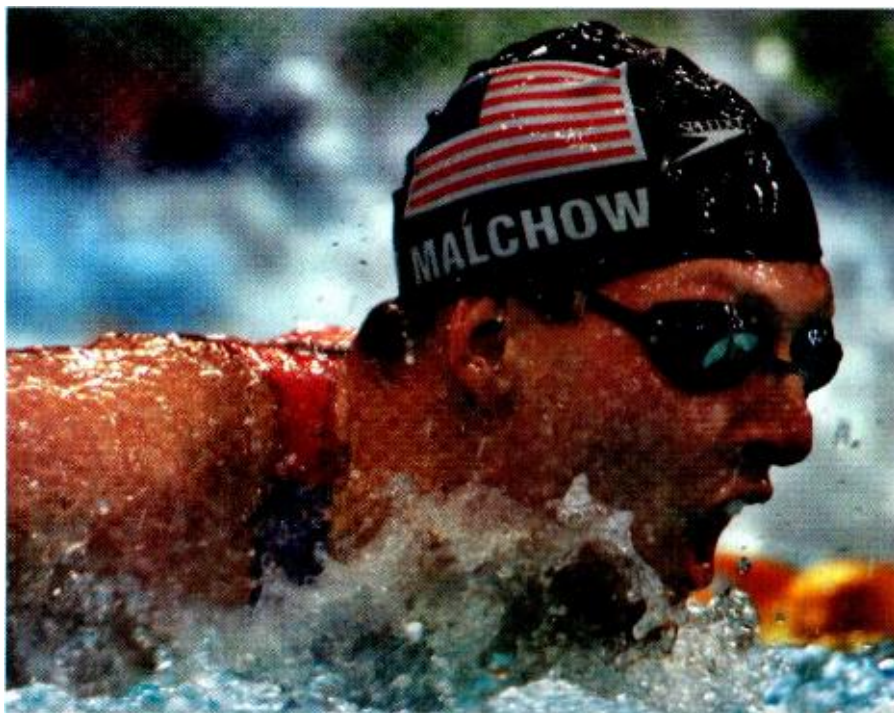


Photo: Associated Press AP

U.S. swimmer Tom Malchow won a gold medal in the men's 200-meter butterfly.

NBC: Way down under

Tape delay, other sports sting Sydney Olympics ratings

By Richard Tedesco

The U.S. women's soccer team's tie with China during the first weekend of the Summer Olympics was a signature of the Games thus far: no dramatic victory of American athletes to fire U.S. viewers' imaginations.

So the Sydney Games could become NBC's giveback games, with the lowest-ever average ratings at 14.6, more than a full ratings point below guarantees the network provided advertisers going in. If NBC's numbers don't bounce back to around 16 for household ratings, advertisers will win some free spots from the network during the second week of the medals competition.

NBC had its contingency plan built in, selling nine minutes of time per hour vs. the 9.5 minutes that ran each hour during the 1996 Atlanta Games. That leeway will

enable NBC to provide makegoods for ratings shortfalls during the final week in Sydney without cluttering its coverage with ads, according to an NBC source.

A CBS spokeswoman declined to comment on makegoods. In a prepared statement, NBC said, "We'll be able to take care of our advertisers without affecting either the quality of the broadcast or the bottom line."

The Sydney, Australia, setting put NBC Sports up against it from the outset, after it paid \$705 million for the broadcast rights; historically, Asia-based Olympics have been poor viewer draws.

Despite drawing a cumulative audience of 132 million viewers through the first five days, the 14.6 national homes average in Nielsen ratings for Sydney put the Games 10% behind the 16.2 average for the previous taped Summer Games, from Barcelona

in 1992 and Seoul in 1988. Its fifth night of coverage last Tuesday did produce a 17.8 rating and a 28 share in fast nationals from Nielsen. MSNBC chipped in a 1.0 and CNBC a 0.5 rating in weekend coverage.

CBS ratings guru David Poltrack says the ratings are consistent with internal projections CBS made when it bid on the Sydney Games. He suggests that the root of the Olympics ratings slump may lie in the reality-TV mania over CBS' *Survivor* and *Big Brother*, which may have diverted interest from the Olympics trials when viewers might have gotten acquainted with the athletes. "The Olympics had to share the media stage with *Survivor*," says Poltrack.

Now, Poltrack points out, NBC must hope that track and field—not a top audience draw—can turn the ratings tide after swimming and gymnastics failed to generate their customary ratings spark.

But observers agree that the sudden rise of a recognizable U.S. star on the scene would dramatically alter the picture. "It's too early to write these Olympics off," says independent TV-sports consultant Neal Pilson. "The great American hero is still to emerge."

If a big U.S. star like Marion Jones or Michael Johnson does shine in Sydney, the time-zone difference could still dampen interest among fans, who'll find out the results online, and elsewhere, before the taped prime time telecasts. "Viewers would need to live in a cave to not know the results before tuning in nightly," says John Rash, senior vice president and director, broadcast negotiations, for Campbell Methun Esty.

But Rash points out that the audience share is still strong, despite the shortfall.

"Of course, it's a disappointment when you expect something and you get a result below that," says Charles Rutman, executive vice president and managing director for Carat USA. However, he adds, the Games are still "a good platform."

Rutman puts the Sydney slump in the context of declining TV viewership for major TV sports, including the NFL. ■

TiVo enters ad arena

PVR supplier will preload commercials on its hard drives

By Glen Dickson

Although many TiVo customers may use the system to skip commercials, the personal-television supplier is betting they won't and preloading promotional material into new TiVo boxes slated to hit stores this fall.

In doing so, San Jose, Calif.-based TiVo is keeping pace with rival ReplayTV, which has announced advertising deals with Universal Pictures and Coca-Cola.

The new program, called TiVo Direct, allows advertisers to load up to 30 minutes of original content, promotional material or merchandise offerings onto the TiVo hard drive. The first to do so will be PGA Tour, cable programmers Starz Encore and Showtime Networks, independent film producer iFilm and infomercial producer Guthy-Renker.

Every six to eight weeks, TiVo will load the promotional content from the five TiVo Direct "partners" onto a fresh group of 100,000 TiVo boxes, which are manufactured by Philips and Sony. "Each one receives a half-hour of content for their own creative use or promotion," says TiVo Manager of Media Partnerships Karl Meyer. "It puts a lot of control in their hands."

Viewers, however, can delete the content when they set up the TiVo device. So TiVo is encouraging TiVo Direct advertisers to create a slate of content that lets users quickly find what they're interested in, such as a segment on the Senior PGA Tour, a particular Guthy-Renker infomercial or an iFilm short. The preloaded content will also promote merchandise through toll-free telephone numbers and Web addresses.

PGA Tour, for example, is creating a dedicated Web site (with special pricing)

for the golf merchandise featured on TiVo Direct. It will share with TiVo a portion of the revenue generated by purchases from its TiVo Direct toll-free number.

TiVo Direct also extends to *TiVo Takes*, a half-hour show that is produced by TiVo and which highlights upcoming programming in a newsmagazine format. The show, designed to be recorded on TiVo boxes for viewer reference, is currently broadcast on Pax TV during the early-morning hours. In addition to a billboard mention at the beginning of *TiVo Takes*, TiVo will offer advertisers 30-second spots and four two-minute vignettes, says Meyer. Both can be customized with TiVo's Ipreview technology to trigger recording of future programming, such as a Showtime movie or Guthy-Renker infomercial.

Starz Encore will use TiVo Direct to show its *Hollywood One on One* program, which features interviews with stars and movie clips. Each movie preview in the show is tagged with Ipreview triggers. "We thought it was a perfect opportunity to showcase a very prominent show on our network as well as to utilize some of the Ipreview functionality," says Starz Encore Director, Business Development, Tom Wenzel.

Starz Encore—like Showtime, an equity investor in TiVo—is the first network to use Ipreview 24 hours a day, seven days a week, says Wenzel. The network also is trying to set up a subscription video-on-demand service with both TiVo and ReplayTV.

TiVo is still working to create advertising solutions within the TiVo service, which consists of graphics that can be updated via phone line. The company plans to create branded areas, or "walled gardens," under the name of TiVo Network. The areas,



Starz Encore's Tom Wenzel calls TiVo Direct a "perfect opportunity" to promote programming.

which should debut by the fourth quarter, will be product-specific and surrounded by advertisers' content, says Meyer.

TiVo continues to work with charter advertisers General Motors and Proctor & Gamble on custom solutions, says Meyer. In the future, for example, viewers may be able to click an Ipreview button to record a virtual test drive of a GM car.

Competitor ReplayTV already offers advertisers sponsorship of a ReplayZone, a dedicated area that can be used to display promotional content. The Mountain View, Calif.-based company is also preloading Universal Pictures promos onto its hard drives.

Interactive-TV analyst Josh Bernoff of Forrester Research believes it is about time that PVR firms started to bring in advertising revenues. "It would be insane not to do this. If you're shipping an empty hard drive to people who are going to fill it up with stuff, you might as well take advantage of what's there."

He expects the impact of such PVR advertising campaigns to be negligible for the near future. The benefit to initial TiVo and ReplayTV advertisers is that they'll get into the PVR medium ahead of the curve. "It's sort of like the people who were doing Web sites in 1995." ■

Media take another hit

Commerce Committee passes amended violence bill; legislators talk of reviving code; broadcasters see more talk than action

By Bill McConnell

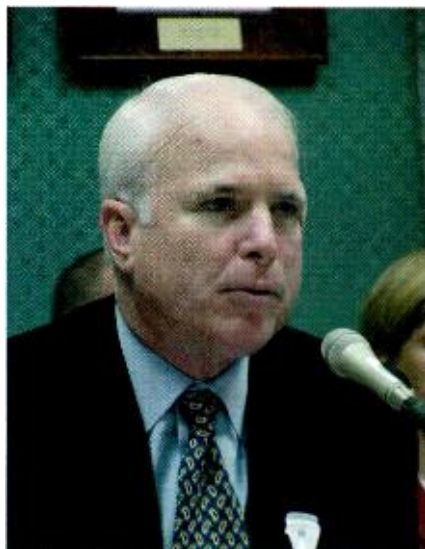
Undeterred by a host of constitutional hurdles, two committees-worth of U.S. senators last week appeared determined to regulate TV shows, movies, videogames and practically every other kind of electronic entertainment containing violent images.

Even as key members warned that the bill was likely to be struck down in court, on Sept. 21, the Commerce Committee approved a measure that would give the FCC power to fine stations that air "excessively" violent programming during kids' prime viewing hours.

Just minutes later, several Judiciary Committee members across the street said federal regulators should prod the entertainment industry to restrict the marketing of violent media by establishing a voluntary code of conduct. It was clear from the comments of some on the panel, however, that honoring the code might not be really, well, voluntary.

The legal obstacles gave industry officials hope that both the plans might remain little more than an opportunity for public posturing, with no threat of actually passing. "I think their paths through the Senate and final passage are uncertain at best," said NBC lobbyist Robert Okun.

But at least in committee, the bill had no trouble collecting votes. By a 16-2 margin,



McCain (l): "The notion of letting five unelected bureaucrats decide what can be broadcast and when it can be broadcast is objectionable to most free people." Pitofsky: "Generally, giving out antitrust exemptions is not a good idea."



There are real concerns about having content-based regulations.'

—Sen. John Kerry

the Senate Commerce Committee approved a measure that:

- Allows the FCC to restrict broadcasts of excessively violent programming if the agency determines that the V-chip channel-blocking system isn't effective in shielding the vast majority of children from violent TV programming. The FCC would be required to report on the V-chip's performance within a year of the bill's passage.
- Orders the commission to determine when children are likely to constitute a "substantial" portion of the audience.
- Exempts from penalty violent programming aired when children are a small part of the audience. Also exempt would be sports and news broadcasts and multichannel pay-per-view and premium programming.

Sen. Fritz Hollings (D-S.C.), sponsor of

the bill, said the restrictions are needed because broadcasters are using too little discretion in choosing time slots for violent shows, even as few parents are relying on the once ballyhooed V-chip technology to block programs rated for adult audiences.

"The V-chip has not worked," he told his colleagues shortly before the ballot. "The industry out there on the West Coast treats it like a permission, rather than a restriction."

Hollings' bill was opposed by Sen. Sam Brownback (R-Kan.), even though he has complained loudly about media violence. "I don't think we can start down any road of us regulating content," he said. Also voting against the bill was Max Cleland (D-Ga.). Committee Chairman John McCain (R-Ariz.) voiced objections but voted "present" rather than against the bill.

McCain made his worries very clear, however. He complained that the bill would give the FCC too much discretion to hinder the viewing choices of adults, to determine

what constitutes "excessively violent" and during which hours it may be shown.

"The notion of letting five unelected bureaucrats decide what can be broadcast and when it can be broadcast is objectionable to most free people," he said. McCain also predicted the bill would be struck down in court.

But Hollings countered that the FCC has similar restrictions in place for sexually graphic, indecent broadcasts, which are restricted to between 10 p.m. and 6 a.m.

Many of the bill's other supporters acknowledged its slim chances of passing judicial review and appeared satisfied simply by the chance to jawbone media companies into action and perhaps gain another chance for making hay on the issue if the bill comes to the Senate floor. "There are real concerns about having content-based regulations," said Sen. John Kerry (D-Mass.), who then voted for the bill anyway.

Brownback's alternative plan is to grant the entertainment industry, including television, movies and videogames, a narrow exemption from antitrust restrictions. That move would allow creation of a voluntary code of conduct modeled on the old National Association of Broadcasters code, which was dropped under pressure from the courts in 1982. The code would allow media trade groups to expel non-compliant members and even allow individual companies to stop doing business with retailers that violate the code.

Senate Judiciary Committee members discussing the idea at a hearing later, however, suggested that the FTC instead penalize violators for unfair and deceptive advertising practices. "The FTC's mandate to prevent deceptive trade practices in this manner would ensure that entertainment companies adhere to their promises and cease marketing violent and inappropriate material to children," wrote Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) in a letter to FTC Chairman Robert Pitofsky.

Pitofsky said he would investigate that option but would not predict whether such an approach would pass constitutional muster. "If we find we have the authority, then I don't have any reservation about enforcing the law."

Pitofsky warned, however, that any antitrust exemption should be tailored narrowly to prevent industry from gaining rights for anticompetitive collusion. "Generally, giving out antitrust exemptions is not a good idea." ■

SBCA files suit

Charges that satellite must-carry is unconstitutional

By Deborah McAdams

Satellite operators are taking the federal government to court over the satellite must-carry rule, saying it is unconstitutional.

While satellite broadcasters fought hard for the right to carry local stations, saying it was the key to providing a competitive service to cable, they are fighting just as hard not to have to carry all of them, arguing that too much of a good thing could hurt their business.

At issue is the must-carry provision in the Satellite Home Viewer Improvement Act (SHVIA), passed in November 1999, which says that, if a satellite operator carries one local station, it must carry, free of charge, any or all of the local stations that ask for carriage.

Under the provision, satellite operators could conceivably be compelled to carry more than 20 local stations in larger markets, limiting bandwidth availability for local stations in smaller adjacent markets and potentially more lucrative cable networks. The lawsuit charges that the must-carry provision violates the First Amendment because it favors certain local broadcasters over other stations and cable net-

works. The provision is set to go into effect Jan. 1, 2002.

The Satellite Broadcasting and Communications Association, DirecTV and EchoStar filed the suit in Federal District Court in the Eastern District of Virginia last Wednesday, naming the U.S. government, the Federal Communications Commission and the U.S. Copyright Office as defendants.

Under the provision, satellite operators could be compelled to carry more than 20 local stations in larger markets.

The Supreme Court upheld cable must-carry rules as constitutional in 1997, rejecting that industry's argument that the law was unconstitutional. But in filing the suit last week, the plaintiffs made it a point to distance themselves from cable oper-

ators, who, they say, have concentrated control in local markets and therefore wield "monopoly power" over local broadcasters.

"Because satellite providers do not possess concentrated local-market power," said SBCA, "a local broadcast station does not require carriage by a satellite provider to ensure its continued viability."

That argument notwithstanding, "we're confident that the must-carry law will be upheld by the courts," said National Association of Broadcasters spokesman Dennis Wharton. ■

IN BRIEF

BILL BONANZA

Ten low-power television stations, most owned by the same company, would be permitted to offer two-way wireless Internet services under a pilot program approved by the Senate Commerce Committee last week.

The plan allows 10 specified LPTV stations to offer two-way services as long as there is no interference with existing full-power stations. Sen. Conrad Burns (R-Mont.), the bill's sponsor, said the new service is necessary to ensure that rural areas and inner cities are able to get interactive broadband services. Six of the participating stations are or will be owned by Accelernet. The other stations are Accelernet investors.

Two of the stations are in Burns' home state—KPHE and K34FI in Bozeman. The others are in Houston; Tampa and Jacksonville, Fla.; Albany, N.Y.; Honolulu; Phoenix; Richmond, Va.; and Nashville, Tenn.

MARKEY SAYS SUE MEDIA

Sen. Edward Markey (D-Mass.) sees no reason to wait for Congress to issue a new order on media violence. The Federal Trade Commission should sue entertainment companies right now to force them to limit what products are marketed to children.

"The FTC, in my opinion, already has the authority to limit what companies market to children," he told a Media Institute luncheon last week. Markey, the telecommunications subcommittee's ranking Democrat, then laid out his agenda should Democrats take over the House. Topping his list: an open-access requirement for cable and Internet privacy.

Regulatory rerun

Broadcasters fear a new batch of old values

By Bill McConnell

People reading TV industry headlines last week might wonder if they had stepped back in time. In an age when government agencies tout their devotion to loosening government rules, Washington last week was filled with speculation about the resurrection of long-dead vestiges of the high-water mark of broadcast-industry regulation some three-plus decades ago.

Here are some new twists on old ideas.

The FCC is contemplating a new Fairness Doctrine, and Congress is thinking about bringing back the broadcasters' code of conduct, this time for the entire entertainment industry.

Also under consideration by policymakers is a new batch of public-interest and kids-TV obligations for digital broadcasters. Civil rights are even an issue as the FCC fights broadcasters over new minority-recruiting rules.

"It's like the '60s all over again," said Richard Wiley, who was FCC chairman during the Nixon years, when the NAB's family hour was overturned by the courts. Wiley now heads one of the industry's top law and lobbying firms.

The prospect on new rules is a scary one for broadcasters, who think the past 20 years of deregulation have finally brought them close to full First Amendment rights. In fact, when then-FCC Chairman Dennis Patrick presided over the axing of the Fairness Doctrine in 1987, he declared it an attempt "to extend to the electronic press the same First Amendment guarantees that the print media have enjoyed."

"It's distressing that the change-over to digital is being used as a pretext to extend regula-

tion," said Barbara Cochran, president of the Radio-Television News Directors Association.

But longtime industry critics say broadcasters are simply being stingy with their airtime. With the transition to digital transmissions, they argue, broadcasters must compensate the public for getting new spectrum at no charge and for a new technology that allows them to develop multiple channels and revenue streams.

"There are plenty of people out there who are not currently licensees who would love to be doing what the commission has proposed," said Newton Minow, the Kennedy-

appointed FCC chairman of the 1960s who saw TV as a "vast wasteland."

"If existing broadcasters don't want to do it, there are a lot of people who would love to take their place," Minow observed.

At the heart of the debate are opposing views of broadcasting's role in a

**'If existing
broadcasters don't
want to do it, there
are a lot of people
who would love to
take their place.'**

—Newton Minow, '60s FCC chairman

world of digital communications.

Broadcasters argue they are only one of many venues for distributing video and sound to audiences. To saddle them with obligations not faced by cable companies, Internet providers and others would mean sticking with archaic notions of "spectrum scarcity" stemming from the three-network analog world.

Supporters of new obligations say stations going digital will have such greatly expanded capacity that they can't justly argue that asking for a few obligations will impinge on their free speech in any meaningful way.

Most recently, on Sept. 14, the FCC proposed new public-interest obligations for kids programming as well as some limited general mandates.

FCC Chairman William Kennard, who will hold a hearing on the issue in October, said the FTC report on media marketing underscores the need for more scrutiny. TV "can actually have a detrimental effect on our families and our kids," he said.

Commissioner Susan Ness added that the 1996 law mandating children's programming led to the creation of top-rated shows. But without better publicity, many go unheralded. "Parents should be informed about when these shows are aired," she said.

As for stations' general obligations, the FCC so far is going light.

There's no mention of a free-airtime mandate for political candidates, which caused a firestorm in years past. Instead, the FCC simply wants stations to provide standardized reports on how they are fulfilling the public interest.

Stations would not have to quiz community leaders on how best to serve the public interest but might have to spell out how they determined what those interests are. The forms would be filed quarterly and posted in their files on the Web as well as kept at their studios.

But free airtime could raise its head anyway as part of a campaign-finance-reform package being pushed by the Gore campaign. ■

LOOK WHO'S TALKING

Comsat is under government orders to begin talks with broadcast networks and other U.S. Intelsat users seeking direct access to the international satellite consortium's services, rather than relying on Comsat as a middleman.

The FCC said Comsat has locked up nearly all U.S.-allotted Intelsat capacity. The FCC wants a commercially negotiated compromise, such as compensating Comsat for giving up capacity, but warned that an agency-imposed solution is possible.

Comsat and the parties must report on their progress by March 13.

'YOU CONTROL THE CLICKER'

NCTA and the National PTA are teaming for a third year to sponsor "Take Charge of Your TV Week," starting Sept. 24.

This year, the effort is focusing on how candidates form their campaign messages, how the media interpret those messages, and how individuals can evaluate them.

The event is meant to raise TV audiences' "critical-viewing skills," according to NCTA.

Other critical-viewing efforts by the NCTA include videos to help parents understand the TV-ratings system and to help kids interpret and understand what they watch on TV.

Regulation once...

FAIRNESS DOCTRINE—Broadcasters were required to air programs covering controversial or public-interest topics and to provide time for opposing views. The doctrine was eliminated in 1987, when the FCC of Republican Chairman Dennis Patrick, under court pressure, declared the doctrine a violation of free speech.

FAMILY VIEWING HOURS, KIDS TV—The NAB, also under pressure from the courts, in 1982 eliminated the last vestiges of its programming code by dropping limits on the amount of ad time per hour. A provision designating 7-9 p.m. as "family viewing hours" was eliminated in 1976 after the court sided with TV writers who argued that the rule excluded such shows as *All in the Family*.

PUBLIC-INTEREST PROGRAMMING—Broadcasters were once required to survey local leaders to "ascertain" which issues were important to the community and to use the information to develop public-interest programming. The FCC dropped the ascertainment requirement in 1984.

MINORITY RECRUITING—A station's personnel makeup was once expected to mirror local demographics. If not, civil-rights groups and others could challenge a station's license at renewal time. Federal judges struck down the rule in 1998 as *de facto*, and illegal, racial and gender-hiring quotas.

...and future?

FAIRNESS DOCTRINE—FCC Chairman William Kennard may revive the doctrine as part of his decision to end his recusal over court challenges to the last remnants of the doctrine, the right-of-reply rules for personal attacks and political editorials.

FAMILY HOURS—Lawmakers are floating a variety of ideas, including creation of new family hours, possibly between 6 a.m. and 10 p.m. which would bar "excessively" violent TV shows and bans on marketing "age-inappropriate" products during children's shows. Others want an antitrust exemption that lets the industry revive the code.

KIDS TV—TV stations that offer digital multicast might have to increase the amount of children's programming from today's three hours per week. The FCC might also restrict kids-programming preemptions for sports and news in the digital world. Restrictions on interactive ad links are also under consideration.

PUBLIC-INTEREST PROGRAMMING—As part of the transition to digital, the FCC might require "ascertainment lite" by ordering stations to report which standard categories their public-interest programs fit. Public inspection files might also have to be posted on the Web.

MINORITY RECRUITING—Recruiting rules issued this year require stations and cable systems to recruit at job fairs and other demographically diverse venues. Broadcasters are fighting the rules in court, arguing undue paperwork burdens and threats to license renewals.

Technology

NASCAR goes high-tech

Deal with Sportvision provides enhanced graphics, stats

By Glen Dickson

Sports-technology firm Sportvision has signed a six-year deal to provide special graphics, visual effects and statistics to NASCAR for its racing coverage. A combination of GPS (Global Positioning System) satellite technology and ground-based sensors will track race cars in real time, and in-car electronics will report on gear position and engine RPMs to create a wealth of statistical information that can be incorporated into Internet and videogame applications as well as live broadcasts.

"We're tracking 43 cars moving at 200 mph, and we're able to completely reproduce a digital record," says Sportvision President Bill Squadron.

The system, called RACEf/x, is scheduled to make its debut at February's Daytona 500, which will be broadcast by Fox. The extent to which NASCAR rights-holders Fox, NBC and TBS will use it is yet to be determined, says Squadron. But chances are good that Fox will use the system, considering that Sportvision was founded by former Fox executives, Fox owns a small equity stake in the company, and Fox and Fox Sports Net currently use Sportvision's 1st & Ten virtual first-down-

line system in their coverage of pro and college football.

Some aspects of RACEf/x, in fact, trace their origin to the hockey-puck tracking system that Sportvision Chief Technology Officer Stan Honey created while at Fox. Like that system, which added a glowing effect to hockey pucks, RACEf/x can highlight individual stock cars on a NASCAR oval with any sort of video overlay, whether a glow or a graphic with statistical information on car performance and lap position.

The system also uses digital mapping technology that Honey developed while at Etak, a vehicle-navigation firm that he founded in the '80s. Sportvision makes a precise digital map of a race track, such as Daytona. Then each race car is outfitted with position sensors that incorporate GPS and telemetry data from several "base stations" located around the track. That telemetry data is relayed to Sportvision's 60-foot control truck, where it is assimilated and overlaid on the precise map. The result is a real-time system that can accurately track cars to within a few centimeters.

The sensors that track performance data like engine RPMs and braking were developed by the UK's Pi Research, the leading



First there were flaming hockey pucks; now we have glowing race cars.

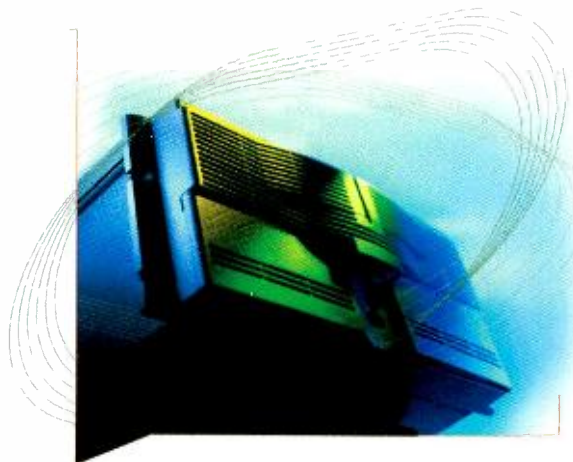
company in race-car electronics. They are independent of driver gauges; RPMs are measured by a sensor on the engine, not the tachometer, Honey explains.

Any broadcast effect will take place in the network's production console, he adds, not the Sportvision truck. Sportvision will pump the RACEf/x data to the television network, Web sites or other content partners.

The system's real value, says Squadron, is that the data it generates can easily be repurposed into a Web application or game environment. Possibilities include tracking a live race on the Web, creating a real-time video game that can put a player in the driver's seat at a live Daytona 500, or sending extensive wireless data to fans trackside. ■

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ScapeWare3d's Virtual Forecast can be updated instantly and shown in real time on a Windows-based PC.

The weather tomorrow: Virtual

ScapeWare3d uses 3-D modeling to display likely 'look' of the forecast

By P.J. Bednarski

The latest gizmo in the air is something called "virtual weather," and, at the recent Radio-Television News Directors Association convention in Minneapolis, a few vendors were selling threatening clouds and furious snowstorms.

One of them was locally based ScapeWare3d and its Virtual Forecast tech-

nology, which gives viewers an aerial view of their town and the likely "look" of the clouds, sun and precipitation in the forecast. Virtual Forecast uses 3-D modeling that can be updated instantly and shown in real time over a Windows-based PC or converted into a movie format.

Separate from his company, ScapeWare3d founder Sam Scaman is chief meteorologist at KMSP-TV, the Chris-Craft station in the Twin Cities, where he'll begin his on-air beta test in November. He'll start licensing the virtual-weather system to stations after that, for about \$50,000.

He credits Mark and Henley Quadling, South African-born twins who are wizards in 3-D visualization and computer simulation techniques. As a viewer, Mark Quadling sent Scaman a photo of his son frolicking in the snow, and Scaman thought the photo image so clear that he called to tell him he was going to air it.

From that call, he learned of the Quadlings' advanced-physics degrees and elaborate work in creating 3-D computer models—and a business was born.

At their small booth at the RTNDA convention, the ScapeWare3d folks showed off a "cloud" that Henley Quadling had created the night before with the use of "fractals," which he described as "mathematical objects that have infinite detail." Translated, that means the cloud image keeps dividing itself, so that, in effect, it is never the same twice. The image, a viewer has to admit, is eerily realistic. ■

IN BRIEF

FOX GETS HIGH-SPEED PHILIPS CAMS

Philips has supplied Fox Sports with six LDK-23HS high-speed cameras for NFL, MLB and NASCAR coverage. Because the cameras operate in triple-speed scanning mode while providing a standard television output, they can be used for both live slow-motion coverage and general production. The Fox order included six EVS nonlinear player/recorders, which Philips is supplying in a package deal as part of its relationship with Belgium-based EVS Broadcast Equipment.

CORRECTION

A listing in the Sept. 4 issue of digital TV stations currently broadcasting incorrectly reported the ownership of several stations. KFOR-DT, the NBC affiliate in Kansas City, Mo., is owned by The New York Times Co. WGNX-DT, the CBS affiliate in Atlanta, is owned by Meredith Corp. (its call letters also have changed to WGCL-DT). The chart also incorrectly credited NAB as the sole source of information; NAB provided market numbers, call letters and digital channel assignments but not affiliation or ownership.

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IN BRIEF

MOTOROLA BUYS INTO OPENTV

Motorola has increased its investment in OpenTV with the purchase of 1.887 million OpenTV shares held by News America, an affiliate of News Corp. Motorola will own 5.4% of OpenTV's ordinary shares on a fully diluted basis. More important, the two companies will expand their relationship, including the offering of Motorola digital set-tops with OpenTV middleware.

ALWAYS ICTV...

ICTV will help ALWAYSi deliver broadband content to television viewers in full screen through ICTV's television platform. ALWAYSi is a destination site offering streaming of independent films in a variety of genres. ICTV's platform uses Pentium-based PC clients located at the cable headend to switch from user to user on an as-needed basis.

...AND COX

Cox Communications will deploy ICTV's Digital Platform, including TV e-mail, broadband Internet TV content, interactive services, and e-commerce to a large, unspecified market.

The online blues

Casualties increase as Internet entertainment viewers don't

By Ken Kerschbaumer

Man cannot live on hype alone. That seems to be the tough lesson being learned in the Internet-entertainment business as the list of casualties such as DEN, Pop, and FasTV grows. The companies create the content, and get advertisers, but it appears that viewer eyeballs are just not there.

Pseudo.com, which claimed to be the largest producer of original Internet-TV entertainment, shut down operations last week in a move that surprised company outsiders, many of whom thought Pseudo.com would be one of the online-entertainment companies to make it.

And iCast has pared its operations, letting 32 employees go in a move the company says is to reduce redundancy. In recent months, trimming head counts has been a precursor to shutting down completely.

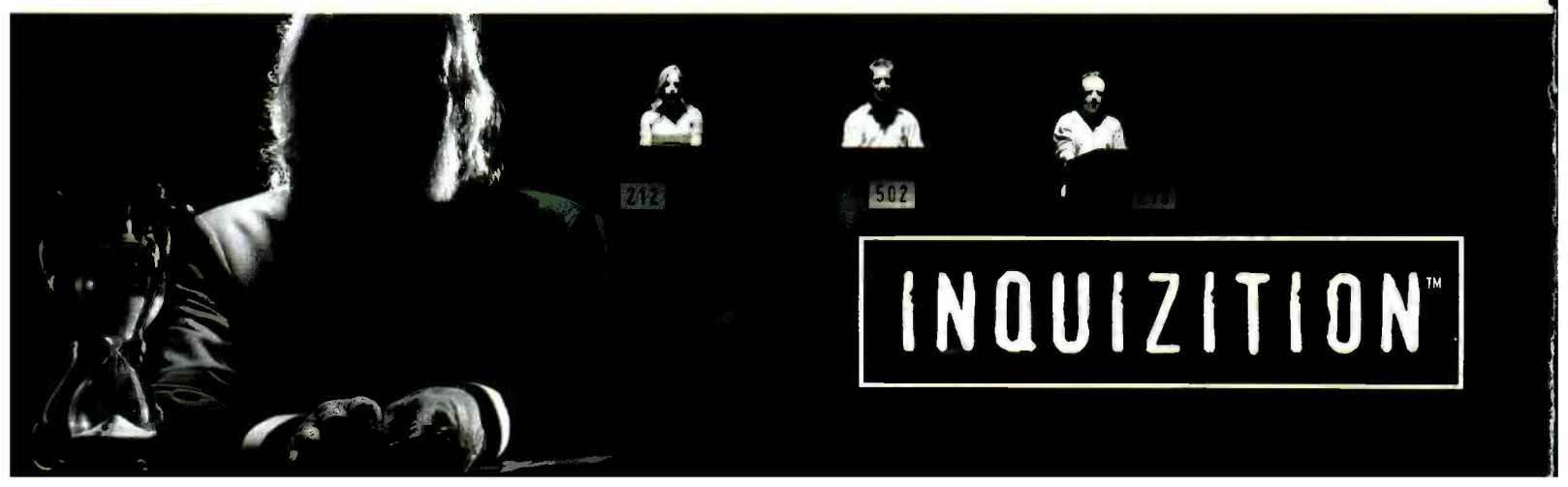
What's particularly surprising to some observers is that Pseudo.com picked up \$14.1 million in financing in May, an amount that some believed would help it survive to the next round of financing. But operating costs were \$6 million a month, according to a source. And that "burn rate" has proved too steep in a market that some analysts believe is still two to three years from viability.



iCast recently laid off 32 employees in a move to reduce redundancy.

"We've been out for a while trying to raise money for the next year or so, but investors are paralyzed," explains Pseudo.com CEO Dave Bohman. "Their mood is fear, especially in light of someone like Jeffrey Katzenberg and Pop not being able to make it. And, while our product is radically different, it's close enough to resonate in the minds of some of these investors."

The problem facing the entire market segment is that, while each company claims to be "radically different," they are all after the same concept: offering streaming video and interactive entertainment and programming. Rapid growth in broadband subscribers is



IN BRIEF

expected to help solve the problem, but as yet subscriber numbers are too low to give businesses a critical mass of visitors.

"This is just not the time for broadband entertainment, and it won't be for a while," says Josh Bernoff, TV analyst for Forrester Research. "The problem is that, if you look at commerce sites, you can draw lines at certain points in the future when they could theoretically become profitable. But the burn rate on this sort of rich media is so high, and the number of users who can access it ... is so low, that there's just no way to expect this to pay off for three or four years."

Bernoff says that, even at that point, there is still the problem of finding a business model. Bohrman counters that Pseudo.com had found advertisers; it was just that the audience wasn't there.

Jonathan Klein, president and CEO of The FeedRoom, a broadband-delivered TV news service, observes that a small audience was in keeping with Pseudo.com's approach. "They were a fringe play, so, starting out, their proposition was never going to attract a lot of people," he says. "Their brand identity was edgy, and then suddenly they tried to be mainstream, and it was all over the map."

To Klein, the failures on the Internet are analogous to TV shows that don't make it. "When it comes to content, quality rules. You have to offer viewers a compelling reason to

watch because they have too many alternatives."

Bohrman laments, "We had streaming-media ads, and we won that advertising battle and had very high CPM. We just didn't have the viewers. To [get them], we needed marketing, and, to do that, we needed money." Two rounds of financing that pulled in more than \$32 million plus investments from individual investors, though, fell short.

'We've been out for a while trying to raise money for the next year or so, but investors are paralyzed.'

—Dave Bohrman, Pseudo.com

iCast Vice President, Public Relations, Stuart Zakim says that iCast is immune to such shortfalls because its funding is from one source: CMGI, a global Internet operating and investment company with more than 65 majority-owned and venture investment companies.

"That's really a nice position to be in," he notes. Nonetheless, the company recently laid off 32 staffers (it now has approximately 220), a move usually considered a bad sign in a jittery Internet space.

The move is in keeping with what Bernoff believes is the new strategy in the Internet-entertainment business: "Lay low, spend as little money as possible."

Whether any of today's companies will survive the next 18 months is anyone's guess. One thing is clear: They will have a tough time. Says Bernoff, "At this point, all people are doing is a dress rehearsal, and it's a very expensive one." ■

MSNBC HEADS TO SPACE.COM

MSNBC will incorporate Space.com news and information into a new section of its site: Space.MSNBC.com. The section will offer MSNBC.com content as well as in-depth space and technology news filed by Space.com reporters.

APOCALYPSE NOW

Medium4.com Webcast a kickboxing match on Saturday between millionaire Rick Rockwell and kickboxer Marni Rosenthal in a match dubbed "Who Wants to Kick a Millionaire's Butt?"

NON-PC INTERNET USE KEEPS GROWING

The non-PC Internet universe is expanding, according to Media Metrix. The Internet-measurement firm reports that 7.4 million U.S. households have non-PC digital devices—including cellular phones, personal digital assistants and pagers—that receive data from the Internet and other digital networks, such as short-messaging systems. The growth is 12% over April's numbers.

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SPECIAL REPORT

*Networks
search for
a winning
formula for
Internet
success*



Inside

60

Trial and error

The relaunch of NBCi underlines the pitfalls of network Internet strategies

62

Show & sell

Why *Millionaire*, *Survivor* and *Big Brother* sites draw viewers and dollars

66

How to build a Web site

IBS and WorldNow have cornered the market on developing TV-station Web sites; plus the top TV groups' Internet strategies

84

Weather.com

The Weather Channel's site is the hottest for a cable net; the answer may be as simple as the LRL

Photo: Brad Ralph



The Games Ju

Mixed Signals interactive
Wheel Of Fortune and
Truly Interactive Every Night



TV & the
Internet:



Old meets new

By Ken Kerschbaumer

When a new medium comes along, the major networks have always been able to successfully get involved. The big radio networks begat the big television networks, and the big television networks begat some of the biggest cable networks.

But the Internet, for all its promise, has put the major TV networks and the companies that own them in a quandary: How does a company that is successful in one medium translate that success to another? The answer, so far, has been elusive.

"All the networks felt they should play the same role of being a network, a mass-market, general-purpose collection of services, and none of them have succeeded," says David Card, senior analyst for Jupiter Media Metrix.

"The Internet is a different medium than any that has come before," says Dick Glover, executive vice president, Internet Media, for ABC. "The key, however, is how

'If all you do is take the old medium and deliver it through a new medium and box, you haven't created a compelling experience for the consumer.'

—Dick Glover, ABC

do you leverage what you have in other media that takes advantage of all the unique elements of the Internet to create a new and compelling experience? If all you do is take the old medium and deliver it through a new medium and box, you haven't created a compelling experience for the consumer."

That lack of a compelling experience has resulted in some painful times for television-related Internet content. A perfect example is the woes the NBC Internet (NBCi) group has experienced since its launch in November 1999. NBC has a 39%

stake in the company, and, since it went public, its shares have traded as high as \$106. But, currently, the stock is hovering around \$8 a share. For the six months ended in June, revenues totaled \$60.6 million, up from \$10.9 million. But net loss totaled \$259 million, up from \$10.1 million.

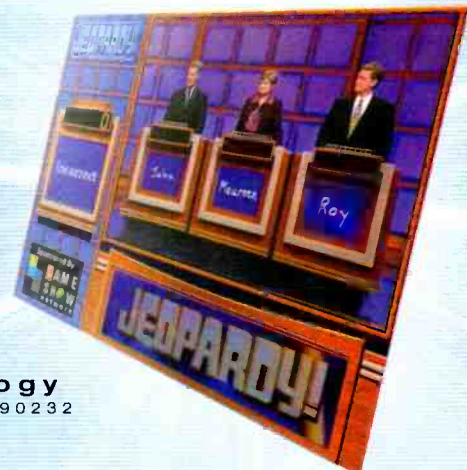
To analysts, the idea of taking on Yahoo and its tremendously successful search engine seemed like a bad one. And thus far, it seems that investors have agreed.

The impact of NBCi's difficulties has had a ripple effect on the other networks as well, with CBS now taking a particularly conservative approach to its Internet strategy—namely, making a move only when a good business model arises.

"We're still analyzing and weighing the company's assets to figure out the best way to apply our expertise—which is content—to the Internet," says CBS spokesman Dana McClintock. CBS recently announced a plan to offer interactive television for approximately 500 hours of programming

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SPECIAL REPORT

this upcoming season with WebTV, but its more general Internet strategy is still being sorted out.

The early days of the Internet for the network resemble the early days of cable in this regard: Each of the networks has taken a minority stake in a number of Internet companies, much as they were taking smaller stakes in cable-related companies in the 1970s.

"CBS' original approach was to swap on-air promotion time for equity stakes in a variety of companies. That was a great strategy when the stock market was raging along, but it doesn't look as good as a strategy now that the pendulum has swung the other way on Internet stocks," says Card. For CBS, those investments include sites like iWon.com, sportsline.com and marketwatch.com. But it's important to remember that those investments were primarily just that, investments; they were not necessarily indicative of the Internet strategy as it related to their TV content and the Internet.

So what exactly is the opportunity? "The killer opportunity is having a very engaged consumer in front of you," Glover explains, "so that, when you create a compelling, interactive advertising experience, you're going to drive purchases, and that's sort of the pot at the end of the rainbow."

One thing all of the networks have in common is putting their Web sites to good use as marketing tools for their on-air content. They also continue to work on new ways to complement the on-air content.

"Our focus is on content, and we've spent

Top 10 portal sites

Sites	Unique visitors home/work (000s)	Digital-media reach home/work %
Total portals	71,123	88.8%
1 Yahoo.com*	48,236	60.2%
2 MSN.com	40,172	50.2%
3 AOL.com	34,336	42.9%
4 Lycos.com*	26,506	33.1%
5 Go.com (ABC)	20,055	25.0%
6 Netscape.com	18,422	23.0%
7 Excite*	17,084	21.3%
8 iWon.com (CBS)	8,758	10.9%
9 Infospace.com	8,716	10.9%
10 Xoom.com (NBCi)	6,983	8.7%

Source: Media Metrix

Note: Ranking, visitors and reach figures based on internet traffic for July 2000. Sample size: approximately 55,000 U.S. individuals. Unique visitors: actual users that visited the site at least once during the month. Reach %: the percentage of projected users within a market category that accessed the site compared with the total projected Web users in that month.

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

our efforts in building our three core properties: Fox.com, FoxSports.com and FoxNews.com," says Jordan Kurzweil, senior vice president of entertainment for Fox.com. "And we're building them out as studios that build content not only for the Web but look a bit farther ahead than what the other networks are looking at."

To Kurzweil, that means making further inroads into getting content into the wireless or enhanced-television arena, some-

thing ABC is also actively pursuing with its enhanced-television offerings for *Monday Night Football* and *Who Wants to Be a Millionaire?*

"It provides great opportunity for us to think beyond just Web pages and banner ads," says Kurzweil. "News Corp. is so well poised to distribute content digitally, it allows us to think about convergent programming."

But the most attention-getting aspect of the networks' Internet plans has been their investments in portal plays. NBC is concerned with the just relaunched NBCi portal (see page 60). ABC recently underwent a redesign via the Go.com portal by the Walt Disney Internet Group. As for CBS, it has a 38% investment in iWon.com.

The attraction in creating a portal is simple, according to Thomas Hartman, Go.com vice president of sales. "The portals are like TV. They're big advertising, audience-gathering sites," he says. "So we are, in essence, most like the networks in terms of aggregating audiences and delivering advertising. But we're different because we have all the targeting abilities that TV can't deliver."

Like NBCi, the Disney Internet Group has taken some financial lumps. Its 52-week high is just over \$37 a share, and the stock is currently trading around \$13. Third-quarter results saw Internet operations' revenues jump 39% over prior-year results, but operating losses for the quarter were \$83.2 million.

The marriage of a portal to a television



Fox.com's Kurzweil: "Our focus is on content ... we've spent our efforts in building our core properties: Fox.com, FoxSports.com and FoxNews.com."

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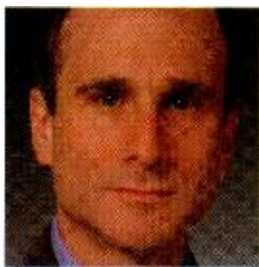
network allows for a number of synergies, both promotional and business. "iWon is independently operated with the backing of CBS," notes McClintock. "They get ad time on lots of different properties, and we also work with them to do additional synergies."

For now, the Internet formula for the networks seems to be to grab a minority interest in an Internet company, like iWon or Quokka Sports, in which NBC has an investment, and let the Internet company take the lead in driving revenues and operations. Bill Daugherty, founder and co-CEO of iWon.com, gives a lot of credit to the leadership of CBS for recognizing that the online world is different from television.

"Yahoo has done a number of things right over the years, and one of the most important has been a singular focus on the user," he adds. "It has to be a seamless process when you go around the site. And CBS, from the beginning, has told us to do what's in the best interest of iWon and our users. So we have the best of all worlds, and we've been correctly set up so we can be very nimble."

But there are some analysts who believe that the portal game has been decided and that networks hoping to compete with the likes of Yahoo are bound for failure. Instead, a more focused approach will help them drive revenues.

"The strategy of not competing with Yahoo is right," says Card. "But they have to execute it. And there isn't any evidence to me that the



Dick Glover, executive vice president, Internet Media, ABC

portals are more focused."

Moreover, for executives like Fox's Kurzweil, the portal pursuit is a bit limited. "If you look at the Web as the end-game and flat Web pages and banner ads is what this is all about, then I would agree with that perspective of needing to be a portal," he says.

"But if you view the Web as a stepping stone and believe that broadband is part of our future and that content will go beyond the Web page, then I would disagree. We tend to take the latter approach."

Daugherty, however, thinks the networks



ABC's Go.com has been redesigned by Disney's Internet Group.

can find benefits in the portal play. "If you have a great product, you're going to generate attention and an audience," he says. "But also the next 50 million people who come online are not those with a first-mover advantage. And they want a portal to bring things into one place. The billions of Web pages are pretty intimidating for those who have joined the Internet revolution in the last year."

One thing all the networks make clear is that, in the Internet universe, they are not competing with the other televi-

sion networks; the universe is simply too broad. "Winning is going to be driving more revenue per page view and driving more page views," says Hartman.

He believes the Go.com site will find its success now that the site will reflect the Disney brands of ABC, ESPN and Disney. The Go.com portal has been up and running since January 1999. But once Disney acquired it, energies and promotions were given to redesigning the portal. It now has a split-screen interface, allowing for greater advertising opportunities while also making search results more focused.

"The mission is to create a powerful connection to the consumer for the Walt Disney Co. on the Internet," says Hartman. "We have great brands that provide great content as their own sites and as content providers to the portal. If you think of the portal as a hub, feeding traffic to our other sites and gathering content from our sites for the portal, it's a very integrated environment."

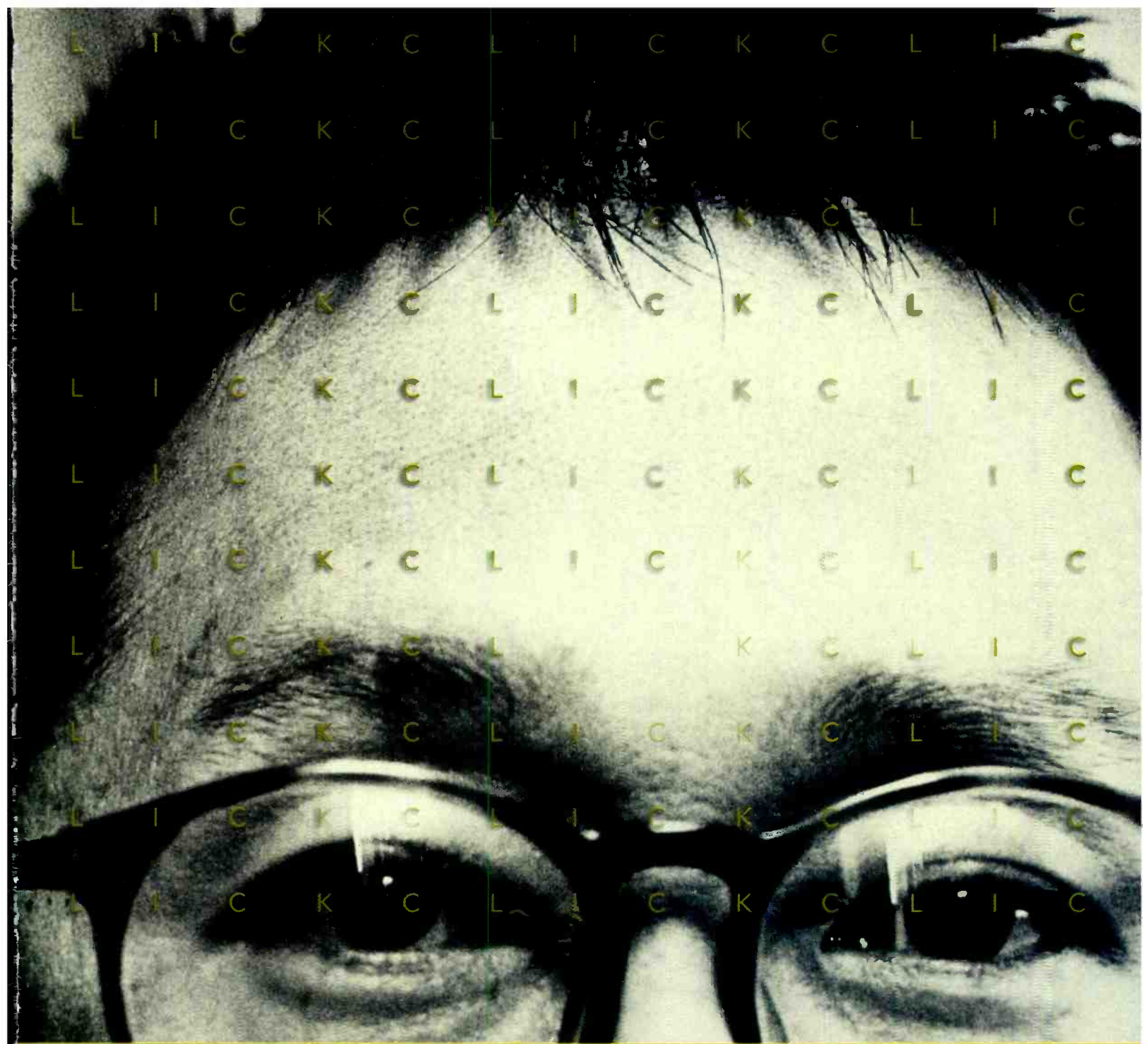
The new approach seems to be having an impact on sales, according to ABC's Glover. "We just began to reap the rewards of that in this upfront selling season a couple of weeks ago. For the first time, we were able to sell online/on-air packages to an extensive degree, and the reason is we're providing better value to the advertiser because we're providing a better consumer."

Much has been made of the Internet business model in recent months, particularly as more and more Internet companies find themselves financially pinched. The networks also find themselves in a struggle to retain eyeballs in an increasingly fragmented marketplace. For the networks and their related Internet companies, the key is to move forward assuredly yet cautiously.

"Anybody who stands pat in the present and doesn't try to grow for the future," Glover stresses, "is bound to run into problems in their business, but that is definitely true for the media companies." ■



Jordan Kurzweil, senior president of entertainment, Fox.com



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NBCi: Portal play redux

NBC Internet puts all the Peacock Network's content in one portal—and plugs it big time

By Richard Tedesco

This week, NBCi reinvents itself with a beta relaunch consolidating NBC's Web properties under one portal umbrella and piggyback off the Summer Olympics and the network's upcoming fall lineup. Executives at NBCi hope to spark consumer interest in its recast Web-entry point with a \$55 million on-air campaign.

It's a move that has been in development for the past several months, trumpeted by NBCi CEO William Lansing last June when he touted NBCi as a "big brand." He also told analysts that annual losses would exceed their expectations. Apart from consumers, NBCi is trying to send a message to those analysts with this relaunch and, hopefully, rally its dismal stock price from the current \$7-plus doldrums after the free-fall from its \$106 per-share peak in February.

But to make believers on Wall Street, NBCi must persuade surfers to search the Web through its portal and buy stuff when they do. Consolidating NBC's content under the NBCi brand should, at least, concentrate more traffic there. "We've taken the different component pieces and woven them together in a look that's seamless," says NBCi President and COO Edmond Sanctis. "We didn't have a unified experience page-to-page. Now we have that."

It also has some clever new wrinkles, including a downloadable "personal agent"—spawned by NBCi's acquisition of Fly-

swat Inc. earlier this year—that provides search capabilities across all desktop functions. A bandwidth-identification technology detects the speed of each PC connection, pushing the user to narrow or broadband versions of the portal's dozen content channels. Those include MSNBC, CNBC and NBC.com, the network's flagship entertainment site. More NBC entertainment content also will be available.

patronage. The retailer will distribute a co-branded NBCi Web service in its stores, starting early next month.

The big money question is whether NBCi can surpass analysts' expectations to turn cash flow positive by mid 2002, as its executives are now betting it can. "We're focused on a near-term business that will deliver profitability sooner," says Sanctis, who won't say how much sooner. Toward that end, NBCi has already pared back its staff by 20%.

But analysts are left wondering how well the NBCi brand can compete as a general-purpose portal with the dominant players, Yahoo and MSN, well entrenched above the also-rans. Those also-rans include Go.com, which Disney just recast as an entertainment portal, pulling out of the general-purpose portal sweepstakes while it continues to lose \$1 billion a year.

Steve Von der Haar, new-media analyst with the Boston-based Yankee Group, sees the idea of an NBCi hub driven by on-air promotion and e-commerce as a "viable" strategy. "It meshes well with their existing online properties, and they have the potential to make money," he says. "Are they going to be the biggest gorilla in the forest? Probably not. But they could build a nice little business for themselves."

And a nice little business with a tidy little profit lifting that little stock price is more than any major broadcast network has done with a portal so far. ■



NBCi is spending \$55 million to draw consumers to its redesigned Web site.

As the Sydney Olympics run their course this week, NBCi will raise its flag with \$15 million worth of 30-second spots interspersed between ball games and long jumps. And if that doesn't spur traffic, NBCi plans to spread another \$40 million worth of spots across the new NBC prime time slate this fall. It's all part of the \$327 million in promotional credit it can bank on from NBC, along with another \$350 million in the bank—literally.

Deals to showcase the new portal with free Web-access services—Montgomery Ward is first up—could also pay off in more



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Hot stuff: Games, reality

Surfers want to make like 'Millionaires,' identify with 'Survivors'

By Richard Tedesco

It's probably no revelation that the TV-show Web sites with the biggest audiences are also the ones with the most fervid, fevered fans of the hottest series, with *Who Wants to Be a Millionaire?* and *Survivor* topping the list.

There are few prime time programs on broadcast and cable networks that don't have companion sites online as part of the respective network site, pushing video clips, up-close-and-personal cast bios or merchandise tied to the show.

They're logical extensions of the franchise broadcasters and cable nets hope to build

on with every production they put up. Mega-hits like NBC's *Seinfeld* naturally develop a Web following. However, NBC's innovative approach with the hit drama *Homicide*, producing a parallel plot line with a separate cast of characters online, fell flat.

Notwithstanding the innate appeal some popular TV dramas and comedies have to create cultish counterparts on the Web, the real deal for drawing surfers to shows lies in enabling a parallel game-show experience or playing off the mesmerizing power of TV pulp reality.

More than 8 million PC players have logged on to see if they could answer Regis Philbin's *Millionaire* queries in a real-time play-along version that ABC.com introduced on its site earlier this year. That online version of the game draws an average of 100,000 to 150,000 players nightly, according to Jonathan Leess, vice president of ABC Interactive, who sees the network's wildly popular prime time quiz show as a critical vehicle for a Web companion site. "*Millionaire* is the perfect show for this kind of thing," he says. "The fun in this is not to play along with the show but to compare how you're doing with all those competing."

Playing along is the key to the show's Web success—either with Regis' contestants or other online competitors. Most of the time, the prizes are T-shirts, hats, bags and CD-ROM games. But ABC.com has seen spikes beyond the average participation numbers during special promotions, as it did in May



CBS' *Survivor* and *Big Brother* have attracted considerable viewers on the Web, which chronicled all the events of the reality shows for their devotees.

when the top scorers won 12 Mazda Tribute SUVs each night over a two-week span.

ABC has also drawn some viewer response to its enhanced-TV treatment of *Monday Night Football*, with the Sept. 4 season opener drawing 175,000 PC users plugging in online for additional stats and other material during the game.

"It's for folks who just can't get enough of whatever they're dishing up," says independent media analyst Gary Arlen, who calls the enhanced-TV content "an acquired taste."

Sony Pictures' online unit has had some



Play-along Web-site versions of popular game shows like *Jeopardy* and *Wheel of Fortune* attract plenty of traffic.

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success with its *Jeopardy* and *Wheel of Fortune* sites—in addition to interest generated by play-along WebTV versions of the game shows. But Sony is reluctant to indicate anything about traffic related to game-playing online.

Sony makes a special splash with *Wheel* during the sweeps periods and, last May, offered a million dollars in prizes in a promotion that boosted traffic nearly 1,000% over normal levels, according to Audrey Marco, vice president and general manager for Sony Pictures.

Sony Online—an aggregate of several sites—drew 4.7 million visitors in June and 5.3 million visitors in July, according to numbers from Media Metrix.

Apart from big game shows, the programs with the biggest appeal to Web devotees are the latest genre of reality shows, with viewer interest in the on-air drama creating a corresponding draw for fans who just can't get enough of the TV episodes.

CBS.com witnessed a dramatic spike in traffic during the summer run of its runaway hit *Survivor*. Approximately 2.3 million visitors went to the site in May—pre-*Survivor*—compared with 3.3 million visitors in June and a whopping 5.15 million in July as *Survivor* steadily gained momentum in TV ratings, according to numbers from Media Metrix.

CBS established a small Los Angeles-based Web-site production team to coordinate with the show's producers on releasing updates about each episode, bios and archived video clips that proved to be a very big draw. CBS.com averaged more than 20 page views per visit during June, sparked largely by *Survivor*-mania, according to David Katz, CBS vice president of strategic planning and interactive ventures.

"A lot of that was driven by people wanting to get to know the survivors themselves a little better. The Web site became the only



David Katz, vice president, strategic planning and interactive ventures, CBS

place where you could find the full account of the tribal voting history, the full final words at each banishment and other things," says Katz.

And Web surfers ate it up, descending on the site in droves in anticipation of each week's episode on Tuesday and Wednesday and seeking updates and other material immediately following the episode on Wednesday night and Thursday.

CBS is expecting another—albeit smaller—spike in traffic on its site with the reruns of *Survivor* this month and is planning a chat room and one or two games for the *Survivor II* site, according to Katz.

But sites like *Survivor.com* cater to the rabid viewer who just can't get enough, according to Arlen: "They're for hardcore fans of any program who want more, more,



ABC's enhanced TV offers interactive Web sites that work with its regular programming like *Who Wants to Be a Millionaire?* and *Monday Night Football*, as well as specials like the *Emmys*.

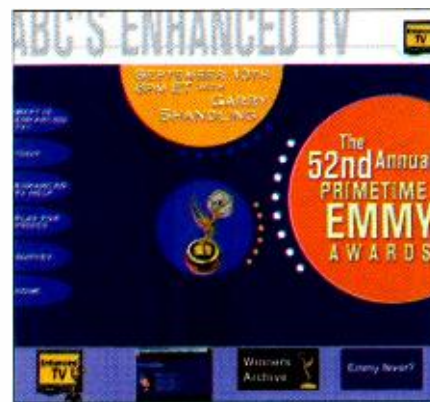
more. This is the electronic equivalent of trading cards and comic books."

That other CBS reality series, *Big Brother*, has also bred a faithful following on the Web, where *Brother* boosters can watch round-the-clock video feeds of their favorite housebound contestants between episodes. The site, developed by America Online in cooperation with CBS, drew 3.8 million users in August, according to Nielsen NetRatings numbers, and attracted 8.5 million visitors between its July 5 debut and Sept. 10—representing more than 8%

of all Net users.

It has been the single most popular feature on the new high-speed AOL Plus service, according to Heather Perram, executive producer for *BigBrother2000.com*, who claims some users spend hours watching the online video feeds, boosting the average time spent on the site to 10 to 12 minutes.

Thousands of video clips are also stashed on the site, according to Perram, who directs a staff of 15 writers and technicians



who maintain the content on the site. AOL has been boosting traffic by Webcasting chat sessions with banished housemates—one (housemate Brittany) recently drew 53,000 chatters—and through message boards for *Brother* fans. "They're so rabid," says Perram. "They're absolutely dedicated to the show. They know the rules almost as [well] as the house guests do."

As surreal as it may seem, *Big Brother's* success suggests how broadcasters can use the Web to capitalize on viewers who can't get enough of their favorite shows. ■

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TV outsources the Internet

IBS and WorldNow help stations set up sites that drive home traffic and, hopefully, revenue

By Kira Greene

Few would argue that building and running a TV-station Web site with up-to-the-minute news, sports, entertainment and other compelling local content is an easy task. But given the inclination, time and resources, stations can make it happen. For those stations looking for help with their online operation, there are companies ready to take on the job.

Two prominent examples of this relatively new business are Internet Broadcasting Systems (IBS) and WorldNow. More than

just constructing Web sites, their aim is to unite those station-group sites into a dominant Internet network.

Their approaches differ, but both provide services to build, host and maintain TV-station Web sites.

IBS furnishes staff—Web journalists and sales people—and the technology to build and maintain the site, but it does not provide an on-site tech person. All technology support is centralized in Minneapolis, one of the company's two locations (it also has an office in New York). An editorial staff in

Minneapolis also provides national news and information content. A launch team works with the station to design the site, which is then coded in Minneapolis. The broadcaster supplies local news coverage and video and promotes the site on the station.

According to Tolman Geffs, CEO of IBS, the company covers all expenses until the site sees a profit, which usually occurs roughly 12 to 18 months after IBS launches the site. At that time, revenue is split between the station and IBS.

"That's the only way," says Geffs. "If you're going to win, you've got to have somebody who cares. And we're in business with them to make this win."

One station executive, who asked not to be identified, says that, for stations that want to avoid out-of-pocket expenses, IBS may be a very good way to do that. "But when you add up the amount of promotion time they want from the station and the amount of staff time from the newsroom and sales staff to cooperate with them," the source observes, "we're very skeptical that you'll ever see that investment back."

WorldNow provides the Internet tech-



IBS' Tolman Geffs, CEO (l), and Reid Johnson, founder and president, tout their company's technology and TV-station partnerships. WCVB-TV Boston is one of the 26 Hearst-Argyle stations for which it has designed "Web channels."



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Mark Zagorski, vice president of marketing and development for WorldNow, expects his company to have 140 sites up and running by April 2001. WorldNow currently has 46 sites live, including smaller stations, such as WIS(TV) Columbia, S.C.

nology to host and maintain the station Web site and offers training, support and some national content from content aggregator Screaming Media and content producers Sporting Network and AP. Its New York-based staff assists stations in developing sales, Web content and site design. The station puts up the local content, promotion and sales efforts.

WorldNow would not disclose its fees but offers both a straight license fee and a partner-revenue-sharing plan. Contracts with stations usually cover five years, during which the company provides hosting services, upgrades in technology, ongoing training and strategic support.

Each company points out that its station portfolios reach significant percentages of TV households. IBS says it has station customers in 29 of the top 50 markets that reach 40% of homes, while WorldNow goes to 70% of households in 33 of the top 50 markets. IBS says its target is the 150



leading stations in large markets; WorldNow expects to top out at 250 stations in all market sizes.

Geffs says the higher numbers reported by WorldNow do not concern IBS. "For us, it's not an issue of numbers. It's getting into the right markets with the right players and building sites that deliver traffic and revenue back to the TV stations." IBS, he says, does not compete with WorldNow. "They do a good job at serving smaller stations that just want to get a brochure up. They are not building big local-consumer services that are driving big traffic. We're just not in the same business."

IBS has launched 27 sites—the company prefers to call them Web channels—including five in Canada. There are 23 in development scheduled to go live by the end of 2000, bringing the total to 50. The compa-

ny focuses on signing "top stations in the top 75 DMAs" and on station groups. Its portfolio includes Hearst-Argyle Television (see page 82) with 26 stations; Post-Newsweek Stations with six properties, and McGraw-Hill Broadcasting Co. with four.

The TV groups all are equity partners in IBS. Hearst-Argyle a year ago invested \$20 million for a 30% interest, and Post-Newsweek last December kicked in \$10 million for 11% equity. In July, McGraw-Hill put up an undisclosed amount. The five Canadian stations are owned by CanWest Global Communications, which also has an undisclosed share of IBS. InfoSpace.com, which provides infrastructure services for Web sites, merchants and wireless devices, joined the partnership in February. But Geffs emphasizes that a majority of IBS is owned by broadcasters.

Although IBS' clients primarily are TV groups, it does service individual stations, including KCBS-TV Los Angeles and WCCO-TV Minneapolis, its original flagship station where the founder and president of the company, Reid Johnson, worked as news director in the 1980s.

WorldNow has 46 sites up and running, 38 in development and another 56 in pre-development—a total roster of 140. Mark Zagorski, vice president of marketing and development, says the company expects to have 100 sites live by the end of next January and all 140 up and running by April 2001. The development and launch process runs about eight weeks.

Like IBS, WorldNow services mostly station groups. Those include Young Broadcasting with 17 stations, LIN Television Corp., which owns 19, Cosmos Broadcasting with 13, Raycom with 28, Jefferson-Pilot with three, and Quorum Broadcasting with 14. But there are single stations in its portfolio, including WorldNow's first customer, WMTW-TV Portland,

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Maine. The company is owned by Gary Gannaway, former principal of Genesis Entertainment, which he sold in 1995 to New World Communications. He bought WorldNow in 1998 from DataMark Holdings of Salt Lake City.

Both companies have structured their business models as networks. By creating a web of sites, IBS and WorldNow are able to attract national advertisers and offer a package of Web sites in a single buy. And for those advertisers looking for buys over the air and online, the setup offers a convergence opportunity complete with e-commerce options. Among the national ad deals signed by IBS are HotJobs.com, YouDecide.com, Lawoffice.com and AT&T. WorldNow is building its national sales team.

One station source agrees that “the opportunity offered by both companies is tying into a network of distribution. For smaller broadcasters, it may make sense because they don’t have big distribution clout.”

However, the same source describes both services as “very spendy.” In the case of WorldNow, he questions whether the “price tag for the tool-set structure is equal to what you get.” As for IBS, he says there are a “number of companies offering ways to migrate news content. They can stream a ton of news and whatever content you’re looking for, so do you need all those people?”

Both companies’ sales pitches encourage broadcasters to optimize their strong brand names and news operations to take advantage of the new revenue stream created by the Internet. For example, stations can make the most of their brand and drive viewers to their Web sites by promoting the sites on the station and, in turn, promoting the station on the site. This cycle of TV to Web to TV—also called spiral marketing or the ping-pong effect—is espoused by both IBS and WorldNow.

But Zagorski points out that the spiral-marketing phenomenon can go awry: “A

Web site can help your broadcast incredibly, or it can actually hurt it. If you have a bad Web site, visitors to the site definitely will not think about your television station in the same way again.”

The companies position their services to give broadcasters an advantage in their competition with local newspaper Web sites. But one station source points out that, even with the significantly higher traffic on newspaper Web sites, newspapers are finding it difficult to sell local advertising on the



IBS' Web site for KPRC-TV Houston brings local news content and station branding.

Web. “It strikes me as a real stretch to think that a site with less traffic will be able to sell more advertising when newspapers are struggling.”

Content is key to both companies’ strategies. IBS says big local audiences are built through “great content,” the essence of which is news. And news is winning the game for IBS stations, Geffs says. “In every market, we are the very best source of breaking local news—hands down, period. We win the news contest online. And then, in the older sites, we win the [over-the-air] ratings contest. The sites that have been established for a while generally are the

dominant sites in the market.”

Local news content from 13 IBS stations is provided to MSNBC.com, Yahoo! and latimes.com. That, says Geffs, “drives traffic back to our sites and, ultimately, back to our TV partners.”

But it’s not content alone that’s at the heart of IBS’ strategy; it’s content combined with rich video. In April, the company rolled out VideoBlast, which presents integrated video with interactive text and graphics. IBS sites also offer streamed video. “On a good news day,” says Geffs, “we push 100,000 video streams across our site.” All IBS video operates over both broadband and narrow band.

Geffs says that, for IBS, the approach is simple: “Build dominant local sites. Drive cash from the sites and use the power of a national network to turn this into a real business. The proof is in the numbers.” The numbers to which he refers are IBS’ network of sites, which attracted 1.7 million unique visitors in August, according to Nielsen NetRatings, placing the network of stations ahead of CBSnews.cbs.com and latimes.com for the month.

“The next major-media network,” says Geffs, “is this partnership of strong local broadcasters.”

WorldNow also sees content as a core asset, and the company helps stations leverage that asset. “This is their business 100%,” says Zagorski. “We are a tool set to leverage what [broadcasters] do best: create great content, which they know how to do; promote the heck out of that content to build their brand; sell their own local advertising; and make money off that content.”

WorldNow has a team that creates national-content packages that are distributed to all its sites. The material is meant only to supplement local content, Zagorski says, emphasizing that “these sites are local, local, local.” But if a Web manager is looking for ideas on ways to “spin the news” on the site, WorldNow has a 14-person affiliate-relations team that serves that function.



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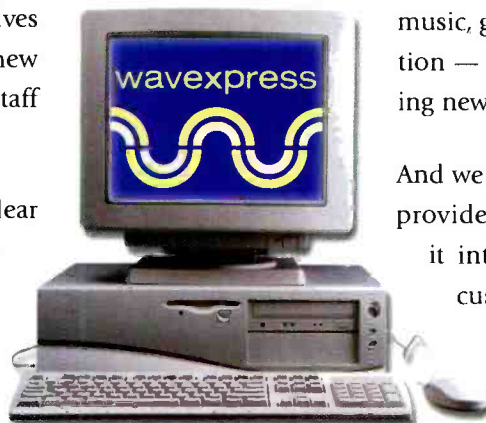
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SPECIAL REPORT

The company also has retained news consultant Frank N. Magid Associates to conduct consumer testing on the look and feel of the sites, which Zagorski says helps WorldNow learn “how to leverage this new medium to get the most bang for the buck.”

But the primary focus for WorldNow is its technology support. The service considers itself an ASP (application service provider) for television stations that want to outsource the technology aspect of running their Web sites.

“That’s the first thing we focus on as a company,” says Zagorski. “This is not the core competency of a station. It doesn’t make sense for a station to build its own cameras and towers. And in the same way, we take the technology aspect off their hands.”

WorldNow offers a custom-branded solution for video that allows each station to manage and control its video and deliver it over the Web in a choice of three viewers: A mini-player that’s part of the Web page permits users to interact with text content; a pop-up player that wraps the viewing screen in the station’s brand; and a full-screen option. One WorldNow station that features all three viewers on its site is kcal.com.

When stations sign up for WorldNow, the company conducts a two- to three-day training program on the basics of Web publishing for everyone from news producers to sales staff and promotion managers. The idea is to involve the entire station in the Web site. After the initial sessions, WorldNow offers ongoing training as software and other technology are upgraded.

“There are different models out there, and some people throw bodies at it. We’re about giving someone the tools to make this part of their business. We’re all about teaching and servicing. You know that old saying, ‘Give a man a fish, and he eats for a day?’” says Zagorski in describing WorldNow’s corporate philosophy. “We’re teaching them how to fish so they can eat for the rest of their lives.” ■

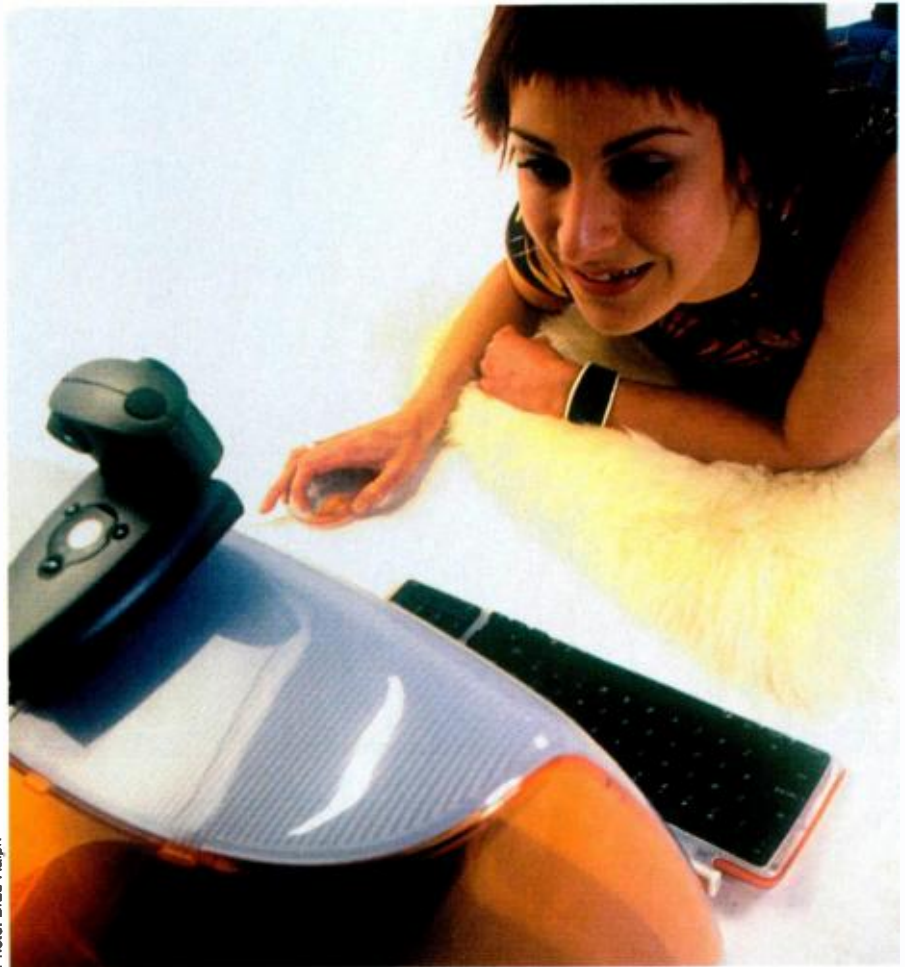


Photo: Brad Ralph

TV online

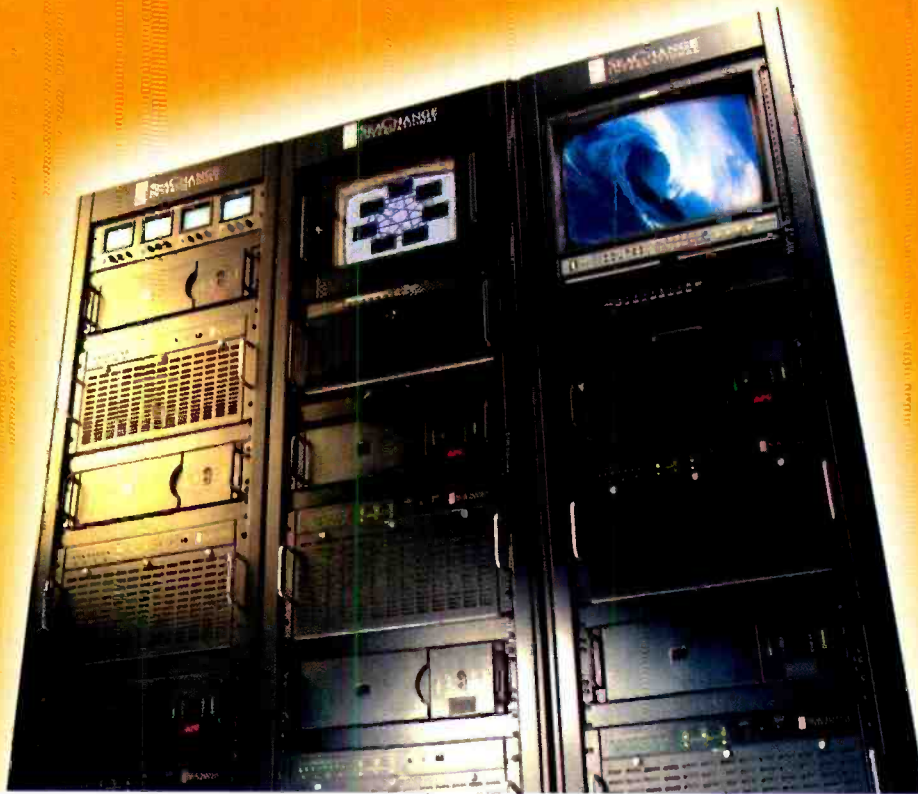
A look at how the top station groups are developing their Internet plans

By Kira Greene

To leverage their offline assets in the online world, television groups are developing unified Internet strategies that make the most of their stations’ strong local brands. Positioning their Web sites as local portals or as the place to go for breaking local news and information, TV stations are scrambling to drive traffic to their Web sites and, hopefully, back to the stations. Broadband and wireless are key initiatives, as are partnerships and pooling station-group resources.

To find out how TV station owners are integrating their properties with cyberspace, BROADCASTING & CABLE surveyed the 10 largest TV-station groups, as ranked by the magazine’s annual special report on the “Top 25 Television Groups” (April 10). The following is a look at their Web strategies:

[to serve and protect]



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Changing television for good.

1 CBS Television Stations Div.

The country's top TV-station group—as a result of the merger of CBS and Viacom—is still in the process of reorganization. Final regulatory approval came in May when the two groups of stations—16 from CBS and 19 from Viacom's Paramount station group—were officially joined, for a total of 35 TV stations located in 18 of the top 20 markets.

cbs.com



Matt Timothy, vice president, CBS Internet Group

The executive structure was put in place just a month ago, with John Severino serving as president of the CBS Television Stations Division. Duopoly structures were worked out less than two weeks ago.

Severino believes that it will take six to nine months for the stations to complete the consolidation. As a result, the newly merged mega-group has not yet put together “a detailed Internet strategy.”

However, one thing is certain, says Matt Timothy, vice president, CBS Internet Group: “Profitable businesses are extraordinarily important to Viacom. We have some advantages going in with a sales force already on the street and with content, promotion and audience. So how do we package that into a profitable business? That’s what we’re exploring.”

“The way we look at it is, we’re in a great big sandbox with lots of cool toys. Once we decide how these things fit together, then we’ll move at lightning speed.”

The group will be looking to become a leader in the online space locally and will provide value to users, advertisers, the stations and the company’s shareholders, he notes.

Besides CBS news and sports, Viacom ads MTV Networks, which include MTV, VH1 and Nickelodeon.

CBS is a content company, and the Internet is just another venue to CBS, says Vice President of Communications Dana McClintock. “We like to throw sight, sound and motion at you, whether it’s TV, the Internet or a coffee cup. It doesn’t matter to us. We’re a company that wants to provide the best possible content for any medium.” ■



“The way we look at it is we’re in a big sandbox with lots of cool toys.”

2 Fox Television Stations Inc.

Fox’s Internet focus is local: local station branding, local station personalities, local station programming. The approach, Fox says, builds on the stations’ roots in local news.

The game plan of the second-largest station group, however, calls for the 22 station sites to have their own look, feel and content.

fox.com



Laura Durkin, senior vice president, news, News Digital Media

The sites will form a network of portals to the “entire spectrum of Fox properties across the country,” says Laura Durkin, senior vice president, news, News Digital Media, the interactive arm of Fox parent News Corp.

The project has just gotten under way. Four stations—www(tv) New York, KTTV(tv) Los Angeles, WTTG(tv) Washington and KSAZ-TV Phoenix—have formed an advisory group that will work out the design, architecture, navigation and type of content

that will serve as the model for the group.

Individual stations will plan and build their local offerings, which will include everything from ticketing and other services to restaurant guides, weather, traffic and news. Through agreements with third parties, the sites will offer a range of services that Fox hopes will provide a “one-stop place on the Web” for Fox viewers, says Durkin. But visitors also will have access to national news from Fox News, regional or national sports from Fox Sports and entertainment content from Fox.com.

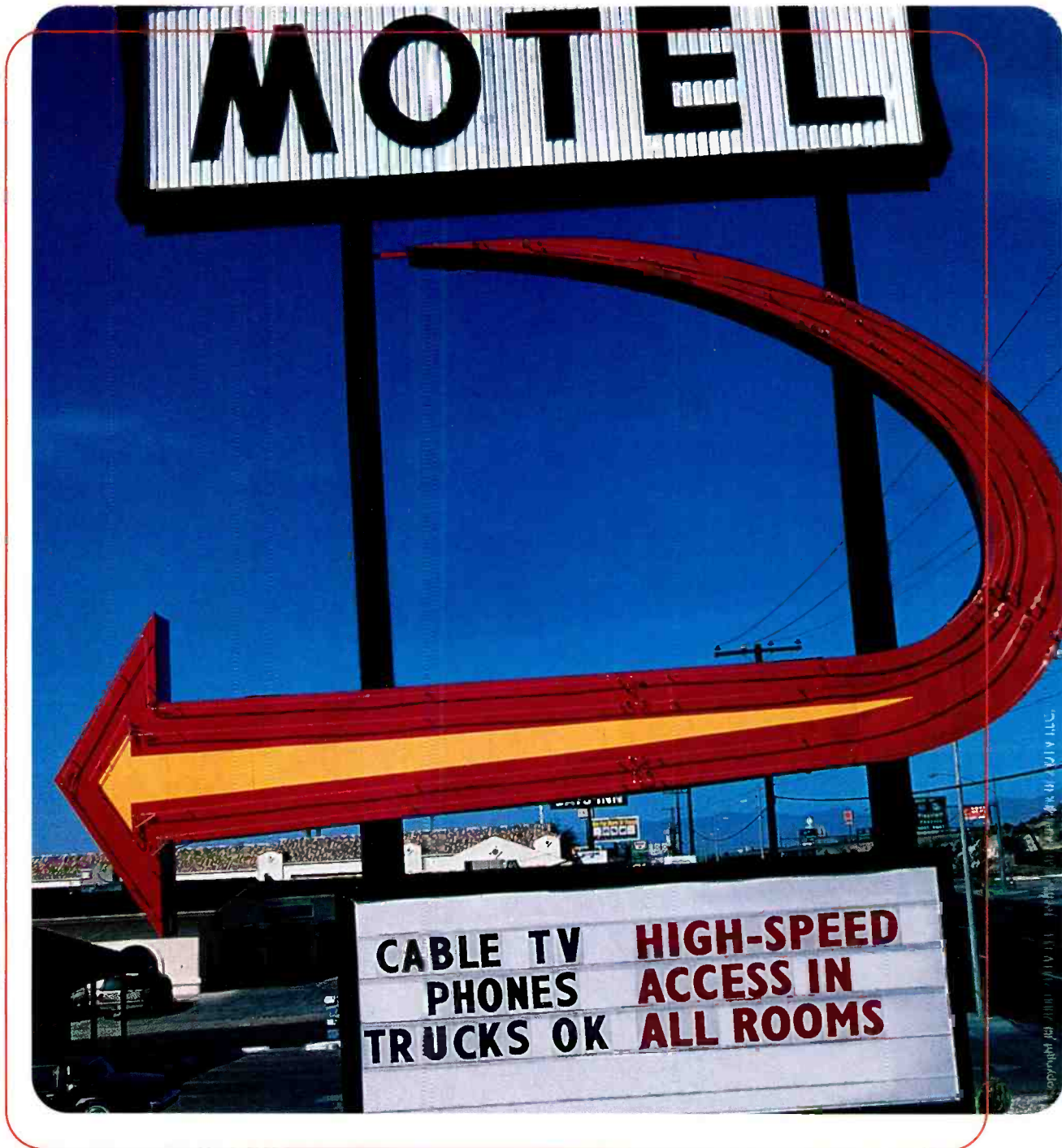
Durkin says FOXNEWS.com will offer stations strong editorial and technical support from New York. There the infrastructure will be maintained, while the local elements—text, video, scripts, graphics—will be fed in from the stations.

Fox has a “heavy commitment” to broadband development, Durkin says, but will not disregard the fact that many users have slow connection speeds.

Fox hopes its sites will provide “a one-stop place on the Web” for its viewers.

Wireless plans are in the works as well, and local stations will be able to deliver traffic alerts and other information as well as e-mail and chat. ■



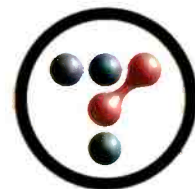


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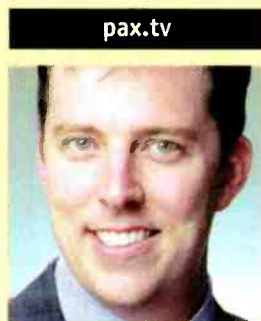


techtv

Formerly  ZDTV

3 Paxson Comm. Corp.

Like the programming aired on Pax TV, content on the Web sites of stations owned by Paxson Communications Corp. serve a softer content that appeals to women and families. "Online, we want to be consistent with our television brand and at the same time expand the Pax brand as a place families can come to find information that



Karsten Amlie, president, Pax Internet Inc.

is not offensive. Yet they can be comfortable that it's quality information," says Karsten Amlie, president, Pax Internet Inc. "We call it 360-degree brand building: online, on the air and in print advertising."

But the Internet strategy of the third-largest TV group is to create local portals at each of its 67 stations. Working with NBC, which owns 32.5% of Paxson, Pax Internet plans to "play off the strength of our NBC

partners" in the 11 markets with both a Paxson station and an NBC-owned station. Paxson hopes to negotiate similar deals with NBC affiliates, some of which have agreed to explore the option. In those markets, NBC stations will offer local news content and information on local events, while the Paxson sites will focus on local human-interest material and family issues and provide directory services.

All the station Web sites feature a link to Paxway, a "family-safe" ISP that links to the Internet but blocks objectionable Web sites. The newly launched Pax familyclub, which features information, helpful hints and bargains, also may be reached through the sites. Free e-mail

also is offered, which Amlie says is "very popular and growing every month."

As for broadband and wireless applications, Amlie says Paxson does have plans for the former, but wireless is not yet on the company's drawing board. Viewers of Paxson stations, Amlie points out, "generally are not the first adopters of new technology." And for a "young network," Amlie says, it is more important to concentrate on building strong relationships with viewers. ■



The Web site is part of what Pax-TV calls its "360-degree brand building."

4 Tribune Broadcasting Co.

In keeping with Tribune's roots in the newspaper business, many Tribune Broadcasting Co. TV-station Web sites have a heavy news presence. But visitors to the sites can also find plenty to drive them back to the stations for programming from The WB or Fox, with which all but one station in the group—ABC affiliate WGN(TV) New Orleans—are affiliated. Tribune's mandate for its sites is this: Mirror the experience online that viewers find on the air.



Michael Silver, vice president, strategy and development, Tribune Interactive

Toward that end, Tribune signed a deal last month with The FeedRoom, a broadband news site that will help 16 of Tribune's 23 stations offer video content such as personalized newscasts. Tribune TV stations also will provide news and information video to The FeedRoom, which will develop co-branded Web sites featuring the stations' news, weather, sports and traffic.

"The agreement assists us in adding broadband to our sites and also gives our video a higher national profile," says Michael Silver, vice president of strategy and development for Tribune Interactive. At the same time, Tribune Ventures, the investment arm of Tribune Co., invested an undisclosed amount in The FeedRoom.

TV- and radio-station Web sites often compete with the sites of local newspapers, which may be the largest providers of local information in markets. Tribune, with five markets where it owns both a newspaper and a TV station, plans to make the most of that situation. According to Silver, more content that is jointly produced will soon be seen on the sites of WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago.

Tribune also wants to provide local content to emerging broadband services. In Chicago, WGN-TV contributes local information for the start page of AT&T's cable-modem service. In Denver, Tribune's KWGN-TV and the *Denver Post*, which Tribune does not own, produce a site for Comcast@Home. ■



Tribune's sites will have a heavy news presence backed by its newspapers.

THE TEN COMMANDMENTS

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5 NBC

For NBC owned-and-operated stations, the success of an Internet strategy will hinge on the ability to offer viewers in different areas of a market content that is more specific to their neighborhoods. For example, visitors to a site will be able to type in their ZIP code and access local sports, town meetings and other events, says Jay

nbc.com



Jay Ireland, president, NBC owned-and-operated stations

Ireland, president of NBC owned-and-operated stations. The purpose, simply, is to allow the stations to have an outlet for a larger percentage of the news that comes into the newsroom that does not often make it to air. "We will become the local portal, not just a television station on the Web," says Ireland. "We'll become the local source of information, news and entertainment around the city or town you live in."

Streaming video is also something the NBC sites will offer. The station group recently penned a deal with The FeedRoom in which FeedRoom will enable all the NBC sites to deliver video clips of news, weather, traffic, sports and features to broadband customers. Ireland says that the station group's goal is to offer the newscasts

in digestible chunks so that viewers don't have to watch an entire Web-cast of the local news to get the information they want. NBC has also tapped Open Market to redesign the Web sites to make it easier to carry out the group's objective of becoming a local portal in a given market.

NBC Web sites want to become the local portal for news and information.

Ireland sees a convergence play as well. "Eventually, we are going to have convergence of the Internet and television, and what we want to do is have a service that provides our viewers, at the click of a button, all this material that they can get from both." It's expected that part of that convergence play will be built around Digitalconvergence.com and its :CueCat technology, which will allow viewers to more easily reach Web sites of NBC advertisers. The :CueCat software will use audio cues to link viewers directly to a given site. ■



6 ABC Inc.

ABC's vision for its O&O Web sites focuses on low-cost content. As part of Disney, stations have access to the media giant's family of sites that are rich with news, sports and entertainment.

"One thing that has become clear about the Web is that creating content is an expensive proposition. All you have to do to see that

abc.go.com



Rick Mandler, vice president, general manager, Walt Disney Internet Group Local and Broadcasting

is look at these content-driven media Web sites that are losing tons of money," says Rick Mandler, vice president and general manager of Walt Disney Internet Group Local and Broadcasting. "Our advantage is that we have great branded content already available."

The company essentially wants to replicate the TV-station model in which the network supplies programming to its stations, which produce local news and sell local advertising.

In the online version, those Web sites—GO.com, Disney.com, ABC.com, ABCNEWS.com, ESPN.com, Movies.com and Mr. Showbiz, among others—form the network that supplies content to the stations, which put up local news, area guides and other local information and sell local advertising.

ABC Inc., the sixth-largest station group, is just weeks away from relaunching its redesigned Web sites for all 10 of its stations. The Walt Disney Internet Group is managing the project, but a small design shop in Seattle has been called in to assist in cosmetic changes, says Mandler.

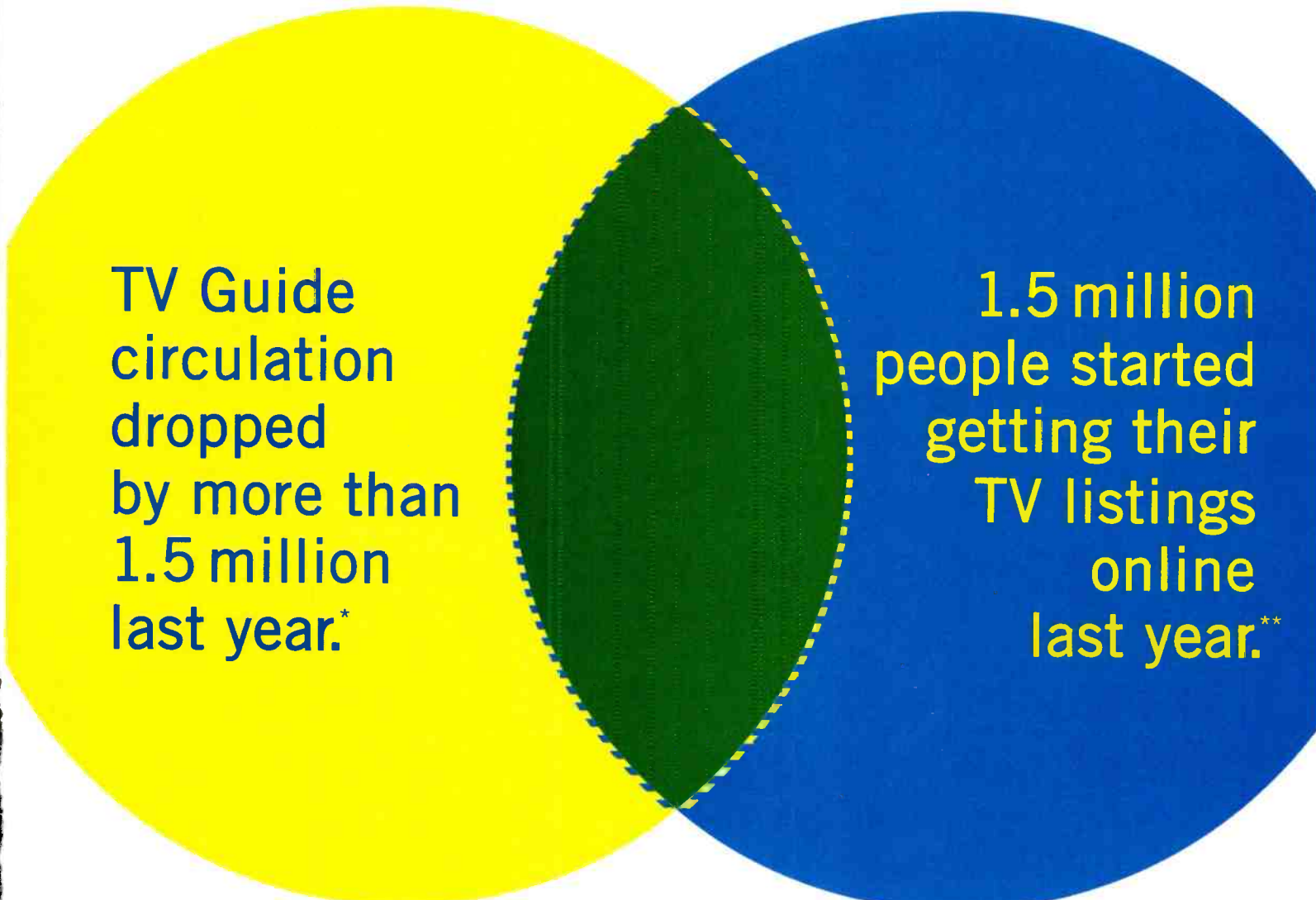
"We're keeping the graphics light and the design simple for those dialing in with a 28k modem."

With those mid-band users in mind, the station group also plans to create short-form video for its sites and is experimenting with streaming services for that purpose. The idea is to post stories from the half-hour newscast in appropriate

AEC's O&O sites will leverage branded content from its parent Disney.

sections on the site. Mandler says the group hopes to embed streamed advertising into those short-form pieces. ■





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7 Chris-Craft Industries Inc.

Chris-Craft Industries, the seventh-largest TV group, believes strong local portals will make its 10 station sites dominant in their markets. To ensure this, the group's Internet plan includes distribution partnerships, content acquisition and Web-based tools that allow its stations to leverage their existing content.

chriscraft.net



Jason Gould, director of new media

Using tool sets built by Chris-Craft for content integration, its stations can offer content management, e-mail notification, coupon delivery, polling and database applications.

Essential to the company's distribution strategy is to build strength in niches that are database-driven. The initial effort involves the automotive sector: Chris-Craft has formed a partnership with Web site CarSoup, which features new- and used-car listings.

Chris-Craft is able to generate revenue from such sources as car dealers and private-party sellers and has ancillary businesses also.

Chris-Craft hopes the same dynamics will generate revenue from the employment market, home sales, home repair and apartment rental, and it is currently negotiating deals in those areas.

Through a partnership signed in July with Zatsco, which tailors

local newscasts to individual subscribers, Chris-Craft's WWOR-TV New York, KTVX(TV) Salt Lake City and KMSP-TV Minneapolis have begun offering interactive options in news content. Stations KMOL-TV San Antonio, KCOP(TV) Los Angeles and KPTV(TV) Portland, Ore. will soon follow.

"Our strength is in

reaching the marketplace and driving interactivity. We want to create a one-to-one relationship with our viewers and generate revenue from that relationship," says Director of New Media Jason Gould.

News content is developed by the local stations, which subscribe to AP, The New York Times Syndicate, Accuweather, Thomson Investors Network and PR Newswire.

Look for Chris-Craft station content to be available using wireless technologies in several markets in the next 45 days, says Gould. ■



KCOP(TV) Los Angeles will begin offering interactive capability.

8 Gannett Broadcasting

Gannett views its stations' Web sites as a way to "transcend geography and break out of the broadcast mode of serving local markets," says Craig Dubow, executive vice president of Gannett Television. "From anyplace, anywhere, people can always log in for information that's readily available in an environment that's most useful for our customer. That's what we're after."

gannett.com



Craig Dubow, executive vice president, Gannett Television

By pooling resources, the company can centralize information and internally develop software tools useful to its 18 station sites. The goal, Dubow says, is to "surround" local customers with convenient, relevant and personalized content that may be received via PC, phone, pager, wireless technology and set-top boxes.

To make the most of those resources, Gannett in July launched "USA Today Live," an initiative that

aims to marry the newspaper and TV stations from a content perspective. For the Gannett station group, the nation's eighth-largest, co-owned *USA Today* offers "a vast array of news and information reporting" that can be delivered to local TV sites, says Dubow. "Segments you see on the late news will be featured in the next day's *USA Today*." But the relationship is reciprocal, and stations will channel local stories to the newspaper's Web site, USATODAY.com.

Gannett has also utilized partnerships and investments to bring content from *USA Today* and from its TV stations to a variety of platforms.

In May, Gannett said it would invest \$270 million in ZapMedia, an Atlanta-based company that plans to market a set-top box that connects TVs and stereos to its Internet site and allows viewers to store videos, music and other Web content.

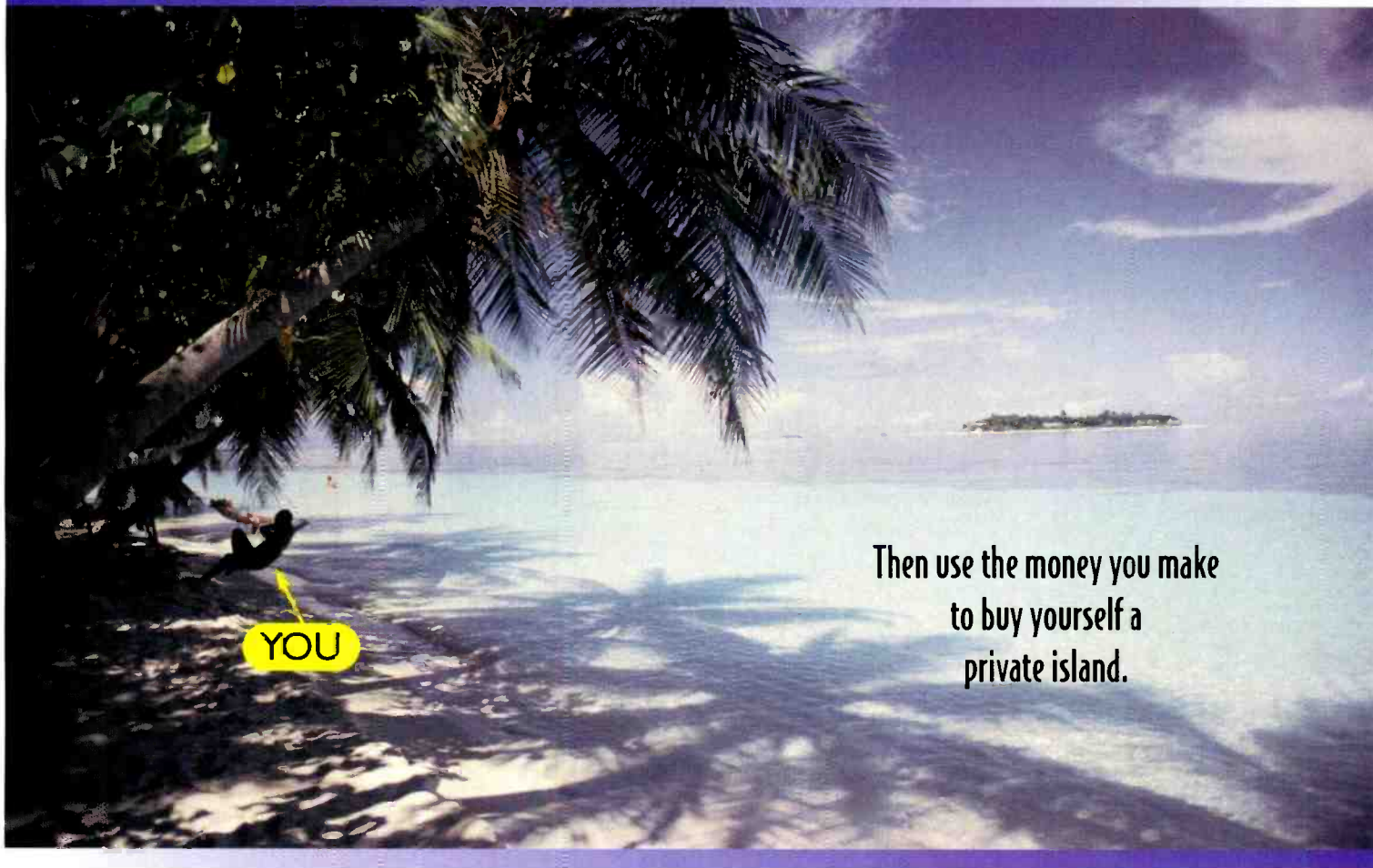
In March, the company joined 11 other broadcast groups as founding

partners and investors in iBlast, a digital datacasting network. The groups each committed a portion of their digital spectrum. ■



Gannett plans to pool resources to develop its 18 station sites.

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9 Hearst-Argyle Television

While some TV station groups are pursuing local portal strategies, Hearst-Argyle Television sees that as an old approach. A station Web site should be a destination, not "a place you go and then leave," says Tolman Geffs, CEO of Internet Broadcasting Systems (IBS), speaking for the ninth-largest station group.

hearstargyle.com



Tolman Geffs, CEO, Internet Broadcasting Systems

IBS, which partners with TV broadcasters to build local news and information Web sites that it calls Web channels, is 30% owned by Hearst-Argyle. It is in the process of relaunching Hearst-Argyle's 26 station site, having rolled out roughly half. According to Hearst-Argyle, on those new sites that have debuted, traffic has quadrupled within a month, on average.

Hearst-Argyle believes its stations can use the power of their news product and the power of promotion to create dominant local services for users—both viewers and non-viewers. Geffs says the idea is to provide a well programmed mix of information, entertainment and services that grows into a daily destination for users in the market. The sites then drive them back to the

stations—a cycle of TV to Web to TV, says Geffs. By reaching a broader audience that TV does not reach, the TV brand is extended, he adds.

The approach is group-wide, but IBS also aims to make the most of each station's strengths and franchises. "By weighing each local market, the stations win the old-fashioned way—by



Hearst-Argyle's WBAL-TV Baltimore has a Web site designed by IBS.

being absolutely on top of the news," Geffs says.

Sophisticated video combined with content is a key initiative, Geffs says, and IBS is rolling out VideoBlast, which presents integrated text and graphics, on all Hearst sites. "Very rich video products help Hearst go up against the newspaper in town online," he explains. "Video by itself is like 200-proof alcohol: You have to mix it with something. People aren't going to the Internet for good video. They're going for entertainment and stories." ■

10 USA Broadcasting Inc.

Since most of the 13 stations owned by parent USA Networks Inc. are affiliates of the company's Home Shopping Network, only one station currently has a Web site: WAMI-TV Miami.

However, USA is slowly converting stations from the home-shopping format to local broadcasting outlets. WAMI, which does not air home-shopping programming, was the first to convert two years ago. In the past six months, three other stations have been relaunched as local broadcasting stations: WSHS-TV Boston, KSFR-TV Dallas and WHOT-TV Atlanta. Within the next year, USA flagship WHSE-TV New York is scheduled to drop home shopping and air syndicated programming.

wami.citysearch.com



Rick Feldman, COO, USA Networks Inc.

Although the Web sites for the recent relaunches are not yet up and

running, plans are in the works to develop sites similar to WAMI's in Boston, Dallas and Atlanta. "We want these sites to be more than just companions to on-air programming. That's something any broadcast group can do. We want them to leverage the strength of businesses within USA Networks such as Citysearch, Ticketmaster and Hotel Reservations Network that add to the experience of being within a city," says Rick Feldman, COO, USA Networks.

The company owns a controlling interest in Ticketmaster Online-Citysearch Inc., which includes local resources such as ticketing and leisure services available to 3,000 ZIP codes.

Like wami.citysearch.com, the station sites will feature links to citysearch.com and ticketmaster.com that are an integral part of the company's strategy. "It is the reach of this national network—built from the ground up in 77 cities—that illustrates the potential interrelationships between the company's entertainment



WAMI-TV Miami is, so far, the only USA Networks station with a Web site.

assets, which include the local stations, and our information-services businesses," says Adrienne Becker, vice president of corporate communications. ■



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Todd Walrath: "When you look at franchises that are doing well, there are few examples of those successfully translating that brand to the Internet."

Eye of the storm

Weather.com is the darling of the cable-network Web sites

By Keith Flamer

Not surprisingly, bad weather is often the cause of traffic jams, both real and virtual. When there's a major storm system approaching, Weather.com—more than any other weather-related site—sees a significant boost in its traffic.

Not that Weather.com needs hurricanes and tornadoes to succeed. The site receives 300 million hits per month, consistently ranking it among the top 25 Internet portals. What's more, Weather.com hails as the No. 1 weather site and No. 1 cable site, even surpassing such popular portals as ESPN.com and CNN.com. Media Metrix consistently rates Weather.com in the top five for news, entertainment and information. So how does Weather.com do so well?

"When you look at franchises that are doing well, there are few examples of those successfully translating that brand to the

Internet," says Todd Walrath, chief operations officer of Weather.com, a spin-off of the equally successful 24-hour cable network, the Weather Channel. "There are some pretty powerful brands that don't have as much traffic as Weather.com."

The popularity of the site has a lot to do with consumer fascination with the weather. Ever since El Niño dramatically changed weather patterns, unpredictable forecasts have tended to pique interest in weather information. More important, says Walrath, weather affects so many aspects of our lives. Today, people plan their days around weather forecasts, whether for commuting, vacation and business travel, leisure, health (pollen reports for allergies) or even gardening. Many sign on to weather portals to avoid their own natural disasters: commuting and air-travel delays.

For all these reasons, Weather.com has

evolved into a lifestyle site, which separates it from other weather portals and keeps it out of the commodity category, says Walrath. Weather.com has become a habit for users, and its strategy undoubtedly contributes to Weather.com's beating its competitors: Accuweather.com and National-weather.com, the official portal of the National Weather Service.

"People want to know if they are likely to sit in traffic for two hours or one hour," he says. "This makes a big difference in people's lives. And free time is so precious today that, if you know the weather in advance, you can ensure your time traveling, golfing or vacationing with family is a much better experience.

"One of the advantages of Weather.com is that it's on demand. You can get it right now instead of waiting for your local forecast. No other site really focuses on how weather affects your life like this site does."

Like the Weather Channel, Weather.com is a privately owned company and declined to divulge its financials. However, Walrath



The Weather Channel successfully begat weather.com, which in 1998 repackaged content around people's lifestyles, with updated local forecasts for 1,700 cities.



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says, Weather.com's 2000 revenues are up more than 100% over 1999.

Weather.com is run as an independent Internet company with its own resources, management and operating budget, separate from the Weather Channel. However, since the portal's launch in April 1995, the Weather Channel has been Weather.com's chief booster, using on-air cross-promotions and "meteorological intelligence"—content, graphics, forecasts and audio/video—for broadband and multimedia initiatives.

Considering that the Weather Channel reaches 76 million U.S. households and covers more than 95% of cable homes, that on-air promotion has a long arm. The exposure also goes beyond U.S. shores. The Weather Channel hits 8 million households in Latin America under the name Canal del Tiempo.

"Some cable networks are afraid to mention their Web site on-air because they think it may negatively impact their ratings," says Walrath. "But if the Internet is going to be a competitive threat to traditional business, we want to be the ones to compete with ourselves."

As one of the earliest cable-network spin-offs to embrace the Internet, Weather.com secured one of the most coveted and ideal URLs in cyberspace. Weather.com's URL is intuitive, even for the most clueless Internet browsers. It gives Weather.com a leadership position, says Walrath.

Weather.com also exchanges content for traffic via a 500,000-plus affiliate program that boomerangs users back to its portal. This includes full-fledged partnerships with Netscape, AOL, Yahoo, ABC, USAir, SwissAir and the New York *Daily News* among others. Walrath says airline, health and gardening portals are natural partners for Weather.com because weather has an impact on all of them.

Cambridge, Mass.-based Forrester Research analyst Dan O'Brien says Weather.com is capitalizing on a subject everyone cares about and is effectively leveraging its



Weather.com's photo gallery alone gets 10 million page hits per month, and the Atmospheres newsmagazine is being incorporated into its site.

Weather Channel franchise on the Internet. The analyst says he's "amazed" that there is enough interest to sustain a 24-hour weather network.

"Weather.com has done a good job of distributing through affiliate links with weather buttons everywhere," says O'Brien. "Within a few seconds, anyone who has a homemade site can add this weather button to their site. Weather.com's [500,000-plus affiliates] is on the level of Amazon.com."

Weather.com's demographic is about 60% male and highly educated. Approximately 75% of its users have a four-year college degree. Fifty percent of its users are professional managers, which is a slightly

higher percentage than the Weather Channel audience. Mostly, Weather.com is viewed from the workplace.

Utilities such as a photo gallery, "Photo of the Week" contest, message boards and online chats are popular features on Weather.com. The photo gallery alone gets 10 million page hits per month. Then there are the die-hard weather enthusiasts who obsess over weather as a science. For example, one scheduled chat with on-air Weather Channel meteorologist Kristina Abernathy drew 800 weather fanatics, a stunning figure for a non-Britney Spears chat.

Atmospheres, a recently launched Weather Channel news magazine about weather phenomena, has already drawn heavy traffic since being incorporated into Weather.com site, according to Walrath. That aside, volatile weather months August, September, December and January are Weather.com's peak periods, often catapulting it into the Internet's overall top 10.

Originally, Weather.com was simple maps and forecasts, says Walrath. After a 1998 user survey, Weather.com repackaged content around people's lifestyles, with constantly updated local forecasts for 1,700 cities worldwide using local and regional radar. This includes the Weather Channel's Weather Star technology, which transmits thousands of real-time relays of customized weather forecasts simultaneously.

Weather.com has ventured into portable wireless platforms with the help of program partners Sprint, AT&T and Verizon. Now weather forecasts can be automatically sent to Weather.com users via cellular phones, pagers and palm technology as well as e-mail.

Weather.com is relaunching its site in October with a new navigation scheme, more planning and calendar functions for users, and better-quality maps and graphics. More international expansion is also on the way. Not content to rest on its laurels, Weather.com is poised to remain in the eye of this weather storm. ■



MEDIA FINANCE

Before any media deal is made, Wall Street has its say. Investment firms play a crucial role in mergers and acquisitions, providing media companies with the financial guidance needed to stay competitive. On October 23, we'll profile today's leading media investors in a Media Finance special report. Find out where they think the industry is heading as well as what they look for before making an investment.

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Datebook

This Week

Sept. 23-25 *National Association of Broadcasters* Hundred Plus Exchange. Denver Omni Interlocken, Denver. Contact: Carolyn Wilkins (202) 429-5366.

Sept. 26 *New York Chapter of the National Academy of Television Arts & Sciences* Television/Internet Programming Marketplace. Marriott Marquis Hotel, New York. Contact: Sheryl Arluck (212) 768-7050, ext. 26.

Sept. 27 *International Radio & Television Society Foundation* Luncheon and panel discussion moderated by BROADCASTING & CABLE Executive Editor P.J. Bednarski. Waldorf-Astoria, New York. Contact: Marilyn Ellis (212) 867-6650, ext. 306.

Sept. 27-29 *IEEE Broadcast Technology Society*. 50th Annual Broadcast Symposium. Sheraton Premier Hotel, Tysons Corner, Va. Contact: Ted Kuligowski(703) 591-0110.

Sept. 28 *Atlanta Chapter, Women in Cable & Telecommunications* Fifth Annual Golf Tournament. Hamilton Mill Golf Course, Dacula, Ga.. Contact: Diane Moss (404) 885-0107.

Sept. 28-29 *OpenTV* Interactive Television Developer Conference. W Hotel, 541 Lexington Ave., New York. Contact: Erin McCormack or Jackie Zide (323) 866-6000.

Sept. 29-30 *Association of Music Personnel in Public Radio* Announcer Workshops. WGBH(FM) Boston. Contact: Deanne Poulos (480) 833-1122.

Sept. 30 *Television News Center* Anchor Training with Herb Brubaker and Brian Wilson. 1510 H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

October

Oct. 2-3 *The Carmel Group* Convergence 2000: The Five Burning Questions. The Westin Hotel, Santa Clara, Calif. Contact: Natalie McChesney (831) 643-2222.

Oct. 2-5 *NAB* Satellite Uplink Operators Seminar. NAB headquarters, Washington. Contact: Courtenay Brown (202) 429-5346.

Oct. 3-4 *Society of Broadcast Engineers* National Meeting. Pittsburgh Sheraton North, Pittsburgh. Contact: John L. Poray (317) 253-1640.

Oct. 3-4 *Instinct Services Group (ISG)* IMX (interactive music expo). Los Angeles Convention Center, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 3-5 *Iowa Public Television* Iowa DTV

Major Meetings

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

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

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

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

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

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

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

Symposium 2000. West Des Moines Marriott, West Des Moines, Iowa. Contact: Marcia Wych (515) 242-4139.

Oct. 5-7 *Tennessee Association of Broadcasters* 53rd Annual Convention. Regal Maxwell House Hotel, Nashville, Tenn. Contact: Jill Green (615) 399-3791.

Oct. 8-11 *Virginia Cable Telecommunications Association* 34th Annual Convention. Hyatt Regency Hotel, Reston, Va. Contact: Barbara Davis (804) 780-1776.

Oct. 10-11 *Bender/Helper Impact* iMix2.0 Executive Conference. New York Marriott World Trade Center, New York. Contact: Christine Card (562) 856-8299.

Oct. 10-11 *Toonz* The Developing World of 2-D & 3-D Technology. Crowne Plaza St. James Court, London. Contact: Johanna

Karmano +44 (0) 20 7840 2700.

Oct. 11 *HRTS* Meet the World Wrestling Federation. Universal Hilton Hotel, Universal City, Calif. Contact: Gene Herd (818) 789-1182.

Oct. 11-13 *Arizona Broadcasters Association* 48th Annual Convention & SBE Technology Exhibits. Sheraton Crescent Hotel, Phoenix. Contact: Art Brooks (602) 252-4833.

Oct. 12-13 *Bender/Helper Impact* iMix2.0 Developers Conference and Expo. New York Marriott World Trade Center, New York. Contact: Peter Temkin (451) 391-2994.

Oct. 16 *Broadcasters' Foundation* Charity Golf Tournament. Inwood Country Club, Inwood, New York. Contact: Gordon Hastings (203) 862-8577.

Oct. 16-17 *ICM Conferences* Interactive Television Conference: Explore Convergence. Beverly Hills Hilton, Beverly Hills, Calif. Contact: Arlene Soumillac (415) 817-0449.

Oct. 17-19 *eMarketWorld.com* @d:tech.WorldEurope. RAI Congress Centre, Amsterdam, the Netherlands. Contact: Andrea Lacarsky +1-804-643-8375.

Oct. 18-19 *CTAM* Broadband Opportunity Conference. Santa Clara Marriott, Santa Clara, Calif. Contact: Seth Morrison (703) 549-4200.

Oct. 18-19 *Kentucky Broadcasters Association* Annual Convention. Embassy Suites, Lexington, Ky. Contact: Gary White (502) 848-0426.

Oct. 24 *American Center for Children and Media* Kids' TV Goes Digital. Rainbow Room, Pegasus Suite, 30 Rockefeller Center, New York. Contact: David W. Kleeman (847) 390-6499.

Oct. 25-26 *TVB* Annual Research Conference. McGraw-Hill Conference Center, New York. Contact: Susan Cuccinello (212) 486-1111.

Oct. 26-27 *Instinct Services Group (ISG)* Film IT—Film Information Technology Conference & Exposition. Sheraton Universal, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 26-29 *Society of Professional Journalists* Annual Convention and Conference. Adam's Mark Hotel, Columbus, Ohio. Contact: Tammi Hughes (765) 653-3333.

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

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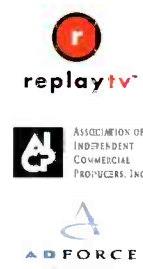
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Ed Knudson, Intellocity
Mitch Ratcliffe, ON24
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DECIPHERING DENNIS

Our weekly service: During the Sept. 25, *Monday Night Football* game, Dennis Miller, the comedian/philosopher said: "Like Dante's *Inferno*, what you get in the *Inferno* is what you did in life. Of course, I was referring to Dante Lavelli."

Of course. Dante Alighieri's (1265-1321) *Divine Comedy* posits that one's fate in the afterlife reflects one's life in the here and now. So right on, Dennis. (The other Dante played for the Cleveland Browns.)

THE MONEY LIST

Two cable-modem chip makers were the biggest winners and ex-MSO Gerry Lenfest the biggest loser among the media's rich in the new Forbes 400 list. Altogether, 33 executives tied to the TV business made the cut.

Henry Nicholas and Henry Samuelli, co-founders of Broadcom Corp., posted the biggest gain, with the rising stock price of the modem-component manufacturer increasing their wealth by 225%, to \$2.6 billion. WWF Entertainment Chairman Vince McMahon made the list (No. 260) for the first time with an estimated wealth of \$1.1 billion.



Rigas, center with California Gov. Gray Davis (l) and BET President Robert Johnson.

Dear John

John Rigas' appearance as honoree of this year's Walter Kaitz Foundation fundraiser last week in New York was a bit awkward.

The cable industry charity promotes minority hiring, but his Adelphia Communications Corp. is based in whiter-than-white Coudersport, Pa. (where, he noted, there may be 100 black families). Although he was obviously sincere as he recounted his pioneering history in cable (and his seemingly ending segregation at the tiny local movie house he bought in the early '50s), he wasn't proposing lots of new industry diversity initiatives.

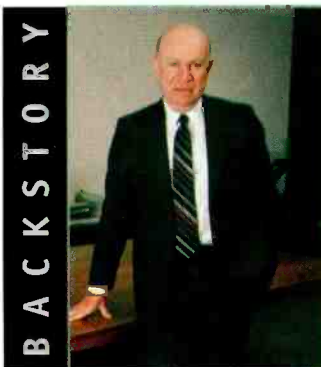
In fact, the minority Adelphia executive most prominently featured in the A&E-produced testimonial video has been leaning on him to advance in the company. "I will have to work on that," Rigas said, solemnly.



Sour grapes

Folks at CNNfn can be quick to grouse about parent Time Warner Cable, not just privately but on the air. *The New York Times* last Monday said that Bloomberg would that very day sign a distribution deal with Time Warner Cable giving the finance net "access to 12.6 million new subscribers." The timing was clearly off, since Time Warner programming execs were off in Australia on an NBC Olympics junket.

CNNfners were really unhappy because Time Warner Cable does not even fully distribute its in-house financial channel. On the air, reporter Bill Tucker asked anchor Jack Cafferty, "There aren't any more distribution deals in the paper *not* involving us, are there?" Cafferty replied, curtly, "Are you talking about the fact that Time Warner is allowing Bloomberg to use the cable systems that we should be using to put this program out to the masses?"



BACKSTORY

It didn't take long after Laurence Tisch became head of CBS in September 1986 until he was seen as just another greedy moneymen who didn't know much about broadcasting, and really didn't care.

Tisch replaced Thomas O. Wyman, who was ousted by the CBS board Sept. 10, 1986, after he had brought to the board a proposal that the Coca-Cola Co. acquire the network. Earlier, Tisch had acquired just under 25% of CBS and helped the company

rebuff a takeover bid by Ted Turner.

Tisch's move to cut station compensation came back to haunt him in 1994, when the New World Stations affiliate group jumped to Fox. Another blunder: insisting that cable pay cash for retransmission rights in 1993. They wouldn't.

By 1994, Tisch had had enough. In late 1995, Westinghouse bought CBS for about \$5.5 billion. Tisch went away happy. He made about \$1 billion.

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

Broadcast

Carla De Landri, senior manager, *20/20*, ABC, New York, named senior broadcast producer, prime time news-magazine programs, ABC.

Rob Pearce, promotion producer, KMOV-TV St. Louis, joins KXLY-TV Spokane, Wash., as senior promotions producer.

Terry J. Laughlin, managing director, Flair Communications, Chicago, named Midwest regional sales and marketing manager, spot sales, Univision Communications, Chicago.

Appointments at WBRC-TV Birmingham, Ala.: **Karen Braxton**, local account executive, named national sales manager; **Dale Stafford**, local sales manager, WMAZ-TV Macon, Ga., joins as local sales manager.

Appointments at WDSI-TV Chattanooga, Tenn.: **Blake Watson**, account executive, Comcast Cable, Chattanooga, joins as account executive; **Cyndee Carr**, co-host, Outdoor Channel, Premiere Video, Branson, Mo., joins as account executive; **Tracye**

McCarthy, local sales manager, WHP-TV Harrisburg, Pa., joins as general sales manager; **Susan Corbin**, creative services coordinator, KTXL-TV Sacramento, Calif., joins as promotions manager.

Cable

Emilio Mata, VP, creative services, HBO, New York, joins Starz Encore Group LLC, Englewood, Colo., as VP, on-air promotion.

Appointments at Cox Communications: **Donald Karell**, VP/GM, middle Georgia operation, Cox Communications, named VP/GM, Wichita, Kan.; **Sonya Middleton**, counsel, General Electric, Atlanta, joins as corporate counsel, Atlanta.

Programming

Allyson Terry, national show manager, *Entertainment Tonight* and *Real TV*, Paramount Domestic Television, Los Angeles, joins Columbia TriStar Television, Culver City, Calif., as director, advertising and promotion.

Appointments at MTV: Music Television, New York: **Heidi Eskenazi**, global director, licensing, named VP, licensing; **Paul White**, manager, consumer products, named director, licensing; **Preston Lewis**, director, marketing, home video, HBO, New York, joins as director, marketing, retail and program enterprises.

Dennis Grandcolas, director, Southwest region sales, Studios USA Domestic Television, Dallas, named VP of that function.

Appointments at Fox Family Channel, Oak Brook, Ill.: **Tim Larson**, director, affiliate sales and marketing, named senior director of that function; **Virgil Gerin**, director of affiliate sales, Fox Sports, Chicago, named director, affiliate sales and marketing, Central region.

Appointments at CableReady, Stamford, Conn.: **Louis M. Occhicone**, manager of program acquisition, Speedvision Network, Stamford, Conn., joins as director of program operations; **Sabrina Sanchez**, teaching assistant, Syracuse University, Syracuse, N.Y., joins

as program sales associate.

Bruce Trotter, national sales manager, WFXT-TV Boston, joins Fox Television, New York, as director of sports & marketing, sales.

Appointments at Westwood One: **Ross Crystal**, executive producer, entertainment news and syndicated programming, Metro Networks, Los Angeles, joins as executive producer, entertainment news, Los Angeles; **Steve Winters**, national director, marketing, San Antonio, named VP, marketing services, metro networks, Houston.

Appointments at Odyssey Network: **James Bono**, research manager, Food Network, New York, joins as director, sales research, New York; **Chris Ward**, account executive, Fox Family Channel, New York, joins as director, Midwest advertising sales, Chicago.

Sheryl Ortiz Barta, manager, human resources, ABC Radio Networks, Dallas, joins Hispanic Television Network, Fort Worth, Texas, as director of human resources.



Allyson Terry



Heidi Eskenazi



Dennis Grandcolas



Sabrina Sanchez

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

Journalism

Appointments at WCVB-TV Boston: **Gerry Wardwell**, supervisor, NewsCenter 5 producer team, named managing editor; **Joanne Pallotta**, senior executive producer, KYW-TV Philadelphia, joins in the same capacity.

Vytas Reid, morning and midday meteorologist, WKJG-TV Fort Wayne, Ind., joins WRTV(TV) Indianapolis, as weekend meteorologist.

Advertising/Marketing/PR

Bill Whitehead, CEO, Bates North America, New York, named president and CEO, Bates Worldwide.

Ben Sample, VP of administration, CableTime, CableRep Advertising, Williamsport, Pa., named director, affiliate relations.

Dee Wiles, sales manager, Fox Television Sales, San Francisco, joins National Cable Communications, San Francisco, as sales manager.

Jane Margulies, VP, eastern sales office, RPMC, New York, named senior VP.

Radio

Celeste James, director of communications and brand management, NPR, Washington, named VP, communications.

Diana R. Fox, manager, technical services and human resources, United Press International, Washington, joins Radio Voyager Network, Silver Spring, Md., as VP, information technology.

Angela T. Fleming, director, marketing, WGCI (AM), WGCI-FM Chicago, named VP, marketing of both and WVAA (FM) Oak Park, Ill. (Chicago area).

Owen Weber, VP/GM, KILT-FM and KIKK-FM Houston, joins Radio One as VP/GM Cleveland radio stations.

Debbie Kwei, general sales manager, Charlotte stations, Infinity, Charlotte, N.C., joins WCCJ-FM Charlotte, N.C., as VP/GM.

Brent Miller, VP/GM, Louisville stations, Cox Radio, Louisville, Ky., joins Entercom, Greensboro, N.C., as VP and market manager.

Satellite/Wireless

Albert J. Kornak Jr., production manager, WOLF-TV Wilkes Barre-Scranton, Pa., named corporate director of production, Pegasus Communications Corp., Bala Cynwyd, Pa.

Internet

David A. Woodle, president and CEO, C-Cor.net, State College, Pa., also named chairman of the board.

Wendy Winks, senior account director, corporate marketing and partnerships, Universal Studios, Los Angeles, joins Television.com, Los Angeles, as VP, corporate marketing and partnerships.

Stuart Zakim, VP, corporate promotion, Playboy Enterprises, New York, joins iCast, New York, as VP, public relations.

Clarification: In the Sept. 4 issue, Susan Chavarria and Marianne Hartman should have been identified as employees of Insight Telecommunications Corp., Boston, not Insight Communications.

Obituary

Thomas G. Maney, advertising sales executive, died Aug. 23 at his home in Marina Del Rey, Calif. Born in Los Angeles in 1928, Maney spent more than 30 years in advertising, eventually becoming vice president and general manager of WTTG(TV) Washington and vice president and assistant general manager of WCVB-TV Boston. Maney returned to Southern California to finish his career as president and general manager of Ed Libov & Associates and at Western International Media as senior vice president and director of national sales. Preceded in death by his wife of 46 years, Mary Jane, who passed away in 1998, Maney is survived by three children and three grandchildren. A fund has been established in Maney's name with the Advertising Industry Emergency Fund. Donations can be sent to A.I.E.F. 6404 Wilshire Blvd., Suite #1111, Los Angeles, Calif. 90048.

—Compiled by Beth Shapouri
bshapouri@cabners.com



Jane Margulies



Angela T. Fleming



Wendy Winks



Stuart Zakim

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

On the digital frontline

Hardin has moved from directing movies to directing NBCi operations

Shawn Hardin has pretty much done it all in the media business in a relatively short career span. He spent several years in the filmmaking business before making the transition to a television network. And now he's directing operations for NBC Internet in what is perhaps the most crucial period of transition in its brief history.

His original intention was to direct movies. He graduated from the cinema/TV school at the University of Southern California in 1995 and moved immediately into film production. "USC was known for production, and I wanted to get my hands dirty and do a bunch of films," Hardin recalls.

So he immersed himself in free-lance work for several years, taking a variety of assignments on different projects, from doing camera work on a music video to editing feature films to doing corporate work. He was a segment producer/director on an MTV series, *Like We Care*, over two seasons. He served as a second-unit direc-

tor on *Pagemaster* and as pre-animation director on *Jumanji*.

Hardin hooked up with NBC as a producer/cameraman in 1993, doing a piece about a day in the life of a little-known comedian named Conan O'Brien, who was being considered as a replacement for David Letterman. That led to a full-time position with the network as a senior writer/producer on the NBC 2000 project in 1994. It was a groundbreaking project at the time, a digital production unit that developed a new wrinkle: squeezing traditional show-ending credits into a split-screen box, with a promotional spot and a segue to the next show in the other half of the screen.

"NBC was then the largest producer of digital video in the

world," says Hardin. "That's why I came to NBC. I wanted to be a part of that."

Hardin was quickly promoted to supervising producer of the digital unit. But he was soon contemplating another digital direction entirely. He asked to be put in charge of "a ragtag group of five people in crappy old offices" that NBC was assembling as its first Web-production unit in Los Angeles.

In 1995, that NBC New Media unit launched NBC.com, co-located on MSN in NBC's first relationship with Microsoft, with content around *The Tonight Show*.

That digital front quickly opened up in 1996 with the creation of MSNBC. Hardin was among those looking at ways to



Shawn Hardin
Chief product officer and executive vice president, NBC Internet

B. March 10, 1962, New York City; B.A., cinema/TV, University of Southern California, 1985; free-lance producer/director/cinematographer, 1987-93; senior writer/producer, NBC 2000, NBC, Los Angeles, June 1994; supervising producer, NBC 2000, January 1995; creative director, NBC New Media, June 1995-June 1996; vice president and executive producer, NBC Interactive Media, June 1996; senior vice president, Snap.com, San Francisco, July 1998; current position since July; director member of the Directors Guild of America

create immersive experiences online out of NBC on-air series. Those efforts spawned development of content for *Saturday Night Live*, rising star Conan O'Brien, and the Second Shift

project that spun parallel plot lines with new characters from the *Homicide* police drama.

"It was ahead of its time," he says and, he adds, too far ahead to succeed.

Hardin also oversaw NBC's next big digital initiative, broadcasting the 1996 Olympics with enhanced content distributed through InterCast PC technology developed with Intel Corp. Only 20,000 viewers had access to it, and InterCast is no more. But it set the stage for the future Hardin sees in interactive media. "Where it's moving is a very consumer-friendly experience, where you don't have to boot up and you don't get a blue screen."

The next milestone for NBC was its investment in CNet two years later, which sparked the co-development of the Snap.com portal and evolved into the current NBCi. Hardin joined Snap at the outset, and now he's helping to set NBC's course online as NBCi relaunches this month.

The goal is to consolidate the respective operations, such as e-commerce and search functionality, and accelerate the move toward profitability prior to the mid-2002 date when analysts expect NBCi to achieve a positive cash flow.

As Hardin puts it, the "speculative froth" of the Web's early years has dissipated, and NBCi is under pressure to perform. "We're getting our house in order internally," he says, "and we have a lot to do."

—Richard Tedesco

Classifieds

Television

CREATIVE SERVICES

GRAPHIC DESIGNER

WPVI-TV/6ABC, Philadelphia's #1 station, is looking for a graphic artist to design and execute news and promotional graphics. Must have a good design sense, strong organizational skills and work well under daily deadlines. Experience with Quantel paintbox and Hal, along with PhotoShop, AfterEffects and print experience a plus. Evening hours included. Send resume and non-returnable VHS or beta tape (no calls/faxes) Peter Zupko, Graphic Design Supervisor, WPVI-TV Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

MANAGEMENT CAREERS



CableRep Advertising, a Cox Communications company is looking for an experienced manager to lead our National/Regional sales effort via sales, pricing, packaging and inventory control. The National/Regional Sales manager will be based in the NCC office in Los Angeles and serve as CableRep's corporate advocate within the rep firm offices, responsible for driving revenue growth and creating a positive sales environment. A minimum of three years in major market advertising sales or media buying and a strong understanding of Nielsen, Arbitron and Tapscan products and advertising principles are requirements for this outstanding opportunity. Send resume to: Jeff Fisher, General Sales Manager, CableRep San Diego, 3965 5th Avenue, Suite 430, San Diego, Ca 92103. No phone calls, please. EOE.

DIRECTOR OF ENGINEERING

KVBC-TV, Las Vegas is just completing an all-digital, fully automated facility and is seeking an experienced technical manager to oversee all broadcast operations and maintenance. Applicants should possess substantial experience in broadcast engineering including maintenance, production, operations, design, and installation. Knowledge of physical plant construction and systems as well as applicable laws and regulations necessary. Interested applicants should possess excellent verbal and written communications skills and should have prior experience in budgeting and capital planning. We offer a competitive wage and a benefits package. Apply in person at, mail resume to, or email resume:

KVBC, Channel 3
1500 Foremaster Lane
Las Vegas, NV 89101
NO PHONE CALLS PLEASE
Hr@kvbc.com
E.O.E.

MANAGEMENT CAREERS

PROMOTIONS MANAGER

Western Pennsylvania small market affiliate that thinks big needs a top-notch Promotions Manager to take top rated station to next level. Applicants should possess superior creative skills and be a hands-on leader. We have the product to promote and the bells and whistles to challenge your skills. At least three years experience in television promotions is required. This is perfect opportunity for larger market number two person to make a mark. Applicants should RUSH tape and resume IN STRICT CONFIDENCE to: Box BC0925 275 Washington Street, Newton MA 02458

GENERAL MANAGER

This position is ideal for the General Sales Manager who is looking for the next challenge. Gulf coast network affiliate seeking qualified applicants for General Manager. The ideal candidate is currently a GSM with strong leadership, financial and personnel management skills. Five or more years of sales management experience is required. EOE Send resume to: Broadcasting and Cable, Box 926, 275 Washington St, 4th floor, Newton, MA 02458.

NEWS CAREERS

ANCHOR

Dominant small market station in northeast seeks co-anchor. As of now, the job is two days of weekend anchoring (with male anchor) and three days of reporting, but the job may evolve into a Mon.-Fri. 6 pm anchor position. This station is an EOE. Responses to: Broadcasting and Cable, Box 925, 275 Washington St, 4th floor, Newton, MA 02458.

NEWS CAREERS

SCIENCE AND TECHNOLOGY CORRESPONDENT

Statewide public television newscast conducting a nationwide search for a seasoned and experienced television news science correspondent.

The successful candidate will have substantial experience in network or major market television news, with a demonstrated track record in reporting on the sciences. The scope of experience should include reporting on science and technology innovations.

An advanced academic degree in the sciences is preferred. However, highly qualified candidates without this specific credential should not hesitate to apply. EEO/A Employer.

Interested applicants should respond to William Jobs, News Director, NJN Public Television, 25 South Stockton St., Trenton, NJ 08625.

MEDIA RELATIONS DIRECTOR

Media relations director for well-respected NY SMT/VNR production company.

Requirements: excellent people/management skills; story-sense, knowledge of U.S. and International media.

Responsibilities: hiring, managing booking staff; upgrading, maintaining database; writing media alerts, booking.

Profit sharing and incentives. FAX resumes: 212-302-2969

TRAFFIC HELICOPTER REPORTER

Report live from helicopter on traffic conditions for the number one rated station in Chicago. Excellent writing and strong live reporting capabilities required. 3-5 years television news reporting experience preferred.

Please send resume and tape to Eric Lerner, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. No telephone calls please. EOE

TRIBUNE BROADCASTING

News Director

San Diego - KSWB 5/69, San Diego's Warner Bros. affiliate and Tribune owned and operated, is seeking a News Director for our 10pm newscast.

This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5+ year's news senior management experience at the station level, be highly competitive, and possess strong creative/strategic leadership and ability to manage a young dynamic news team. We are looking for a non-traditional individual who knows the latest digital techniques for a fast paced news oriented newscast. A fresh, dynamic presentation of our newscast is wanted, so your tape should reflect this.

Send résumé and non-returnable VHS tape of your news product to: Human Resources, Attn: DGS, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BCND7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. Résumé and tape must be received no later than 10/30/00. Visit our web site at www.kswbtv.com to learn more about KSWB 5/69

Classifieds

Television

NEWSCAREERS

ACCOUNT EXECUTIVE

Eagle Television Sales, New York office, seeks an energetic, motivated and dedicated Account Executive with media sales experience. This position also offers the opportunity to sell Internet advertising, as well as develop Non- Traditional Revenue.

This opportunity can lead to growth within our dynamic company poised to handle the challenges of the industry. If you want to be challenged and compensated fairly based on your results, please send cover letter, resume and salary requirements to nicole.zittman@eaglestvsales.com. or fax 212-445-0971. No phone calls please. EOE

PHOTOGRAPHER

REQUIREMENTS: WOTV in the Battle Creek/Kalamazoo/Grand Rapids market needs two NPPA style shooters. Our photographers are journalists in every sense of the word. If you're ready to be a part of a story telling "team" then send your tape today. We need photographers with versatility and energy.

CONTACT: Please send your resume to:

Rick Spaulding
Chief Photographer
WOTV 41
5200 West Dickman Road
Battle Creek, MI 49016

WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

PHOTOJOURNALIST

Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? Do you love to tell stories with real people? Then come join us. We work together, learn and grow each day. Send your resume and tape to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

METEOROLOGIST

We have the tools and dedication, now we're looking for a computer whiz with on-air style to join our team of meteorologists. We do six hours of news each day, and weather is one of our calling cards. College degree and seal preferred. Resume and tape (VHS) to: Juli Buehler, News Director, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54304. EOE.

NEWS PHOTOGRAPHER

KFWD-TV 52 Telemundo is searching for an experienced news photographer. Spanish/English a must. Min. of 2 years exp. Mail resume & demo tape to Gen. Mgr. KFWD-TV, 3000 W. Story Road, Irving, TX 75038 or fax 972-258-1770. E.O.E.

DESK ASSISTANT

Entry level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Please send resume to: Kenny Plotnik, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

REPORTERS/TALENT

Get better! Six time Emmy winner will help your career. The best advice for the right price. www.Tvreportercoach.com. Call (954) 922-2834.

BILINGUAL TD

Exp'd bilingual TD needed for news. Needs take charge ENG/SPAN. Td with min. of 2 yrs. Exp. with live newscasts. Can do attitude required. Mail resume to Gen. Mgr. KFWD-TV, 3000 W. Story Road, Irving, TX 75038 or fax 972-258-1770. E.O.E.

PRODUCERCAREERS

POSITION AVAILABLE

P.O.V./American Documentary, Inc., **COORDINATING PRODUCER**

P.O.V., PBS' award-winning independent non-fiction series, seeks Coordinating Producer. Working closely with E.P., this job entails combination of programming skills with production and PBS station relations. Includes overseeing filmmaker interviews, Talking Back, screening and evaluating annual submissions, tracking new productions, arranging and overseeing packaging of programs for delivery to PBS, planning of annual editorial committee meeting, aiding in developing new programming initiatives, representing P.O.V. at festivals, conferences. CP works with the E.P. to maintain and build stations relations, track and promote good carriage for the series. Requirements: 2-5 years production and/or programming experience, BA degree. Knowledge of and experience working with PBS and the public television system a plus. Knowledge of documentary film and commitment to independent media necessary. Excellent communication, writing and organizational skills essential, as well as a desire to collaborate with a committed, professional team. Standard computer skills (Filemaker Pro, word processing, etc.) Position begins this fall. Please mail or fax cover letter with salary requirements and resume by October 6th to: Managing Director, P.O.V., 220 W. 19th Street, 11th Floor, New York, NY 10011. Via fax: 212-989-8230. For full text of Job Announcement e-mail manager@pov.org

ENG OPERATOR/EDITOR

"Nightly Business Report" seeks a news videotape cameraperson & editor for their Wash D.C. bureau. Responsibilities include on-location ENG shooting/editing, lighting set up for studio & location shoots, records incoming feeds, edits &/or re-edits video packages to script. Some travel req. 3 yrs daily ENG shooting & editing exp a must. Studio op exp desirable. Send resume to: WPBT2, HR, 14901 NE 20 Ave, Miami, FL 33181. EOE, M/F/D/V.

PRODUCER

Aggressive, organized, great writer for a main evening newscast. Able to combine the words and pictures to put together a newscast that stands apart from the competition. Minimum two years experience. Rush tape and resume to Gene Ross, News Director, KLAS-TV 3228 Channel 8 Drive, Las Vegas, NV 89109. Equal Opportunity Employer.

PRODUCERCAREERS

MIDDAY PRODUCER

WAVY-TV, the #1 station in the Norfolk, Virginia market, is looking for a News Producer. We thrive on spot news and stories that give viewer benefit. Good showcasing and live shot skills are a must. The position requires a college degree and at least one year line-producing experience. The position may require overnights and weekends. Send your resume, cover letter, and a copy of your latest newscast to: Robin Freese, Assistant News Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE

EXECUTIVE PRODUCER

WDAF-TV, a Fox O&O in Kansas City, is seeking an experienced Executive Producer for our noon, 5 and 6 PM newscasts. Exercises authority in determining which stories will be incorporated into news programs and the manner in which they are presented. Will also help develop and implement acceptable standards of performance in writing, editing, and use of graphics. Provides creative leadership. Prior experience in television news producing, reporting, and/or photojournalism strongly preferred. Must have a college degree or comparable practical experience. Familiarity with audience research helpful. For consideration, please send resume and tape to WDAF-TV; Human Resources/BC; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V

EDITOR

NY Telemundo O&O seeks editor proficient on Accorn Stratasphere Affinity. Studio based in North Jersey. Must be familiar with Mac based equipment. Experience with Adobe Photoshop and After Effects a plus. The right individual should be able to think creatively, work well under pressure and have good communication skills. Contact Silvia Santiago at 201-727-5252

LOCAL PROGRAM PRODUCER

WPWR-TV, Chicago is looking for a strong long-form program producer for the station's various local program projects including the nationally recognized weekly children's program UP'N Running. Individual will be responsible for all aspects of production. This self-motivated individual must be creative and know how to manage the creative process, have 3-5 years long-form program production experience, strong knowledge of equipment and is a team player. Interested parties should send resume and tape to: Tom Feie, Director Corporate Programming, WPWR-TV, 2151 N. Elston, Chicago, Illinois, 60614. Please, no calls. EOE

PRODUCER

To craft our most important newscast. This July, News 3 at 6 p.m. was within a rating point of #1 in a tight 3-way battle. We're looking for a natural leader, a great writer with a sense for layering and graphics and live shots that will intrigue and interest viewers. We pounce when news breaks, but we have also built a tradition of excellence with careful investigative journalism. If you are ready to take on this tremendous opportunity, please send cover letter, resume and newscast tape to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008-MAB's "Television Station of the Year" for 2000.

Classifieds

Television

PROMOTION CAREERS

SENIOR WRITER/PRODUCER

KCBS-TV is looking for an outstanding Senior Writer/Producer to join its award-winning Creative Services team. This position will primarily be responsible for producing news series, image and proof-of-performance advertising, but will also work on other projects. If you excel in producing effective, eye-catching news promotion, work well with others and would like to work for one of the biggest, most successful media companies in the world, we want to hear from you! Qualified candidates will have outstanding writing and production skills, demonstrated experience and a strong work ethic. (College degree preferred.)

You'll have all the tools and support you need to do outstanding work—and be able to enjoy the Southern California lifestyle, too! Send resume and tape ASAP to:

Director Of Creative Services
& Community Affairs
KCBS-TV
6121 Sunset Boulevard
Los Angeles, CA 90028



CBS is an Equal Opportunity Employer

RESUME TAPES

CAREER VIDEOS

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

SALESCAREERS

LOCAL SALES MANAGER

We are looking for a dynamic Local Sales Manager who can teach, lead and inspire a talented and enthusiastic local sales team. The successful candidate will have at least 3-5 years local sales experience with a proven record of developing new business opportunities as well as possess strong organizational skills. Creativity, vision and high energy are vital. Responsibilities will include direct supervision of the local sales team as well as developing new local sales promotions and opportunities. Please send letter and resume to: Nancy Linebaugh, General Sales Manager, WMBD-TV, 3131 N. University, Peoria, IL 61604.

SALESCAREERS

SALES ACCOUNT EXECUTIVES (2)

Market Leader KOAT-TV in Albuquerque is looking for an Account Executive with a minimum of 3 years media experience and proficient in computer skills. Knowledge of TVScan, Media Center, Nielsen, and Marshall Marketing a plus! Qualified candidate is self-motivated, has strong organizational skills, as well as, an ability to develop new business and achieve budgets. KOAT offers you an opportunity to increase earnings potential and advance your career by working for one of the largest broadcast companies in Hearst-Argyle and the country! Apply today! Resume, including references and a cover letter stating where you found out about this job to: Barbara Burzillo/Local Sales Manager. KOAT-TV, 3801 Carlisle Blvd NE, Albuquerque, NM 87107 KOAT-TV, A Division of Hearst-Argyle Television, IS AN EQUAL OPPORTUNITY EMPLOYER.

NATIONAL SALES MANAGER

KENS-TV in San Antonio, Texas, CBS affiliate and subsidiary of Belo Corporation is seeking a top performing sales person, with excellent negotiation skills and knowledge of rep. sales strategies and planning. Two years experience in national sales preferred. Must have creative skills in total station marketing and a proven track record. Demanding job/excellent benefits. Interested applicants should send resume to the attention of Personnel Director (reference position #2000-030-09) at P.O. Box TV5, San Antonio, Texas 78299. We are an Equal Opportunity Employer.

SALES SERVICE ASSISTANT

WPVI-TV, Channel 6, is seeking an energetic and detail oriented individual to join our sales service department. Duties include scheduling commercials and maintaining inventory. Applicants should be able to work with a large staff and function well under deadline. A college education and experience with a TV or radio traffic system is preferred. Mail or e-mail resumes (no calls/faxes) to Helene Hoffman, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 Helene.Hoffman@abc.com EOE

ACCOUNT EXECUTIVE

WDAF-TV, the FOX O & O in Kansas City, is seeking a dynamic individual with a minimum of 2 years television sales or related sales experience. If you are assertive, organized, and determined to win, we are interested in hearing from you! Strong communication and business development skills are essential. Must have a working knowledge of NSI ratings, TV Scan and Scarborough. For consideration, please submit resume to WDAF-TV; Human Resources/BC; 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D

NEW DIRECT SALES

Oklahoma's NewsChannel 4, KFOR-TV, is searching for individuals to take on the challenges and rewards of broadcast sales. Qualified candidates will be high energy, proactive self-starters with strong work ethics, tenacity, creativity and high motivation. Responsibilities will include new direct business and the development and sale of special station projects from non-traditional and cause-related sources. Excellent presentation and computer skills are essential. Marketing and/or sales experience is preferred, and media sales experience is a plus. Mail your resume to Personnel, KFOR-TV, 444 E. Britton Road, OKC, OK 73114. EOE

JOBS! OVER 150 MEDIA CAREER OPPORTUNITIES!

More Income! 70 Great Places to live! US & International! Free Service to Candidates! \$295 total Cost to employers!
www.MediaRecruiter.com 303-368-5900.

NATIONAL SALES MANAGER

WUTB-TV/UPN 24 Baltimore has an immediate opening for a highly motivated National Sales Manager with strong negotiating, communication and packaging skills. The ideal candidate must have 2+ years of national sales/rep firm experience. Be prepared to sell Seinfeld, Everybody Loves Raymond, Will and Grace, the WWF, the NFL and XFL. Travel required. Please send resume to Michael Miller, GSM, WUTB-TV; 4820 Seton Dr., Suite M-N, Baltimore, MD 21215, fax (410)358-7642 or e-mail mmiller@upn24.com. EOE

TECHNICAL CAREERS

AVID/SYMPHONY EDITORS

Major postproduction facility in New York City looking for full time AVID/Symphony Editors. Also hiring Online Editors and Asst. Editors. Must have experience on the Chyron Maxine, Desam 400 audio board, A57 DVE and digital edit room environment. Knowledge of G4 computer w/ PhotoShop a plus. All positions Mon - Fri with benefits and medical plan. Send resume to: CR; P.O. Box 125; 847A Second Avenue; N.Y., N.Y. 10017

Director of Research

Hubbard Media Group, a subsidiary of Hubbard Broadcasting, Inc. is building its senior team in order to develop and implement its multimedia entertainment strategy, which includes distribution of a new entertainment channel via satellite, cable and Internet. This new position of Director of Research will be responsible for developing and guiding a strategically focused research unit to provide information and support to the Business and Marketing groups for planning and decision making purposes. The Director of Research will be responsible for identifying and summarizing research to benefit the company. He/she will have direct responsibility for a research manager and will assign and prioritize projects and approve all final reports. Five to seven years of consumer research experience required as well as strong project and people management skills. The successful candidate will possess the ability to design, execute, interpret and communicate all types of primary research as well as have broad knowledge and experience with a variety of research methodologies. Strong analytical, written, and oral presentation skills and knowledge of secondary research sources are required as well as proven budgetary responsibility.

Send resume to:

Hubbard Broadcasting, Inc.

Human Resources
Job #171-00
3415 University Ave.
St. Paul, MN 55114
Fax: 651-642-4314
E-mail: apply@hbi.com

An Equal Opportunity Employer

Classifieds

Television

TECHNICAL CAREERS

ENGINEERING MAINTENANCE SUPERVISOR

KNXV-TV the ABC affiliate in Phoenix, AZ seeks an enthusiastic and qualified candidate to manage the day-to-day operations of the technical maintenance staff. The candidate should have 2 years supervisory experience and 3-5 years broadcast TV maintenance. Primary duties include coordinating equipment installation and repair, scheduling work shifts, interfacing with other station departments, technical and work performance evaluations, AV/RF systems design and documentation, budgeting and training. ABC-15 produces News, local programming and Web content out of a new fully documented digital facility. Be a member of a motivated team that takes advantage of the opportunities brought on by technical change. Please send your resume to Human Resources/KNXV-TV, 515 N. 44th Street, Phoenix, AZ 85008 or fax to (602) 685-3020 or email to jobs@knxv.com. KNXV-TV is an equal opportunity employer.

TELEVISION

Earth Station Maintenance Technician - Group W Network Services, GWNS, has an immediate opportunity for a capable maintenance technician in our STAMFORD, CT Earth Station. The selected candidate will operate, calibrate, monitor and perform preventive maintenance and repair of earth station transmission equipment, cable television headend equipment, earth station air conditioning equipment, 675 KVA generators, various antenna systems and microwave and fiber equipment. To qualify, you must have at least 3-5 years' experience and a formal education in electronics (preferably satellite communications). Experience troubleshooting and repairing microprocessor equipment is also required. Working knowledge of Tek VM 700, HP 8563E spectrum analyzer, HP 8359 Sweep Oscillator, HP 8755C Swept Amplitude Analyzer, and HP 437B is necessary, as is in-depth knowledge of satellite transmission and reception systems. At least 2 years' experience in the repair of Klystron and TWT transmission equipment in the 6-14 GHz range is essential. Please forward your resume, with salary history and requirements to: Human Resources, GWNS, 250 Harbor Drive, Stamford, CT 06904; FAX: 203/965-6117; website: www.gwns.com. Equal Opportunity Employer.

MASTER CONTROL OPERATOR

Master Control Operator needed immediately at Univision O&O station. Must have related experience. Formal video/television technical training preferred. Will oversee all on-air operations, including switching, programming CG and system automation computers. Experience with Windows 98 or NT. Working knowledge of Spanish a must. Competitive pay and excellent benefits. Please apply at: Master Control, KXLN-TV 45, 9440 Kirby Drive, Houston, TX 77054. M-F 9-6 EOE

OPERATIONS/PROJECT MANAGER

needed for small, fast growing hi-tech company. Applicant needs to be motivated, energetic and willing to learn. Responsibilities include purchasing, logistics, inventory, coordination of projects across US and Canada. Email resume to mjones@orad-ny.com.



WTTG/Fox 5, a Fox O & O station in Washington, DC has the following immediate employment opportunity:

VICE PRESIDENT ENGINEERING & OPERATIONS (JOB CODE# VPEOBC)

Individual will direct all engineering and technical operations. Responsibilities also include spearheading and overseeing all technical projects (including DTV), facilities management, technical assistance/support to news and promotion departments, and technical equipment contract negotiation and department budget preparation. Knowledge of digital transmission technologies, satellite transmission systems, non-linear editing systems and other relevant technical systems and technologies required. Knowledge of news operations and track record for providing news support required. Ability to effectively interact with all levels of staff. Strong written/verbal interpersonal communication skills. Experience with administering and interpreting collective bargaining agreements required. Ten years progressive experience in television broadcasting five of which are technical management and supervision in major market. Bachelors degree in relevant technical field.

For immediate consideration, send your resume and letter of interest with salary requirements and job code# VPEOBC to:

Mary Talley, Regional VP Human Resources
WTTG/Fox 5
5151 Wisconsin Avenue, NW
Washington, DC 20016
NO PHONE CALLS
EOE/M/F/D/V

STUDIO MAINTENANCE ENGINEER

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

GRAPHIC DESIGNER

WRGB (CBS) Albany, NY The top-ranked news station in New York's Capital Region is looking for a graphic designer to create dynamic daily news and promotional graphics on a deadline. Must have a strong sense of design and good organizational skills. Requirements: two years experience in broadcast design, strong Macintosh skills in Photoshop, Illustrator, Strata 3D, and Chyron. Rush resume and tape to:

Human Resources
WRGB
1400 Balltown Road
Niskayuna, NY 12309
EOE.

Contact Kristin Parker or Neil Andrews at 617-558-4532 or 617-558-4481 to place an ad in the **Professional Cards and Services Section**.

Classifieds

Television

TECHNICAL CAREERS

CAREER OPPORTUNITIES

Systems Engineer - Digital Servers and Networking. We are a leader in design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a highly motivated systems engineer to join our team as a specialist in leading-edge technology. The successful candidate will have a minimum of three years experience with digital video servers, storage solutions, networking schemes, video compression technologies and computer system support at the broadcast-quality level. You will have a comprehensive knowledge of various competitive products in the marketplace, and have designed and implemented server-based systems for broadcast facilities. In this position, you will be a key member of AFA's technology and engineering team, working closely with many of the most respected computer and networking manufacturers, to develop system solutions which leverage the latest in technology for the industry's most sophisticated customers. Please send your resume to: Employment Manager, AF Associates, Inc, Northvale, New Jersey 07647. Fax: 201-784-8637. No Phone Calls Please. We are an Equal Opportunity Employer.

STUDIO TECHNICIAN

CABLEVISION

Our leading telecommunications and entertainment company has an excellent position for a hands-on technician with the ability to repair and maintain broadcasting equipment and facilities.

A minimum of 2 years broadcast experience or electronic maintenance required. Proven background in repairing/aligning production equipment including computers, editing field production trucks, and test/alignment equipment required. Knowledge of video-audio signals and analog/digital circuitry highly desired.

Cablevision offers excellent benefits including medical, dental, pension, matching 401k, tuition assistance, cable TV and Internet service (where available). Please mail or fax your resume to: Staffing Department, CABLEVISION, 28 Cross Street, Norwalk, CT 06851, Fax: 203-354-0926.

Job Hotline: (800)233-5054

Visit our website at : www.cablevision.com

Equal Opportunity Employer M/F/D/V



weather.com

BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770/226-2959. *Reference "Engineer BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

MISCELLANEOUS CAREERS

Copywriter

Lifetime Television for Women is a 24-hour basic cable network that presents contemporary, innovative programming of special interest to women.

We currently have an excellent opportunity available at our Midtown location.

Copywriter

Can you create powerful messages drawn from strategic and programming content for print, broadcast and online media? We are looking for a gifted communicator who thrives in a team-based entertainment environment who can pull from their creative side a powerful and effective voice for our unique product. Responsibilities include writing copy for marketing and promotional materials, including media kits and brochures. The ideal candidate will have 3+ years corporate or ad agency experience servicing entertainment accounts (preferably TV.)

If you would like to be a part of our environment please submit your resume to:

LIFETIME TELEVISION

Human Resources Department NYT-9/10
309 West 49th Street
New York, NY 10019
Fax: (212) 424-7155
e-mail: deluca@lifetimetv.com
We are an equal opportunity employer

Join the exciting team at Buena Vista Television, the syndicated television division of The Walt Disney Company located in Burbank, CA.

Director of TV Animation Research

Buena Vista television has an excellent opportunity for a proactive individual to lead an integrated approach to television animation research.

Responsibilities will include planning and execution of a diverse range of primary research studies, compilation and trending of ratings data and overall analysis of animation industry trends and developments. This position also interacts with the management of Walt Disney Studios' TV Animation. Qualified candidates will possess a minimum of 5 years relevant experience in both primary (qualitative) research and broadcast/cable network ratings research. Must have good working knowledge of the television industry, solid analytical and communication skills and proficiency in Nielsen Galaxy Explorer, MS Word, Excel and Powerpoint.

For immediate consideration, please forward resume with salary requirements to: The Walt Disney Studios, Staffing Services, Attn: CTPBC9TVA, 500 S. Buena Vista Street, Burbank, CA 91521-7466. Fax: (818) 563-3551. E-mail (No attachments, please): wds.resumes@disney.com Please indicate job code on resume with any of the above response mechanisms.



Buena Vista Television

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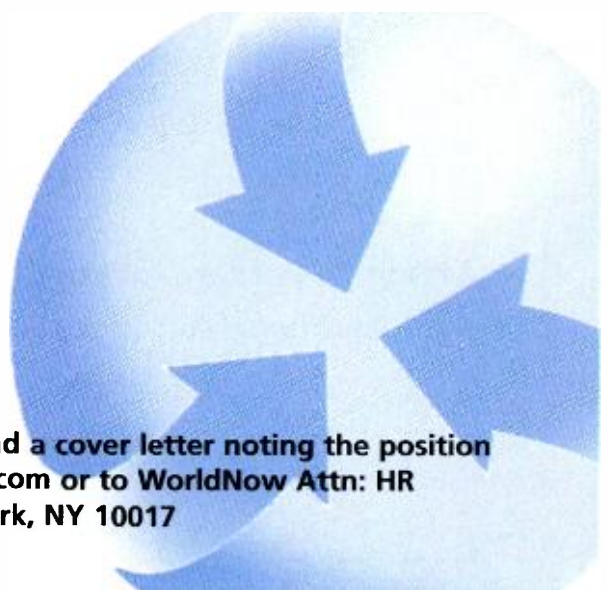


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Television

MISCELLANEOUS CAREERS

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LEGAL NOTICES

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA,)	
)	
Plaintiff,)	Civ. Action No. 41-1395
)	(WCC)
v.)	
)	
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, et al.,)	EXHIBIT I
)	
Defendants.)	

NOTICE OF PROPOSED SECOND AMENDED FINAL JUDGMENT

PLEASE TAKE NOTICE that the United States and the American Society of Composers, Authors and Publishers ("ASCAP") have asked this Court to enter the Second Amended Final Judgment, which will take effect three months from the date of entry thereof.

Pursuant to Section XV of the Second Amended Final Judgment, upon the effective date of the Second Amended Final Judgment, the Amended Final Judgment, all modifications and amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto (Civ. Action No. 41-1395), and the Final Judgment in *United States v. The American Society of Composers, Authors and Publishers* and all modifications and amendments thereto (the "Foreign Decree," formerly Civ. Action No. 42-245) will be vacated.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, DC 20530.

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA,)	
)	
Plaintiff,)	Civ. Action No. 41-1395
)	(relates to former Civ. Action
)	No. 42-245) (WCC)
v.)	
)	
THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,)	EXHIBIT I
)	
Defendant.)	

**NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGMENT
AND TO DISMISS THIS ACTION WITHOUT PREJUDICE**

PLEASE TAKE NOTICE that the parties to the Final Judgment entered by the Court in the captioned matter on March 14, 1950, as modified on November 14, 1997, have asked this Court to vacate the Final Judgment and to dismiss this action without prejudice.

The parties have simultaneously requested that the Court enter the proposed Second Amended Final Judgment in *United States v. American Society of Composers, Authors and Publishers*, Civ. Action No. 41-1395. The proposed Second Amended Final Judgment incorporates the substantive provisions of the Final Judgment in this action (the "Foreign Decree"). The proposed Second Amended Final Judgment becomes effective three months from the date of its entry and vacates the Amended Final Judgment in that action, all modifications or amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto, and the Foreign Decree.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in Civ. Action No. 41-1395, and vacating the Foreign Decree and dismissing this action would serve the public interest. Copies of the parties' motion to vacate and dismiss, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment and to vacate the Amended Final Judgment in Civ. Action No. 41-1395, and to vacate the Foreign Decree and to dismiss this action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, D.C. 20530.

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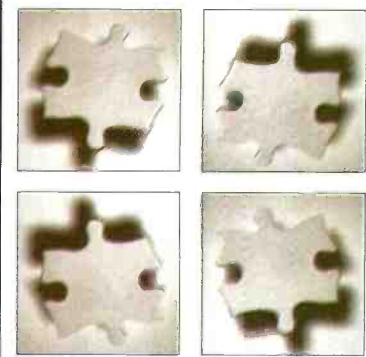
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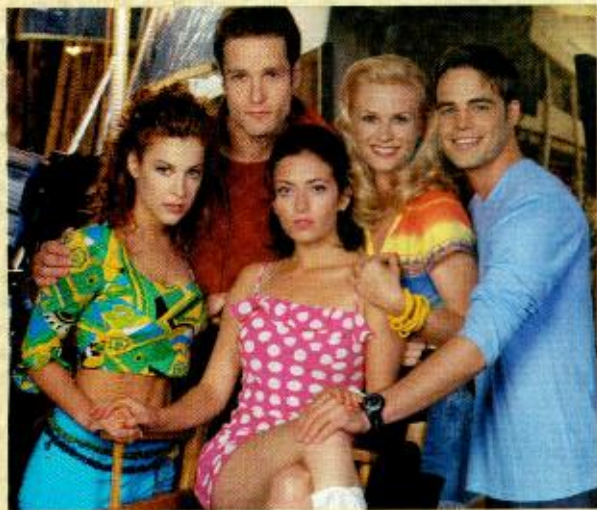
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—Joanne Weintraub, Milwaukee Journal Sentinel, on The WB's new fall show 'Grosse Pointe.'



OLYMPICS

"At the rate that the ratings for NBC's all tape-delayed, all-cloying Olympics coverage are dropping (see tomorrow's Sports section for more on that disaster), nobody may be left to be offended by the

time the closing ceremonies air."

—Alan Sepinwall and Matt Zoller Seitz of The (Newark) Star-Ledger on NBC's pulling from the Olympics a Nike commercial that spoofs slasher movies.

"Things really aren't upside down and backward just because we're enduring a lengthy tape delay on NBC's Olympics coverage. It only feels that way to a chauvinist global superpower. Perhaps we should make an effort to stop whining, honor the host country and see things from the Australian vantage point for a couple of weeks."

—Joanne Ostrow, in the Denver Post

"Given NBC's jingoistic tradition when covering international sports events, I was a bit surprised that, with all the digital technology at hand, it didn't go ahead and erase all those other people marching in their Halloween costumes and show only our noble U.S. athletes, rerunning them again and again and again, making it the Parade of Nation. Who cares about foreign lands? We know from U.S. newscasts that the only things that happen there are Olympics, wars and bloody coups."

—Howard Rosenberg, Los Angeles Times, about NBC's

coverage of Olympics opening ceremonies.

MORE HEWITT

"You work at CBS. What's Walter Cronkite like?"

"Two sugars."

—'60 Minutes' Executive Producer Don Hewitt, recalling what a young CBS News gofer told an inquiring friend. (The gofer grew up to be '60 Minutes' producer Paul Loewenwarter.)

"Peter is Canadian so he can't say 'house.' What he says is 'hoose.' But that's all right. Barbara Walters can't say 'Barbara Walters.'

—Hewitt, remembering a toast to ABC's Peter Jennings by Broadway playwright and movie writer Peter Stone.

"The strongest human emotion is neither love nor hate. It is one person's desire to f--- with another person's copy."

—Hewitt, laughing about a note he received about his editing of a commentary by Dallas newspaper writer Molly Ivins.

EXCERPT



60 Minutes Executive Producer Don Hewitt started his career at the Associated Press in 1946 and was honored by the organization during the Radio-Television News Directors Association convention earlier this month. Above is a sampling of Hewitt quips; below, an excerpt from his speech:

"Before Ed Murrow and Fred Friendly's *See It Now* and Mike, Morley, Ed, Steve, Lesley and my 60 Minutes, the accepted wisdom was that what television writers do is put words to pictures. And one day, I said: That's ass backwards! What we should be doing is not putting words to pictures, but putting pictures to words. ...

"What has served us in such remarkably good stead is the belief that it is your ear as much as your eye that keeps you in front of a television set. ... And that bad writing will drive a discerning viewer away from the set faster than a jump cut or a cut away that doesn't work.

"And that the *worst*—the absolute *worst*—writing in television are those meaningless phrases that show up like clockwork on everybody's newscasts and don't make any sense. As in, unless you're talking about the NFL: 'Team coverage.' Unless you're talking about Jacques Cousteau: 'In depth.' Unless you're talking about Bob Dole: 'Hard news.'

A I R T I M E

For-free airtime

Reed Hundt says broadcasters have a 'legal duty' to provide it

As we enter the heart of election season, the airwaves are filled with political advertisements. Unfortunately, many of these will be negative ads that often serve only to obscure the real choices between the candidates and parties.

And when it comes to advertising, volume, not just content, matters. Here the Republicans enjoy a dramatic advantage in terms of fundraising, as they have in the past. Indeed, *The New York Times* reported on Sept. 17 that "the financial advantage held by the Republican National Committee over its Democratic counterpart could help [Bush] win the toss-up states."

It is pretty plain that the best interests of democracy are served when candidates try to persuade voters to adopt their views, instead of trying to conceal the real choices presented by the two parties.

In this election, more than any other yet held, local television broadcasters have the power either to add to the obfuscation or to clarify the differences between candidates. In other words, broadcasters can, if they choose, serve democracy by permitting voters, not ad agencies, to choose the country's policies.

Broadcasters have never played a more critical role in informing voters about the stands of candidates. That is why, for instance, Vice President Gore insisted on having at least three debates on all broad-

cast channels at the same time. In an era of fractionated audiences, only broadcasters have the ability to reach 100% of households at a time.

Another testament to broadcasters' power over the electoral process is that broadcasters have never received so much money for paid advertising. Estimates are that, from all candidates for all elections, broadcasters will take in more than \$600 million—40% more than in the 1996 election. About 90% of the money will go to local broadcasters.

Broadcasters also have a legal duty to serve the "public interest" in return for having received their licenses for free from the government—as opposed to those who had to buy mobile-communications licenses at auctions raising more than \$10 billion in the past five years. One way to serve the "public interest" is to make sure that the parties debate the issues. There are two ways:

1) Offer in every local market an opportunity for debate between the major candidates for Congress and the Senate. Many local TV stations already hold debates. But not all agree to show the debates on all channels, and in some markets, broadcasters leave this job to cable channels, which simply don't reach the same size audience. Broadcasters should hold such local debates and should work together to make sure they air simultaneously on all broadcast channels. Debates are the best way to



Hundt was the Clinton-appointed chairman of the FCC from 1993 to 1997.

clarify the differences between candidates on issues.

2) Give the presidential, senatorial and congressional candidates five minutes of advertising time each, usable within the last 30 days before the election. There should be one condition: The time can be used only by the candidate speaking directly to the camera. Under this circumstance, it is highly unlikely that a candidate will be tempted to distort the opponent's record on an issue; rebuttal is too easy and too devastating.

Neither of these ideas is new. But in no previous election has it been more important for broadcasters to help voters understand the real differences between candidates. And in no previous election have broadcasters received so much money; it is both right and time for them to give back to our democracy the two kinds of free time asked for here. ■

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Reality check

The hidden cost of ownership deregulation may be surfacing in the frenzy for content controls that has lately gripped Washington. There is much campaign hot air in the reregulatory trial balloons being floated. But, perhaps as some quid pro quo for loosening the reins on the size of companies or their holdings, regulators, egged on by advocacy groups, appear emboldened to resurrect the content-regulation schemes of a less enlightened past (see story, page 48).

Amid this tide, swelling in the wake of the FTC report on media marketing, some calmer voices could be heard last week, and from some unexpectedly cooler heads. Although John McCain's Commerce Committee approved a violence harbor bill last week, it did so without his blessing (he declined to vote rather than voting no, perhaps out of deference to sponsor Ernest Hollings).

The bill is not expected to pass the full Senate, but the climate may be such that it could be tougher to cast a public vote against it there.

It would have been easy for McCain, a long-time media-violence critic, to join the other committee members making political hay out of the issue (the vote was 16 to 2).

Elsewhere, Ed Markey, who has always been either a thorn or a spur to broadcasters, depending on your vantage, refused to join the Fairness Doctrine bandwagon rolling down the Gore campaign trail.

For the record, here is what McCain said about the prospect of the FCC as media-violence arbitrator: "The notion of letting five unelected bureaucrats decide what can be broadcast and when it can be broadcast is objectionable to most free people." Our thoughts exactly. Markey's take on disinterring the Fairness Doctrine was even more succinct: Rest in peace. Just tell us where to send the flowers.

Out to trump his own ace

The 21st century cable industry saluted one of its 20th century pioneers last week, in a moment that made many of those present nostalgic for the good old days.

The occasion was cable's Walter Kaitz dinner, which each year brings together a critical mass of that medium's upper echelon in New York. The honoree was John Rigas, who has never forgotten where he came from: by family origin, Greece; by accident of family emigration, a small town in Pennsylvania named Coudersport.

After that, the story is fairly typical Horatio Alger: starting out in a diner, then buying a rundown theater, then stumbling into cable with a \$100 investment. The result is Adelphia Communications, now the fifth-largest MSO with billions in annual revenue and a nationwide reach. But it's still essentially a family business, which largely accounts for Adelphia's continuing to acquire while many other MSOs have long since cashed out.

The Rigas story is, of course, the American dream. It is his generation, after all, that Tom Brokaw canonized as the greatest. It's not necessary to go that far to recognize that cable is a better industry and television a better medium for having been developed by entrepreneurs who got there the hard way.

John Rigas still has a light in his eye along with a fire in the belly. He respects the past but—as he told the Kaitz audience—he wants to meet his social contract even better in the future “and get the stock back up.” No wonder the standing ovation. ■

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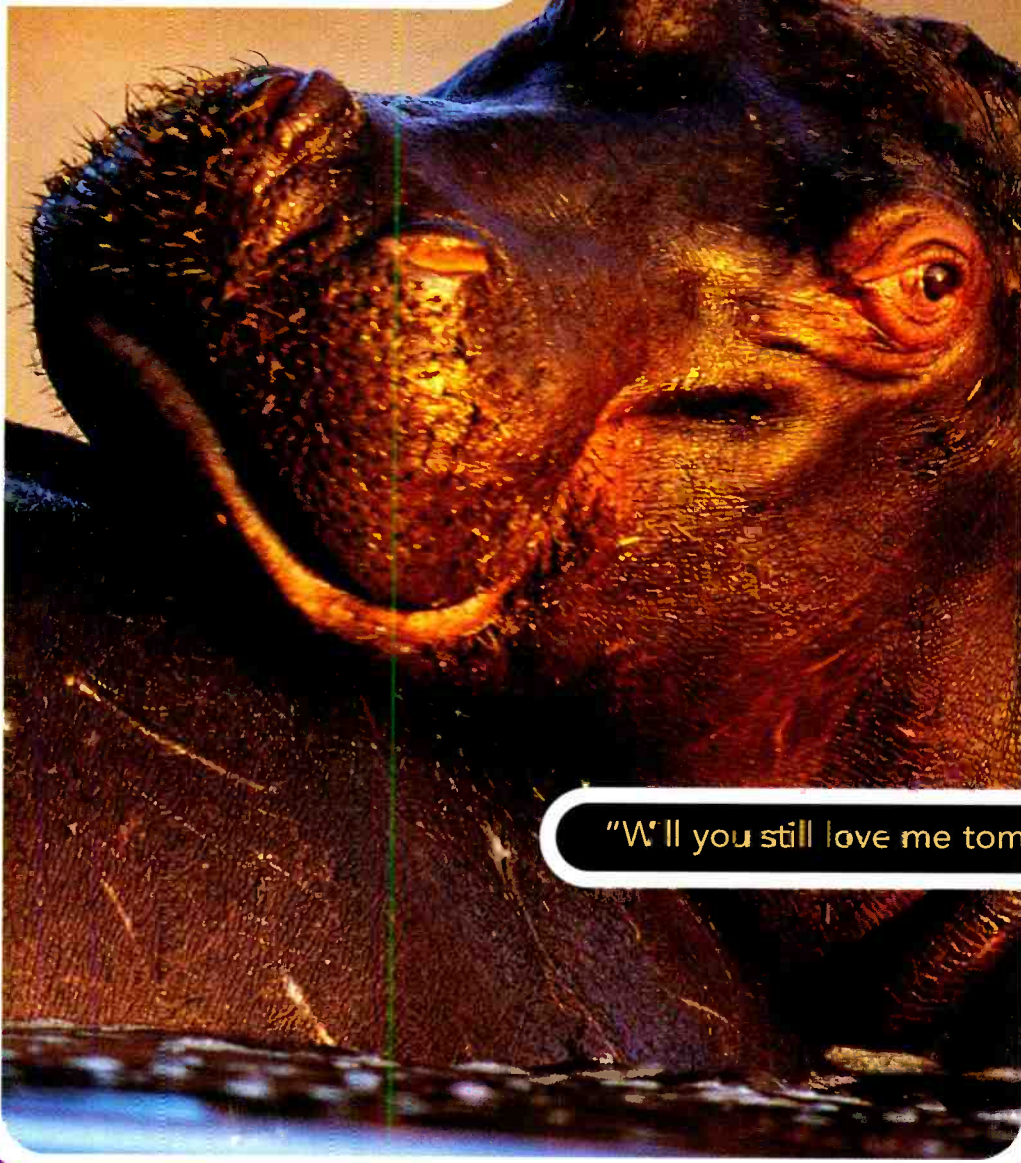
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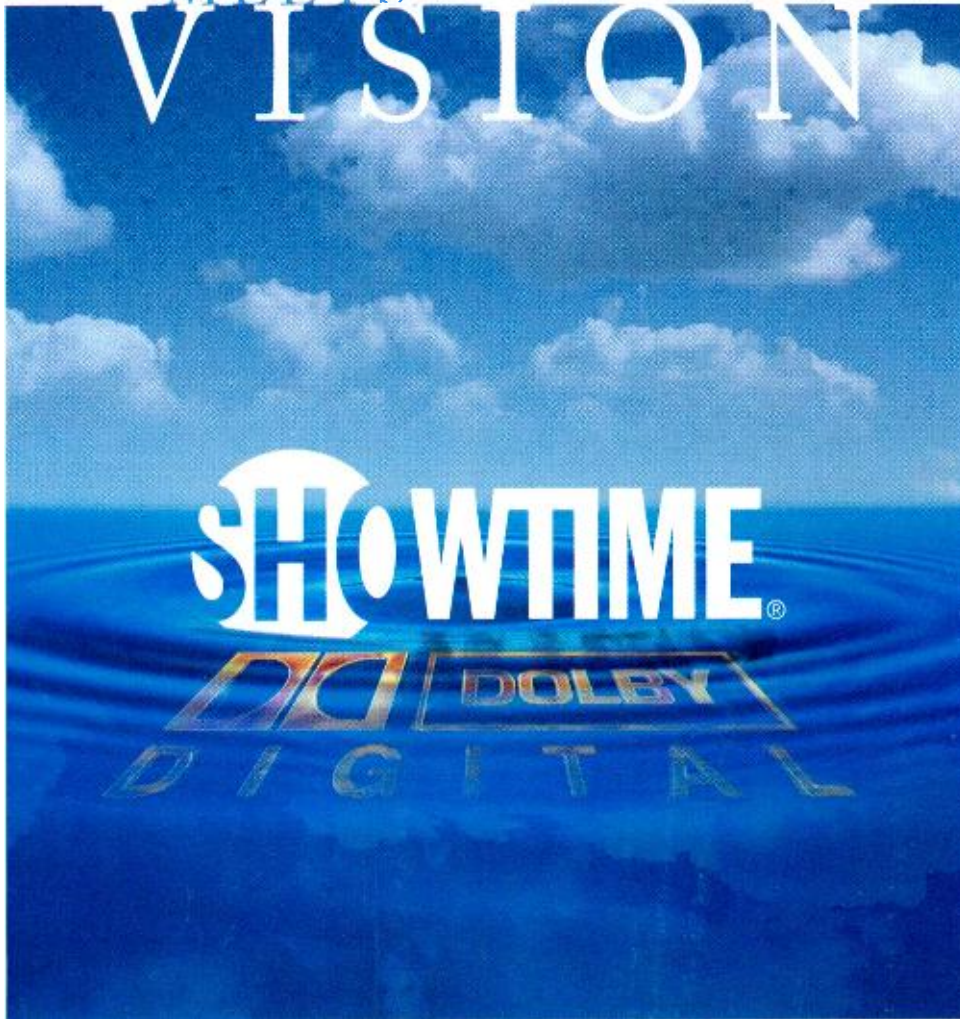
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