

BROADCASTING CABLE

NOVEMBER 20, 2000
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BLAMING THE NEWS MESSENGER

Were election calls a plot by the 'liberal' media?

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OXYGEN'S BREATHING EXERCISES

Despite bad press and bad buzz, Geraldine Laybourne says the baby is healthy

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HEY, GOT A DIARY? JOT US DOWN!

Three Southern stations blatantly solicit Nielsen families—and get caught

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GO WEST, BROADLY

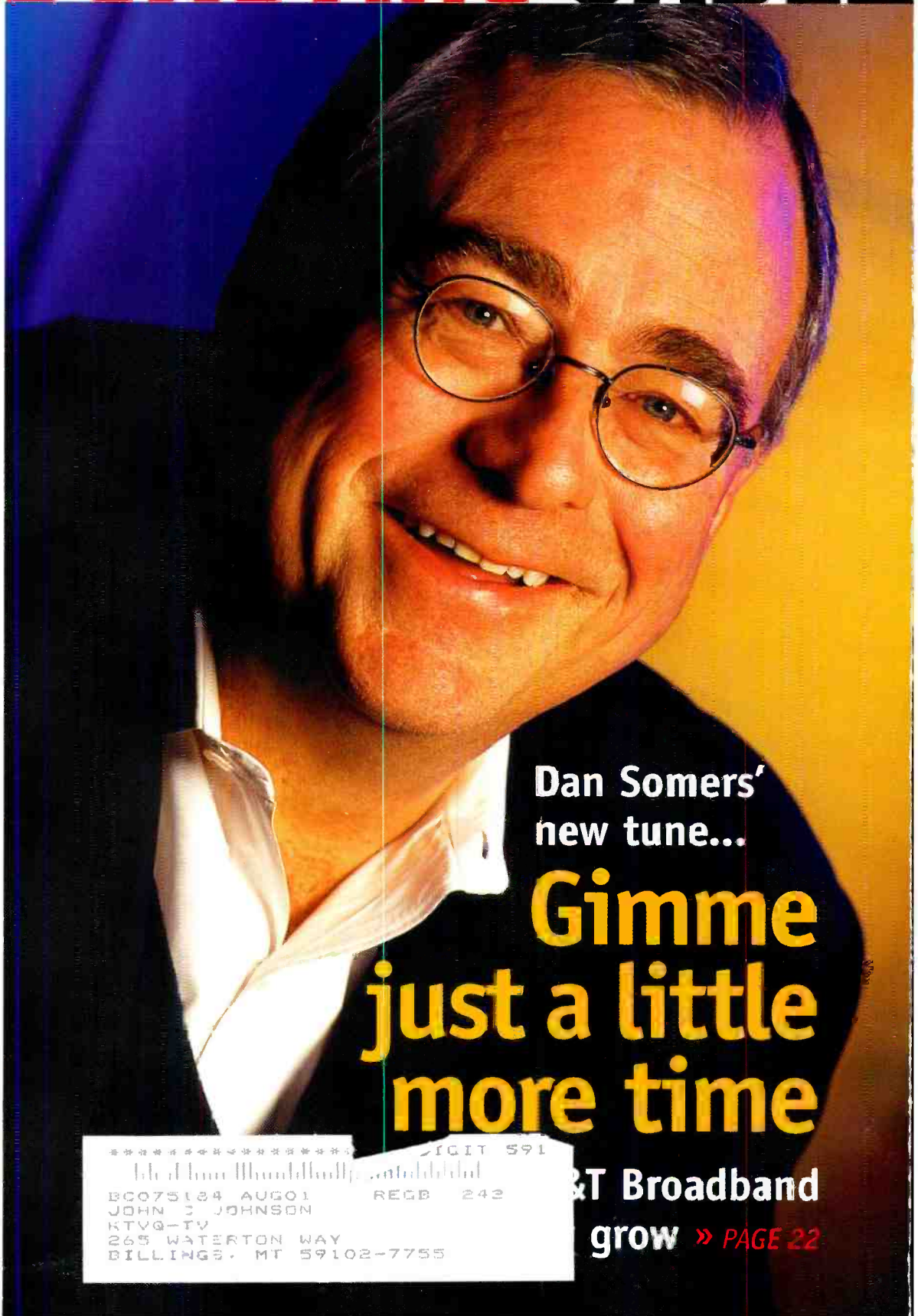
Increasingly, the Western Show is more about broadband technology and less about cable programming

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HALL OF FAME 2000

Regis Philbin becomes B&C's 200th inductee

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Dan Somers' new tune...

Gimme just a little more time

*****8***** DIGIT 591
BC075134 AUG01 REGB 242
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KTVQ-TV
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BILLINGS, MT 59102-7755

T Broadband grow » PAGE 22

Lifetime Movie Network...

Navigating the Heart
Jaclyn Smith

Custody of the Heart
Lorraine Bracco

The Truth about Jane
Stockard Channing



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*September 2000 Beta Research Cable Subscriber Interest Study - Ranking based on perception with high interest among ad-supported emerging networks.

Lifetime...

Strong Medicine
Janine Turner, Rosa Blasi

Any Day Now
Annie Potts, Lorraine Toussaint



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Television for Women

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brand has
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connection
to women...

Top of the Week November 20, 2000

CONSPIRACY THEORIES

Broadcast networks take heat from all quarters on election-night coverage. » 8

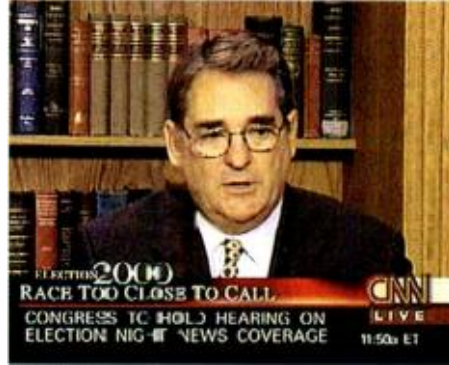
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Rep. Taubin accuses networks of bias.

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Cover photo: David Cornwell Photography

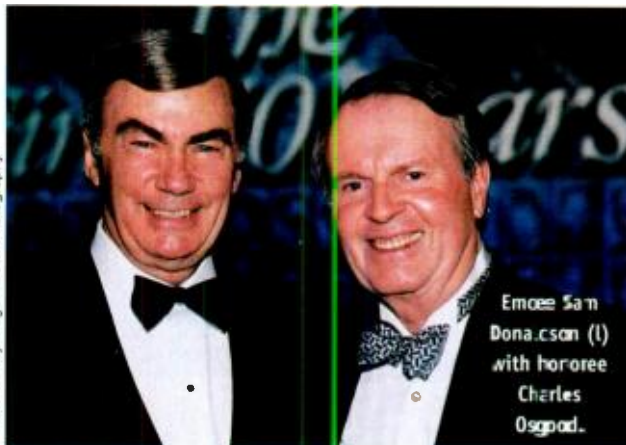


Photo: Wendy Meigs-Bross Photography

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REGULATION

Under the wire

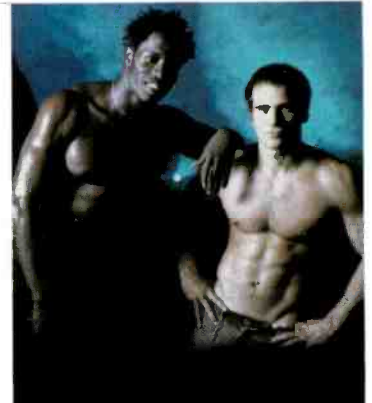
Cable lobbyists may get the last word on some key digital television issues being teed up for the FCC's Dec. 7 meeting (see story, page 16). Commissioners Susan Ness, Harold Furchtgott-Roth and Michael Powell all will be speaking at the cable industry's Western Show on Nov. 29, the day before the agency imposes its ban on lobbying any agenda items in the week preceding a monthly meeting. The convention will also give cable industry officials a chance for one-on-one time with Cable Services Bureau Chief Deborah Lathen and several commissioners' aides who also are attending the annual get-together.

BCEYE

PROGRAMMING

Look homeward

ABC just bought the broadcast movie rights to *Charlie's Angels*: why not the TV series, too, which would return it to its original home? Sources say ABC and Columbia TriStar Television are in early discussions for a second *Charlie's Angels* prime time series. The original series ran for five seasons (1976-1981) on ABC, produced by Aaron Spelling and what was then Columbia Pictures Television. Columbia TriStar now owns the rights to the vehicle, having bought out Spelling and the other producers. Early last week, ABC acquired the rights to the *Charlie's Angels* box office smash for some \$30 million from Columbia TriStar. Sources say it was during that sale that discussions began on a potential remake.



CABLE

Ring of truth

Consistently pulling national syndicated ratings below a 1 (according to Nielsen Media Research), rookie weekly *Thunderbox*, a WWF-ish spin on boxing, is arguably on the ropes. Now it looks like it could get some cable muscle in its corner. There is talk that the re-branded TNN (The Nashville Network turned into The National Network) is in talks to acquire the show. Sending *Thunderbox* to the cable network makes sense considering it has a ready companion program in that network's newly acquired WWF franchise. A TNN representative declined to comment.

WONDERFUL WORLD OF SCRIPPS

Is E.W. Scripps swapping its rabbit ears for mouse ears? That's the rumor on Wall Street, but it seems to be coming not from Tomorrowland, but Fantasyland. You may have noticed that TV-station stocks have not been doing well lately, given the ad slump. But not so Scripps, which has ticked up 20% in since October, in part because of a quiet buzz that the company is in deal talks

with The Walt Disney Co. Scripps executives have certainly been trying to figure out what to do with their TV stations, and came close to structuring a venture with LIN Broadcasting last May. But the company's dealings with Disney have been limited to a chat, said one insider. Given that Scripps owns six ABC affiliates and two highly successful cable networks, ABC executives called fast when they

heard about the LIN deal. But the talks haven't gotten further than an approach, the insider said.

MDA FIGHTS DEREG

Fighting their affiliates has already lost them some sympathy points, now the networks are contending with Jerry's Kids. The Muscular Dystrophy Association, like the affiliates, is fighting the networks' bid to lift the audience-reach cap from 35% of U.S. households. MDA officials say letting the networks buy more stations would be "catastrophic" to their annual Labor Day Telethon, which supplies the bulk of the organization's funds. Virtually no Q&Os air the telethon because they don't want to pre-empt network programming and more stations will drop the show if the nets are allowed to add more outlets, MDA says. MDA's regional organizations, beginning in August, have been asking Congress to oppose a cap increase and several of the groups' letters to the Hill recently were forwarded to the FCC, which has asked for comment on raising the limit.

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San Francisco	KTVU-TV	Baltimore	WBAL-TV
Boston	WCVB-TV	Kansas City	KMBC-TV
Washington, DC	WRC-TV	Greensboro	WXII-TV
Detroit	WDIV-TV		

ANNANDA

Firm Go For Fall 2001!



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Networks on the defensive

Republican accusers say news media tilted in favor of Gore; Fox News has its own bias problem, relatively speaking

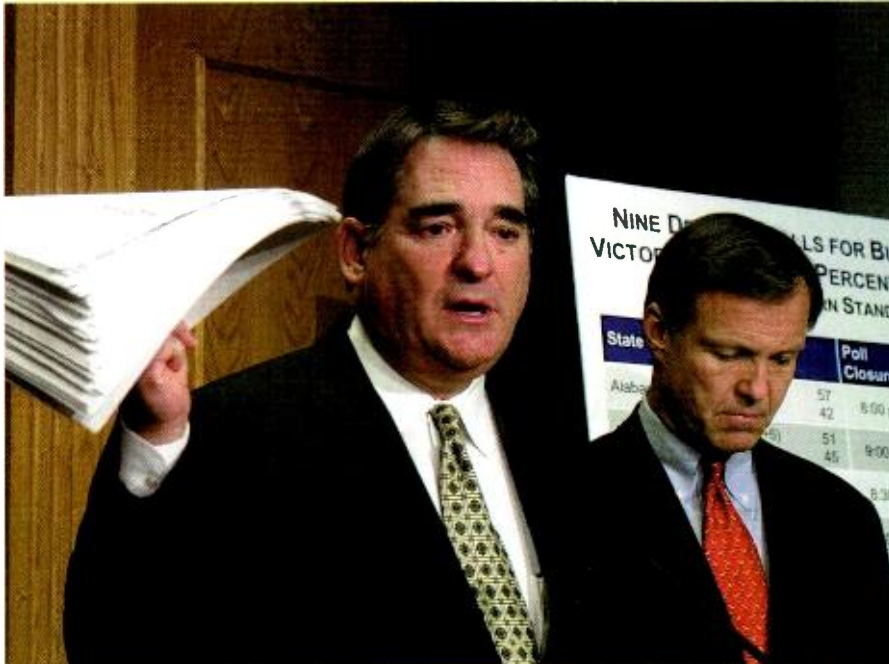


Photo: AP / Dennis Cook

Rep. Billy Tauzin holds a stack of e-mails from voters angry about television's coverage of the national elections. To the right is Rep. Christopher Cox, R-Calif.

By Steve McClellan, Paige Albiniaik and John M. Higgins

It may not seem like it, but the presidential election will be over soon, or at least by Jan. 20. Attacks on TV's coverage on election night, however, will probably go on for much longer.

Even ignoring the mistaken calls of first a Gore, then a Bush victory in Florida, media-conspiracy theorists were popping up all over last week.

One side complained that the networks skewed coverage to help Gore. Others blasted Fox News Channel for tapping a George W. Bush cousin to run its election-night "decision desk." While networks started creating the inevitable task forces to study how they blew the Florida call, none were forthcoming with additional detail about

just what went wrong so badly.

Reps. Billy Tauzin (R-La.), Cliff Stearns (R-Fla.) and Christopher Cox (R-Calif.) led the harshest attacks, accusing the broadcast networks of using their correct election night "calls" of state-by-state results to bias the election toward Gore. While polls in Western states were still open, the networks quickly announced that battleground states had fallen to Gore, the congressmen charged, but they held off on telling potential voters about Bush victories in Ohio, Georgia and West Virginia.

"The evidence is mounting that there is some kind of bias in this system," said Tauzin, chairman of the House Telecommunications Subcommittee. "Is the bias accidental or intentional?"

"The impression left on voters still going to

the polls was that the election was going badly for George W. Bush," Tauzin said. He plans to hold hearings on the matter next year, when he hopes to be newly installed in the more powerful TV-oversight post as chairman of the House Commerce Committee.

Tauzin and fellow Commerce Committee Republicans aren't the only ones accusing the networks of skewing the results. The Committee for Honest Politics said it would support voter lawsuits against the networks in eight Florida Panhandle counties. The gripe is that, by calling Florida for Gore before all the polls in the state closed, the broadcast networks unfairly influenced the election, said Executive Director Dan Perrin.

"The point is that the networks materially affected the election, violated the civil rights of thousands of voters" by calling Florida before some polls closed, said Perrin. No official comment from the networks, although privately they dismiss his concerns given the short time between the calls and the poll closings (10 to 20 minutes depending on whom you talk to).

But the group asked a Florida court to dismiss a lawsuit it helped file against the networks last week, because of all the legal confusion surrounding the vote recounts there.

In response to Republicans' accusations that the broadcast networks' early calls may have biased results, Rep. Ed Markey (D-Mass.) last Thursday promised to introduce legislation that would require all 50 states to close their polls at the same time.

While Republicans were bashing the Big Three, Democrats were piling on Fox News after details emerged from *New Yorker* magazine that the network's election desk manager, John Ellis, was keeping Bush apprised of results as they were coming in throughout election night. One small detail: Ellis happens to be Bush's cousin.

News Corp. Chairman Rupert Murdoch,

whose conservative stances are well-known, defended Ellis last week after accusations emerged that he may have urged the network to call states for Bush more on ideological grounds than on what the vote tabulations were revealing. "If you look at the record of when Fox News cleared various states it was equal to or a minute behind the other networks," Murdoch said. "We were very, very careful."

As for Ellis' being in touch with his cousin all night, Murdoch replied, "I would say that every journalist was desperately trying to get in touch with candidates and their staffs. They were swapping information and finding out everything they could. That's their job."

But some Fox News staffers were furious about how Ellis' phone calls may have damaged the network's image. "He put all our credibility at risk," a network insider said.

In hiring political columnist and veteran analyst Ellis, Fox News was tapping a conservative commentator and author to work for a network that fights accusations of a right-wing tilt. "There will inevitably come a time when the Bush campaign does something that I think is wrong. I won't write about it, because I am never going to write a column about my cousin that is not sympathetic," Ellis wrote in the *Boston Globe* last year.

Fox host Bill O'Reilly blasted coverage of the dispute by other media on his *O'Reilly Factor* last week, saying that he felt the network was under attack "because we're so successful." However, he also admitted he was uncomfortable with Ellis' election-night contacts with the GOP contender: "He should not have been talking to anybody on election night. The fact that he did it put me in a bad position, because all I have to sell is trust."

Ah, trust.

The idea of uniform poll closing has come up before: In 1980, early network calls gave the presidency to Ronald Reagan long before many voters in California had even gone to the polls. But states rejected that idea, saying it

overrode their authority to govern themselves.

While announcing his proposed legislation, Markey suggested that Republicans were being paranoid about the networks' election coverage. "I believe the only real bias the media demonstrates is not toward one candidate or another but rather toward being first," said Markey, the ranking member on the House Telecommunications Subcommittee.

Network officials said privately they think Tauzin and company's accusations were ridiculous. One network executive called them "completely unfounded and outrageous." For the record, each of the big three issued statements insisting their coverage was fair and unbiased, while also admitting it was also flawed by the big snafu in Florida.

Even before the Tauzin blast, CBS News last week tapped Kathleen Hall Jamieson, Dean of the Annenberg School of Communications at the University of Pennsylvania, to join the panel conducting the internal review of the network's election-night coverage.

It's a growth business: All the networks and the Voter News Service have separate investigations ongoing; CNN Chairman Tom Johnson wrote two letters to Tauzin informing him of an independent advisory committee that would study the network's election-night mistakes. But he went on to deny "categorically" any "intentional bias." (Tauzin, on a spate of TV talk shows, seemed to find the "intentional" qualifier mighty significant.)

But conspiracies are hard to organize, and, if for no other reason than that, Barbara Cochran, president of the Radio-Television News Directors Association, seemed to be saying, Tauzin's accusations are baseless. "Certainly, none of what he's saying is done with any intention of slanting the reporting," Cochran said. "If he'd ever been in a newsroom on election night, he would know how chaotic and unplanned it seems. To orchestrate something like that over four or five networks would be pretty impossible." ■

'If you look at the record of when Fox News cleared various states, it was equal to or a minute behind the other networks. We were very, very careful.'

—Rupert Murdoch, News Corp.

IN BRIEF

PILOT DIES IN NEWS CHOPPER CRASH

A helicopter leased to KRIV(TV) Houston crashed into an empty storefront late Thursday night, killing the pilot, identified as 38-year-old Donald Sumner Jr., an employee of Helicopter Services Inc. He had just dropped KRIV(TV) photographer Don Benskin at Hobby Airport. Witnesses told local news that the chopper made several circles before going down and they believed he was trying to avoid crashing into nearby homes. Station Vice President and General Manager D'artagnan Bebel praised the pilot "for his heroic efforts in trying to save lives by avoiding impact with surrounding apartments and houses."

ROSIE TURNS TO PRINT

Rosie O'Donnell has signed on as editorial director of *McCall's*, which will re-launch this spring as *Rosie's McCall's*. The deal inspires some déjà vu: Talk maven Oprah Winfrey recently fired up *O: The Oprah Magazine*. The move fuels speculation that she's looking to quit her talk show when her contract is up in 2002.

A REAL LOVE BOAT

Columbia TriStar Television Distribution is proposing the half-hour strip *Shipmates*, a potential NATPE 2001 entry. The show will send young single folks off to sea, hoping romantic sparks will fly. Among other NATPE hopefuls from CTTD is a new version of *\$25,000 Pyramid* starring Steve Harvey.

Separately, cable rights to CTTD's syndicated series *V.I.P.* have been acquired by TNN. It will premiere on TNN in fall 2002. The series currently clears 222 television stations and has the highest concentration of adults 18-34 of any first-run weekly hour.

IN BRIEF

EMMIS RETHINKS COMPANY SPLIT

Not surprisingly, Emmis Communications won't hit up the media-unfriendly stock market for a TV tracking stock. With a registration statement already prepared, the Indianapolis-based Emmis said it "will reconsider the separation when equity-market conditions become more favorable."

Plans for the split of Emmis' TV and radio businesses were announced last May when the TV group was floundering and the radio business was booming (B&C, May 15).

ATHLETES GET CLOSER TO ESPN.COM

ESPN.com and Broadband Sports have teamed up to offer an Athletes Channel on ESPN.com, launching on Dec. 15. Broadband Sports hosts the personal Web sites for more than 350 professional athletes, and the new channel will tap into those athletes and the content on their sites.

DRUDGE GETS DUMPED

Cybercolumnist Matt Drudge has been canceled by ABC Radio, which in July 1999 signed him to host his own radio show over the objections of ABC News President David Westin. Drudge's show ran on Sunday nights; ABC said the cancellation was a business decision because the time slot was not profitable enough.

PORTALS, PORTALS EVERYWHERE

The Ackerley Group has launched the iKnow Network, a group of independent local news and information portal sites for its stations and other local media companies. The network will begin rollout in 2001.

Liberty at last

Malone, whose company is being spun off by ailing AT&T, will be free of the parent's regulatory entanglements

By John M. Higgins

Expect gradual, not dramatic, changes in Liberty Media Corp. resulting from AT&T Corp.'s formal decision to completely spin the programming investment company away. In the least surprising corporate move of the year, AT&T declared last Wednesday that it will give Liberty Media its freedom, separating the company entirely from the telco's other operations. Liberty has been a "tracking stock" subsidiary of AT&T ever since the telco acquired Liberty's old parent Tele-Communications Inc. last year.

By all accounts, Liberty Chairman John Malone has tremendous independence in managing the company, and AT&T Chairman Michael Armstrong tries to keep his distance. But the assets of Liberty are nevertheless technically owned by AT&T, with owners of the tracking stock entitled to the economic benefits that come from them.

But Malone has become increasingly unhappy with AT&T, partly because his own multibillion-dollar holdings have sunk 66% and also because AT&T's conflicts with regulators were entangling Liberty's holdings. So he has been pushing for a total separation.

For example, Liberty is considering backing a News Corp.-led bid for DBS service DirecTV and its parent, Hughes Electronics. Antitrust regulators would probably not approve a subsidiary of AT&T, the largest cable system operator, buying a major stake in such a significant competitor.

Liberty President Dobb Bennett did not directly address the DirecTV deal, but did acknowledge the "regulatory overhang." Said Bennett, "As you know, we currently fall under—as a subsidiary—the current AT&T umbrella with respect to FCC and antitrust

matters. That occasionally has caused us not to pursue opportunities we might have otherwise." Federal crossownership limits mean that Liberty, for example, probably couldn't own TV stations in markets where AT&T Broadband owns cable systems.

The move will also probably permit AT&T to continue to own the 26% interest in Time Warner Entertainment it picks up as part of this year's takeover of MediaOne Group. Liberty controls a 7% stake directly in TWE parent Time Warner Inc., and anxious regulators told AT&T to dispose of one or the other.

One risk from the spinoff, however, that is drawing scrutiny by the Securities and Exchange Commission is whether Liberty should be considered an investment company. Liberty is often described as a mutual fund of media because so many of its assets are passive.

Liberty executives hate being compared to a mutual fund because of the implications it should be regulated under the U.S. Investment Company Act of 1940. That would mean no board seats on companies in which it invests; limited shuffling of assets among companies in its portfolio; and, perhaps most important to Malone, no class of super-voting stock that gives him total control of Liberty while owning just a minority equity stake.

Those would be dramatic restrictions on Malone and the company. "When Liberty is a subsidiary of AT&T, AT&T is the issuer of the common stock, and there is less risk of scrutiny," said Bear Stearns & Co. media analyst Ray Katz. "When Liberty is spun off as a common stock, someone may be likely to take another look." He does not believe that Liberty is at risk, however, because a number of Liberty assets that seem passive are considered active under the Act. ■

Liberty executives hate being compared to a mutual fund because of the legal implications.


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'Write us down, or we may go dark'

Nielsen threatens to de-list stations that target diary keepers

By Steve McClellan

Nielsen Media Research says it's instituting a major new get-tough policy on TV stations that promote directly to meter/diary households during the sweeps. "Do it once, you get a warning. Do it again, and you'll be booted out of the ratings book."

That's pretty harsh, but many believe it's a long overdue shift in enforcement policy that will actually have some teeth to it.

And de-listing could cost a station millions, because ad agencies won't buy ads without ratings, according to station executives. "A lot of careers are on the line on that one," said one executive about a station that gets bounced from the ratings book.

It rarely happens, at least up to now. A Nielsen spokesman said he wasn't aware of any previous examples of a station's being deleted from a book for promoting directly to diary keepers.

But Stan Crumley, general manager of WSAV-TV, the Media General-owned NBC affiliate in Savannah, Ga., was caught violating the rule in early November. He defended his action, saying the intent (and it was intentional) was not to influence viewing patterns but rather to improve the accuracy of diaries.

But Nielsen wasn't buying it and told WSAV-TV to cease and desist or risk being completely removed from the November 2000 ratings book, Crumley confirmed.

The ratings service delivered the same message to WJCL(TV) Savannah, which apparently started airing diary-keeper-targeted promos after WSAV-TV began doing it in the market.

Another Media General station, WHLT(TV) Hattiesburg, Miss., was also told to stop airing a diary-targeted promo, which hinted that its news programming might fade to black if viewers didn't write down the call letters in their diaries.

Calls to Media General TV-station-group head Jim Zimmerman and WHLT station manager Todd Buccelli were not returned by deadline.

WSAV's Crumley said he told Nielsen that the ratings firm was obligated to tell all other stations that they'd be threatened with de-listing for further violations because, he explained, in the past, Nielsen merely gave offending stations a slap on the wrist and a notation in the ratings book.

So, in a letter to all client stations dated Nov. 9, Nielsen informed them that stations caught targeting diary keepers would get one warning. Stations that don't stop "will be de-listed from the entire [ratings book]."

WSAV kept its promos short and sweet: "You're watching News 3 at 6 on WSAV. If you have a ratings diary, please write it down now." Other spots ran within *Oprah* and *Today*.

"I was not trying to drive viewership," said Crumley. "What I was trying to do is drive accuracy and the return [rate] of the diaries."

Many in the business agree that diaries aren't the most accurate way to record viewership. Meters in smaller markets like Savannah, Crumley said, are prohibitively expensive.

Still, competitors in the market cried foul, arguing that, when one station violates them, the entire ratings book is tainted. "It



WHLT(TV)'s chief forecaster did a 60-second promo to get into Nielsen home diaries.

at least raises the question of the credibility of the numbers," said a competing general manager in Savannah. "All of us who have grown up in the business know that this is just an absolute out-of-bounds no-no. It's something you just don't do."

A longer promo, roughly 60 seconds, ran repeatedly on Media General's WHLT in Hattiesburg, Miss. It said, in part: "I'm Rex Thompson, chief forecaster for WHLT 22 Daily News. If you're keeping track in a television diary which programs you are watching this week, write us down. ... Without you, we wouldn't be able to continue providing 22 Daily News at 5, 6 and 10 p.m. So if you've got a television diary or know someone who does, make sure, write us down: WHLT 22 Daily News. Thank you for watching and remember to write us down, talk us up; we always want to be here for you."

Jim Cameron, general manager at WDAM-TV Hattiesburg, confirmed that he filed a complaint with Nielsen after seeing the WHLT spot run repeatedly in different day-parts. "This was a true act of desperation," said Cameron. WHLT launched its newscasts about a year and a half ago and regularly gets trounced by WDAM-TV in the ratings.

Cameron also noted that he was disappointed in Nielsen's response, which was to issue a warning and probably a note in the November book. "I thought they should de-list them from the book. Something as flagrant as that should have greater ramifications. The ad agencies are looking at the numbers" and pay little attention to footnotes about rules violations, he added. "If they want to be a legitimate station, they should play by the rules." ■

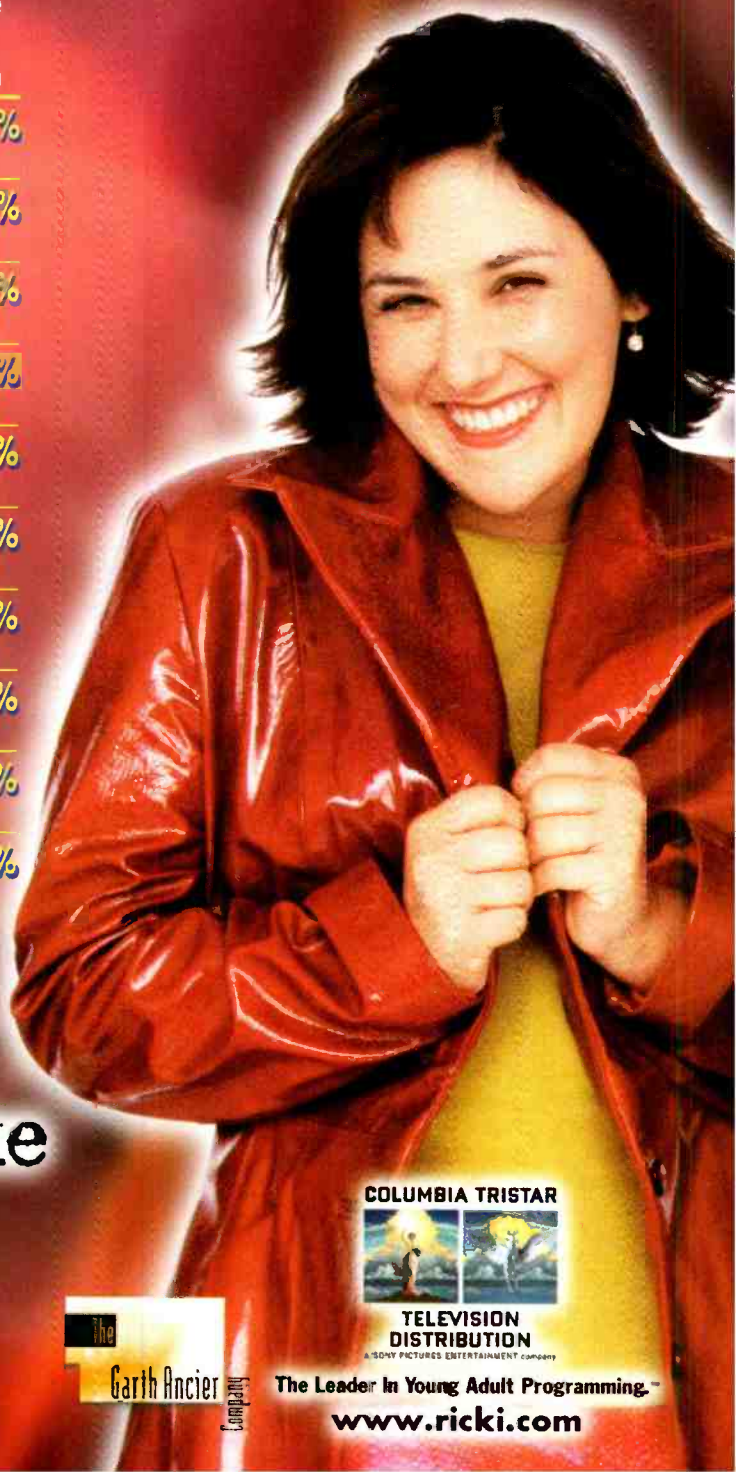
'I was not trying to drive viewership. What I was trying to do is drive accuracy.'


—Stan Crumley, WSAV-TV

Ricki Rocks Women!

RICKI LAKE Posts Impressive Women 18-49 Increases vs. Year Ago AND Over Lead-In, All Across America!

Market	Station	Time	% Increase W18-49 vs. Year Ago	% Increase W18-49 vs. Lead-In
Los Angeles	KCOP	5:00pm	+32%	+47%
San Francisco	KICU	5:00pm	+33%	+100%
Boston	WSBK	5:00pm	+24%	+320%
Detroit	WJBK	2:00pm	+94%	+24%
Atlanta	WATL	11:00am	+43%	+67%
Houston	KRIV	10:00am	+36%	+76%
Baltimore	WNUV	11:00am	+60%	+14%
Kansas City	KCWE	5:00pm	+33%	+200%
Milwaukee	WITI	2:00pm	+9%	+108%
New Orleans	WUPL	12:00pm	+200%	+50%



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Source: NSI, WRAP Sweeps, W18-49 Rating, Oct. '00 Sweep, Year Ago = Oct '99 Sweep, quarter-hour lead-in
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In the family way

Ad forum to fund kin-friendly script development at CBS, ABC

By Joe Schlosser

CBS and ABC are getting in on The WB's act, joining forces with major advertisers in an effort to develop family friendly programming.

The Family Friendly Programming Forum, a coalition of 13 advertisers, including AT&T, IBM and Johnson & Johnson, will give both CBS and ABC close to half a million dollars this season to develop scripts that could lead to the next *Touched by an Angel* or *7th Heaven*.

The WB, which started the trend a year ago and quickly produced this season's new series *Gilmore Girls* with the advertisers' seed money, is going to give it another shot for fall 2001. The advertisers fronted close to \$500,000 for this season and will continue that arrangement next year.

Eight scripts were produced from the advertisers' fund last year at The WB. After it was narrowed to three pilots *Gilmore Girls*, about a 16-year old girl and her unwed, working mom, was hatched. Critics have been generally impressed—it just won the Viewers for Quality Television's "show of the year" plaudits—and, for the season against tough Thursday night competition, it averages a 1.4 rating and 4 share in adults 18-49, with 3.8 million viewers.

But CBS and ABC like the risk/reward ratio. "Clearly, it's an area where we have always been strong with shows like *Dr. Quinn*, *Medicine Woman* and *Murder, She Wrote* and even now with *Touched by an Angel*, and it's great to have the advertisers sort of as your partner as you start the development process," says CBS TV President Les Moonves. "I think it's a great move on their part to aggressively say that these shows may not quite have the sex appeal, but the advertising community will still greatly support them."

Adds a spokesman for ABC, "It's a win-win for everybody. The timing is right, and if we end up going forward with some series, it pays off for both of us.

Here's how it works: The forum allocates funds to each of the participating networks to underwrite the development of family friendly scripts. Each network then "independently" administers its own selection process and green-lights as many pilots as it desires. If a script is made into a pilot, the network reimburses the Fund and that money can be re-deployed as seed funding for other new scripts.

If a family friendly show makes it on to

a network's lineup, is it guaranteed financial backing from the group of advertisers? Not necessarily. "What happens is that each of the [advertisers] makes their own decisions on whether to advertise on any shows that come out of this or not," says Johnson & Johnson's John McKeegan. "But certainly they will be given strong consideration."

Moonves hopes to develop five scripts with the advertisers' money this season and get a few pilots out of it. ABC executives are seeking similar results. NBC and Fox are not commenting on the family friendly fund initiative.

When The WB announced its arrangement with the forum last year, nay-sayers questioned how much advertisers would try to influence content. But WB programmers say they were not influenced "one bit" by outside forces. ■

Jesse jumps to XFL



Gov. Jesse Ventura is ready to call games for the XFL when the league starts in January on NBC.

In a characteristic departure from form, Minnesota Gov. Jesse Ventura, who declared a change in nickname from "The Body" to "The Mind," will soon be a big mouth for the fledgling XFL pro-football league that will begin on NBC in January.

Whatever the moniker, Ventura remains the same independent-minded force that segued from a career as a World Wrestling Federation bad guy to renegade politico. Last week, he called his new role as XFL analyst "just another job" with a simple objective: "We're here to have a good time."

Asked if he was concerned about calling games in a league that might be more theatrical than athletic, Ventura barked, "It's not going to be theatrics, it's going to be football." Ventura

called NFL games for both the Tampa Bay Buccaneers (1989-90) and Minnesota Vikings (1991).

WWF honcho Vince McMahon bristled and insisted he was joking when he told the ESPN: The Magazine about making it an XFL television feature to quiz cheerleaders about off-field activities with the athletes. "When the quarterback fumbles or the wideout drops a pass—and we know who he's dating—I want the reporters right back in her face on the sidelines demanding to know whether the two of them did the wild thing last night," he said in the magazine.

At the press conference, McMahon also said the league would abide by prevailing drug laws—unregulated steroid use aside—and sought to distinguish its profile from the NFL. "This is the league where we won't allow any felons."

NBC Sports head Dick Ebersol swore the network wouldn't ever chase rights to the NFL again. "You don't work for a GE company and come home at the end of the day to tell Jack Walsh you just lost \$150 million," he said, referring to annual projected-network losses on NFL carriage.

—Richard Tedesco

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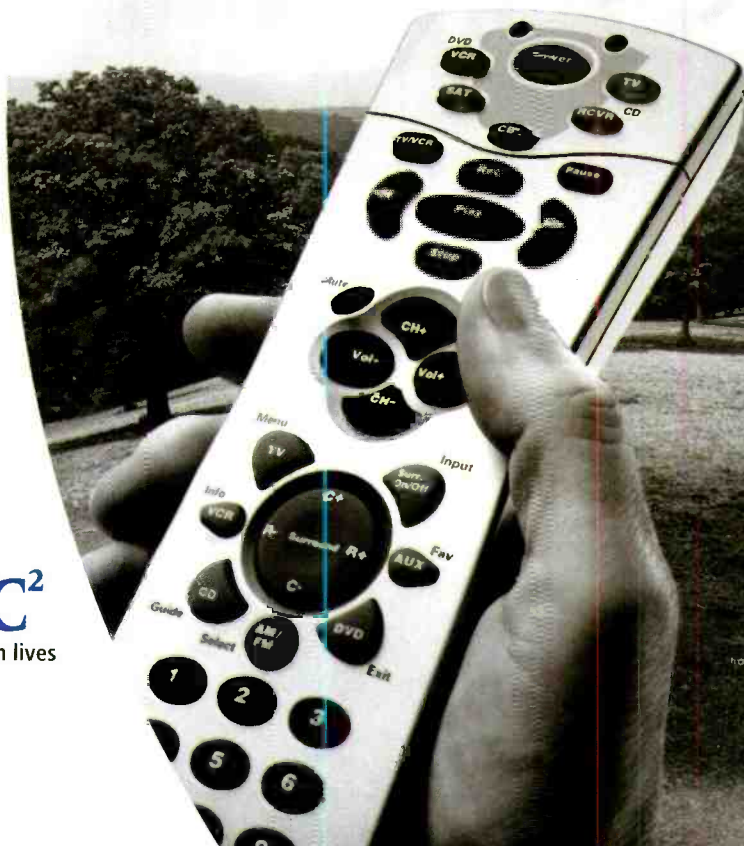
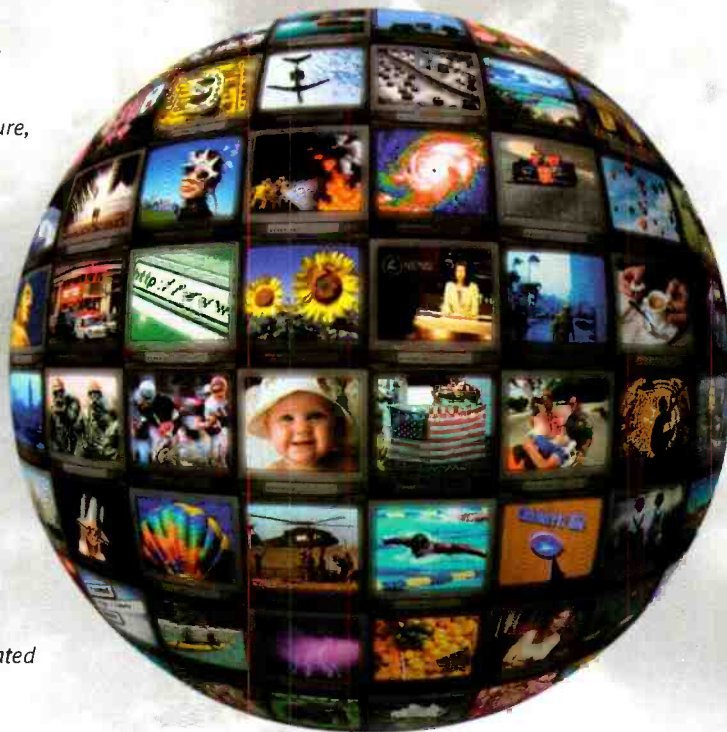
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Must-carry must wait

FCC's Dec. 7 agenda expected to include some digital-transition issues but not whether cable must carry analog and digital

By Bill McConnell

The FCC isn't ready to settle the big issue of whether cable systems are obligated to carry both the analog and digital signals of local TV stations, but it is gearing up to settle key side issues surrounding the digital tug-of-war between broadcasters and cable systems.

Next month, FCC Chairman William Kennard wants commissioners to establish non-duplication rules for network and syndicated digital programming and to spell out how broadcasters will negotiate channel positions and elect carriage under retransmission consent or must-carry rules.

Drafts of the DTV rulings were circulated to the commissioners late last week. Although there's no guarantee they'll be on the final agenda, the move tees them up for the Dec. 7 meeting.

Also in the works is a proposal to require all sets 13 inches and larger to carry both digital and analog tuners by 2003 in order to speed the transition to all-digital broadcasting. The FCC also plans for the cable industry to conduct a study of its channel capacity to find out whether local systems have the capacity to carry both the analog and digital signals of TV stations. Stations do not have to cease analog broadcasts until 85% of U.S. homes have DTV receivers.

The commissioners are also being asked to decide WHDT, Stuart, Fla.'s, demand for basic analog carriage on the local Comcast system, even though the new station will be digital only. Industry sources said it remains unclear how the commissioners would rule.

Broadcasters have long been calling for DTV receiver mandates, but set makers oppose the proposal. Last week, Consumer Electronics Association President Gary Shapiro said the plan would "penalize" consumers by adding up to \$300 to the cost of every set. "Broadcasters have yet to provide plentiful HDTV content," he wrote in

a Nov. 14 letter. Instead, he wants the FCC to set high-definition-programming quotas for broadcasters.

Ordering the channel-capacity study, FCC clearly is far from settling the broadcast industry's controversial demand for carriage of both signals during the transition to digital-only transmissions, industry sources said. The FCC has continually

postponed deadlines for resolving the question, which undoubtedly will result in a federal lawsuit from the losing side.

As for the non-duplication and other technical rules for digital-channel carriage, the National Association of Broadcasters complained that settling some rules now would lessen pressure to resolve the dual-carriage issue. But the cable industry says no rules should be set until the transition nears completion, maybe 10 years from now.

But FCC officials say settling these channel-carriage details will help stations negotiate digital-carriage contracts and speed the transition from analog. ■

400 out at new Clear Channel

Company claims duplicated jobs; it's also closing merger partner's headquarters

By Elizabeth A. Rathbun

Clear Channel Communications, the world's largest radio company, last week acknowledged that it is laying off 400 employees. That's less than 2% of the San Antonio-based firm's worldwide work force of some 22,000 to 24,000 employees, Clear Channel spokesman Randy Palmer says. The dismissals come on the heels of Clear Channel's \$23.8 billion merger with AMFM.

"This is not something that should come as a surprise to anybody," Palmer says. "We had duplicative employees here and at AMFM." Both Clear Channel and AMFM employees have been laid off, he says.

About two-thirds of the layoffs have been completed, with the process to conclude by March 31. Because the process began this past spring, some employees got

a year's notice, Palmer says. He declines to disclose names of dismissed employees but says senior managers are included. For example, of the combined companies' 18 to 20 regional managers, Clear Channel decided it needed just a dozen or so, Palmer says.

Among the top managers reportedly laid off is AMFM CFO D. Geoffrey Armstrong. He could not be reached for comment last Thursday.

Radio-station employees are not among those to be laid off, Palmer says. Most of those who lost their jobs are managers in marketing and accounting at AMFM's corporate offices in Austin, Texas, and its Dallas headquarters, both of which will be closed.

Severance so far has cost \$185 million, according to Clear Channel's Nov. 14 filing with the Securities & Exchange Commission. However, Palmer says that figure includes such expenses as the cost of breaking leases and closing buildings. Capital expenditures in the first nine months of the year totaled \$114.3 million, the filing says, spent largely on "facility consolidations."

But AMFM spent plenty on such costs before the merger closed on Aug. 30. In the first six months of the year, AMFM spent \$15.2 million on the merger, including \$5.3 million in severance for former AMFM Co-Vice Chairman James E. de Castro and \$4 million to "terminate" other employees and close facilities, according to AMFM filings at the SEC. ■

The Judge America Is Watching!

**JUDGE HATCHETT Shows Impressive Time Period
Growth vs. Year Ago All Across America!**

Market	Station	Time Period	% Growth vs. Year Ago Time Period
Philadelphia	WTFX	9:00am	+36%
Wash. DC	WBDC	10:00pm	+33%
Detroit	WJBK	6:30pm	+34%
Miami	WSVN	11:45pm	+10%
Portland	KGW	1:00pm	+69%
Baltimore	WNUV	8:00am	+67%
Indianapolis	WXIN	11:00am	+29%
Hartford	WBNE	12:00pm	+100%
Nashville	WNAB	10:00am	+100%
Milwaukee	WDJT	6:30am	+150%
Columbus	WWHO	11:00am	+14%
Norfolk	WAVY	11:00am	+22%
New Orleans	WNOL	10:00am	+62%

Source: MSI, WFAP Overnights, HH Rtg, M-F, Oct '00 vs. Oct '99 (sweep dates)
Baltimore, Indianapolis, Nashville, Norfolk and New Orleans are hour blocks

JUDGE HATCHETT

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The Leader In Young Adult Programming.™

FINANCIAL WRAP-UP

Week of November 13-17

WINNERS

	11/10	% change
dick clark prod.	\$12.00	17.91
Radio One	\$11.50	17.20
Charter Comm.	\$21.18	16.50
Valuevision	\$19.12	9.68
Classic Comm.	\$4.38	9.38

LOSERS

	11/10	% change
Shop at Home	\$1.00	(38.46)
Granite Best	\$2.03	(36.28)
UnitedGlobal.com	\$18.82	(27.51)
Unapix	\$1.18	(25.00)
Liberty Satellite	\$5.00	(13.98)

BROADCAST TV (11/19/99-11/17/00)



Week ending 11/17/00
 Close... 271.35
 High... 272.59
 Low... 268.12



CABLE TV (11/19/99-11/17/00)



Week ending 11/17/00
 Close... 266.24
 High... 272.59
 Low... 264.08



RADIO (11/19/99-11/17/00)



Week ending 11/17/00
 Close... 546.90
 High... 563.50
 Low... 546.90



DOW JONES

Week ending 11/17/00
 Close... 10618.80
 High... 10707.60
 Low... 10517.30



NASDAQ

Week ending 11/17/00
 Close... 3018.77
 High... 3165.49
 Low... 2966.72



S&P 500

Week ending 11/17/00
 Close... 1362.05
 High... 1390.04
 Low... 1351.26



Web players pull back

iCast to be sold or shut down; Discovery.com downsizes its staff

By Richard Tedesco

The dotcom entertainment universe continued to shrink last week, as CMGI started to pull the plug on its Webcasting venture, and Discovery.com scaled back its operations with drastic layoffs.

CMGI is selling or shutting down iCast and its 1stUp.com free Internet service, taking charges of up to \$90 million on the two Web businesses for its fiscal first half ending Jan. 31, 2001. Discovery.com is dismissing 90 employees—more than 40% of its staff—and has halted plans to spin off the online operation.

And they are not alone. In a second round of cut-backs this year, online ad-sales outlet AdExchange is cutting back its staff by one-third, to 23 employees.

CMGI will “wind down” iCast operations as it seeks a buyer for the business, according to Chairman and CEO David Wetherell. “Our decision is based on the finances required to fund this nascent business on an extended timeline to profitabili-

ty,” he told analysts last week.

iCast satellite facilities in Los Angeles, New York City and San Francisco will be shut down, leaving a “core” staff at its Woburn, Mass., headquarters, according to a CMGI spokeswoman, who declined to comment on whether CMGI had any prospective takers for the troubled business.

The dizzying drop in CMGI’s stock price this year—symptomatic of the market—says it all: a 90% loss in value, from \$163.50 to about \$13 a share late last week.

iCast is on the bleeding edge of a trend that has already claimed Webcasters Pseudo.com and Digital Entertainment Network in the entertainment category and Zatsco and BroadcastAmerica.com in the news-streaming space this year. The year-to-date casualty list stands at 130 ex-Web companies, according to Internet research site Webmergers.com, which estimates that there have been 8,000 layoffs in the sector.

Discovery.com President and COO Michela English said the company is “refo-

iCast and Discovery are ‘confronting the same reality: There’s not enough of an audience out there.’

—Gary Arlen, media analyst



Discovery will spend \$60 million online next year, including a redesign of its Web site.

ocusing” its strategy in the face of lower-than-expected advertising and e-commerce revenues.

English declined to disclose the losses on the Web operation for 2000 but indicated that the cable company will spend \$60 million online next year. That will include a redesign of the site early next year, while the company focuses on broadband and interactive applications and emphasizes content related to health, travel and education.

Independent media analyst Gary Arlen considers iCast and Discovery.com to be victims of what he terms “premature groping” among Web wannabes to wish themselves a viable niche. “iCast has been in search of a market, and Discovery has been trying to exploit a market,” he said. “But they’re both confronting the same reality: There’s not enough of an audience out there.” ■

You can ask:

The Democrats.

The Republicans.

Or even a

Federal Judge.

**But only one
opinion matters...**



Blind injustice

NAB's got it all wrong on TV-description service

The National Association of Broadcasters has an annual operating budget of \$40 million, 180 employees and, apparently, not enough to do. How so? It has directed its capable legal department to overturn the new FCC rules requiring TV stations to offer a description service for the blind.

The first volley in this campaign came in the form of an FCC petition challenging the agency's authority to impose the rules and suggesting that the rules be postponed until TV stations make their move to digital—that is, until some future date that no one knows but is definitely way out there.

I can tell you right now the FCC will in all likelihood reject the NAB petition. That makes NAB's next stop the U.S. Court of Appeals in Washington. But going to court on this would be a bad idea. In fact, NAB top lawyer Jeff Baumann ought to send one of his crew over to the Portals and recover every copy of the petition so the NAB can pretend that it was never filed.

The big, bad NAB, representing an industry with annual rev-

enues of \$50 billion, should not be running around Washington trying to weasel out of providing a modest service to 12 million people who are blind or severely visually impaired, many of them elderly. It looks bad.

I shouldn't pick on the NAB. The National Cable Television Association and the Motion Picture Association of America also want the rules to go away and have joined the NAB in questioning the FCC's authority.

Last July, the FCC ordered each of the Big Four affiliates in the top 25 markets to offer at least 50 hours per quarter—roughly four hours per week—of described prime time or children's program-

ming. Satellite TV operators and large cable systems (50,000 subscribers plus) must deliver the same amount of prime time programming over the top-five rated cable networks (currently, USA, TNT, TBS, Nickelodeon and Lifetime).

All other TV stations and cable systems don't have to do anything except pass through the service if they are technically able. The rules go into effect in April 2002.

The descriptions greatly enhance programs for the blind. During breaks in the dialog, a trained descriptor describes the action, the characters, the wardrobes and the settings. For the first time, the blind can fully appreciate

what's going on. They get more of the jokes.

I suspect the associations' problem with the new rules comes down to money. Their members are going to have to pick up the cost of describing the programming and transmitting it over the little-used SAP channels.

First comes the cost of producing the descriptions. This will fall on program producers, well-heeled studios like Fox, Columbia and Paramount. But, according to WGBH-TV Boston, which has been describing programs for PBS for 10 years, the cost is no more than \$4,000 per hour.

That's not going to break any prime time programming budgets, which now run around \$1.5 million per hour. Of course, if it is a problem, I suggest that producers cut back on the caterer. Let Geena Davis bag her lunch on Tuesdays.

The NAB claims each stations will have to spend, on average, \$161,000 each to get their SAP channels in gear. Hmmm. Trade associations tend to, how shall we say, exaggerate such numbers. According to WGBH-TV, 169

noncommercial stations got their SAP channels going for between \$5,000 and \$25,000 per. Even doubled, those figures don't seem terribly burdensome.

Rather than whine about having to improve service to the blind, the NAB ought to embrace descriptions and do whatever it can to ensure that every commercial TV station—

The big, bad NAB should not be trying to weasel out of providing a modest service to 12 million people.

not just the top 100—can broadcast them. And the NCTA should see that every cable system, regardless of size, is so equipped. All it takes is some leadership.

Last week,

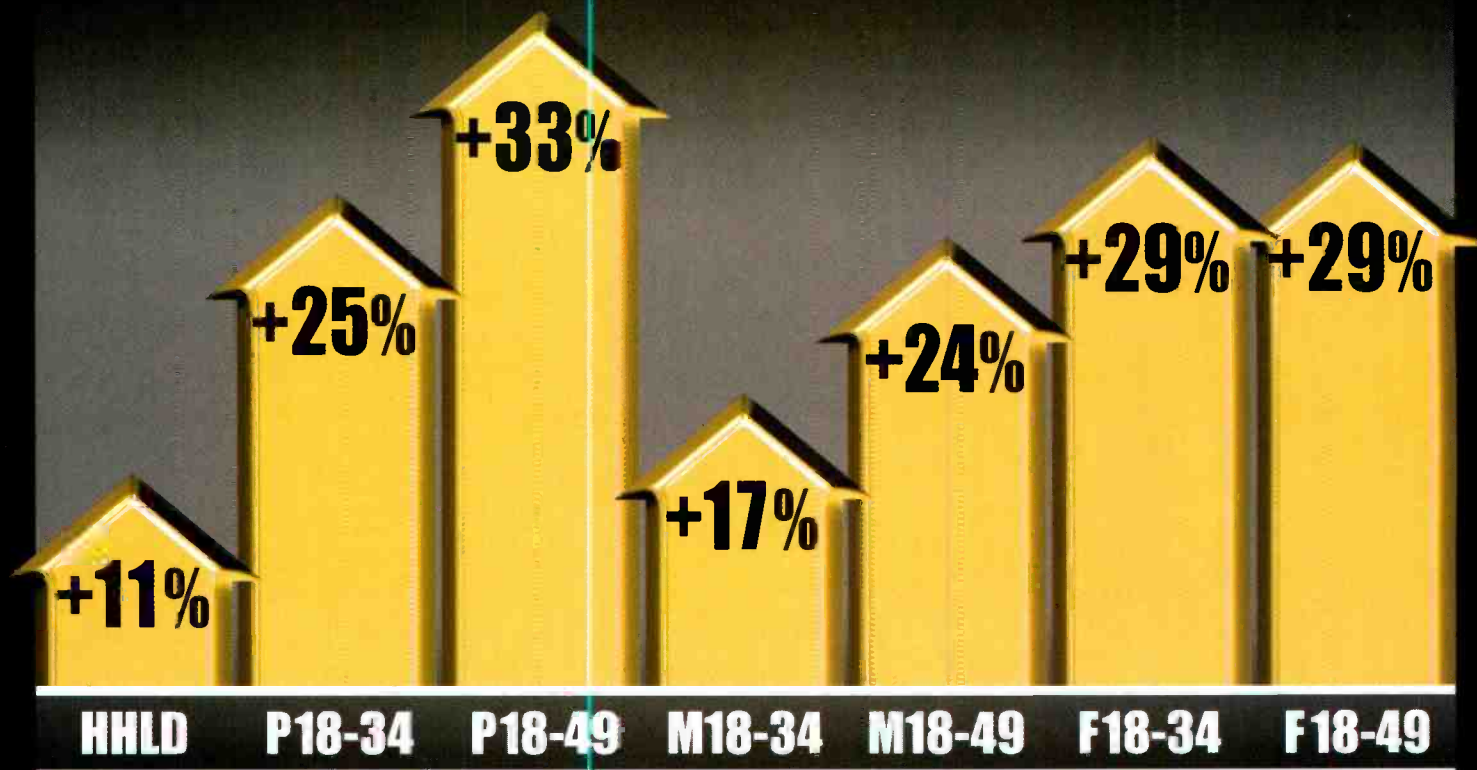
BROADCASTING & CABLE inducted the late Vince Wasilewski into its Hall of Fame. Vince worked 33 years for NAB, retiring as its president in 1982. In accepting the honor, his widow, Margie, recalled how "powerful the spoken word" had become to Vince as his eyesight failed in his final years.

The NAB ought to keep her words in mind as it considers that court appeal. ■

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

The People's!

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VS.
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IS STILL GROWING!

Source: Nielsen Television Index, Galaxy Explorer, 10/2/00-11/9/00 versus 9/20/99-10/23/99, UPN Prime Programming. "Fastest growing network" claim based on Adult 18-49 ratings for all networks prime. Includes preliminary data. Qualifications available upon request.

Best face forward

Dan Somers is in the middle of a financial bet that appears to be going wrong. The chairman of AT&T Broadband is shepherding a \$100-billion portfolio of cable systems acquired in an attempt to transform parent AT&T. Somers' boss, AT&T Chairman Mike Armstrong, thought the takeovers of Tele-Communications Inc. and MediaOne Group Inc. were the way to shake the telecommunications giant from its reliance on long distance, a business that was shrinking fast. But, so far, Wall Street has focused mostly on the transformation of AT&T from a \$60 stock to a \$22 stock, prompting Armstrong to start splitting the company into five public pieces. AT&T Broadband would be one of those pieces. To Somers, that independence doesn't change much. His mission remains what it has been since he took charge a year ago. He must complete the rebuild of AT&T's systems so they can handle digital TV, data and telephone services. And he must improve cash flow. In this interview with BROADCASTING & CABLE'S Deputy Editor John Higgins, Somers says AT&T's cable strategy will pay off—given just a little more time.

Photography by David Cornwell

AT&T Broadband is going to be separated from your parent. What does that mean for the master plan?

I don't think anything changes from our strategy at all. Our strategy in acquiring TCI and MediaOne was to bring the two companies together to finish the rebuild, to put a broadband network in place to deliver multiple services to our consumers. And I don't think anything changes at all.

It seems to me that telephone via cable was this incredible, strategic imperative for AT&T, more so than it would be for a truly independent company. Some other cable operators don't see it as much of an imperative as you do.

And I think they're wrong.

And they don't think you can get the return on investment out of circuit-

switched telephone.

I think they're wrong. And I've felt that way from day one. I've deployed large cable telephone networks in the UK for Bell Canada competing against British Telecom. We got a 30% share of the market. The ROIs worked there, frankly. Telephone was more successful in the UK than video because of the entrenched position of Murdoch's satellite TV service.

My experience so far with telephony launches across our markets in the United States leads me to feel as strongly as I did when we started this. And I think, ultimately, you will see the industry provide voice services along with data and video to its customer base. You know, two of the big five are doing it now, AT&T and Cox, and are happy with it. And I think others, ultimately, will get there. That's my view.

Get there sooner rather than later?

I think they'll get there in their own course and time. Some sooner; some later. That's their decision, as a company, to make. I know our decision. When you put the network in place and you can deliver multiple services across that network, you increase your operating efficiency in time, you improve your revenue per connection in time. And, therefore, you improve your gross-margin dollars and your cash-flow dollars. And I don't think that's changing.

You've got some smart guys like Comcast and Cablevision in very low gear on this. As you separate from AT&T, doesn't that give you a moment of pause?

No, not at all.

So why are they not doing it? Are their return thresholds just higher?

Oh, you have to ask them; don't ask me. The greater return on invested capital, when you put in telephony and you get scale, is as good as any other product we sell.

What do you expect your ROI to be?

I've said that before. I expected that the long-term rates of return on the invested capital we're deploying will be 25% plus.

Which is great under any circumstance?

Exactly. We're a service-distribution company. We have an embedded customer base of 16 million people. We have 28 million homes in our footprint. We have a network that's local. We should be providing broadband local voice, video and data services to our customers. And it's working. And the

technology works. The deployment is working. And the upfront investment and the rewards are over a three-to-five-year period of time. And so this sense that our attitude is going to change on telephony is wrong.

Do you agree with the breakup plan?

I'm very supportive of it. From the broadband standpoint it's very positive. The same is true for wireless. The sense that there was going to be this great bundler in the center and heart of AT&T was, I think, a very wrong perception on the part of the investment community and the media. We will still bundle broadband voice, video and data services. Wireless is bundling voice and data services. That hasn't changed. We're not changing our course, our speed or our strategy. It's just that you want to invest in our industry, or you're more of a conglomerate of telecom-

munications services. And the boards decided to separate them into four (plus Liberty), and I'm supportive of that decision.

You were part of the force that was consolidating all this stuff to begin with.

So why does it make sense to separate it now?

Remember, going back a year or a year and a half ago, we were going to have a separate sort of enterprise, and we decided not to do that because we felt that, operationally, it wasn't the right time to do it. And now, a year and a half later, operationally, it is the right time. Next year, we'll finish the last big year of our rebuild. Our focus is on scaling our services.

We should begin to see the efficiencies of the multiple services across the single network beginning next year. And improved revenue growth. You know, it's a good time to allow that enterprise the opportunity for a more independent valuation. And Mike Armstrong was clear two years ago when he laid out the criteria for why you would create separate entities or tracking stock. And it was operational fitness, currency required for expansion, and motivation to the group of executives and employees that are there. And I think all those are valid in our case.

In crunching your broadband operating numbers, I count new-media expenditures, which you treat as a discrete business. The TCI properties are now generating substantially less cash flow per subscriber than they had been before you bought them. Is that operational readiness?

Well now, those systems have shown two quarters of year-over-year cash-flow growth now. Second and third quarter of cash-flow growth was positive.

You're excluding the new-media and phone spending.

Yes. And it will be positive for this year, as a whole. It was only negative last year. And we've reversed that. Overall, you can't expand in the new products—whether it's data, telephony, advanced-video services, dig-

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Homes passed: 28,000,000

Basic subscribers: 16,400,000

Basic penetration: 59%

Digital-ready homes: 19,482,000

Digital subs: 2,900,000

Digital penetration: 14%

High-speed Internet-ready homes: 12,600,000

High-speed Internet subs: 1,140,000

Internet penetration: 9%

Major clusters: Boston, Chicago, Pittsburgh, Denver, Los Angeles, San Francisco-San Jose, Atlanta, Miami-Fort Lauderdale, Dallas, Houston, Seattle and Portland, Ore.

ital or video on demand—without upfront expenditures which have a negative impact on your cash flow, short term. But long term, they will generate positive cash flow. We're no different from anybody else in the industry.

Your systems are growing at a lower rate than those of your peers.

Well, I don't know. I saw Comcast's revenues for the third quarter. Overall, its broadband unit was up 8.6%; ours was 10.8. We had faster growth in new services, but I think we were both at about the same level—a little over 7%—on our basic video services.

In cash-flow growth?

No, in revenue growth. Cash-flow growth, they were a little bit stronger, absolutely. We made no secret of that.

That turns around next year?

Yes.

On the core video business, what have you changed since you all started managing the systems? What are you doing differently from TCI?

TCI, during the course of time, prior to the acquisition by AT&T, was pulling together a cluster strategy doing significant swaps of properties to tighten its clusters. It was the smartest thing they could do. I've said that before. [Former TCI President Leo Hindery] made a significant contribution to the company by doing that. He increased the value of the company by doing that. And, you know, that was being completed as the acquisition was taking place.

What we're trying to do, the current management team, is consolidate those markets from an operational standpoint. That takes time. Chicago was put together with five different properties. You've got to consolidate that. Consolidate oper-

ating centers, call centers, fulfillment centers. Consolidate management teams. The benefits of that consolidation will begin to accrue to us in the year 2001.

Some areas like Pittsburgh didn't need consolidation, and I'll put Pittsburgh up against any other cable operator in the company: very high penetration, very high cash-flow margins, good solid revenue growth. But it's only one market out of 16. When we combined Lenfest with Comcast's properties in Philadelphia, Lenfest was a very well-run company, had very good margins. It made sense to consolidate that. It was a smart thing to do as part of the overall transactions we did with Comcast.

But, there's got to be a sense of going back and looking at the fundamentals of this whole exercise. And that's just heavy lifting. That had to be done and we're doing it.

As you consolidate these markets, what

do you see in terms of margin improvements of individual properties?

Well, overall, we've talked about next year looking at about three points of cash-flow margin improvement from around [32% to 35%]. And you can assume that the majority of that is through the consolidation of the markets and the operating efficiencies you get: field structure, field management, call-center consolidation, fulfillment-center consolidation, systems consolidation; those are sort of the operating things you have to do. They're not sexy, they're not the deals, they're not all the hype, they're not the buzz, they're not the bang. That's what I've got 45,000 employees working on right now.

But that stuff's sexy to us. We're impressed by the call-center stuff.

Well, good, you should be.

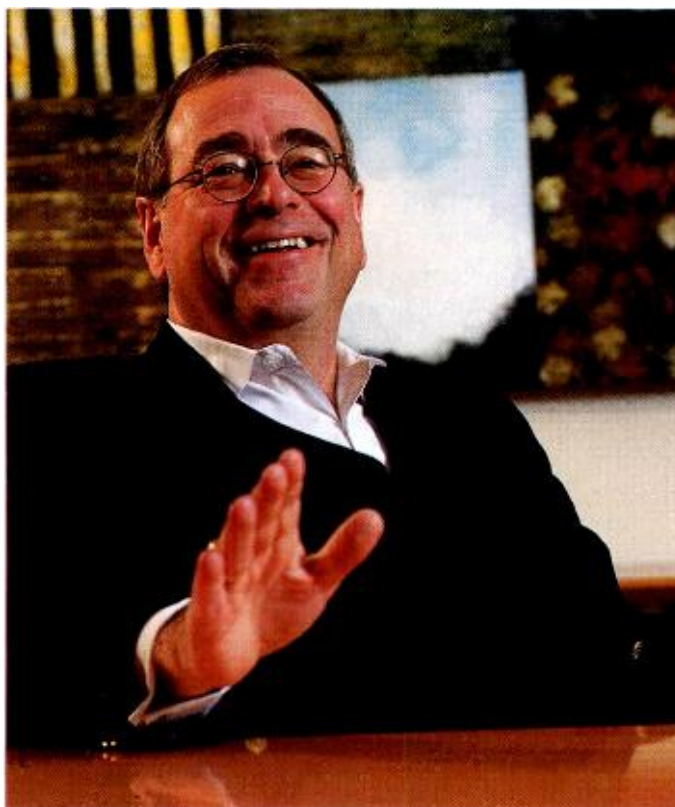
In a single market like Chicago, how much can you improve the margin?

We do not forecast individual market margins or improvement.

What's working operationally right now? What's not?

Well, what's working are the implementation of our new field structure where we eliminated multiple regions and consolidated into two much-smaller structures and tighter markets. And we're beginning to see the benefit of those. That's partly why the cash flow has improved from this year to last year. And, again, that's a month-by-month process that rolls into the next couple of years.

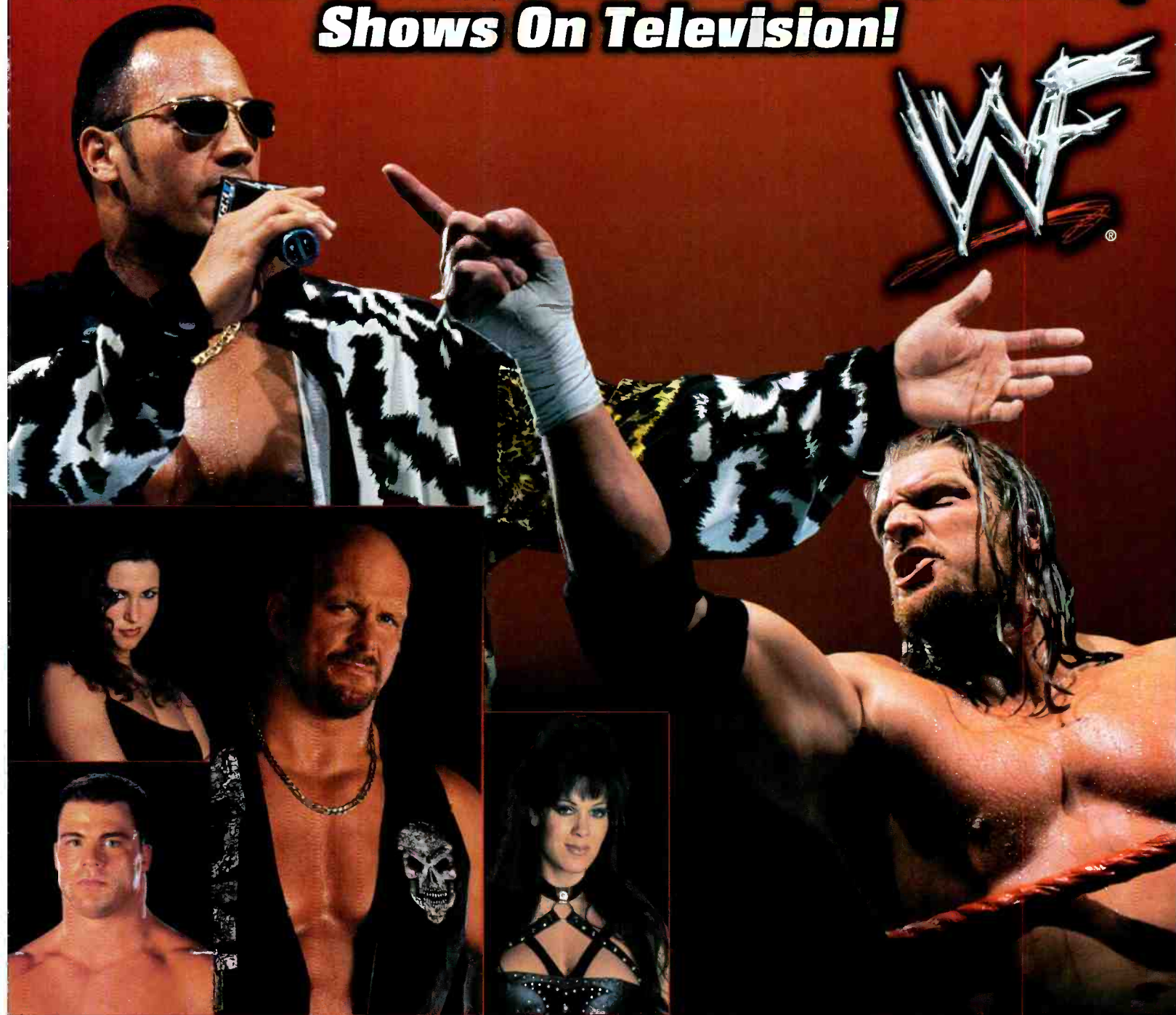
The other thing that's working is that we have gone beyond the point of digital being scaled. It is scaled. And that's having a positive impact on our video business. And we're scaling the other two products, telephone and high-speed Internet access. I wouldn't say



The other thing that's working is that we have gone beyond the point of digital being scaled. It is scaled.'

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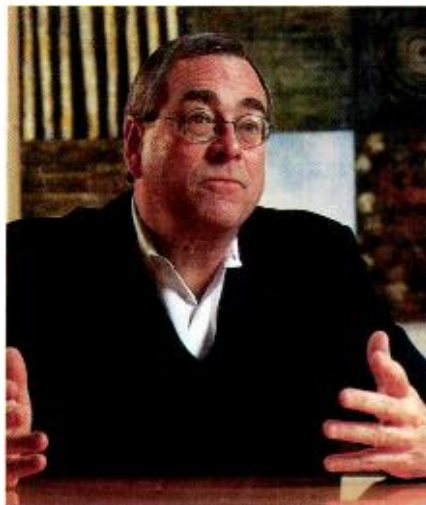
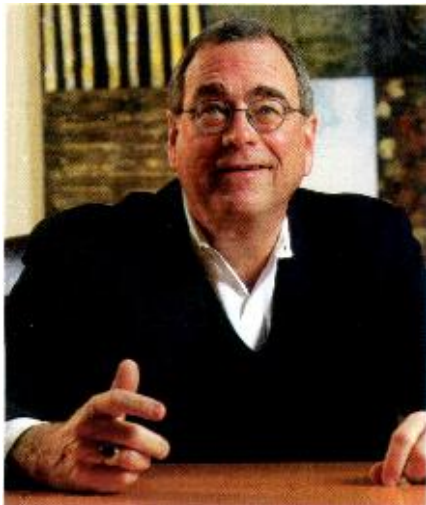


#1 SHOW ON 

WWE.com

Source: NSS, Galaxy Exp orer. HH, P-2-17, P18-34 AA estimates. Total primetime, 9/25/00-10/29/00.

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'Our tactical response [to overbuilders] is to upgrade our networks and roll out our new services, multiple services. That's the best competitive environment we can have.'

anything's not working, you know? It's a matter of time.

How about basic-subscriber growth?

Well, you know, our basic subscriber growth is essentially flat. It's up a hair. You've seen some other companies have a little bit slower basic growth developing over the course of this year. I was at a management-committee meeting yesterday with our partners from Insight, who I think have sort of the same philosophy that we do, which is rebuilding your networks and developing your business across multiple services, and you can no longer look at one. You can do short-term things to boost your video sales, but they don't necessarily help you long term.

This industry's going to a multiproduct mode with its customers. Digital is critical. And I'd say if you look at digital, we not only lead the industry, we continue to grow at very rapid rates of deployment. That's a plus long run. And, you know, we tend to be the one company that's got the most overbuild competition, which takes some of the growth out of the market. And we're competing aggressively against them as well as satellite.

How are you finding your overbuilders right now?

Well, what they're doing is they're taking

some of the market growth away. They're not taking a significant number of our customers away. They're getting some of the new growth in the markets. I personally believe that that's a tough business for the long haul. We've got a number of case histories. It's for overbuilders who haven't been able to get the penetration levels and the customer levels that they need to make their businesses sound financially long run. And we intend to compete aggressively so that overbuilders can't do that in our markets.

What's your tactical response to overbuilders?

Our tactical response is to upgrade our networks and roll out our new services, multiple services. That's the best competitive environment we can have. And it's the best competitive thrust.

What about for the stuff like Comcast does when RCN moves into town? It starts trying to sign people to really long-term contracts and starve the overbuilder?

Oh, we've done dish back-buy programs to deal with satellite guys. We've done aggressive promotional offers in the market where we felt an overbuilder was coming. We did a lot of aggressive marketing and market development activities in Denver, where

Seren Innovations was planning to overbuild and decided not to. So it's a matter of a variety of things you do, not one specific thing.

Are you going to shed some assets, including your 30% stake in Cablevision systems?

I don't think there's been an announcement about that. There's speculation about that.

Try this. Do the minority interests in cable systems that you still have bring anything to the table?

The only comment that I would make about any of that is that we should—as a matter of our strategic plan and direction as well as looking at preparing to become a public entity—put ourselves in a position where we can be best compared to our peers. Makes sense. Therefore, if there are assets that we don't think in a public IPO are going to get the same value as they could get in a private transaction, those are going to be looked at. And we're in that process now. But I can't comment about any one asset in particular.

TCI's strategy for years was to park systems. They would invest in MSOs to get partial stakes and then roll it all up three, five, seven years later. Part of their consolidation growth wasn't simply

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- **According to BETA Research, subscribers interested in TechTV are 43% more likely to be interested in high-speed Internet service than the average cable subscriber.**
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Source: 2000 BETA Research Cable Subscriber Interest Study. Correlation reflects percent of people with high interest in network (4 or 5 on a scale of 1 to 5) interested in subscribing to high-speed Internet service divided by percent of total sample interested in the service. Note: An "emerging network" is defined as a cable network with fewer than 15 million cable subscriber households (DBS not included). © 2000 ZDTV LLC. TechTV is a trademark of ZDTV LLC.

takeovers, it was this process of staged investments and partnerships. Is that important to AT&T over five, six years? Or is that less important than it was?

Well, I think you have to assume or at least come to grips with two specific facts: one is what's going to happen with attribution rules, right? And, therefore, are you going to be allowed to have a level of ownership that's above where it is today. Right now, we couldn't, right?

Well, you're penalized for a lot of this stuff.

Yeah. But, I mean, you're penalized for holding the secondary assets where you don't have operational control, but there are current requirements of having ownership levels limited at where they are today. So it's tough to say that that ought to be a fundamental part of the strategy when you can't necessarily do that, right?

What happens in the long run is an issue that I think we're all going to have to look at. What ultimately happens with the attribution rules, long run. And are properties that we hold partnerships in likely to be acquired? I can't answer that. I mean, I don't think Cablevision is prepared to not be independent. So we have an equity stake. It's of great value. It's a very well-run company. We're happy to be owners of it.

But I can't predict what's going to happen in the long run. But I think that, clearly, we would like to see the attribution rules lifted. And, if they were, one would want to own outright more properties. But, that's got to be out in the future.

How upset are you about the slow rollout of advanced digital converters?

What slow rollout?

The delay in volume deliver-

ies of the Motorola DCT-5000s with a Microsoft operating system that actually works.

I don't think there's wild disappointment on our part.

Why?

Well, because I don't think we ever intended to be in a heavy deployment of boxes. The DCT-5000 is an advanced box that we're hopeful to get in the test market. We're putting it in one market later this year, very shortly. And then it goes in other markets next year. Not particularly disappointed with the status of that.

You've committed to buy 3 million of these things.

Yeah. I don't think we've changed that commitment.

Wouldn't you have wanted a more

aggressive rollout, or at least a freer availability of the units?

It takes time to do these things. And we want to do them right, and we are doing them right. We've expanded the manufacturing base of the box to include Philips and Matsushita, long run, along with Motorola. We've got multiple suppliers of software working on the platform with us. We'll do a multitude of tests with those suppliers. We're going deeper and looking at how we can embed technology into our current family of DCT-1000s or 1200s and 2000s to make those more interactive with VOD and other things. I think our effort in interactive is right at the top of our development efforts. But we're not expecting it to be a significant source of revenues in the next year or two.

You're a believer in VOD, correct?

Absolutely.



'We're not expecting [VOD and other interactive services] to be a significant source of revenues in the next year or two.'

What about programming costs? Can you really get any movement there? There's a lot of grouching from other MSOs that TCI saddled everybody with some very expensive contracts.

Well, programming costs are going up in a variety of areas, and I don't think any of us are thrilled with that. And, as an industry, we're going to have to look long and hard at that part of our business, and look at ways where we could mitigate the cost increases over a longer period of time. I think as you move into interactive television, as you move into different areas, the relationship with programmers will logically change, and I think it's in all of our best interests to work more closely together and partner more closely together.

And I think you'll start to see some of that. We both need each other, you know? I mean,

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I can't go into the business of creating brand-new content right now, and our viewers like lots of what they see. So we've got to work more closely together. And I think we will.

So you're not sweating the escalation? You don't think the programming costs are going up too high?

As an industry, it's a part of our cost structure that we have to deal with. And I think we have to deal with it together to the extent that we can, and understand the impact that it has on our business. But I don't think it's something that one ought to go to war over, personal opinion. So you've got to work with people.

Open access, what do you think will come out of the Time Warner-AOL negotiations with the FTC? And do you think that will end up applying to you or just applying to them?

I think it'll apply to them. I don't see any reason why it ought to apply to us, per se. We've got our own rules we've got to live by coming out of MediaOne and TCI acquisitions, which we will. But I also think we have taken a very clear position on open access and have tests under way right now.

This is one area where other MSOs are hopeful about the split-off of AT&T broadband. They hope that as AT&T becomes more of a cable company, that its agenda will much more closely reflect that of other cable companies, that it will not be balancing the needs of the other divisions.

Yeah, but what does that mean? Does it mean we can put our head in the sand about open access? I think that would be a pretty wrong attitude.



'Programming costs are going up. ... As an industry, we're going to have to look long and hard at that part of our business.'

It means you might not agree to an open-access deal as favorable as the one you did with Mindspring/Earthlink in the midst of the MediaOne approval process.

We got through all of the MediaOne approvals without open access being a mandated situation. We fought hard for that. Hard for that on our behalf, but also hard for that on behalf of the rest of the industry. So, you know, we all have to, I think, have a realistic attitude that there's going to be some form of open access occur in our markets, we're better off controlling that ourselves, rather than have the government control it. And I think we're undertaking the necessary steps to be able to do that.

You're going to stay in this job after the separation?

I hope so. I mean, yeah. What more can I

say? I'm in it now. I like what I'm doing. I'm having fun. I think we're making a difference. So, yeah, I'd love to continue to do it.

What does next year pose for you?

Doing what we need to do. And our focus is operationally on our business. That's where we try to keep focused. It's the most important thing we can do right now. It's best for AT&T shareholders and best for the ultimate value of broadband at the time it goes and becomes a public company. Someone ought to some day take a look at what our markets and our assets really are. It's a hell of a collection of assets. And great markets. And that ultimately will bring significant value to the company when we've done that.

The company seems to be beaten up—AT&T seems to

be beaten up—partly because of broadband.

Yes and no. WorldCom is beaten just as badly, if not worse, than AT&T. Sprint's beaten up. Those three are beaten up. And it's because of what's occurring in long distance. Everybody likes to jump in and take a job at broadband. But if it were just us, maybe you could say that. But I think now you've got to do a little more homework and look again at what's happening in the telecommunications industry, overall.

Meanwhile, I think the cable operators are continuing ahead with deploying their new products, refinishing the rebuilds of their networks, focusing on their operations, and that's a good story, you know? We're not dependent upon all the pizzazz; we're a basic core distribution and service company that has a pretty healthy business that's growing and its growth rates are improving. That's a great position to be in. ■

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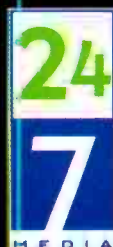
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Western Show hitches ride with broadband

Technology steps front and center at annual meeting, as major programmers take the year off

By Ken Kerschbaumer

For the Western Show, the pre-show focus hasn't been on who will be there as much as on who *won't* be there: Showtime Networks, Starz Encore Group and Playboy TV all made news by dropping out of next week's show. The loss of those three exhibitors, however, had a domino effect on the floor plans and allowed show organizers to bring in an additional 58 companies.

"There's a great shift of new blood coming onto the floor," says Paul Fadelli, head of public affairs for the California Cable Television Association. "And those programmers that dropped out will still have a relevance and presence at the show. It may be sponsoring some panels or taking part in panels, and that's something we feel good about."

The exit of exhibitors is often seen as a precursor to the death of a trade show, but that doesn't appear to be the case with this year's show, which will be held Nov. 28 to Dec. 1 at the Los Angeles Convention Center. Instead, it's the simple reality that established cable programmers can probably better utilize their resources (which for a trade show can typically run between \$500,000 and \$1 million) by putting them

somewhere else.

Of course, losing several big names (HBO has already announced that it will not exhibit at next year's show) is always a hit to the ego and appeal of a show. For attendees and other exhibitors, the lack of an HBO can cause other exhibitors and attendees to ask themselves, if HBO doesn't think this show is important, why should I? However, it's the rare network that is in the position that HBO is in.

"The decision is very simple," says HBO spokesman Jeff Cusson. "It's a business decision that really has to do with the cost and transportation of the booth. We'll still be there with our staff every year and work with the CCTA."

Beyond the cost of the booth is the simple question of diminishing returns. Shows are a useful way to draw attention to one's offering, but companies like Showtime and HBO can get plenty of attention with or without a booth.

"The networks are already well established, so what do they go to the show for?"

asks WorldGate Chairman and CEO Hal Krisbergh. "Operators who already want their service have it, so they have to ask themselves why are they exhibiting? The technology companies and those on the front edge of change are in an explosive area, and that's why they're coming to the show."

One of the new faces at this year's show will be Akamai, a company known in the Internet space for edge servers but just now dipping a toe into the cable waters. One of its acquisitions this year was of InterVu, a company that did exhibit at last year's show, but this is Akamai's first official foray into the cable universe.

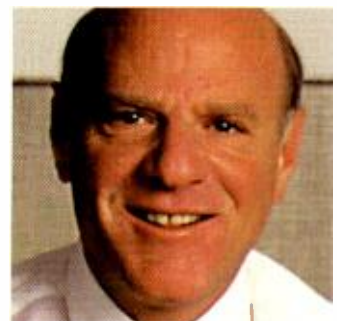
"To learn what the cable market wants is probably the most important reason for us to be there," says Akamai Director of Broadband Network Strategy Will Biedron. "We have a very solid handle on what the general Internet industry

needs and how we can fulfill those needs. And we believe that many of those needs exist in the cable sector, but we haven't had enough conversations with all of the pieces and parts of the cable industry to know that conclusively."

It may not be such a coincidence that a few top programmers have departed a show themed "Broadband Wagon," which puts the emphasis on technology. For many cable operators, competition from DBS has spurred efforts to find new ways to keep customers, and the differentiation is not going

'When interactive technology explodes, you're going to see the programming side come back in spades!'

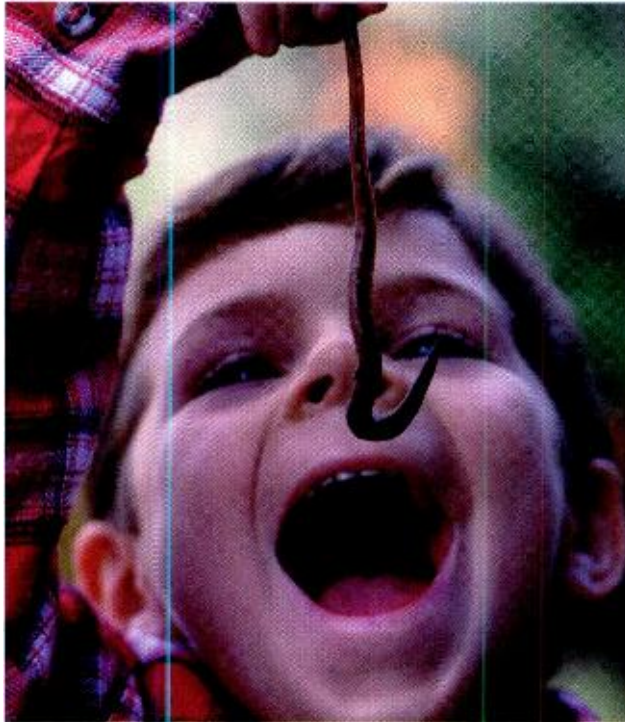
—Hal Krisbergh, WorldGate



Expected at the Western Show (l-r): FCC's Bill Kennard; Insight's Michael Willner; Oxygen's Geraldine Laybourne; and USA Networks' Barry Diller.

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to be programming. Instead, the winning hand for cable may lie in the interactive services that are possible with digital set-top boxes and the deployment of cable modems.

"Our show reflects the industry," says Fadelli. "A lot of folks see the direction the industry is moving in terms of additional revenue streams. We're not necessarily tooting a horn telling people to get on board, because we think they're on board and moving in that direction. So we're going to discuss what broadband means and what the advantages and disadvantages are."

The theme can be seen in the programs, seminars and technical sessions. "The programs are hitting the competitive issues dead on, whether it's the interactivity or video-on-demand and diversity issues. We try to read the polls for where the industry is, and these programs are pretty good in making our industry more competitive."

Of course, interactive services cannot live on technology alone. Content will play an integral role in the successful deployment of interactive offerings. "Content is part of the recipe of what it takes to converge with the technology," Fadelli points out. "And with digital in a lot of markets, the pressure is off programmers to tap dance for the cable operators at our show."

So it could very well be that the Western Show and other cable shows will take a turn to technology for a couple of years as cable operators sort through their interactive options. But both Fadelli and Krisbergh believe that the cable programmers that are taking a break this year will be back.

"All of the programmers have made it clear that this is a year-by-year decision," says Fadelli. "It may come back onto their marketing scale again, and that's fine with us."

Krisbergh believes that, when content producers need to start touting their interactive offerings, they'll return to the show. "When interactive technology explodes and the architecture is in place, you're going to see the programming side come back in spades. If they don't, they'll be in trouble. But the shows today don't represent anything other than a simple financial justification to spend a million dollars." ■

BROADBANDWAGON

The Western Show 2000

Nov. 28-Dec. 1 • Los Angeles Convention Center

PROGRAM HIGHLIGHTS

TUESDAY, NOV. 28

1-4 p.m. Global Summit

Open sessions on investment issues and technology deployment

3:30-5 p.m. Plenary Session

Streaming Soon to a Home Near You

Speakers: George Bell, Excite@Home; Robert Glaser, RealNetworks; Roger Keating, Zattoo Inc.

WEDNESDAY, NOV. 29

9-10:30 a.m. Opening General Session

Special Remarks: William E. Kennard, FCC

Broadbandwagon: The Business Gets Bigger

Speakers: Barry Diller, USA Networks Inc.; Dr. John C. Malone, Liberty Media; Dan Somers, AT&T Broadband; Michael Willner, Insight Communications

11 a.m.-12 noon One-on-One With Larry Ellison

The CEO of nCUBE and CEO/chairman of Oracle in conversation with Larry Wangberg, TechTV

1-2:15 p.m. Concurrent Sessions

Competitive Video Delivery: What Does The Customer Want?

Speakers: Total Murphy-Baran, NFL; Kirk Parsons, JD Power & Associates; and others

Hooray for Digital Hollywood

Speakers: Paul Lee, BBC America; Stephen McKenna, Sun Microsystems Inc.; Kevin Wendle, iFilm

The Customer in Control

Speakers: Peter Gatseos, AT&T Broadband; David Limp, Liberate Technologies; Robert Van Orden, Scientific-Atlanta Inc.

Walking the Diversity Talk

Speakers: Patricia Andrews-Keenan, NAMIC; David Mixner, DBM Associates; Pandit Wright, Discovery Communications Inc.

Digital to Dot Com: The Bureau Sound Off

Speakers: Deborah Lathen, FCC, and others

2:30-3:45 p.m. Concurrent Sessions

Bridging the Great (Digital) Divide

Speakers: Larry Irving, Irving Information Group; Hal Krisbergh, WorldGate; Curtis Symonds, BET

All Wrapped Up: Bundling and Packaging Broadband

Speakers: Howard Horowitz, Horowitz Associates Inc.; Vijay Iyer, Portal Software Inc.; Joe Rooney, Cox Communications Inc.

Catching Dollars in Your Web

Speakers: Barry Fisher, Turner Broadcasting Sales Inc.; Deborah Mullin, Cox Communications; David L. Smith, Mediasmith Inc.; James Sullivan, MediaOne Advertising; William Wiehe, The Weather Channel

The Right People and the Right Process: What It Takes to Deliver Broadband

Speakers: Teresa Elder, AT&T Broadband; Deborah Lawrence, Cox Communications Inc.;

Filemon Lopez, Comcast University; John M. Pientka, Viasource Communications Inc.

Can Retail Deliver?

Speakers: Dave Martella, Radio Shack, and others

4-5 p.m. Special Session With FCC Commissioners

Speakers: Harold Furchtgott-Roth, Susan Ness, Michael Powell

THURSDAY, NOV. 30

9 -10:30 a.m. General Session

Broadbandwagon: Bandwidth Gets Bigger

Speakers: Geraldine Laybourne, Oxygen Media; Lee Masters, Liberty Digital; Ann Winblad, Hummer Winblad Venture Partners

10:45 a.m.-12 noon

One-on-One With John Chambers

The president and CEO of Cisco systems in conversation with Spencer R. Kaitz, CCTA

1:45-3 p.m. Concurrent Sessions

The Competition Speaks Out

Speakers: Evie Haskell, Media Business Corp., and others

The View From The Street

Speakers: Thomas W. Eagan, PaineWebber Inc.; John K. Martin Jr., ABN AMOR Inc.; Jessica Reif-Cohen, Merrill Lynch; Doug Shapiro, Bank of American Securities

Sharing The Big Fat Pipe: Implementing Access Over Cable's Broadband

Speakers: Tom Andrus, Carthlink; Cynthia B. Brumfield, Broadband Intelligence Inc.; Jeffrey Campbell, Core Networks; Susan K. Marshall, AT&T Broadband

Does That Click Mean Cash?

Speakers: John Engel, e-Media Solutions; Matthew Kay, Commerce.TV Corp.

3:15-4:30 p.m. Concurrent Sessions

Customers-On-Demand: The Rewards of VOD

Speakers: Henk Hanselaar, DIVA Systems; Holly Leff-Pressman, Universal Television & Networks Group; Que Spaulding, Starz Encore Group

Will Cable's Telephone Ring Off the Hook?

Speakers: Bart Bartolozzi, Net2Phone; James C. Ehlinger, AT&T Network Services; Françoise Leflamme, Vidétron Communications Inc.; John Slevin, Lucent Technologies; Tom Wolzien, Sanford C. Bernstein & Co.

The Lineup: How Programming Decisions Are Made and Why

Speakers: Matt Bond, AT&T Broadband; Fred Dressler, Time Warner Cable; and others

Law and Public Policy Roundtables

4:45-4:45 p.m. From Portland to the Portals: Broadband Policy in Transition

Speakers: Rebecca Beynon, FCC; Kyle Dixon, FCC; Susan Eid, FCC; Anna Gomez, FCC; David Goodfriend, FCC

FRIDAY, DEC. 1

9-10:15 a.m. Digital Workshops

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SO to SO (M-Sun 7A-1:30A); Primetime (M-Sun 7P-11P); Daytime (M-F 9A-4P)
Early Fringe (M-F 4P-6P); Late Fringe (M-F 11P-1:30P)

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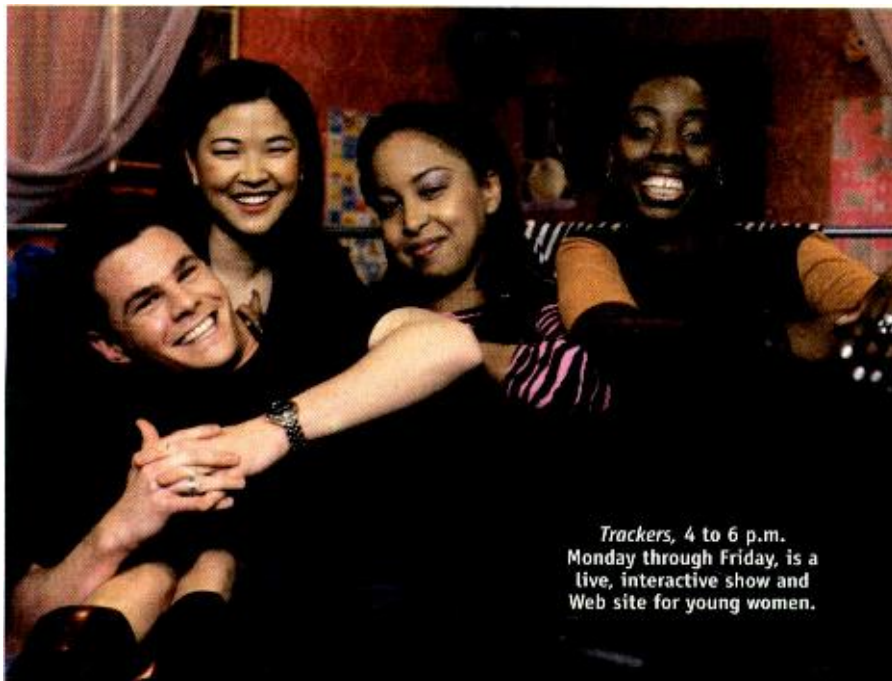
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Catching its breath

Oxygen turns to traditional television to get a second wind

By Deborah D. McAdams

Here's a surprise: People want television to be entertaining. They want television in a context they recognize and less of the free-form, nontraditional format that makes up much of Oxygen, especially the two-hour, live, prime time anchor known as *Pure Oxygen*. Nine months into launch, *Pure Oxygen* is being moved to daytime.

"The audience likes the idea of *Pure Oxygen*," says Geraldine Laybourne, chairman and CEO of Oxygen Media. "The problems are with the format. They want longer, story-based pieces that are more personal. They want it to be more predictable, in terms of where pieces will be, and they want more entertainment," she adds.

Laybourne is holding forth at her office above the Chelsea Market in lower Manhattan. Two large, gilt-framed portraits

lean against one wall—one of Leo Hindery, once the head of AT&T's cable division and the architect of Oxygen's carriage deals, and the other of Rob Stengel, former head of programming for the former Continental Cablevision. Whenever one of them used to visit Laybourne, she'd hang his portrait on the wall.

Now, Laybourne is weathering a wave of press speculation that Oxygen is floundering financially and she's looking for someone to buy her out.

"We are not selling our company," she responds. "We are in a planned round of funding that we expect to close ahead of schedule."

Oxygen's \$100 million investor, Vulcan Ventures, has no intention of getting out either, says Vulcan president Bill Savoy. "As

investors, we are consistently pleased with how Oxygen Media has been performing," he maintains. "They are carefully and successfully executing their business plan in a very competitive market. We plan to be long-term partners with Oxygen."

Oxygen had about \$300 million in the hopper before this round. The target is now \$470 million, up \$20 million from the original figure, based on a decision to buy rather than lease studio space. "You can't raise all of that immediately, because you don't exist" as a fully developed company, she explains, shrugging her shoulders at press reports that spun the fundraising into desperate measures.

The implosion of a couple of the Oxygen Web sites and a stream of exiting executives hasn't helped matters, nor did cutting back production during the summer and laying off 18 employees.

"We didn't plan well," Laybourne notes. "Every show takes a summer hiatus. It's tough to do live TV every day. You need to take a breather. We didn't plan for it but realized we had to do it."

Oxygen Editor-in-Chief Sarah Bartlett and producers Martha McCully, Mark Pertin and Amy Critchett left the company during the summer. Mark Farrell, the head of comedy, and Robin Berlin, vice president of talent and development, left two weeks after Oxygen debuted.

Oxygen debuted.

"We hired 600 people in a year, and that's not necessarily the way to get as careful a fit as when you can do it slowly over time," Laybourne says. The company

now employs approximately 700 people.

Employees at Oxygen are asked to sign an agreement to *not* talk to the press, but insiders have said that, to work there, you have buy into the hype and not everyone has done that.

Oxygen launched in a self-congratulatory deluge. Oprah Winfrey's participation was held up like a television seal of ap-

'We're doing a lot of adjusting.'

—Geraldine Laybourne, Oxygen Media

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IN BRIEF

COMEDY GREENLIGHTS
FOUR PILOTS

Comedy Central is looking to expand weekend late nights by mid-2001 with four pilots: All have working titles.

Competitors bowl for stuff in *Let's Bowl!*; *Let's Shop America* skewers 24-hour shopping networks; *The Hot Show* is an hour of variety; and *The After Hours Club* features New York-style cabaret with a band called Lust Pollution.

ABC, OXYGEN TO SHARE
DOT COMEDY SERIES

Oxygen and ABC will share a series developed by the cable network and Carsey-Werner, its equity and production partner.

Dot Comedy, is a half-hour reality vehicle based on a British show of the same name that satirizes the world of the Web. It premieres on ABC, Friday, Dec. 8, at 8:30 p.m., with Oxygen getting a non-prime time window eight days later.

USA GOES MENTAL

USA Network is thinking *Thought Crimes* is good material for a series. Jan de Bont, director of *Speed*, is producing.

Cover Me and *Huntress*, two USA originals that debuted earlier this year, have been renewed.

TNT ORDERS *BREAKING NEWS*
FOR JUNE

A look at one unaired pilot was enough to persuade TNT to order 13 episodes of *Breaking News*, a new one-hour drama series chronicling the frenzied environment of a 24-hour news station, à la CNN.

Breaking News will premiere in June.



"Hey Monie," about an African-American single woman, is one of the shorts in Oxygen's *X-Chromosome*.

proval, and her daytime show is still a staple on the network. Advertisers bought in to the tune of \$70 million.

The new women's network would defy the traditions and set a standard for convergence. Interactivity was its conceit. Content was going to morph out of stories gleaned from online feedback. Marcy Carsey and Caryn Mandebach, equity partners in Oxygen and two of the hottest sitcom producers in television, were in charge of making the vision manifest. When asked last year how they intended to translate their sitcom success into live, free-form television, Mandebach replied incredulously, "You just don't get it."

The viewers didn't get it either. Instead of the creatively fertile feedback Oxygen executives expected, they got requests for the very thing from which the network was trying to break away: scripted shows.

"We're doing a lot of adjusting," Laybourne says. "Prime time becomes entertainment. It will take some time. We're not ready to do scripted comedy five nights a week."

They are ready to bring in acquisitions, something Oxygen resisted in the beginning. Pre-launch, Laybourne repeatedly said the network would be "100% original." By launch, it was probably 95% original, with a scattering of 1930s-era movies. The old movies are out. Debbie Beece will be the point person to bring in the new. Beece, former president of Nickelodeon Pictures, joined Oxygen earlier this month as its first president of programming. *Roseanne*, a scripted comedy from

Carsey-Werner now in syndication, is already in the pipeline for 2003. Oxygen will get a window for *Dot Comedy*, the new series it's co-producing with Carsey-Werner for ABC.

Laybourne says launching with mostly originals was "the right thing at the right time. It's always possible to do acquisitions. The nice thing is that we can adjust the programming. It's not like we have 65 episodes and 'have a nice day,' meaning money wasn't thrown into inventory that later flopped. Original programming was also something cable operators were howling for since so many established networks were spinning out digital spawn filled with recycled programs.

Laybourne was also adamant about getting analog carriage when she hit the circuit with Oxygen. Her first deal, with Hindery at AT&T, was a most-favored-nation agreement that paid Oxygen 19 cents per subscriber. The

deal called for AT&T to give Oxygen 3 million subscribers the first year and 2 million each in 2001 and 2002, if they could get matching numbers from other operators.

It was harder than Laybourne anticipated. The license fee made the deal too rich for a lot of smaller operators, and the major MSOs were getting at least \$5 per sub for analog subscribers. Oxygen was offering either \$1 or one year free. By trading equity and accepting deals that combine analog and digital carriage, Laybourne has drummed up deals for 32.8 million subscribers by the end of 2002, a rate that puts Oxygen among the fastest-growing networks in cable.

The atmosphere at Oxygen is considerably calmer than last year at this time, when the network was getting 50 to 100 press requests a week. If she could do anything differently, Laybourne claims she'd launch much more quietly.

"I'd never tell anyone I had any partners," she notes. "The expectations were incredible. People expected 'Nick for women' in the first year. I'll be much more comfortable in a position where we can overdeliver." ■








Laybourne has made deals for 32.8 million subscribers by the end of 2002.

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Small steps for minorities

Multiethnic coalition cites some gains for minorities but nearly equal losses

By Susanne Ault

Converging at a press conference six months after NBC, ABC, CBS and Fox signed agreements guaranteeing they would fill their ranks with more minorities, a multiethnic coalition assessed the Big 4's performance again last week. Not one got high marks.

The networks took some steps forward (the NAACP reported a hike in the number of African-Americans in TV this new fall season), but, according to the coalition, they took just as many steps back.

"Some progress has been made. ... African-Americans have enjoyed better access to on-air and production positions," said NAACP representative Debbie Liu. "However, I say this with guarded caution, given the appalling lack of progress of every network to measurably further opportunities for Asian Pacific Americans, Latinos and Native Americans." Liu added, "We have a long, long way to go."

On the upside, NBC can boast a 14% surge in black on-air talent, CBS has new shows *C.S.I.* and *The District* with African-American lead actors, the hero on Fox's *Boston Public* (Chi McBride) is African-American and ABC's *Gideon's Crossing* features seven black actors in featured roles.

Troubling to the coalition is that there are fewer Asian Pacific American cast as regulars than last year, mainly because CBS canceled *Martial Law*, starring Sammo Hung, and compounded by the fact that there are no rookie series that include Asians in significant roles.

Also, the Asian Pacific American Media Coalition is urging advertisers to stop supporting Fox sketch comedy series *MAD TV* because of its character, Ms. Swan. Although



played by non-Asian Alex Borstein, "Ms. Swan is clearly intended to be Asian. And by making fun of the way she talks, *Mad TV* just mocks her ethnicity," said Guy Aoki, president of the Media Action Network for Asian Americans, who has met with Fox executives but hasn't gotten far with his protests.

Latina actress Jessica Alba headlines Fox's *Dark Angel*, but for the most part, "this season is an unqualified disappointment for the Latino community," noted Raul Yzaguirre, the National Latino Media Council's spokesman. And currently, no Native Americans have landed big acting or production gigs on this fall's new regular series.

The WB and UPN, working with smaller budgets, have so far been spared major criticism, and clearly, the Big 4 thought last week's grade didn't give the whole story.

The networks are getting a little time to improve, in part, because two executives, ABC's John Rose and Fox's Mitsy Wilson, hired to direct their networks' diversity efforts are just getting started in their news

posts. Moreover, it's going to take more than six months to move some diversity initiatives through the pipeline.

"Diversity remains an important initiative at ABC, and we have had significant progress, but we agree that more needs to be done," says Rose, who is proud of jump-starting a talent development program to "nurture and support minority writers, directors and filmmakers."

CBS' Josie Thomas and NBC's Paula Madison have had more time, and the coalition was that much tougher on NBC and CBS.

In giving CBS an "F," Karen Narasaki, executive director of the Asian Pacific American Legal Consortium said that "despite the emphatic promises by Les Moonves [CBS Television chief], the prime time exclusion of Asian Pacific Americans at CBS is worse this year than the whitewash of last year. The good news is that they doubled the number of Asian writers—but that wasn't hard since they had only one last year."

None of the other ethnic groups gave grades.

Narasaki handed "D" grades to the other three; her best mark, a "D+," went to NBC. No Asian Pacific American stars in prime time, but this fall NBC added two shows with significant Asian roles (now-canceled *Deadline* featured Christina Chang, *DAG* includes Lauren Tom).

Even so, Madison and Thomas want to pass with flying colors. "We are very aware of the need to bring diversity into our ranks," said Madison. "We'll continue to work on that. But this is not an easy progression."

Said Thomas: "We recognize that there are areas where we need to redouble our efforts and we intend to continue our ongo-



Asian-American groups are not pleased with Alex Borstein's character Ms. Swan on *Mad TV*.



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IN BRIEF

SCI FI-ASAURSUS

Sci Fi is planning to unveil *Anonymous Rex*, a project from Alliance Atlantis about dinosaurs who've morphed into people, in late-2001. Sci Fi awaits the fate of *Matthew Blackheart*, *Monster Smasher*, the New Line series featuring a defrosted detective. Telecine withdrew financing, sources say, so the project is on hold until an international deal is sealed.

FLYING HIGH

ABC will shell out over \$30 million to Columbia TriStar Television Distribution to grab the broadcast rights, starting in 2003, to *Charlie's Angels*, the film based on the old ABC hit. Turner networks TBS and TNT nabbed a secondary broadcast window for approximately \$10 million.

Also part of the deal, ABC, TBS and TNT will share the broadcast rights to *The Sixth Day*, Arnold Schwarzenegger's upcoming release, but the license fee for that film is expected to be lower—about 15% of the final box-office gross.

SWEEPING UP

ABC and NBC took some top honors for the second week of November sweeps—ABC grabbed the total viewers crown (14.1 million) and NBC won the adults 18-49 title belt (5.5/14), according to Nielsen Media Research for the period ended Nov. 12.

ABC chalked up its good showing to *Millionaire* taking four of the week's top 10 program spots. NBC, claiming adults 18-49 for the fifth straight time, had its top-ranked election coverage (7.2/16 adults 18-49) to thank.

There's also the surging ratings of *The West Wing*, which posted a 5.9/15 for last Wednesday's second-highest series showing.

ing talks with the coalition.”

NBC's Madison believes more blacks than other minorities have entered entertainment-gear learning programs and are further in “the pipeline” toward jobs in the TV industry.

To spark the interests' of others, Madison has kick-started an NBC internship program for students at two Native American reservations in South Dakota.

“Right now, we have about 500 interns at NBC, but no Native Americans in that group,” said Madison. “So by going to their colleges, we'll get them excited about TV ... and after a reasonable amount of time, hope to have a robust number of Native Americans in our TV work force.”

This summer, NBC will sponsor workshops that will coach minorities on how to become TV writers and will “introduce minority voices

into prime time television,” Madison added.

NBC Studios President Ted Harbert will steer a session for the National Association of Hispanic Journalists in Orlando. And Garth Ancier, the network's entertainment head, will teach a program in Phoenix for the Association of Black Journalists.

CBS has held outreach events at the Directors Guild of America and Writers Guild of America, spreading the word that Hollywood's studio community should consider hiring more minority talent.

Coalition members realize that their gripes with the networks are just battles in their larger war to achieve more diversity. The next phase of the group's negotiations is to go after talent agencies, studios and advertising agencies, encouraging them to approve initiatives similar to the networks.' ■

This season is an unqualified disappointment for the Latino community!

—Raul Yzaguirre, National Latino Media Council

THE ASIAN VIEW REPORT CARD		
	F	“None of the new shows feature an Asian-American in a lead or permanent supporting role, despite the fact that <i>Bette</i> is set in Los Angeles and <i>Welcome to New York</i> is in New York City, both among the most diverse cities in the world.”
	D-	“At best, Asian Pacific Americans are human wallpaper in most of ABC's offerings. Only one Asian Pacific American has a significant role: Ravi Kapoor on <i>Gideon's Crossing</i> .”
	D-	“While Fox continues to boast Lucy Liu of <i>Ally McBeal</i> , ... Fox continues to cling to an outdated and insulting belief that yellow-face is OK, continuing to trot out Caucasians made up with stereotypical Asian features on <i>Mad TV</i> .”
	D+	“Under the leadership of Paula Madison, NBC has made the most progress in implementing its diversity initiative. There are still no Asian Pacific Americans in starring roles in prime time, but NBC has two Asian Pacific Americans with significant roles.”

Source: Asian Pacific American Legal Consortium

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StationBreak

BY DAN TRIGOB OFF

DON'T WATCH AND WIN

KOB-TV Albuquerque, N.M.'s, contest giveaway is clearly designed to attract viewers during sweeps to the already top-rated station. But you don't have to watch to find out whether you won.

Rival station KRQE(TV) is also announcing KOB-TV's winners. It's not exactly a courtesy. "I guess they need to do whatever they think is necessary," said KOB-TV News Director Chris Berg, "even if it's trying to steal another station's ideas. They're trying to manipulate the viewers. But our viewers are loyal to us anyway. This won't impact us."

KRQE News Director Dan Salamone says that "they're doing this as a gimmick to get ratings, and they're entitled to do whatever they want. But we're in November sweeps. I don't intend to lose viewers because somebody is running a contest in the middle of a newscast. This is my way of telling KOB not to expect to run a contest and expect us to just lay back and watch them. This has been done in other markets. We're doing this for our viewers."

DROPPING ANCHOR

WTKR(TV) Norfolk, Va., took Kelly Harvey off weekend anchoring for making a \$1,000 contribution to Sen. Chuck Robb's re-election campaign. Harvey was suspended, with pay, for the last several days of the political campaign and reassigned to early mornings

News Director Tracie Fox said a viewer had seen Harvey's contribution on a list of donors, e-mailed the station "and questioned our integrity. It was a violation of our conflict-of-interest policy," Fox said. "Our journalists need to be free from associations and activities that compromise our integrity and independence." Harvey commented: "I would never have knowingly done anything to put the station in any bad light."

SINCLAIR DOWNSIZES NEWS IN NC

Sinclair Broadcast Group is cutting back at its Winston-Salem, N.C., ABC affiliate, WXLV-TV. The station is discontinuing its morning news. There will be about 10 layoffs, CEO Barry Drake said, and other resources "will be redirected. The early-evening and late-

night news have made progress. We tried to do too much there: news in too many dayparts."

A week before, Sinclair pulled the plug on WTWC(TV) Tallahassee, Fla.'s news operation.

ANCHOR-SPOTTING

CBS News' Randall Pinkston visited WBBM-TV Chicago last week and is now considered a top candidate for a job there, possibly to replace Carol Marin as late-news anchor.

Former *Later Today* co-host Asha Blake had been up for the job, but sources say negotiations stalled over compensation.

Pinkston, currently based in New York, met with station management and made an audition tape. Marin's praised but low-rated newscast ended Oct. 30. Station executives have said they hope to retain the in-depth approach and quality of the newscast, while making it more viewer-friendly.

NABET STRIKE SETTLED

The National Association of Broadcast Employees and Technicians and Univision's KMEX-TV Los Angeles reached an agreement last week to end

the nearly four-week strike. The union's bargaining committee presented the package to members Wednesday in Culver City, recommending that they accept it.

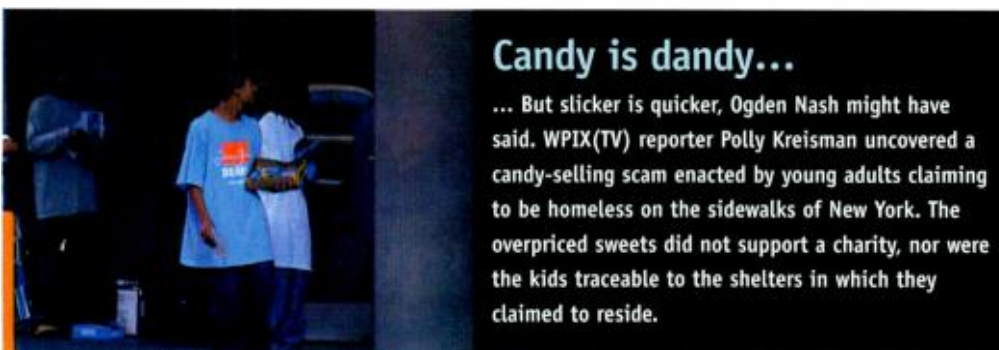
Both sides were keeping a low profile immediately after the agreement was reached. But sources say that, although the union gained significant advances in compensation, the compromise will give management and NABET shared jurisdiction over technical employees—which means the station can use nonunion employees for some technical work.

The station noted earlier that shared jurisdiction exists under NABET agreements with other Los Angeles stations.

MURRAY PROMOTED AT WCBS-TV

Veteran producer Michelle Murray last week was named WCBS-TV New York assistant news director. Effectively immediately, the appointment was made by Joel Cheatwood, executive vice president, CBS O&O's, and news director, WCBS-TV New York. Murray came to the station in May as executive producer for the 5 p.m. newscast. She had been a producer at the Fox News Channel and had worked for CBS' KYW-TV in Philadelphia and for CBS Sports before that.

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



Candy is dandy...

... But slicker is quicker, Ogden Nash might have said. WPIX(TV) reporter Polly Kreisman uncovered a candy-selling scam enacted by young adults claiming to be homeless on the sidewalks of New York. The overpriced sweets did not support a charity, nor were the kids traceable to the shelters in which they claimed to reside.

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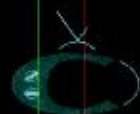


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SyndicationWatch

OCT. 30 - NOV. 5 Syndicated programming ratings according to Nielsen Media Research

Getting ready for NATPE

King World is already placing bets that new talk strip *Ananda* will be a winner at NATPE 2001 in Las Vegas. January's convention is still two months away, but, after four official days of selling, *Ananda* has already secured six of the top 10 markets, clearing overall 40% of the U.S.

Ananda Lewis stars in King World's *Ananda*.



Signed-up stations—including WPIX New York, KTLA Los Angeles, WGN Chicago, KTVU San Francisco and WRC Washington D.C.—also represent various station groups, leading King World to believe that interest for *Ananda* will be widespread.

"We are talking with the strongest stations, had bidding going on in New York and Los Angeles. Nine NBC stations offered to buy the show, and we decided to take the higher offer," explained Roger King, chair of CBS Enterprises/King World.

King World doesn't have a perfect record with talk shows. "They can fail, I know," says King, pointing out canceled King World strips *The Martin Short Show*

and *Roseanne*. "We learned this lesson ourselves: You can't always turn movie stars, TV stars or rock stars into talk stars."

However, King is standing firmly by his latest effort, explaining that the show's star, Ananda Lewis, has already proved her talk abilities while acting as a veejay on MTV. A single-topic series, *Ananda's* presentation tape featured an interview with Will Smith. Future episodes will include entertainment and issue-oriented stories.

Also unveiled last week, as an official NATPE 2001 entry, was **Pearson's *Card Sharks***, a new spin on the classic game show by the same name. Pat Bullard, host of recent Fox special *Surprise Wedding*, will star. *Card Sharks* will start production this spring and will be executive-produced by Kevin Belinkoff (producer on Fox Family Channel's *Shopping Spree*). *Card Shark* contestants will compete by guessing which card is higher or lower than the ones that came before. Players gain control of the game by correctly answering trivia questions.

—Susanne Ault

TOP 25 SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Wheel of Fortune	10.8	10.8
2 Jeopardy	8.5	8.5
3 Judge Judy	6.6	9.4
4 Entertainment Tonight	6.3	6.4
5 Friends	6.2	7.0
6 Oprah Winfrey	6.0	6.1
7 Seinfeld	5.6	5.6
8 Frasier	5.0	5.3
9 Andromeda	4.2	4.4
10 Wheel of Fortune (wknd)	4.1	4.1
11 Judge Joe Brown	3.9	5.1
12 Hollywood Squares	3.9	4.0
13 X-Files	3.8	4.1
14 Drew Carey	3.7	4.0
15 Xena	3.7	3.9
16 Live With Regis	3.7	3.7
17 Entertainment Tonight (wknd)	3.6	3.6
18 Friends (wknd)	3.5	4.0
19 Seinfeld (wknd)	3.5	3.5
20 Jerry Springer	3.4	3.7
21 Maury	3.4	3.6
22 Stargate SG-1	3.4	3.5
23 3rd Rock From the Sun	3.3	3.5
24 Divorce Court	3.2	4.2
25 Rosie O'Donnell	3.2	3.2

TOP TALK SHOWS

Rank/Program	HH	HH
	AA	GAA
1 Oprah	6.0	6.1
2 Live With Regis	3.7	3.7
3 Jerry Springer	3.4	3.7
4 Maury	3.4	3.6
5 Rosie O'Donnell	3.2	3.2

According to Nielsen Media Research Syndication Service Ranking Report Oct. 30-Nov. 5, 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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NOV. 5-12 Cable programing ratings according to Nielsen Media Research

CABLE'S TOP 20

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

Rank	Program	Network	Day	Time	Duration	Cable	Ratings		Cable Share
							U.S.	HHs (000)	
1	NFL/Jets/Colts	ESPN	Sun	8:28P	183	7.2	5.8	5757	10.6
2	Presidential Election 2000	CNN	Tue	11:30P	30	6.1	4.8	4837	10.0
3	Presidential Election 2000	CNN	Tue	11:11P	19	6.0	4.8	4787	9.2
4	Presidential Election 2000	CNN	Tue	12:00A	60	5.9	4.7	4714	11.6
5	Hillary Clinton Victory Speech	CNN	Tue	11:02P	9	5.5	4.4	4368	8.0
6	Presidential Election 2000	CNN	Tue	10:00P	60	5.3	4.2	4215	7.3
7	WWF Entertainment	TNN	Mon	10:00P	60	5.2	4.0	4056	8.0
8	WWF Entertainment	TNN	Mon	9:00P	60	5.1	4.0	3978	7.0
9	Presidential Election 2000	CNN	Tue	9:00P	60	5.0	4.0	3966	6.8
10	Inside Politics	CNN	Thu	5:00P	60	4.3	3.5	3455	9.2
11	Inside Politics	CNN	Thu	6:00P	30	4.1	3.3	3262	7.9
12	NFL Primetime	ESPN	Sun	7:30P	58	3.9	3.0	3072	5.8
13	Presidential Election 2000	CNN	Tue	8:00P	60	3.8	3.0	3007	5.4
13	Decision 2000	MSNBC	Tue	10:00P	60	3.8	2.3	2313	5.2
15	Pres Race 2000 Recount	CNN	Wed	4:36P	19	3.7	3.0	2982	9.1
15	Presidential Election 2000	CNN	Tue	1:00A	60	3.7	3.0	2968	9.8
15	Rugrats	NICK	Sat	8:30P	30	3.7	2.9	2926	6.1
15	Rugrats	NICK	Mon	7:30P	30	3.7	2.9	2924	5.7
15	Rugrats	NICK	Sat	9:00P	30	3.7	2.9	2900	6.0
15	Rugrats	NICK	Sat	8:00P	30	3.7	2.9	2899	6.2
15	Rugrats	NICK	Sun	9:30A	30	3.7	2.9	2894	10.1

DEMO TRACKER: FEMALES 18-49

Following are the top-10 basic cable programs by demographic, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Cable	Ratings		Cable Share
							U.S.	HHs (000)	
1	Presidential Election 2000	CNN	Tue	11:11P	19	3.5	2.7	1712	7.8
2	Presidential Election 2000	CNN	Tue	12:00P	60	3.3	2.6	1614	9.7
2	Presidential Election 2000	CNN	Tue	11:30P	30	3.3	2.6	1652	8.1
4	Real World IX	MTV	Tue	10:00P	60	3.1	2.4	1483	6.2
5	Presidential Election 2000	CNN	Tue	10:00P	60	2.9	2.3	1433	5.8
6	Presidential Election 2000	CNN	Tue	9:00P	60	2.8	2.2	1407	5.8
7	WWF Entertainment	TNN	Mon	9:00P	60	2.7	2.1	1308	5.6
7	Decision 2000	MSNBC	Tue	10:00P	60	2.7	1.6	1031	5.3
7	Dinner & a Movie	TBS	Fri	8:07P	175	2.7	2.2	1377	7.9
10	Decision 2000	MSNBC	Tue	11:00P	60	2.6	1.6	1003	5.9

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COMPILED BY KENNETH RAY

NOV. 6-12 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UPIN	WB
6	12.2/19	10.4/16	7.2/11	8.4/12	1.1/2	2.4/3	4.5/7
8:00	53. 20/20 Downtown 7.3/12	28. King of Queens 9.4/14	59. Dateline NBC 6.6/10	44. Boston Public 8.2/12	129. Miracle Pets 0.8/1	105. Moesha 2.3/4	76. 7th Heaven 5.7/8
8:30		28. Yes, Dear 9.4/14				100. The Parkers 2.5/4	
9:00	4. NFL Monday Night Football—Minnesota Vikings vs. Green Bay Packers 14.6/25	6. Ev Lvs Raymd 13.3/19	59. Law & Order 6.6/9	35. Ally McBeal 8.6/12	125. Touched by an Angel 1.0/1	105. The Hughleys 2.3/3	96. Roswell 3.2/5
9:30		13. Becker 11.5/17				105. Girlfriends 2.3/3	
10:00		27. Family Law 9.5/15	38. Third Watch 8.5/14		117. Diagnosis Murder 1.4/2		
10:30							
	9.6/14	8.8/13	12.1/18	2.6/4	1.4/2	3.4/5	3.8/5
8:00	45. 2000 Vote 8.1/13				123. Mysterious Ways 1.1/2	95. UPN's Movie Tuesday—Bad Boys 3.4/5	90. Buffy the Vampire Slayer 3.9/6
8:30	35. 2000 Vote 8.6/13	34. Campaign 2000 8.8/13	11. Decision 2000 12.1/18	99. You Decide 2000: 2000 Election Coverage 2.6/4	117. Touched by an Angel 1.4/2		92. Angel 3.6/5
9:00	26. 2000 Vote 9.6/14						
9:30	20. 2000 Vote 10.3/15						
10:00	23. 2000 Vote 9.9/14						
10:30	16. 2000 Vote 10.6/15				115. Diagnosis Murder 1.7/2		
	10.5/16	7.3/11	10.4/16	4.6/7	1.2/2	2.6/4	3.5/5
8:00	3. Who Wants to Be a Millionaire? 14.7/22	45. Bette 8.1/13	68. Titans 6.1/9	72. Malcolm/Middle 5.9/9	132. Twice in a Lifetime 0.7/1	108. 7 Days 2.1/3	91. Dawson's Creek 3.8/6
8:30		66. Welcome to NY 6.2/9		81. Normal, Ohio 5.2/8			
9:00	21. Drew Carey 10.0/15	51. CBS Wednesday Night—Jackie Kennedy Onassis, Part 2 7.4/12	9. The West Wing 12.3/18	92. The \$treet 3.6/5	117. Touched by an Angel 1.4/2	98. Star Trek: Voyager 3.0/5	96. Felicity 3.2/5
9:30	32. Spin City 9.1/14						
10:00	56. Gideon's Crossing 7.2/12		8. Law & Order 12.6/20		117. Diagnosis Murder 1.4/2		
10:30							
	8.7/13	6.6/10	14.3/22	4.4/7	0.9/1	4.9/7	3.3/5
8:00	80. Whose Line Is It 5.4/8	49. 48 Hours 7.8/12	5. Friends 14.5/22		123. It's a Miracle 1.1/2	82. WWF Smackdown! 4.9/7	100. Gilmore Girls 2.5/4
8:30	53. Whose Line 7.3/11		17. Cursed 10.4/16	86. Battle of the Child Geniuses 2 4.4/7	129. Touched by an Angel 0.8/1		89. Charmed 4.1/6
9:00	12. Who Wants to Be a Millionaire? 11.7/17	73. City of Angels 5.8/9	10. Will & Grace 12.2/18				
9:30			14. Just Shoot Me 11.2/17				
10:00	45. Primetime 8.1/13	68. Diagnosis Murder 6.1/10	1. ER 18.7/30		129. Diagnosis Murder 0.8/1		
10:30							
	5.1/9	8.2/14	8.9/16	4.5/8	1.0/2	1.3/2	2.1/4
8:00	82. Two Guys a Girl 4.9/9	64. The Fugitive 6.3/11	35. Providence 8.6/15	78. Police Videos 5.6/10	125. Encounters With the Unexplained 1.0/2	116. Freedom 1.5/3	100. Sabrina/Witch 2.5/4
8:30	87. Two Guys a Girl 4.3/7						103. Sabrina/Witch 2.4/4
9:00	85. Norm 4.5/8	22. C.S.I. 10.1/17	40. Dateline NBC 8.4/14	94. Million Dollar Mysteries 3.5/6	128. Touched by an Angel 0.9/2	122. Level 9 1.2/2	112. Popular 1.8/3
9:30	87. Madigan Men 4.3/7						
10:00	64. 20/20 6.3/11	40. Nash Bridges 8.4/15	25. Law & Order: Special Victims Unit 9.7/17		125. Diagnosis Murder 1.0/2		
10:30							
	6.1/10	6.7/12	5.8/10	5.9/10	0.5/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		79. That's Life 5.5/10		73. Cops 5.8/10	134. Miracle Pets 0.6/1		
8:30				66. Cops 6.2/11			
9:00	68. ABC Saturday Night Movie—G.I. Jane 6.1/10	63. Walker, Texas Ranger 6.4/11	73. NBC Saturday Night Movies—Eraser 5.8/10	76. AMW: America Fights Back 5.7/10	135. Twice in a Lifetime 0.5/1		
9:30					135. Mysterious Ways 0.5/1		
10:00		40. The District 8.4/14					
10:30							
	12.2/18	9.4/14	7.5/11	9.4/14	1.0/2		2.0/3
7:00		17. 60 Minutes 10.4/16	62. Dateline NBC 6.5/10	95. NFL Game 1 12.9/22	135. Encounters With the Unexplained 0.5/1		110. Jamie Foxx 2.0/3
7:30	23. Wonderful World of Disney—The Miracle Worker 9.9/15			51. King of the Hill 7.4/11			111. The PJs 1.9/3
8:00		17. Touched by an Angel 10.4/15	58. Ed 6.8/10	30. The Simpsons 9.3/14	132. It's a Miracle 0.7/1		103. Steve Harvey 2.4/4
8:30				30. Malcolm/Middl 9.3/13			112. Hype 1.8/3
9:00	2. Who Wants to Be a Millionaire? 16.0/22	38. CBS Sunday Movie—American Tragedy, Part 1 8.5/13	40. NBC Sunday Night Movie—In the Beginning, Part 1 8.4/13	33. The X-Files 9.0/13	121. Pax Big Event—Diagnosis Murder: Out of the Past 1.3/2		108. Nikki 2.1/3
9:30							112. Grosse Pointe 1.8/3
10:00	7. The Practice 13.2/21						
10:30							
AVERAGE WEEK	9.3/15	8.3/13	9.3/15	5.9/9	1.0/2	2.9/4	3.1/5
S-T-D	8.9/14	8.7/14	8.7/14	6.9/11	0.9/1	2.9/5	3.0/5

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Murdoch maneuvers

News Corp. seeks Chris-Craft re-up, while coveting a slice of UPN

By Steve McClellan

Though not involved in the negotiations directly, News Corp. has asked Chris-Craft to renew its station-affiliation agreements with UPN, News Corp. Chairman Rupert Murdoch said—and he acknowledged he might like to own a chunk of the littlest weblet, too.

Separately, on the advertising front, Murdoch's message to Fox shareholders at last week's Fox Entertainment Group annual meeting was, in effect, just wait 'til next year.

As other major network executives have noted in the past month, Murdoch said that the TV ad market is now soft and will remain so for the rest of the year, due largely to the disappearance of dotcom companies and the end of the Olympics, which sucked gobs of money out of the scatter ad market.

But if the economy holds up, he said, Fox expects the market to bounce back, giving the company a "solid year, if not a boom year," in 2001.

Murdoch confirmed that Fox has an interest in a possible equity stake in UPN, although he said no current talks along those lines are ongoing and probably wouldn't rev up until Fox's acquisition of Chris-Craft is completed. That's expected in second quarter 2001.

"It's certainly something we'd discuss with them," Murdoch said, "but we haven't made up our own minds about it."

But that issue aside, he said that, if Fox ends up with a bunch of UPN affiliates via Chris-Craft, "we'll be very active and supportive of that network in every way."

Murdoch's comments on UPN echoed

comments made to analysts a week earlier, whom he told, "We'd be very happy for the Chris-Craft stations to remain members of UPN at least for the foreseeable future." Under the acquisition agreement, Chris-Craft has the right to re-up with UPN for another five years, said Fox general counsel Arthur Siskind.

News Corp. has received a second request for more information from the U.S. Department of Justice, which is conducting an antitrust review of the proposed Chris-Craft deal. Both companies said that they intend to "respond promptly" and don't think it will delay closing.

Fox Family is generating about \$150M annually ... but that could be doubled in the next two or three years.

Otherwise, Murdoch boasted that, in October, Fox News Channel reached profitability for the first time, 19 months ahead of its own projections. But he admitted to "frustration and disappointment" with the slow ratings turnaround at Fox Family, the cable network co-owned with Saban Entertainment.

Still, things could be worse. That network is generating operating profits of about \$150 million annually (split equally with Saban), Murdoch said. But the company believes that number could be doubled in the next two or three years.

The key is better programming, and Fox Family has been acquiring syndicated shows, like The WB hit *7th Heaven*, which should help, Fox executives said. They're also considering adding a weekly Major League Baseball game. Under its new six-year deal with Major League Baseball, Fox has the right to put two games per week on cable. It also has the right to sublicense games to a cable network outside of Fox, as



Murdoch boasts that Fox News Channel reached profitability 19 months ahead of its own projections.

well as the right to sublicense the first round of division playoffs, said News Corp. President Peter Chernin.

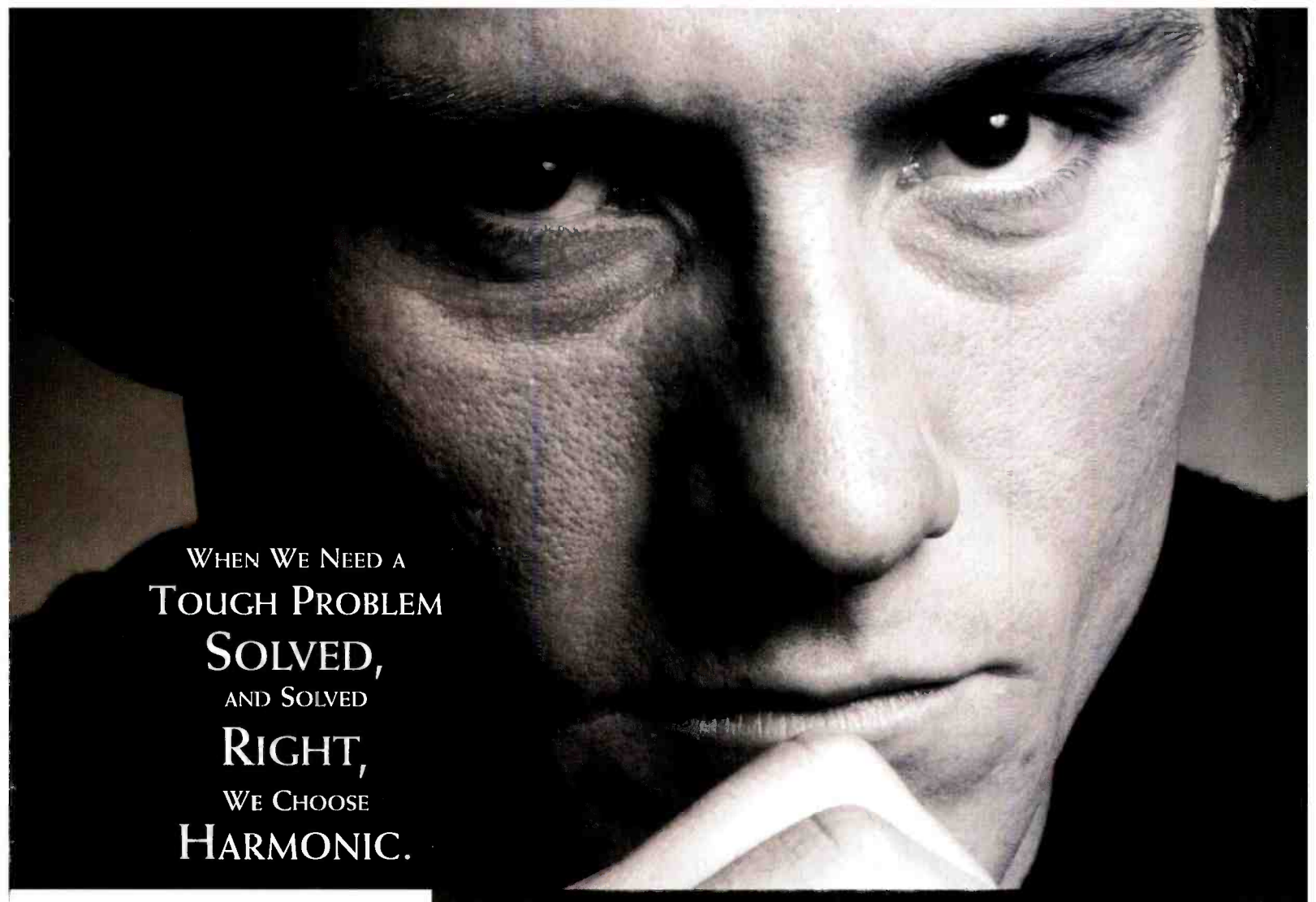
Asked if Fox would try to tap its broadcast affiliates for some financial help on big sports-rights packages like NASCAR or Major League Baseball, Murdoch said it is unlikely. Unless, that is, those rights fees grow to the magnitude of those charged by the National Football League. "Then I'm sure we'd approach them."

As for the advertising market, Murdoch said, "There's a lot of sorting out going on" in the dotcom world. But, after the shake out is complete, he expects that surviving companies will be back in the TV ad market to reach consumers.

Murdoch also said Fox believes some big advertisers are "holding back to see if they can negotiate better rates."

Similarly, last week, Disney President Robert Iger said the fourth-quarter scatter market was soft, noting that prices were lower than rates agreed to during the upfront market last spring. Still, Iger too expects the market to bounce back after the first of the year.

Several weeks ago, Viacom President Mel Karmazin downplayed the notion of significant fourth-quarter softness. "The advertising business is great," he said, though acknowledging that daytime is "a little softer" than the other dayparts. ■



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Changing Hands

TVs

KOTV(TV) Tulsa, Okla.

Price: \$82 million

Buyer: Griffin Licensing LLC, Las Vegas (David F. Griffin, 65.2% member); owns KWTW(TV) Oklahoma City; has interest in KPOM-TV Fort Smith and KFAA(TV) Rogers/Fort Smith, Ark.

Seller: Belo Corp., Dallas (Robert W. Decherd, president); owns/manages 21 TVs. Note: Belo acquired KOTV in 1983 for \$41 million

Facilities: Ch. 6, 100 kW visual, 50 kW aural, ant. 1,885 ft.

Affiliation: CBS

WNEQ-TV Buffalo, N.Y.

Price: \$26.2 million

Buyer: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president; Hicks, Muse, Tate & Furst Inc., about 70% nonvoting owner); owns/is buying 19 other TVs, including WIVB-TV Buffalo. Note: If FCC approval to convert WNEQ-TV's license from public to commercial is rejected by Federal Court of Appeals, seller will substitute WNED-TV Buffalo and LIN will pay additional \$5 million.

Seller: Western New York Public Broadcasting Association, Buffalo (David K. Boswell, president; Richard Daly Sr., vice president, broadcasting); owns WNED-TV, WNED-AM-FM Buffalo and WNJA(FM) Jamestown/Buffalo, N.Y. Note: WNEQ-TV has been up for sale since May 1998; deal agreed to in August '98 to sell it to Sinclair Broadcast Group Inc. for \$33 million died in November 1999.

Facilities: Ch. 23, 955 kW visual, 95.5 kW aural, ant. 1,030 ft.

Affiliation: PBS (to be independent; call letters to change)

Broker: Blackburn & Co. Inc. (seller)

COMBOS

Three-way swap involving WHK-FM Canton, WHK(AM) Cleveland, WCLV(FM) Cleveland and WAKS(FM) (formerly WZLE) Lorain/Cleveland, Ohio

Value: Reported \$35 million (includes \$18.5 million from Salem Communications to Radio Seaway; \$8 million from Clear Channel to Salem)

Swapper, WHK-AM-FM/acquirer, WCLV: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/43.4%

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0
TVs	\$108,200,000
Combos	\$35,800,000
FMs	\$112,930,500
AMs	\$40,525,000
Total	\$297,455,500
SO FAR IN 2000	
TV/Radio	\$2,133,450
TVs	\$1,011,426,089
Combos	\$3,627,827,127
FMs	\$1,376,000,292
AMs	\$204,628,885
Total	\$6,222,015,843

owner); owns/is buying 74 other radio stations, including WHK(AM), WKNR(AM) and WRMR(AM) Cleveland, WCCD(AM) Parma/Cleveland, Ohio, and WXRT(AM) Chicago (see first AM item, below)

Swapper, WCLV/acquirer, WHK(AM), WAKS: Radio Seaway Inc., Cleveland (Robert D. Conrad, president/80% owner).

Radio Seaway is part of foundation that owns WVIZ-TV and WCPN(FM) Cleveland

Acquirer, WHK-FM/swapper, WAKS: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio);

owns/is buying 19 TVs and at least 1,111 other radio stations, including WGAR-FM, WMJI(FM), WMMS(FM) and WTAM(AM)-

WMVX(FM) Cleveland, WFUN(AM)-WREO-FM Ashtabula/parts of Cleveland and WZOO-FM Edgewood/parts of Cleveland; is selling

WJMO(AM), WQAL(FM) and WZAK(FM) Cleveland and WZJM(FM) Cleveland Heights/Cleveland, Ohio. Also see first FM item.

Facilities: WHK-FM: 98.1 MHz, 36 kW, ant. 570 ft.; WHK(AM): 1420 kHz, 5 kW;

WCLV: 95.5 MHz, 31 kW, ant. 620 ft.; WAKS: 104.9 MHz, 3 kW (to be 6 kW), 1.3 kW, ant. 499 ft.

Formats: WHK-FM: religion, Christian talk; WHK(AM): rebroadcasts WHK-FM (to be classical); WCLV: classical (likely to be Christian); WAKS: CHR (to simulcast WHK-FM)

Brokers: Gary Stevens (Salem); Media Services Group Inc. (Radio Seaway)

KINN(AM)-KZZX-FM Alamogordo, N.M.

Price: \$800,000 cash

Buyer: Burt Broadcasting Inc., Alamogordo (William F. Burt, president/50% owner; Donnie L. Burt, vice president/50% owner); owns KYEE(FM) Alamogordo

Seller: KINN Inc., Alamogordo (David Nicholson, president); no other broadcast interests

Facilities: AM: 1270 kHz, 1 kW day, 500 W night; FM: 105.3 MHz, 6 kW, ant. 157 ft.

Formats: AM: talk; FM: country

Broker: Media Services Group Inc. (seller)

FMs

KDGE(FM) Dallas and call sign and format of KTXQ(FM) Fort Worth/Dallas

Price: \$59.4 million (\$52.4 million cash for KDGE; \$2 million KTXQ calls, format; \$5 million cash for KDGE format)

Buyer: Radio One Inc., Lanham, Md. (Alfred C. Liggins III, president); owns/is buying 39 other FMs and 13 AMs, including KBFB(FM) (from Clear Channel Communications Inc.) and KJOI(AM) (formerly KLUV) Dallas; is selling WJMZ-FM and WPEK(FM) Greenville, S.C., and WARV(FM) and WDYL(FM) Richmond, Va. (see next two deals)

Seller, KDGE: Sunburst Media Corp., Dallas (John M. Borders, president);

owns/has interest in eight AMs and 17 other FMs. Note: Sunburst recently

acquired KDGE by swapping away KLTY(FM) Highland Village/Dallas/Fort Worth and KPXI(FM) Overton/

Longview, Texas. That deal, with Salem Communications Corp., was estimated

to be worth about \$63 million (Changing Hands, Sept. 4)

Seller, KTXQ calls, format/acquirer, KDGE format: Clear Channel (see first Combo deal); owns KDMX(FM) and KZPS(FM)

Dallas, KHKS(FM) Denton/Dallas and KEGL(FM) Fort Worth/Dallas

Facilities: KDGE: 94.5 MHz, 100 kW, ant. 1,906 ft.; KTXQ: 102.1 MHz, 100 kW, ant. 1,447 ft.

Formats: KDGE: was alternative rock, now KTXQ's Jammin' Oldies; KTXQ: was Jammin' Oldies, now KDGE's alternative rock

Broker: Star Media Group Inc.

WJMZ-FM Anderson/Greenville and

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WPEK(FM) Seneca/Greenville, S.C., and WDYL(FM) Chester/Richmond, Va.

Price: \$52.5 million cash

Buyer: Cox Radio Inc., Atlanta (Robert F. Neil, president); owns/is buying 64 other FMs and 17 AMs, including WKHK(FM), WKLR(FM), WMXB(FM) and WTVR(AM) Richmond

Seller: Radio One (see preceding two items); owns WJRV(FM) Richmond, WKJS(FM) Crewe/Richmond, WCDX(FM) Mechanicsville/Richmond and WGCV(AM)-WPLZ-FM Petersburg/Richmond, Va. Note: Radio One paid \$7.5 million for WPEK (Changing Hands, Aug. 14) and \$4.6 million for WDYL (Changing Hands, March 15, 1999). WJMZ-FM was part of a major deal with Clear Channel Communications Inc. (Changing Hands, May 15)

Facilities: WJMZ-FM: 107.3 MHz, 100 kW, ant. 1,008 ft.; WPEK: 98.1 MHz, 100 kW, ant. 1,004 ft.; WDYL: 101.1 MHz, 6 kW, ant. 325 ft.

Format: WJMZ-FM: urban; WPEK: talk; WDYL: alternative rock

Broker: Media Venture Partners (buyer)

WARV(FM) (formerly WSOJ)

Petersburg/Richmond, Va.

Price: \$1 million

Buyer: Honolulu Broadcasting Inc., Naples, Fla. (Charles G. Giddens, president); is buying KGMZ(FM) Aiea/Honolulu, Hawaii. Giddens has interest in one TV, six FMs and seven AMs

Seller: Radio One (see preceding two items). Note: Radio One acquired WARV with WKJS(FM) Crewe/Richmond for \$12 million (Changing Hands, March 8, 1999)

Facilities: 100.3 MHz, 4.7 kW, ant. 328 ft.

Format: Country

50% of construction permit to build KFLH(FM) (formerly KYJY) Chama, N.M.

Price: \$27,000

Buyers: Scott Flury (currently owns 30%; to be 80% owner) and Raymond B. Barron (to be 20% owner), both Chama; no other broadcast interests

Seller: Daniel J. Healey, Chama; no other broadcast interests

Facilities: 98.9 MHz, 6 kW, ant. -751 ft.

Construction permits to build KBAB(FM) Kerrville and KBCV(FM) Paris, Texas

Price: \$3,500

Buyers: Houston Christian Broadcasters Inc., Houston (Bruce Munsterman, president); owns four FMs, including KKER(FM) Kerrville, two AMs and CP to build FM

in Arcadia, La.; has applied to build FMs in 12 Texas locations

Seller: American Family Association Inc., Tupelo, Miss. (Donald E. Wildmon, president); owns/is buying at least 105 FMs and CPs for other FMs, including KBQC(FM) Independence, Kan. (see next item)

Facilities: KBAB: 99.7 MHz, 1 kW, ant. 341 ft.; 88.7 MHz, 1 kW, ant. 341 ft.;

KBCV: 89.3 MHz, 6 kW, ant. 354 ft.

Construction permit to build KBQC(FM) Independence, Kan.

Price: \$0 (buyer will pay construction and broadcast costs)

Buyer: American Family Association (see preceding item); owns KARF(FM) Independence

Seller: Optimum Impact Inc., Washington (Patricia Richardson, vice president); has applied for CPs to build three FMs

Facilities: Not available

Format: To be Christian

AMs

WXRT (formerly WSCR) Chicago

Price: \$29 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/43.4% owner); owns/is buying 73 other radio stations, including WYLL(FM) Des Plaines/Chicago, Ill.

Seller: Infinity Broadcasting Corp., New York (Mel Karmazin, CEO; Dan Mason, president; Viacom Inc., majority owner [Karmazin, chairman]); owns/is buying 132 other FMs and 51 other AMs, including WBMM-AM-FM, WSCR(AM) (formerly WMAQ), WCKG(FM), WJMK(FM), WUSN(FM) and WXRT(FM) Chicago. Viacom owns 39 TVs, including WBMM-TV Chicago. Note: Infinity had to divest an AM in Chicago when it merged into Viacom. As part of that, it moved WSCR's call letters and sports-talk format to what was then WMAQ (B&C, Aug. 7).

Facilities: 1160 kHz, 50 kW day, 5 kW night

Format: Likely to be Christian

WYPA Chicago

Price: \$10.5 million

Buyer: Newsweb Corp., Chicago (Fred Eychaner, owner); owns WPWR-TV Chicago and KTVD-TV-DT Denver

Seller: Catholic Radio Network, Chicago (John Bitting, CEO); is selling eight other AMs. Note: CRN bought WYPA for same price (May 24, 1999)

Facilities: 820 kHz, 5 kW day

Format: Talk

Broker: Media Services Group Inc.

WEIM Fitchburg/Worcester, Mass.

Price: \$777,500 (includes \$2,500 five-year non-compete agreement)

Buyer: LiveAir Communications Inc., Medfield, Mass. (David M. Wang, president/30% owner; Arlene Wang, 70% owner); no other broadcast interests

Seller: WEIM Corp., Fitchburg (Francis A. Filippone, president); no other broadcast interests. Note: Filippone gets \$100 per hour consulting fee

Facilities: 1280 kHz, 5 kW day, 1 kW night

Format: AC, news/talk, sports

WEVA Emporia, Va.

Price: \$160,000

Buyer: Colonial Media Corp., Williamsburg, Va. (James E. Vautrot, general partner/80% owner); no other broadcast stations

Seller: Stone Broadcasting Corp., Emporia (Willis L. Stone, president/33.3% owner); no other broadcast interests

Facilities: 860 kHz, 1 kW day

Format: AC

WJUS Marion, Ala.

Price: \$60,000

Buyer: Grace Baptist Temple Church, Selma, Ala. (Glenn King Sr., pastor/general manager, WJUS); no other broadcast interests

Seller: Rollins Broadcasting Co., Marion (Elijah Rollins III, owner); no other broadcast interests

Facilities: 1310 kHz, 5 kW day

Format: Urban contemporary

WAGS Bishopville, S.C.

Price: \$27,500 cash

Buyer: Beaver Communications LP, Bishopville (James D. Jenkins, 51% owner); no other broadcast interests

Seller: Bishopville Broadcasting Co. Inc., Bishopville (Sheryl B. Carr, president); no other broadcast interests. Note: Bishopville bought station for \$20,000 (Changing Hands, Oct. 11, 1999)

Facilities: 1380 kHz, 1 kW day

Format: Original hits of the '40s, '50s and '60s

AMPLIFICATION

Sterling Associates was the broker in the \$250 million sale of KFSG(FM) Los Angeles from International Church of the Foursquare Gospel to Spanish Broadcasting System Inc. (Changing Hands, Nov. 13).

The Station Trades chart on page 52 corrects calculation errors made in the Nov. 6 and Nov. 13 issues.

—Compiled by Elizabeth A. Rathbun

Open-interactive-access war

Disney, consumer groups to U.S.: Don't let AOL-TW discriminate against rival providers

By Bill McConnell

With cable open-access conditions apparently secured, critics of the America Online-Time Warner merger are lobbying antitrust regulators to impose similar restrictions on the company's interactive TV business.

Emboldened by their success convincing the Federal Trade Commission to order AOL-Time Warner to open its cable broadband platform to competing Internet providers, Disney and consumer-advocacy groups are pressing for specific conditions that would prevent the merged company from interfering with interactive services offered by rival TV networks and ISPs.

The FTC so far hasn't appeared ready to go that far, although it may be ready to stick AOL-Time Warner with a general prohibition on discriminating against rival interactive services.

The merger's critics say a clear list of restrictions is necessary to prevent AOLTV from parlaying the market-dominating position of its parent company into a monopoly over interactive-TV services.

"I'm pretty confident that for most Americans, interactive TV will supplant the [PC-based] Internet," said Jeff Chester, president of the Center for Media Education. "Delivery of interactive-TV applications need to be included in an open-access policy. We have to fight to make sure AOLTV does not try to pull the old switcheroo by giving open access to a product that has a fairly short shelf life: ISPs over cable modems."

It's unclear how far the FTC is willing to go, because, unlike cable open access, there are few "smoking guns" to which AOL-Time Warner critics can point as

evidence of the companies' determination to hinder competitors. For ISPs, on the other hand, Time Warner's fight to ward off multiple-carriage mandates was badly damaged by a "term sheet" that demanded high prices for carriage on the cable system's broadband network.

Still, the merger's critics are making the most of a three-week delay in the FTC's decision. The agency, which was prepared to block the deal two weeks ago, gave the company until the end of November to sign up a competing ISP on conditions the commission approves.

Chester and Disney are leading the fight for the interactive-TV conditions, while consumer groups including the Consumer Federation of America, Consumers Union and Media Access project are supportive but have made the

issue a lower priority than cable open-access conditions.

"Before we can specify more details of regulation, we may have to let the problem show itself," said Mark Cooper, CFA research director. "But I do think a non-discrimination principle is going to be there."

Disney and FTC officials declined to comment. AOL's spokeswoman reiterated the company's familiar line that talks with regulators are proceeding and the deal is expected to close this fall, but would not comment on any details of the negotiations.

Broadcasters are encouraged by the prospect of interactive-TV conditions, because they would like the deal to serve as a model for industrywide interactive-TV rules that would apply to all cable systems. TV station groups have long had rocky relations with Time Warner. The National Association of Broadcasters weighed-in on the fight by asking regulators to order the cable system to stop blocking some electronic-program-guide signals. "The evidence that Time Warner will use its gateway power to discriminate against competitors is legion," said NAB counsel Jack Goodman.

The cable industry, on the other hand, is determined to keep the deal from being used as a model that could lead to industrywide open access or interactive-TV rules. "The only reason the FTC is involved at all is because AOL and Time Warner control close to half of all Internet customers and the second-largest provider of high-speed access lines," said David Beckwith, spokesman for the National Cable Television Association. "I don't know why this merger would impact other companies." ■

Interactive TV's 'open access'

Consumer-group wish list for tougher rules on AOLTV

- No stripping of competitors' interactive "triggers" or degrading of return-signal speed.
- "Fair price" for unaffiliated providers' functions on the set-top, headend or other parts of cable infrastructure.
- Competing content cannot be forced to share screen with AOLTV or Time Warner logos.
- Non-AOL-Time Warner content must be allowed to establish "e-wallet" functions that allow viewers to make on-screen purchases without re-entering credit card and other personal data.
- "Click-through" data generated by viewers of competing TV networks may not be intercepted or shared by AOL-Time Warner
- Limit AOL-Time Warner's share of revenue splits from interactive purchases.

IN BRIEF

BROADCASTERS IN ON MUST-CARRY CASE

Broadcasters will be allowed status as defendants in a suit satellite broadcasters filed against the U.S. government in September, a federal court has ruled. The satellite industry wants the court to overrule a law that would force them to carry (by Jan. 1, 2002) all local TV stations in markets they serve with local signals.

The industry doesn't want broadcasters to have a part in the case, but the court thought otherwise. "It is clear that intervenors have a direct interest in the subject matter," wrote Judge James Cacheris of the U.S. District Court for the Eastern District of Virginia. "As broadcasters, they will be directly harmed if [the law] is struck down."

COURT RULES AGAINST BROWARD'S OPEN ACCESS

Broward County's cable open-access rules violate the First Amendment, a federal district judge in Florida has ruled. The decision, which the county is expected to appeal, would eliminate AT&T's obligation to open its high-speed broadband platform to Internet competitors in the area.

SACHS SAYS NO MORE MUST-CARRY

The government should abolish mandatory cable carriage of local TV signals because broadcasters face fewer and fewer public-interest requirements and are more often getting paid for providing their signals to multichannel distributors, said NCTA President Robert Sachs last week. "As broadcasters cut back on political coverage and are relieved of their few remaining public-interest responsibilities, it is increasingly difficult to justify a regulatory regime that favors broadcasters."

Make way for wireless

Administration seeks home for new services with all deliberate high speed, before U.S. loses its leadership in the Internet market

By Paige Albinak

The Clinton administration is continuing its push to make spectrum available for high-speed wireless Internet services, officials said last week.

"There's a tremendous amount of risk that the U.S. will lose its leadership in the Internet and wireless markets if we don't move aggressively," said Gregory Rohde, chief of the National Telecommunications and Information Administration (NTIA), a part of the Department of Commerce.

The more aggressively the government goes after so-called Third Generation or 3G wireless services, the more quickly broadcasters may have to give back their analog spectrum. The law says that spectrum will be auctioned in 2002, but doesn't have to be relinquished until 2006, or until 85% of the country has access to digital television, whichever comes first.

FCC Chairman William Kennard is pushing broadcasters to make the transition to digital as quickly as possible. Auctions for licenses on the 700 MHz spectrum band, where chs. 60-69 are located, will be held in March. They were scheduled by Congress to be held last September, but the FCC postponed them after the industry said it wasn't ready with business plans.

Some broadcasters, most prominently Paxon Communications Chairman Lowell "Bud" Paxon, are looking at the arrival of 3G services as a boon, because they estimate they will be able to charge new users millions of dollars in fees to speed transfer of their analog spectrum.

The Clinton administration isn't staking everything on the broadcasters, however. Last month, President Bill Clinton ordered the FCC and the NTIA to identify spectrum that could be used for the new services right now.

The coming change in administration

could make a big difference in terms of how quickly the U.S. adopts 3G services, which Europe is already well on its way toward embracing. Auctions held in Britain earlier this year reaped some \$36 billion for the British government, while German auctions brought in some \$46 billion. (European companies appear to be getting skittish about the money they've spent on these licenses, however: Swiss auctions scheduled for last week were scrapped when the number of potential bidders dwindled from 10 to four.)

This is one of the few telecommunications issues about which President Clinton has been personally concerned, Rohde says. A Gore administration would be likely to continue the Clinton administration's aggressive stance,

while such issues don't appear to be on George W. Bush's radar screen.

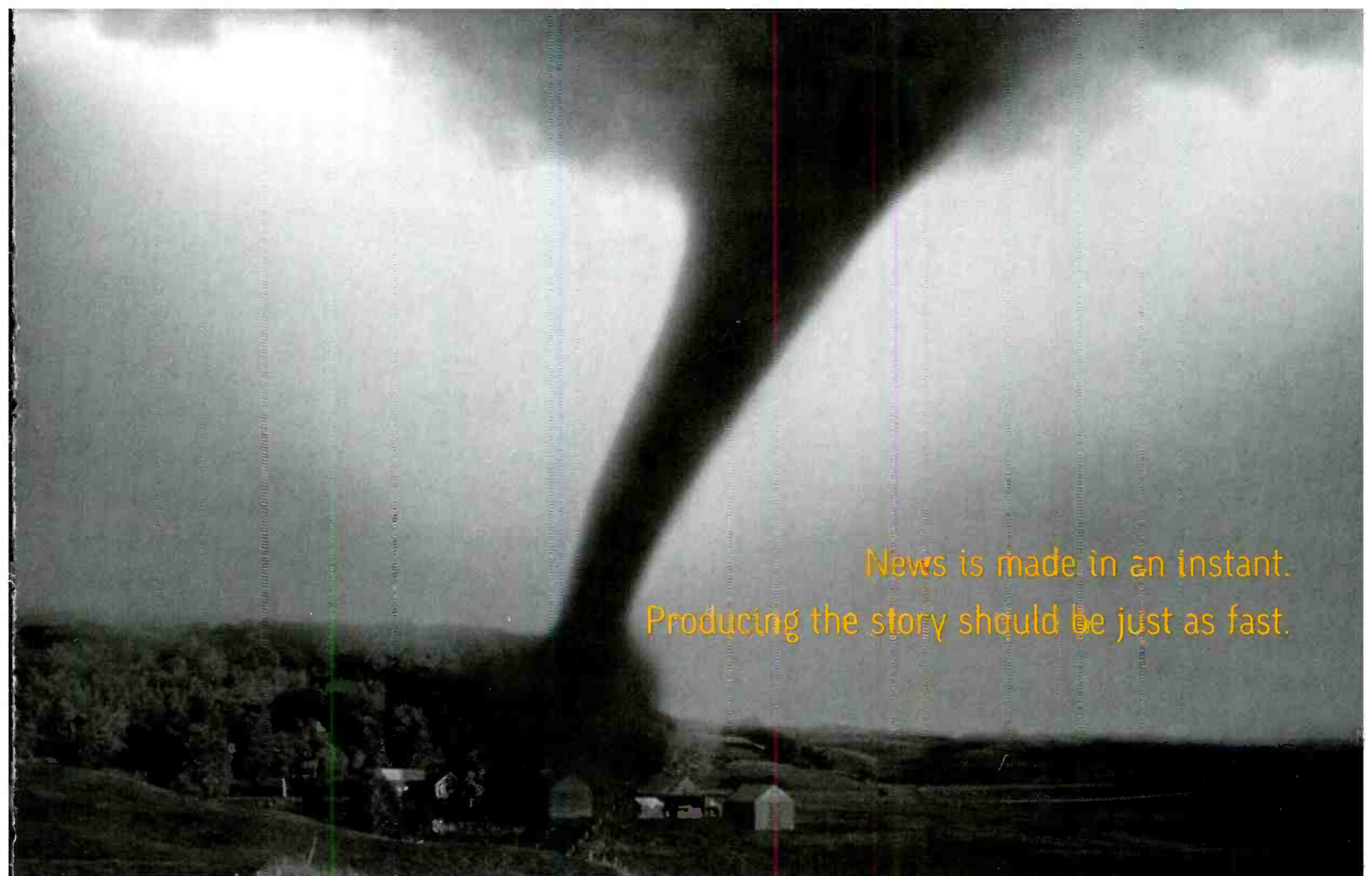
Last week, NTIA and the FCC each released interim reports outlining their findings.

The NTIA is looking at the 1755-1810 MHz band of spectrum. Rohde says that spectrum sharing and allocation is possible in that band, but getting around interference issues will be challenging because it is impossible to collocate receivers and transmitters there. Currently, 17 military users and other governmental users occupy the band.

The FCC is looking at the possibility of using the 2500-2690 MHz band for 3G services. Using the band now are wireless cable operators with about a million subscribers and fixed educational-television services, such as the Archdiocese of New York, says Tom Sugrue, chief of the FCC's Wireless Telecommunications Bureau.

The FCC plans to issue a rulemaking on spectrum allocations for 3G services at the end of next month, announce rules in July 2001 and hold an auction in June 2002. ■

President Clinton ordered the FCC and NTIA to identify spectrum that could be used right now.



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A reluctant romance: Web woos Hollywood

MPAA's Valenti, RIAA's Rosen see Internet in entertainment's future, but hope is tempered by copying concerns

By Kinney Littlefield

Hollywood is still wary of becoming HollyWeb—despite its growing romance with the Internet. That is, in essence, the mixed message Jack Valenti, president and CEO of the Motion Picture Association of America, delivered last week at Webnoize 2000, a three-day conference on media convergence and the future of the entertainment industry.

Hammering out the relationship between traditional media like radio, television and audio recordings, and the new media related to the Internet has leapt to the forefront of concerns in recent months.

"The future is blurred and murky," Valenti said during a state-of-the-industry panel discussion, stressing that not even Microsoft guru Bill Gates or investment wizard Warren Buffett has a clear view ahead.

The idea that the public has a right to the fruits of somebody's creative work for free is palpably absurd.'

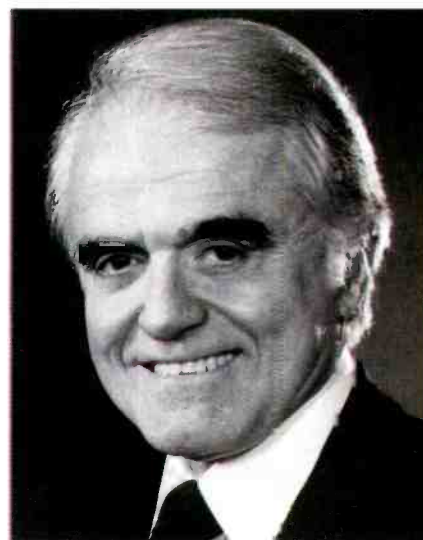
—Valenti

Joining Valenti were moderator Charlie Rose, *60 Minutes II* correspondent and PBS talk-show host, and Hilary Rosen, president and CEO of the Recording Industry Association of America and a veteran of the recent war with online company Napster over free downloading of copyrighted music.

Together, the trio served up a heated session, fueled by concern over online product piracy and how to strategize mass entertainment for the niche-y, individualistic Web.

Still, "the idea of withholding products is fiscally stupid," Valenti said of Hollywood's coming marriage of fiscal necessity with the Internet. He sees a pressing need for Hollywood's seven major movie studios to go cyber with direct-to-consumer delivery: "We have to move out of the theater."

With the average cost of a major the-



Jack Valenti, president and CEO of the MPAA, said Hollywood needs to "move out of the theaters."

atrical release topping \$80 million for production and promotion, he estimates, only two of 10 major releases return their investment. Consequently, the studios must seek new online distribution platforms to supplement their life-sustaining cable and foreign revenue streams.

But "being able to deliver [movies to homes] in a safe and secure environment is a top priority," Valenti said, with a nod to the music industry's on-going Napster war. "We won't be ambushed and mugged on the way," he said, calling free downloading of copyrighted content "stealing. It has to stop whether it's music or movies. The idea that the public has a right to the fruits of somebody's creative work for free is palpably absurd."

Host: Alan Thicke

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3
Crowd

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Interactive Media

Pushed by Rose, who chided Hollywood for fearing to climb on the online train after a recent rash of dotcom failures, Valenti and Rosen waffled on future online business models for their entertainment sectors.

Rosen acknowledged that she hasn't yet found an economic model for music on the Web, citing a "tough balance" between fan desires and the industry's bottom line. "The only thing you can do is get up early and give consumers a lot of different things to try. The consumer is in the driver's seat," she said, adding that consumers perceive movies to have more value than songs, that they are used to paying for films in multiple marketplaces.

Valenti fretted over potential Napster-styled file-sharing of DVDs on the Internet and hedged about models for online subscription delivery of feature films. And he waxed nostalgic about "the epic viewing experience" of the movie theater that online services cannot yet deliver. "I can ride a dogsled from here to Seattle in the time it takes to bring a movie downline" he said of the Internet's irritatingly slow video streaming. "In order to bring a movie down in real time, you have to be on broadband access."

That could happen widely in about 18 months, he added.

Still, the Internet cannot yet simulate the social experience or dynamic sound quality of a conventional theater. "Quality is in the eye of the beholder," he added. Digital models "must deliver a better way to watch a movie than [the home viewer] has ever seen."

And Valenti had another quibble: The Internet's movie-marketing value seems iffy at best. Take the cyber-buzz that boosted indie film *The Blair Witch Project* to dark-horse hitdom. It didn't happen with sequel *Blair Witch II*, which was less successful.

Despite his reservations, Valenti is holding on-going meetings with advisers to discuss content encryption, digital rights management, and negotiation of "surveillance on the Internet," he said.

Cloudy crystal ball aside, the panel's trio agreed on the next wave of media mutation.

Broadcasting's coming convergence with online services is "inevitable," Rose said after the session.

Proclaimed Valenti, "The future is in digital, and everyone understands that." ■



Hilary Rosen, president and CEO of RIAA, cites a "tough balance" between fans' desires and the industry's bottom line.

TOP NEWS SITES

September 2000

Ranked by average unique pages viewed

SITE	Avg. unique pages per month
1 CNBC.com	28.9 down
2 CNN.com	19.9 up
3 Bloomberg.com	11.5 up
4 MSNBC.com	11.5 up
5 FoxNews.com	5.6 down
6 ABCNews.com	...
7 CNNFn.com	...
8 WebFN.com	...
9 CBSNews.com	...
Total WWW	684.4

Source: Media Metrix

... = Statistically insignificant traffic

TOP CABLE AND BROADCAST SITES

September 2000

Ranked by average unique pages viewed

SITE	Avg. unique pages per month
1 ESPN*	45.1 down
2 CNBC.com	28.9 down
3 CNN.com	19.9 up
4 FoodTV.com	16.4 up
5 SciFi.com	15.1 up
6 CartoonNetwork.com	13.8 up
7 NBCi*	12.0 down
8 PBS.org	12.0 down
9 MSNBC.com	11.5 up
10 EOnline.com	11.3 down
11 HGTV.com	10.6 up
12 ABC*	9.9 down
13 Weather.com	9.6 down
14 MTV.com	9.2 up
15 TVLand.com	8.8 down
Total WWW	684.4
Cable and Network Universe	30.0

Source: Media Metrix

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

Up/down compared to last month.

Media Metrix definitions:

Average unique pages per visitor in a month: The average of the number of unique pages viewed per day over the course of the month by those persons visiting a specific Web site or category, channel or application.

Cable and network universe: The total number of unique pages viewed on the sites belonging in the cable and network TV category of Web sites.

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

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Covering the coverage

An assessment of the election performances of Web sites

I've spent much of the last several weeks on network news Web sites, tracking election coverage. I know covering this whacked election was a mammoth undertaking. Before I issue individual assessments, let me offer a few critical pointers.

- Stop the sign-on, sign-up pop-ups. They are OK for normal news cycles, but not for times when people want numbers, and want them fast.
- Next election night, pul-eeze try to update your Electoral College maps as soon as states are called.
- Don't make local race results difficult to find. Last week, for example, the U.S. Senate race in Washington state was still being counted, and the results were to determine if the Republicans kept a majority in the Senate. That's big news. For those of you who didn't feature a link from your home page to this story, shame on you.

So who got it right?

If there was a clear election-aftermath coverage winner

among the five national news network Web sites, it was Foxnews.com.

In the middle of last week, Foxnews.com dropped some of the slow-loading graphical elements on its home page in favor of a plain but visually appealing sky-blue background. There was a rich trove of links to nearly a dozen, staff-written, (as opposed to wire copy) news-oriented Florida stories, as well as a clear path to a page with a pull-down menu leading to an archive of national election stories, listed by day.

Fox also provided a chart listing election night tallies, plus recount-amended returns from all 67 Florida counties, with indicators noting how much Bush and Gore gained

or lost after the recount was completed.

In terms of presentation, CBS News was equally as strong. At mid-week, the home page offered an attractive collage with photos of both Bush and Gore, wearing concerned looks on their could-be-President mugs. Between the combined photos was a drawing of the state of Florida, with Palm Beach County's now-infamous "butterfly ballot" in the background.

CBS News also did better than any of its rivals at offering quick clicks from its home page to a Campaign 2000 Results page with a pull-down menu leading to Presidential, gubernatorial and congressional races listed by state. On the state

pages, you could read results broken down by county.

Yet there was one posting delay on CBS News' site. While the site showed the ever-amended Florida returns quickly, there was a time gap in the Washington state results. On Wednesday morning, the count shown for the U.S. Senate race between Maria Cantwell and Slade Gorton was two days old.

MSNBC began slow, but finished strong. As the election campaign was in its final days, I had some difficulty finding stories citing the latest Reuters/Zogby/MSNBC daily tracking poll, which MSNBC's Chris Matthews touted on *Hardball*. The site also seemed to have some difficulty integrating the contributions of its content partners, such as *Newsweek* and the *Washington Post*, into the indexes of the home and political page stories.

Yet MSNBC's election night coverage was both comprehensive and timely. Last Wednesday, as the officially counted Florida gap between Bush and Gore narrowed to 300 votes, MSNBC really stood out with a front-

page graphic with a photo of Gov. Bush, and links to stories about the vote count, a poll about Americans' reactions to the vote-tabulating controversy, and streaming video clips (in MSNBC partner Microsoft's Windows Media Player format, naturally) of views of experts.

At log-on, ABCnews.com played the annoying sign-up pop-up game, but acquitted itself handsomely last week, placing a description of, and links to, several of its recount-oriented breaking news pieces

near the top of its home page.

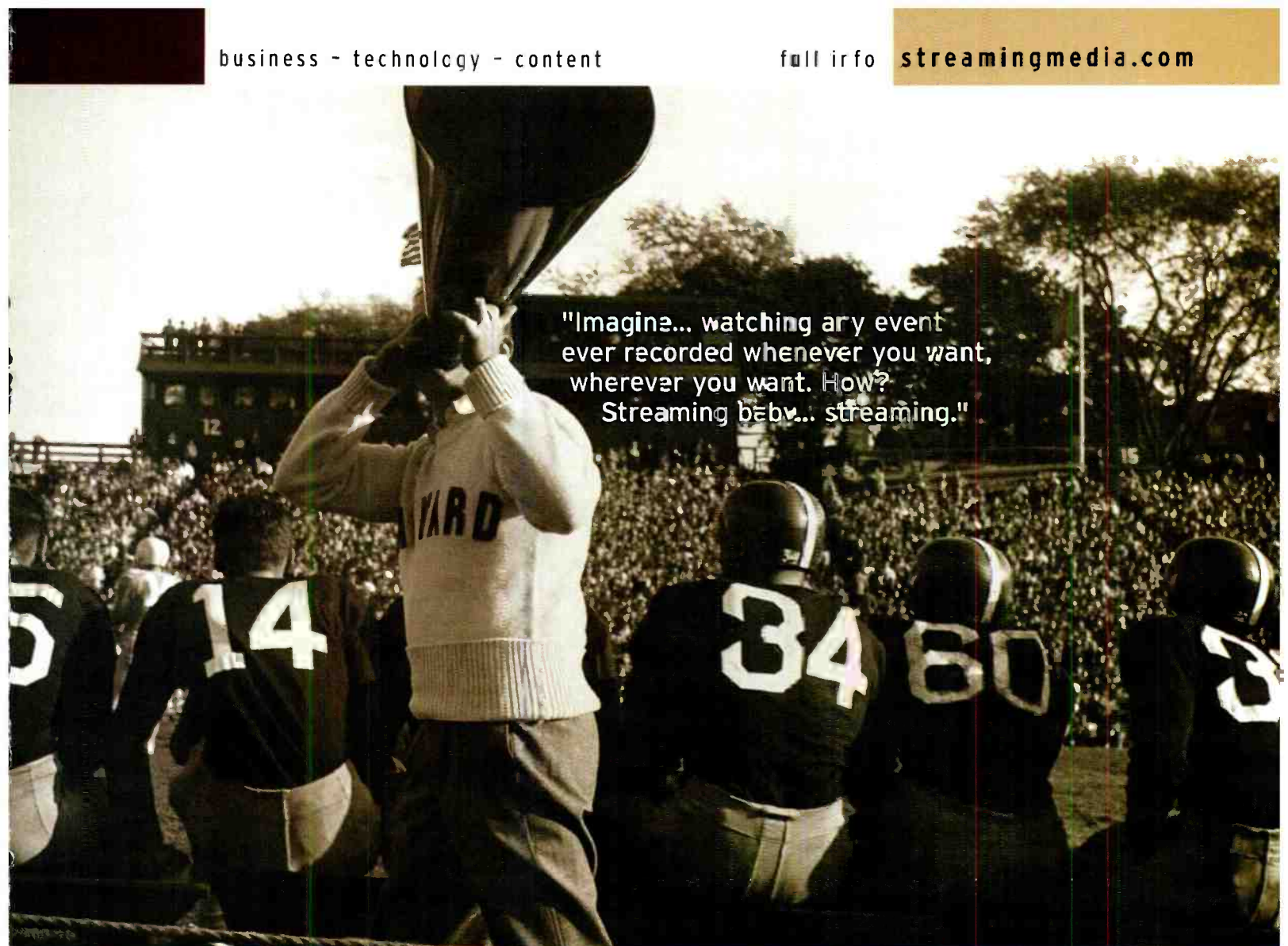
Here's a quibble: On the ABCnews.com home page, on Wednesday morning, there was a "Florida Recount Rundown," box showing sets of figures for both

Gore and Bush. Clicking the "Florida Recount Rundown" link, however, led to a page with information that was older than the numbers in the home-page recount-rundown box.


In the final days of the campaign, CNN.com occasionally was slow to post the results of its daily tracking poll, but to be fair, CNN had the best information about state referenda. ■

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

MSNBC really stood out with a front-page graphic with a photo of Gov. Bush and links to stories about the vote count.



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Technology

PPV of the future?

Digital cinema holds possibilities beyond opening night

By Glen Dickson

If a team of content and technology companies has its way, satellite transmission and advanced encryption will be used to deliver not only movies but also sporting events, concerts and news to theaters equipped with the latest digital-projection technology.

A demonstration at AMC Empire 25 Theaters in New York's Times Square last week featured *Bounce*, a Miramax Films production starring Ben Affleck and Gwyneth Paltrow. Affleck and Miramax Los Angeles President Mark Gill were on hand to describe how the digital satellite delivery of movies can revolutionize theatrical distribution while improving image quality on the big screen. But Gill and executives from Boeing, AMC Theatres, Disney, Texas Instruments, QuVis, Williams Vyvx and EnergyDigital predicted that the technology will also be used for live pay-per-view broadcasts of sporting events and concerts, news programming and in-theater sales and marketing presentations.

Digital cinema's ability to easily mass-distribute movies to theaters could create

additional pay-per-view windows for theatrical releases, Gill said. Frank Rash, AMC Entertainment vice president of strategic development and marketing, added that AMC has already used digital cinema projection technology to display concerts and boxing matches, to successful response.

Bob Lambert, senior vice president of new-technology and new-media development for The Walt Disney Co., demonstrated HDTV footage from the ABC network as well

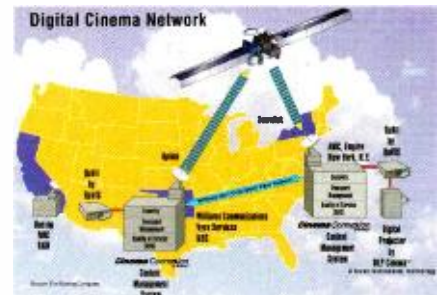
as trailers for upcoming Disney films. "I think the entertainment complex of the future," he said, "will encompass theatrical presentations as well as news and other programming."

The complete digital cinema delivery system, branded "Cinema Con-

nexion by Boeing," has an estimated cost of about \$130,000 per theater, according to Boeing executives. It uses satellite transmission and encryption technology culled from the aerospace manufacturer's commercial- and military-satellite experience. Williams Vyvx provided both satellite and fiber capacity to transmit the movie *Bounce*, in the form of a 1.5-terabyte digital file, to AMC's Empire 25 Theaters, which

'Pictures that have been compressed to 45 Mb/s twice held up quite well.'

—Ken Michel, ABC



Boeing's "Cinema Connexion" system was used to deliver *Bounce* digitally to a Times Square movie theater.

was equipped with satellite dishes and fiber connections to receive it. QuVis' QuBit video server handled in-theater storage, compression and control of the digital content, while Texas Instruments' Digital Light Processing (DLP) projection technology displayed it. Technology consulting firm EnergyDigital helped organize the event.

Disney's Lambert was present mainly to discuss Disney's experimentation with digital-cinema projection, which began with the movie *Tarzan* in 1999. He showed trailers of *102 Dalmatians* and the animated feature *The Emperor's New Groove*, both of which will be digitally projected.

But Lambert also offered high-definition video footage of Super Bowl XXXIV and the 2000 Academy Awards. The footage, originated on Panasonic D-5 high-definition video tape, was fed into QuVis' QuBit server for playback and displayed using Texas Instruments' DLP Cinema projector.

The Academy Awards footage was 720-line progressive-scan HDTV recorded at 270 Mb/s on D-5 tape, according to ABC

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Vice President of Network Engineering Ken Michel. The Super Bowl content was 720p content that had been compressed (twice, in fact) to 45 Mb/s for distribution over the Vyvx fiber network last January, then recorded on D-5 at 270 Mb/s for archiving. The two minutes of D-5 material was encoded in real time into the QuBit server, he said.

"Pictures that have been compressed to 45 Mb/s twice held up quite well," said Michel, adding that the same quality could have been achieved in a live application, because the QuBit has the capability to directly input a 45-Mb/s DS3 feed.

"The difference is the projector," said Lambert, comparing the digital-cinema presentation with a terrestrial HDTV broadcast on an HDTV consumer set. "It gives higher resolution and better imagery."

The demonstration last week used the digital cinema system in a store-and-forward mode, which Boeing executives see as the most likely application for theatrical distribution. The entire file of *Bounce* took some 10 to 12 hours to transmit using "garden-variety Ku-band" transponder rates of 54 Mb/s, said Dr. Ronald Maehl, Boeing senior vice president of business development. But, from a technology perspective, he said, live broadcasts of digital-cinema content approaching the quality of the ABC hi-def footage "are not that far off," particularly for material originated in high-definition video instead of film.

Maehl pointed out that new modulation techniques can already generate more than 100 Mb/s of throughput from a single satellite transponder. "We're very close to being able to do that." ■



New MultiLynx modem chips will begin sampling in first quarter 2001.

C-Cube adds cable-modem technology

By Glen Dickson

Set-top and DVD-chip manufacturer C-Cube Microsystems is expanding its business into cable-modem technology with the MultiLynx family of integrated cable-modem chips. The Milpitas, Calif.-based company has introduced both a chip designed for stand-alone cable modems, the MultiLynx CL2161, and a modem chip designed specifically for set-top boxes, the CL2151.

Both chips will be demonstrated at the Western Cable show in Los Angeles next week. The chips should start sampling in the beginning of 2001 and make their way into commercial products by mid-to-late

2001. The CL2161 model will be priced at \$25 in quantities of 100,000; the CL2151 set-top model will be priced at \$30.

C-Cube's foray into cable modems is the result of its January 1999 acquisition of TV/Com International's set-top silicon division, according to C-Cube Strategic Marketing Manager Brian Johnson.

"A lot of our customers in the set-top space are looking for a complete solution," says Johnson. "That's why we picked up TV/Com. They've got a very solid team in San Diego that we've integrated with, and the MultiLynx family is the fruit of that effort into the communications part of the set-top box."

Instead of simply building a straight QAM demodulator, C-Cube decided to "integrate the whole cable front end of the set-top box." The CL2161 supports the DOSCIS, EuroDOSCIS and DVB in-band cable-modem standards. It integrates a QAM demodulator with analog-to-digital converter for the downstream channel, and a QAM/QPSK modulator with D-to-A converter for the return. An included communications processor acts as the host CPU and supports voice-over-IP (VoIP) functionality.

The CL2151 has similar cable-modem functionality but adds a second QAM demodulator that could enhance a set-top's video functionality. When used in conjunction with C-Cube's new 9600 MPEG-11 decoder chip, the second QAM demodulator will allow a digital set-top equipped with hard-disk storage to record one MPEG-2 stream onto the hard drive while decoding and displaying a second. ■

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**AN ANNUAL REPORT
ON LOCAL CABLE
AD SALES**

A SPECIAL ADVERTISING SUPPLEMENT

GROWTH AHEAD

By Kathy Haley

A slowdown in the growth of U.S. advertising expenditures will have little impact on local cable ad sales operations next year thanks to two trends.

First, advertisers continue to shift dollars from older media to take advantage of cable's growing audience, which climbed to 39.8 percent of homes watching this fall, up from 38 percent a year ago. Second, cable operators, having discovered that a technologically sophisticated ad sales unit can reap profits of 50 percent or more, are investing in developing this side of the business like never before.

Pinning down exact estimates for local and national spot cable growth is difficult, in part because cable ad sales operations are so varied in their level of sophistication—a technologically advanced interconnect in a big market will pull off a higher growth rate than a medium-sized system using older equipment, but it won't grow as fast as a newly-consolidated market that's experiencing a windfall during its first year in operations.

That said, there are some estimates

available. Paul Kagan Associates looks for an 18-percent jump in local and national spot cable revenues, combined, next year. That's the same rate Kagan is forecasting for this year, an indication that its analysts don't believe the widely forecast slowdown in economic growth and ad spending will seriously affect cable.

"When you consider what TV stations rake in compared with the audience they reach, there's a lot of room for cable to do several percentage points better than the broadcasters [in terms of growth]," explains Kagan analyst Bill Marchetti.

Kagan doesn't break out separate figures for local and national spot cable, and a survey of operators indicates a wide range of forecasts for both. For local, operators expect to post gains of anywhere between low single digits and 20 percent, depending on the size of the markets they own and how well developed their sales operations are.



NCC's Tom Olson

ones jumping by as much as 25-30 percent. National Cable Communications, which represents most of the largest operators, projects a gain of 15 percent for the industry at large next year, down from a rate of 30-32 percent this year.

Behind the slower forecast are concerns that the economy is slowing down and that

key categories, including autos and telecommunications, appear to be pulling back in their spending. NCC chief executive officer Tom Olson adds that for the first time, some cable operators will experience a bit of the revenue let-down that broadcasters invariably feel after an election/Olympics year, thanks to record spending by candidates and issue groups and Olympics packages on CNBC and MSNBC. (Several operators with systems in

hotly contested markets are reporting political windfalls, including AT&T, which has clusters in Iowa, Missouri, California and Florida, and Time Warner, with its systems in New York).

NCC isn't the only major spot TV sales organization forecasting a slowdown in growth next year. At Los Angeles-based Adlink, widely considered to be the most established interconnect in the industry, national spot sales are expected to rise 10-15 percent next year.

"There's a slowdown across the board," says Vicki Lins, Adlink vice president of marketing and communications. "We're anticipating shifting our strategy. We know we'll have to spend more time working to hold onto [the growth levels we've had]. We'll be competing harder just for the money that's out there, and so will the broadcasters. The economy is tightening and everyone will feel it."

Adlink isn't alone in planning to stump much harder for billings next year. Most major MSOs, and many smaller ones, are

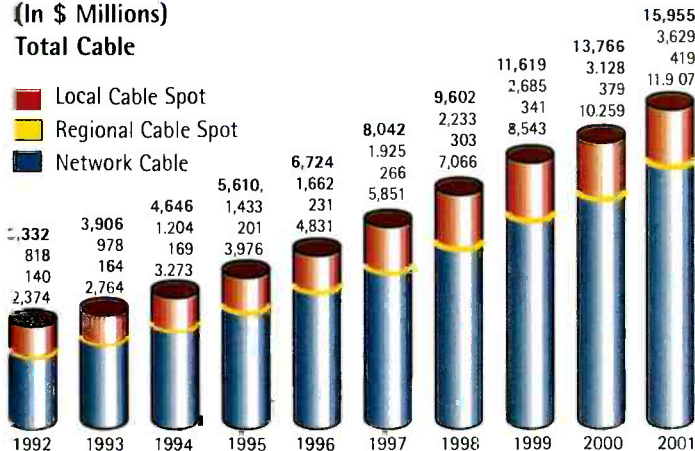
Continued on page 18

Local and national spot cable ad sales may climb as much as 18 percent next year

Advertising Revenues Will Reach \$16 Billion in 2001

(In \$ Millions)
Total Cable

- Local Cable Spot
- Regional Cable Spot
- Network Cable



Source: Paul Kagan Associates

By comparison, local broadcast TV is expected to grow 3-5 percent next year, down from a 7-9 percent increase this year, according to the Television Bureau of Advertising.

On the much less developed national spot front, cable operators are projecting an even wider range of gains, with more established interconnects and sales operations expecting increases of less than 15 percent, and newer

**Cable operators
are working
harder than ever
to keep local ad
sales on a healthy
growth curve**

OUTLOOK 2001

WHO MOVED MY MEDIA PLAN?

By Kathy Haley

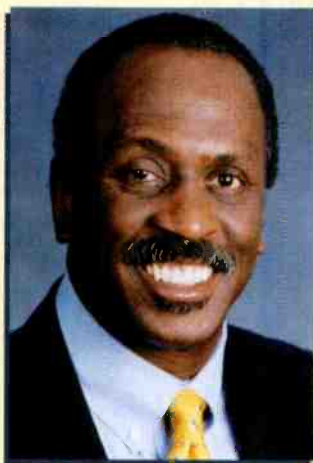
The New York Interconnect isn't leaving anything to chance in its approach to the 2001 advertising selling season. As media planners began firming up the outlines of next year's expenditures earlier this month, NYI mass mailed copies of *Who Moved My Cheese?*, the best-selling book about adapting to change, to 500 advertising and agency executives.

"There are some advertisers who have been visionary—they've moved their own cheese in a changing media marketplace," explains NYI senior vice president and general manager Eglon Simons. "But there are other advertisers who haven't, and our mailing, with its letter thanking advertisers who have been using cable, sends a subtle hint to the others, many of whom are included in the mailing, that they're about to get their cheese moved for them."

This is the first time NYI has gotten deeply involved in trying to influence media planners before a new buying season even begins, Simons says. It's all part of a

stepped up effort to ensure that the interconnect's growth rate stays well into the double digit range after two years of spectacular increases brought about by technology upgrades and a big expansion in the number of channels sold.

Simons isn't alone in ramping up his company's efforts heading into 2001. Across the cable industry, operators, determined to hang on to growth rates of 12-20 percent for local and nearly twice that for national spot, are rolling out new sales initiatives and turning up the gas on others.



**New York Interconnect's
Eglon Simons**



Comcast's Roger Sverdlik

Comcast is looking closely at creating co-op specialists, account executives who would target the budgets set aside by manufacturers to help retailers push certain products. "This is a huge area to be mined," says Roger Sverdlik, senior vice president of advertising sales at Comcast Cable Communications Inc. The MSO is also putting new emphasis on expanding its client list, bringing auto parts and service outlets and more financial institutions into a mix that in the past has been heavy on auto dealers, retailers and health care companies.

Time Warner Cable Ad Sales San Antonio is triple-teaming on big sales calls, sending a trio of specialists—representing cable, the Internet and promotion—to work together at ferreting out advertisers' marketing needs and putting together proposals for filling them. The trios are spending much of their time with

the interconnect's bigger clients, which tend to spend more and churn out less. "We did a study and found out that advertisers who spend less than \$25,000 are 90 percent less likely to come back the following year," says Phil Johnson, general manager. "We're putting extra resources against the bigger accounts that have huge potential."

The approach has helped build the interconnect's roster of fast food advertisers, Johnson says. "Fast food companies usually beat up on cable because they want to cover the entire DMA," he says, "but if you

spend a little time with them you find there are clusters that have operational problems they need help with—there may be a cluster of new stores, for instance, that needs to attract customers."

Adelphia Communications is taking an entirely different approach to cutting churn and boosting revenue: It's staffing up and fine-tuning customer service, allowing AEs the time they need to make sure even smaller clients are well served. "We're increasing our presence in parts of the market where we weren't active before," says Jack Olson, vice president of Adelphia Media Services, "and we're making sure we're getting to all of our clients."

Adelphia has focused intensely on reducing turnaround times, eliminating mistakes and improving collecting and receiving, Olson says. "We made heavy investments in our headends to lessen error rates

"There's a huge pile of money waiting to come our way from local business that is related to things beyond spot TV."

—Adelphia's Jack Olson

and initiated more regular communication with clients. We're getting our AEs to spend more time with local customers."

Smaller businesses are "willing to spend more," Olson continues, "but they're more nervous about their spending. When they spend, they're literally taking money right out of the cash register."

In the long run, Olson is betting that focusing on customer service, even with smaller clients, will reap big dividends, particularly as Adelphia rolls out new media services, such as Internet and interactive TV

advertising. "[Smaller clients] are the ones who will need to be ushered into the e-world," he says. "I have every expectation of turning those \$1500-a-month local clients into three times that spending when we usher in a new age of marketing and retailing.

"There's a huge pile of money waiting to come our way from local business that is related to things beyond spot TV. We've been building these relationships for what is yet to come."

Also focusing on training is Ron Pancratz, vice president of advertising sales at CableOne, which sends its managers to the San Diego-based Center For Creative Leadership and its account execs for training at Cabletelevision Advertising Bureau, workshops and other programs. "Improved sales people make better presentations that

Cox is one of several operators focusing on getting top dollar for highly-rated programs, which this year have included TNT's made-for-TV movie, *Running Mates*



give advertisers more results and that makes them come back," Pancratz says.

CableOne is also actively developing its national spot business, even though most of its markets don't fall within the top 50. "National spot is a priority for us" he says. "We're reviewing every market where we have a franchise and doing the best we can to open up that revenue stream.

"If you wait for the order to come through the transom, you'll get something, because that business is getting better," Pancratz concludes, "but we choose not to wait. We choose to develop and stimulate sales wherever possible."

Cox Communications is putting extra effort into getting top dollar for premium programming, reports Billy Farina, vice president of advertising at Cox Cable Communications. "We are very good at selling .4s, .5s and .6s," he says, "but we have an enormous amount of programming that does 3s, 4s and 5s—kids programming, made for cable movies, football and special events. We have to do a better job of telling that story. Advertisers are paying what we're asking for with programming like that. The question is, are we asking the right amount?"

Cable operators and their interconnects continue to add new channels to their insertion line-ups—an effort designed to give advertisers more access to specific demographics. In addition to jumping from 40 to 44 channels this fall, Los Angeles-based Adlink has launched a Spanish-language division, with insertions available on



Galavision's *Que Locos* is among the offerings of Adlink's new Hispanic sales division



Galavision and Fox Sports World Espanol.

"We were looking at how we can best meet the needs of our clients, and one of the gaps was our ability to target Hispanics," explains Vicki Lins, vice president of marketing and communications.

Adding inventory is an important strategy for bringing in new revenue, says Time Warner San Antonio's Johnson, who plans to begin inserting on 20 digital channels next year, in addition to the 40 analog channels the interconnect already offers. The digital channels will have tiny audiences at first, Johnson says, but they'll be highly targeted—perfect for businesses with very specific customer bases.

"I cannot do business the way we have in the past," Johnson says. "I'm trying to get control of the process back, and the best way to do that is to look at the needs of advertisers and find solutions for them."

Fast-Tracking Interconnects

WITH 19 markets able to serve advertisers with one call, one tape and one invoice, cable is stepping up its efforts to get the rest of the top 50—and ultimately the top 100—operating under what are commonly called consolidated interconnects. By the end of first quarter, the industry will likely have another dozen consolidated.

Nine of those markets will be "wired up" by rep firm National Cable Communications, which has undertaken the cost of installing the satellite links and other equipment necessary to consolidate as many of its clients systems as possible. Markets set to be interconnectec by NCC include Wilkes Barre, Pa., Charlotte, N.C., Cleveland, Grand Rapids and Raleigh, N.C.

Comcast Cable Communications, which added Philadelphia to the consolidated list in June, will add Baltimore by the end of first quarter and Nashville later in the year. After that, the MSO plans consolidated markets in Fort Myers, Naples, Chattanooga, Knoxville and Indianapolis.

Three markets have launched consolidated interconnects this fall: Pittsburgh, Providence, R.I. and Hartford, Conn.

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JAMES DEAN

James Franco as JAMES DEAN
Coming 2001



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BULLISH ON 2001

As executive vice president and director of local broadcast and direct response at TN Media, Howard Nass oversees one of the largest national spot TV buying organizations in the U.S. This year, TN will spend \$1.4 billion in national spot TV, with about 8 percent, or \$120 million, going to national spot cable. A firm believer in the value of geographic targeting for big national advertisers, Nass has distinct ideas about what cable needs to do to win more of his clients' business.

How much did TN Media's spot cable outlays grow this year?

About 10-15 percent over what we spent last year. The local cable operators and sales people figured out how to better compete against over-the-air stations. They positioned themselves better than in previous years.

How did they do that?

They've made it competitively priced. It didn't used to be that way. We used to have a huge problem with errors and omissions in contracts, but that's getting better. Bills came in prohibitively late. The back room problem is being addressed. And frankly, better sales people are out there selling the medium now.

How much do you expect your spot cable expenditures to grow next year?

I would expect another 15-percent gain. The local cable operator is dedicated to making ad sales a bigger part of his business.

Do you expect national spot advertising growth overall to slow next year?

A number of factors are influencing the release of money. One is a softening in the economy. When network TV has avails, it will draw dollars away from spot. Over-the-air TV will have a lot of problems as we move forward, not only from a softening of

A Madison Avenue media chief sizes up today's spot cable market

the economy, but also because of local cable getting its act together and positioning its medium better. The beauty of local cable is that I can buy those counties of a market that I want, and not buy the counties I don't want.

But most national spot advertisers buy the whole DMA don't they?

Yes, but if I'm selling high-end products or I'm a retailer whose stores are concentrated in one area of the DMA, why am I paying for the whole DMA? With cable I can identify the counties I'm interested in.

Your clients do that?

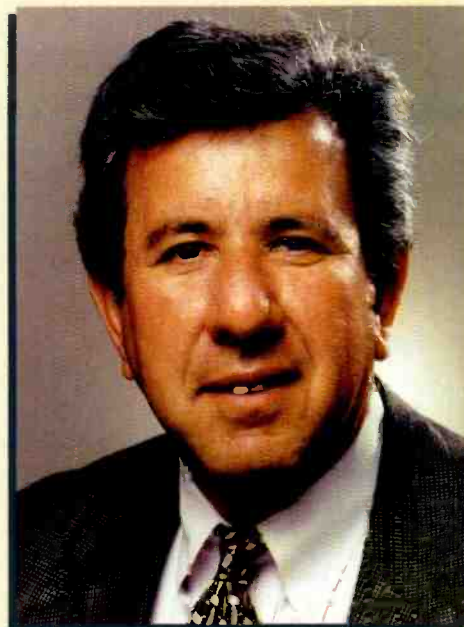
We develop media plans that suggest that.

What percentage of your clients buy zones or counties?

If they all could they would, but many of our products cover the entire DMA. We have high-end clients and retail clients with stores clustered in certain counties. That's why we use cable.

Is it true that in most cases, it is the advertiser who insists that national spot cable be included in a spot buy...that agencies generally don't like to buy spot cable?

In our case the decision to use local cable usually comes from us, the media section. We understand the strengths of the medium. But there are three problems with buying cable locally: One is pricing and that's being fixed. There are difficulties because of cable's back room problem, but this can be simplified and we're starting to see it



TN Media's Howard Nass

happen with new technology. But most important: I can't go to a book and get a rating. Ratings is what it's all about and it has to be improved dramatically. We can do it with existing technology if we address it.

What would you like to see the industry do on audience measurement?

The sample size is just too small. If the sample size is 500 and you're getting an .8 rating, that means that four people are determining the rating. How crazy is that?

So the answer is bigger samples on the household meters, not People Meters?

Right.

Because People Meters are too expensive?

They're testing [local people meters] and I have my fingers crossed that it will be acceptable. My only worry is that I've seen something like this before and it put Arbitron out of the TV business.

But how do you measure local demographic ratings?

The diary is an imperfect tool, so anything you do to take a bad tool and expand it makes no sense. We're proposing that we take the burden off of the people who are participating in the research by having them simply identify the times of day that they were in front of the TV set. They don't have to recall any programs. The meter will help

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us determine what shows they were watching. And we want to know who was in the room with them.

Is anyone doing this?

ADcom is 80 percent there as far as we're concerned. They have a methodology that we like. The proof will be in the pudding, when we start to see the research.

Are you using ADcom?

No.

Why not?

Right now it's in too few markets.

What about demographic modeling from national people meter figures? Aren't more agencies doing that now?

They're moving that way. I'm not sure that information is representative. I see numbers in direct response, particularly in cable programming, that lead me to believe that cable shows are understated.

"Cable is more promotion minded than the broadcast stations are."

What percentage of your clients include cable when they're buying spot TV?

More than 50 percent of our clients use cable every time. Cable is more promotion minded than the broadcast stations are.

In what way?

We build promotions around most of our buys. It could be the Olympic packages they were offering call for cross plugs to "watch at...brought to you in part by" so if it was on CNBC and MSNBC, they may promote it on A&E or Discovery.

Do you only buy markets that have one-order, one-call, one-invoice service?

That would be great if we could do that, but that would only be in the top markets, and sometimes we need to go deep.

How much does it cost your agency to buy a market that's not one-call, one-tape, one-invoice?

It takes about 30 percent longer. But that doesn't bother us, because our goal is to make the best media buy for our client.

I thought agencies had to worry about their profit margins.

If you do too much of that you'll be out of business.

What do cable operators have to do to get more business from national spot advertisers?

Price yourself competitively with over-the-air.

Cable can't charge a premium for being able to target your commercial to certain counties?

Advertisers pay on a cost-per-thousand basis.

Cable can never charge you a premium for allowing you to use zones?

Unless there was absolutely, unequivocally no alternative. In other words it was such a high end product and they can deliver only high end customers, then it's worth it.

Then you'll pay more for the rich counties?

Yes. Because if I'm buying the late news, let's say, and I'm buying 100 people and 30 of them I don't care about, then my premium is really 30 percent more than I'm paying.

Most spot TV buys in recent years have gone to the top 30 markets. Why should operators in smaller markets even try to compete for spot dollars?

My point of view has always been, especially in this day of technology, that we have to look at the U.S. as 209 "little U.S.s," each with different eating patterns, lifestyles, ethnic makeups and travel modes. We'll buy a national rating of 10 and assume that's good, but we have to drill down into each market because in some you have a lot of competitors and in others, you have few. Some markets do well for one TV show while other markets do poorly. You've got recognize this when you spend ad dollars.

Sizing Up Better Ratings

It will be several years, cable executives say, before advertising buyers and sellers have access to a more reliable method of measuring local cable audiences. In the meantime, agencies appear increasingly willing to use demographic modeling to estimate the kinds of people watching and how many are tuned in at any given time.

In October, the Advertising Research Foundation announced it would underwrite an effort to create a model that can be used to estimate demographic ratings in Nielsen's set-meter households.

Some agencies and cable networks are already using formulas that overlay national demographic ratings onto local market household ratings as a means of estimating local demos. The ARF-funded model will instead utilize demographic information on set meter households that Nielsen has in its database. It will probably check its results against data from Nielsen's Boston People Meter trial.

Meanwhile, the number of agencies asking cable operators to provide demographic estimates based on such models appears to be on the rise. "We are seeing a greater acceptance of demographic modeling," says Tom Olson, chief executive officer at rep National Cable Communications. "The agencies are finally at a point of frustration [with diary measurement]."

At the same time, ad buyers and sellers are keeping an eye on three initiatives that seek to develop a better method for measuring local cable audiences. Nielsen's People Meter test continues to sign up homes in Boston. Arbitron's Portable People Meter test in the Philadelphia area is in the set-up stage and will begin producing household ratings within a few months and demographic ratings toward the end of 2001, according to Tom Macorsky, vp communications at The Arbitron Co. The Portable People Meter is worn by survey participants and records their TV and radio use in and outside the home. ADcom, which uses a large meter sample to track set use and telephone surveys to pin down demographic and product usage data, is measuring audiences in three markets: Jacksonville, Fla., San Francisco and Dallas.



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BIGGER PROMOS BOOST PIZZAZZ

Networks are expanding the size and number of events operators can tie into

By Richard Churchill

As wildfires raged around Los Alamos, N.M. this past summer, injured animals received medical care from Animal Planet's mobile animal hospital van. At the same time, hundreds of kids were competing at a Hampton Roads, Va. shopping mall to be contestants on Nickelodeon's *New Double Dare* show. Over in Rock Hill, S.C., dozens of new digital cable subscribers were receiving a free issue of *ESPN* magazine. More than ever, cable networks are extending their brands

into smaller and smaller markets while, at the same time, creating local ad sales promotion opportunities for affiliates.

This isn't to say the networks are ignoring bigger markets. Next year, most major cable networks plan sizable increases in their local ad sales promotion budgets, with ESPN leading the way with a 50-percent boost in spending.

"We want to grow each other's businesses," explains David McFarland, vice president of affiliate advertising sales and distribution marketing at Lifetime Network. Last spring, Lifetime rolled out *Strong Women*, a new campaign that compliments the network's fall Breast Cancer Awareness promotion. This new public service campaign uses local contests and on-line content to address self-esteem and mentoring issues. "It was a strong branding event for us," says McFarland, "and it generated over \$2 million in new revenue for our affiliates."

Lifetime's seven-year-old Breast Cancer Awareness campaign partnered this year with a national sponsor for the first time. Hard Rock Cafe helped raise research money by creating a limited-edition pin that was available only at local Hard Rock Cafes and the company's websites.

Although gaining in popularity, using national sponsors can be tricky. "We have to make sure a national sponsor



A&E's *The Great Gatsby*

doesn't restrict us locally," says Jeff Siegel, vice president of affiliate marketing and new development at ESPN. "Nike probably wouldn't be a good mix for us." But having the National Football League is a branding and advertising magnet for ESPN. "There are a lot of local sponsors who want to associate with an ESPN or NFL event."

Coleman Breland, senior vice president of marketing for Turner Network Sales, agrees. "One thing our affiliates keep saying is make local sweepstakes prizes more valuable." So this year's CNN high school educational campaign *Your Choice, Your Voice*, involved more than

CNN and Philips Electronics teamed with operators and local retailers to give away TV sets, disc players and other prizes

Animal Planet's mobile hospital van trains people in first aid and helps injured wildlife



2.06.01 5.17.01

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CMT's van livens up local events



Nickelodeon and Cox's New Double Dare tour in San Diego

just key chain give-aways. CNN and Philips Electronics teamed up with local operators and retailers in nearly 100 markets to provide prizes ranging from TV's to disc players.

Yet valuable prizes don't have to be expensive. "Anyone can offer a trip to Disney World," suggests Jason Malamud, vice president of affiliate advertising sales at MTV Networks. "A unique or exclusive prize like becoming a contestant in our *New Double Dare* show is just as compelling." Andrea Gonzalez, account director for affiliate sales at A&E Television Networks, concurs. "We are promoting our upcoming original movie *The Great Gatsby* with a contest in which affiliates will offer their viewers chances to win free trips to the movie premiere."

Along with national sponsors and more valuable and exclusive local prizes, touring vans are becoming standard issue for most networks. Lifetime and ESPN added vans this year. "In fact," says Bill Goodwyn, executive vice president of affiliate sales and marketing at Discovery Networks, "the centerpiece of Animal Planet Rescue is our emergency response vehicle." This 80-foot van travels around the country training first aid for animals and making itself available when floods or fires occur.

As vans allow networks to extend their

brands to smaller markets, cable operators use these and other staged events to showcase their own products. Discovery Networks provides an acquisition tool kit that includes a form customers can fill out to receive Discovery hats or tee shirts—and enter a contest for bigger locally determined prizes—when they sign up for digital TV or high speed access, Goodwyn says.

Even as promotions become a bigger source of

revenue, operators are being more selective in choosing their partnerships. "Every network feels they have to do a promotion to get noticed," explains ESPN's Siegel. "It's frustrating to go into a cable operator's office and for one reason or another a promotion is not being used." In searching for a bold solution, ESPN is scrapping the traditional approach in the top 30 markets for its *X Games*, *Espy Awards* and *Great Outdoor Games* and replacing it with cash. "If you give them money rather than a turnkey promotion, there's more incentive for them to develop something that will work for them," explains ESPN's Siegel.

Networks are also becoming more specific in their efforts to tailor promotions to operators' needs. This is the third year Discovery and Cox have produced Discovery Kids on Camera promotions in 17 markets, generating more than \$1.9 million in revenues this year. The twist this year is that Discovery has added an on-line component linked to Cox's websites. This allows Cox to sell local sponsorships not just for live local events but also on its webpages, thus creating a second revenue stream. It is this kind of success that has Discovery's Animal Planet and Comcast working together to develop a custom promotion for next year, says Jennifer

Reichenback, director of local ad sales and national accounts marketing at Discovery Networks.

In some cases, a network's brand extensions in other media can help affiliates boost local ad sales. "We're going to see a greater incorporation of our ancillary businesses to benefit the cable operator," predicts MTV Networks' Malamud. "We have four Nickelodeon installations within Paramount theme parks throughout the country. And in those markets, we've seen a dramatic increase by Paramount Park spending in local cable advertising." For ESPN, it means creating local revenue streams from its radio, magazine and restaurant divisions. "What we're really talking about," concludes ESPN's Siegel, "is how can we take content from ESPN and let our affiliates sell that?"

Along with expanding their local ad sales promotional efforts, cable networks have also improved their execution of them, says Ron Pancratz, vice president of advertising sales at CableOne. "The networks have all gotten better at pre-planning and helping get that information out and mak-

ESPN is sending cash to affiliates in the top 30 markets, letting operators decide how to promote key program franchises

ing it usable," he says. "There was a point when it was overwhelming. The week before the month you'd get a dump-down and it was too late to do anything. Now, it's starting to be planned long term. The information is out there and the materials from the networks really are sensational."

What's next? "Don't be surprised if next year we're talking about tie-ins with local Hispanic markets," predicts MTV Networks' Malamud. Los Angeles based interconnect Adlink recently launched a Spanish-language ad sales unit and there are plans, Malamud says, for launching Latino units San Francisco, Houston and San Antonio.



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Broadband Access Systems, Inc.
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Cadant, Inc.
Canon Information Systems, Inc.
C-Cube
Cisco Systems, Inc.
ClearBand LLC

Commerce TV
Conexant Systems, Inc.
D-Link Systems, Inc.
DreamLogic, Inc.
ELSA AG
Emperative, Inc.
Envivio
Ericsson
Exent Technologies
Future Networks
Go2Broadband
Harmonic, Inc.
IBM
ICTV, Inc.
Intel
Into Networks
Ixia
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Lucent Technologies
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Microtune
Mindport, Inc.
Mixed Signals Technologies, Inc.
Motorola
MU Net, Inc.
Narus
Navic Systems, Inc.
NDS
Net & Sys Co. Ltd.
Nortel Networks
OpenTV, Inc.
Pace Micro Technology Plc
Panasonic AVC American Laboratories, Inc.

Panja
Philips
Proxim, Inc.
Qbeo
RealNetworks
Redback Networks
RespondTV
RiverDelta Networks, Inc.
Samsung Telecommunications America, Inc.
Scientific Atlanta
SeaChange International
ShareWave, Inc.
Sigtek, Inc.
Spirent Communications
SpotOn
Sun Microsystems, Inc.

Telcordia
Teralogic, Inc.
Terayon Communications Systems
Texas Instruments Cable Broadband Communications
Thomson Consumer Electronics
Toll Bridge
Toshiba American Information Systems, Inc.
Triveni Digital, Inc.
Vicinium Systems, Inc.
Ward Laboratories, Inc.
WorldGate Communications

Be sure to attend the CableNET exhibit at The Western Show. And when you're in your hotel room in L.A., keep your TV tuned to The Cable Channel to see our coverage of CableNET and the Show. You'll see what top executives, analysts and journalists have to say about how these companies are developing cable's infrastructure and technology to build the future of the business. Look for our set-top display for the channel number in your hotel, or stop by Booth 1521 for more information. And wherever you are, watch it in streaming video on demand at www.cablechannel.com.

We'll keep you connected to the companies and people driving the cable business.



EXPANDING ONLINE

Consolidation and clustering are lighting a fire under Internet sales operations

From the Web to interactive TV to narrowly-targeted digital channels, the options for local advertisers to experiment with new media will expand noticeably in 2001. Most of the opportunities will spring up in key markets, singled out by multiple system operators as test or strategic rollout sites. The size and scope of some of the rollouts, however, offer a clear indication that cable operators are zeroing in on the revenue streams these newer media will provide.

One of the more ambitious Internet efforts is emerging at Comcast Cable Communications, where newly consolidated markets are opening opportunities for websites that offer consumers—and advertisers—access to content that can serve the entire DMA. The flagship of Comcast's branded *inyourtown.com* effort is in Detroit, where a content-rich—and profitable—site offers users scores of links to local entertainment venues, information about new and recent movie releases and theater showings, news from the automotive industry and opportunities to shop online for cars, houses and even groceries.

Brad Heureux, who built the Detroit

Advertisers will be involved in Cox San Diego's interactive television test next year.

operation for Comcast, is now manager of Internet sales for the corporation and is assembling a similar operation in Philadelphia, which launched a consolidated ad sales operation, Comcast MarketLink, in June. Baltimore, Washington, New Jersey, Albuquerque and Sarasota are also on Heureux's list for expanded content and ad sales units.

Heureux's formula for success is remarkably similar to that of Time Warner Cable

Ad Sales of San Antonio, which has also been turning a profit on web sales for some time now. Both companies stress an approach of focusing first on advertisers and their marketing needs and building media plans from there.

Also ramping up its Internet efforts next year will be Adelphia Communications, which has been quietly testing a locally-tailored approach it plans to roll out in several markets. Content ranges from information about government, culture, sports and entertainment to shopping, an area that includes coupon directories.

Jack Olson, vice president of Adelphia Media Services, sees the new websites as an important tool for wooing a new group of advertisers. "There's a block of local advertisers that are not yet doing TV," he says, "and there are very cost effective opportunities for them on the Internet."

Adelphia's web vehicle will carry a generic name and may be marketed to other cable operators looking for a way to offer their own Internet gateways, Olson says.

AT&T has been expanding its use of *mytvtaxi.com*, a website that promotes cable programming and carries advertising. After a successful launch in Denver in May, AT&T has been rolling *mytvtaxi* out this fall in Des Moines, Iowa, St. Louis and Columbia, Mo. and Altoona-State College, Pa.

A small number of cable operators will experiment with interactive TV advertising next year. Late this year, AT&T in Aurora, Colo. will begin addressing certain advertisers' brand messages to the neighborhoods most likely to be interested in them. A big food advertiser, for example, could send a kids' cereal spot to neighborhoods filled with young families, and a cheese spot to another filled with young singles. The same

trial will feature commercials that carry prompts telling viewers they can click on an icon with their remotes to get more information about a product.

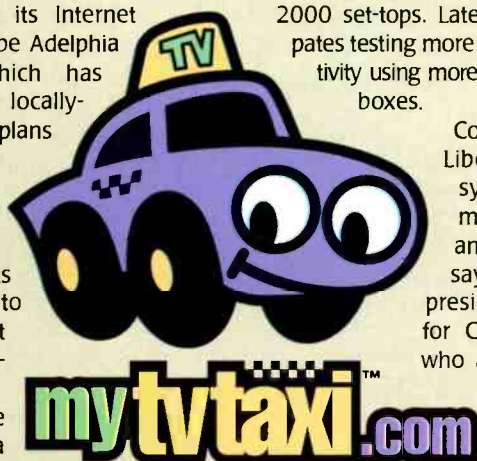
AT&T is conducting the Aurora trial using ACTV's SpotOn system on Motorola DCT 2000 set-tops. Later next year, it anticipates testing more sophisticated interactivity using more advanced DCT 5000 boxes.

Cox San Diego will use Liberate Technology's system to deliver e-mail, web browsing and other applications, says Billy Farina, vice president of advertising for Cox Communications, who adds that advertisers will be involved in the San Diego interactive test.

Cox plans to test interactive advertising in another of its systems with WorldGate Communications. Time Warner in New York has begun using Wink to deliver interactive ads to some advanced analog customers.

Another new vehicle for advertisers, digital program insertion, will gradually expand advertisers' access to such narrowly targeted networks as the Biography Channel, Do It Yourself and Discovery Kids over the next two years. AT&T's Los Angeles system now transmits all of its networks digitally in order to promote the benefits of digital sound and video to subscribers who pick up its premium digital TV package. The system uses nCube DPI gear to route commercials into all 40 of its ad-insertable channels.

At Cox's Phoenix system, SeaChange equipment is inserting spots into digital networks such as ESPNNews. Time Warner has committed to roll out the SeaChange system in one of its systems as well. Cox's Farina expects a fairly rapid rollout of DPI once operators realize the technology is ready. "It will give us more inventory to sell," he says, "and it will bring us closer to one-to-one marketing."

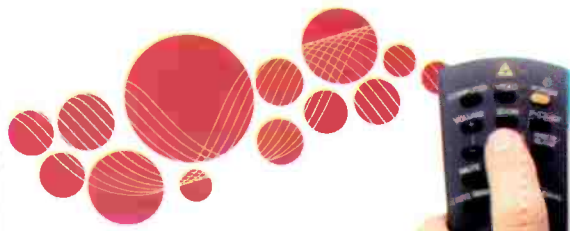


AT&T is adding *mytvtaxi.com* to several of its markets



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data



rich

video



real

voice



killer

party

Everyone at the Western show is asking. Who's changing the face of voice over cable? Where can you find the ultimate in data, video and voice? What's new in broadband? How's the technology for data over cable changing? And most importantly, when does the party start? Terayon has all the answers. Including your invitation to the hottest party in town, featuring a live performance by The Bangles. So drop by our booth #3601 to see the ultimate in broadband. Then on November 30th, bring your party attitude to the Bonaventure Hotel's California Ballroom from 9:00 pm till Midnight. And get ready to rock.



Ultimate Broadband.



FRAGMENTATION PROOF

Operators are aggregating ratings and cable systems to deliver big reach in more ways than one

Advertisers have had access to a growing number of highly-rated cable programs in recent years, but what's more important, operators say, is the increasing availability of even higher-rated roadblocks, some of which pull cumulative ratings as high as 30.

Roadblocks air the same commercial across many different networks at the same time and are becoming more common as cable operators add sophisticated traffic and billing systems that can handle such scheduling challenges.

"Our roadblock in primetime can exceed 30 rating points," says Phil Johnson, general manager of Time Warner Cable Ad Sales San Antonio, which inserts commercials on 40 networks.

When cable operators aggregate the ratings of many different networks, they can easily become "the most viewed station in the market," says Jim Klunder, vice president and general manager of Philadelphia's Comcast MarketLink. Klunder notes that cable networks routinely reach 50 percent of his city's primetime TV audience.

Cable's ability to aggregate ratings will become even more important as operators roll out digital services over the next couple of years, adding scores of new channels, says Larry Fischer, president of Time Warner CityCable Advertising Sales in New York. "We are anticipating phenomenal digital TV growth in our market over the next several years," he says. "Now that the pipe has been expanded and we can push 2000 channels through it, we are launching new networks and a marketing campaign to attract subscribers."

For advertisers, that could mean that TV networks could someday have average ratings much lower than what they have today, Fischer says. "What will our jobs be like then when we're asked to evaluate media? The reality is that cable will be just fine because we'll be aggregating 30, 40 or

100 networks to reach the audiences that advertisers need."

So even as TV fragments, cable's cumulative ratings continue to climb, adds Eglon Simons, senior vice president and general manager of the New York Interconnect, who points out that NYI's cumulative rating in third quarter was a 16.4, up from a 10.6 in third quarter 1998. Precipitating the growth, in part, was a boost in the number of channels the interconnect inserts on from 16 to 31.

Ratings aren't the only thing cable operators are busy aggregating. Major operators continue to cluster their systems and as

they do, they're wiring clusters together so they can operate under a single ad sales operation. Some super clusters cover entire states and could one day offer advertisers the ability to make state-wide spot buys with a single phone call. "If I were a Dillard's Inc. with stores throughout Texas and was trying to promote my credit card to customers with good disposable income, cable would be a super buy because with a single call, a single tape and a single invoice I could reach that audience," says Time Warner's Johnson. "And once cable has interactivity, Dillard's could add an on-line catalog to its campaign."

GROWTH AHEAD *Continued from page 3*

stepping up marketing efforts, beefing up staff and training, and updating equipment as part of a carefully focused strategy to keep ad sales on a growth curve.

"Cable operators have embraced ad sales in a way that they've not embraced it before," comments Larry Fischer, president of Time Warner CityCable Advertising Sales in New York. "We're now a very important revenue stream because of our ability to deliver free cash flow. That's good and bad. At some point, the increases will be less dramatic, but in the meantime we keep pushing the envelope."

Keeping the wind at cable operators' backs are advertisers, an increasing number of whom now demand that their agencies include cable in spot buys. In one of many examples cited by cable ad sales execs, for example, a pair of New York area auto dealer associations sent media plans back to their agencies not long ago for a revamp: The associations were surprised local cable



Time Warner CityCable's Larry Fischer

hadn't been included and wanted it built in.

To take advantage of major advertisers' increasing interest in local cable, operators will double the number of consolidated local "interconnects" offering advertisers one-call, one-tape, one-invoice service next year (see sidebar, page 4). Several are ramping up ambitious Internet offerings and one or two will venture into interactive TV advertising and inserting on digital networks (see story, page 14).

Influencing it all will be a different relationship between cable operators and advertisers. "We're getting avail requests for TV budgets—not cable budgets," says Time Warner New York CityCable Ad Sales' Fischer. "We're not hearing agencies saying 'I bought TV and didn't have any money left over for cable.'"

"The attitude is that cable is just as important as broadcast and should be looked at as such."

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save the date
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11TH ANNUAL



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The Class of 2000



The **BROADCASTING & CABLE** Hall of Fame swelled to 200 with the induction last Monday of 13 new members. The 10th annual Hall of Fame dinner, held at New York's Marriott Marquis Hotel, was hosted by Bill McGorry, group VP, Cahners TV Group, publisher of **BROADCASTING & CABLE**; and Don West, group editor in chief. Returning as emcee: ABC newsman Sam Donaldson.

▲ The newest members of the **BROADCASTING & CABLE** Hall of Fame (standing, l-r): Cable pioneer William Bresnan; Margie Wasilewski, accepting for her husband, the late National Association of Broadcasters President Vincent Wasilewski; Irwin Zwilling, accepting for his late friend, radio storyteller Jean Shepherd; TV personality Regis Philbin; TV syndicator Barry Thurston; CBS newsman Charles Osgood; documentary producer David Wolper; David Bernstein, of **wor(AM)** New York, accepting for the late radio newsman Gabriel Heatter; investment banker and former NBC President Herbert Schlosser. Kneeling (l-r): Kaye Hampford, accepting for her late father, cable pioneer Martin Malarkey; Lynn Rayburn, accepting for her late father, TV personality Gene Rayburn; HBO programmer Sheila Nevins, and ABC newswoman Cokie Roberts. Here are some excerpts from their acceptance speeches.



Photography by
Wendy Moger Gross Photos

◀ **David Bernstein**, program director at **wor(AM)** New York, accepted for the late **Gabriel Heatter**, the legendary newsman who spent much of his career at **wor** and the Mutual Broadcasting System: "He was a newscaster. He was a commentator. He was the kind of person that today so many young people aspire to be like. There are certain buzzwords in the industry: dedication, professionalism, and perseverance. Those constitute the code of ethics that we try to live by today. "And today's journalism students should be forever indebted to the kind of sweat that he put towards his mission—not his job but his mission—to inform to enlighten and to grow the society to which he spoke."



◀ **Kaye Hampford** remembered her father, **Martin Malarkey**, a cable pioneer and first head of the National Cable Television Association, as a visionary. “He told me that someday I’d be able to watch my beloved New York baseball team on television every-day and I thought he was crazy. He said people could take college courses on cable and I thought he was nuts. He said cable would become an integral part of the everyday family routine. I couldn’t imagine why, though of course, I did know, as they said before, that better reception would lead to many more sales at the Malarkey store and many more customers for Transvideo at the incredible price of \$3.75 a month.”

▼ Accepting for one of radio’s great storytellers, the late **Jean Shepherd**, friend and business manager **Irwin Zwilling** recalled listening to a radio talk show one day when the show’s telephones failed. “The talk-show host was compelled to tell story after story after story and he said, ‘Wait a second. I grew up listening to a guy by the name of Jean Shepherd. I never realized how hard this was! Well, it was hard but Jean really made it look easy.’”



◀ **Margie Wasilewski** said her late husband, **Vincent Wasilewski**, represented radio for many years as president of the National Association of Broadcasters. But, she recalled, “Vince could never, ever have imagined how powerful the spoken word would become for him personally. He became legally blind some years before he died and his constant companions were a cassette tape player, a short-wave radio and a phone. No one was more up to the minute on worldwide events than he. Regis, he would have won big money on your show.”

▲ **Lynn Rayburn** (pictured with Cahners’ Bill McGorry) said she didn’t feel the need to tell any funny stories about her father, the late **Gene Rayburn**. “His work speaks for itself. His work in television and theater, that very few people know about, was his life. He lived to perform and he has been in great company. Like the late Steve Allen and the original *Tonight* show, where dad created the second banana role that others made famous.”

▼ Documentarian **David Wolper** recalled working with Theodore H. White on a film version of White's book on the 1960 presidential election. "So the end of the 90-minute film, *The Making of the President*, is when Kennedy is inaugurated and Eisenhower is leaving. And the last shot is Eisenhower shaking hands with Kennedy and Teddy says, 'How many words do I have to write to finish it, David?' I said, 'Three.' 'Three words to finish a 90 minute film?'"

I said, 'Teddy, all we have is room for three words.' Off he went and I was sitting in my office and he came in and put the paper in front of me and I said, 'You're the greatest writer I've ever had.' Three words. Kennedy shakes hands with Eisenhower and the three words are: 'So power passes.'"



◀ CBS newsman **Charles Osgood** said he was "thrilled" to be included in the Hall of Fame. "It reminds me of my reaction several decades ago when I first saw my name on a list of CBS news correspondents. I remember thinking to myself I was the only one I never heard of. And by the way, I'm especially pleased to be honored this way now rather than posthumously. Somehow I think it can't be as satisfying posthumously. A woman once asked me whether there was any collection of my poetry published and I explained that there had been no great detectable demand for such an anthology. Maybe they'll bring one out posthumously. And this woman answered, 'Wonderful! The sooner the better.'"



◀ Cable pioneer **Bill Bresnan** said cable has brought him many rewards—"the gift of a long and interesting career, the gift of valuable and ongoing friendships and the gift of adventure as I joined with others so many years ago to help build an industry. All of these are gifts of invaluable worth. I enter the BROADCASTING & CABLE Hall of Fame with enough memories to last a lifetime but I enter it too with an eye to the future and hopeful expectations of making additional contributions to our industry for many more years in order to try to justify the honor you've granted me today."

▲ **Cokie Roberts** (pictured with Cahners' Steve Labunski) is best known for her TV work with ABC News, but she is also a regular on NPR. "One of the great things about radio," she said, "is that you get to work with people who don't still look so gorgeous and are still wonderfully able to tell stories. And of course, that's what our business is really all about. Whether it's the entertainment side or the news side, it's the storytelling. And what you've been honoring here tonight is some of the great storytellers of all time."



▼ Longtime broadcaster and program syndicator **Barry Thurston**, here with Cahners' Don West, said he pursued a career in TV over the objections of his mother and a psychological tester who concluded he had no head for numbers. "I've had a very enjoyable time over the years. I've worked with many of those honored here. I feel very, very fortunate to work with them on the creative side. I've watched the technology. ... The one thing that I've kept in mind over the years is what makes this business different from any other business...are the people. It's a very small community of people ... you grow to love and trust and have faith... .

▲ **Regis Philbin**, pictured here with Cahners' Bill McGorry, recalled his start in the business, long before Kathie Lee and *Who Wants to Be a Millionaire*. "I wanted to get into television so I would religiously read *BROADCASTING* magazine every week, especially the ads in the back of the magazine that are still there today. And one day it came and there it was right in front of me, the greatest ad I had ever seen: San Diego television station looking for a newsman, someone who could write, someone who could report the news. Come see us ... and tell us about yourself. I ran over to ch. 8 and went to see Bill Fox, the station manager. And I showed him the ad and told him who I was and gave him my credentials, my little résumé, and he said, 'You've got everything we're looking for except you look too young to report the news.' I just wish somebody would say that to me today. So I left. I was discouraged; I said here's what I've got to do. I've got to make my own ad and put it in *BROADCASTING* magazine. ... And the ad said: Newsman looking for work, can write, can report, you know the usual things, a blind box office number. I got one response, a telegram from Bill Fox, ch. 8, the same guy who turned me down. Took the telegram, took the ad, went back to see him and said, 'Bill, look, it's fate, c'mon.' He gave me a job. ...And that was my entrée into television and I have never left."



▼ **Herbert Schlosser** is now an investment banker, but the "golden years" occurred when he was a top executive at NBC in the late 1960s and early 1970s. "ABC, CBS, and NBC really owned the world. No cable, no cassettes, no Internet. It was a totally different world, all of which has changed into the world we know now with so many different channels and so many different ways to receive programs. Now, I get a chance to see all of these new developments. ...But if I learned one thing, for all of the challenge of technology, the most important thing is the quality and diversity of the programs. And maintaining quality and diversity is probably the biggest challenge we face."



◀ HBO programmer **Sheila Nevins** said she had just moved and was without TV for a short time. "I felt as if I were sort of spinning loose in space. I am a child of television; I am a television animal. I live and will die by television and this honor—in what is hopefully not the end of my career—is a great honor. When I first heard that I was elected to the Hall of Fame, all I remembered was when I was a kid in Cooperstown and I thought that I would maybe have to hang up my uniform or give up my number, my bat or maybe even my balls. And I'm happy to say that I have no intentions of giving up any of that."



Datebook

This Week

Nov. 20 *International Council of the National Academy of TV Arts and Sciences* International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson (212) 489-6969.

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

Also in November

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

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

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

Nov. 30 *CAB* Local Sales Workshop. Los Angeles Convention Center, Los Angeles. Contact: Jill Schneider (212) 508-1237.

December

Dec. 2 *Associated Press Television-Radio Association* Seminar. KBWB-TV San Francisco. Contact: Rachel Ambrose (213) 626-1200.

Dec. 2-3 *Television News Center* Reporter Training. 1510 H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

Dec. 4-6 *PaineWebber* 28th Annual Media Conference: New Beginnings. Grand Hyatt Hotel, New York City. Va. Contact: Amy Rosenberg (212) 713-8510.

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

Dec. 13 *IRTS* Annual Christmas Benefit Luncheon. Waldorf-Astoria Hotel, New York City. Contact: Marilyn Ellis (212) 867-6650, ext. 303.

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

January 2001

Jan. 8-10 *SCTE* Conference on Emerging Technologies. New Orleans Hilton

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, 2001**, Contact: Janice Garjian (212) 486-1111.

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

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

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

Nov. 5, 2001 *BROADCASTING & CABLE*. 11th Annual *BROADCASTING & CABLE* Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Riverside Hotel, New Orleans. Contact: Alex Springer (800) 524-5040, ext. 232.

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

Jan. 18-19 *E.J. Krause* International Sport Summit/Sport Summit Interactive 2001. Marriott Marquis Hotel, New York. Contact: Chyrl Dorcas (212) 714-1280, ext. 337.

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

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

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

Jan. 28-31 *CTAM* Research Conference: Enabling Broadband's Future. The Sheraton Bal Harbour Hotel, Bal Harbour, Fla. Contact: Barbara Gural (703) 837-6540.

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

February 2001

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

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

Feb. 6 *CAB* Cable Advertising Conference. New York Marriott Marquis, New York. Contact: Joleen Martin (212) 508-1214.

Feb. 8-10 *CAB* Cable Sales Management School. Orlando Airport Marriott, Orlando, Fla. Contact: Nancy Lagos (212) 508-1229.

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

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

Feb. 25-27 *North American Broadcasters Association* Creative Capital: Harnessing Your Digital Future (Jack Valenti to speak). Hollywood, Calif. Contact: Joan Gladwell (416) 598-9877, ext.14.

Feb. 25-28 *Video Services Forum (VSF)* VidTranS 2001. Los Angeles. Contact: Matt Peterson (608) 273-4803.

Feb. 28-March 2 *Texas Cable & Telecommunications Association* Texas Show 2001. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

March 2001

March 8 *National Association of Black Owned Broadcasters* 17th Annual Communications Awards. Marriott Wardman Park Hotel, Washington. Contact: Lynn Hobson/Danielle Grassi (212) 370-5483.

March 21-23 *CTAM* Digital & Pay-Per-View Conference. New Orleans Hilton Riverside Hotel, New Orleans. Contact: Seth Morrison (703) 837-6546.

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



A poorer Neighborhood

After 33 years and almost 1,000 episodes, the final stanza of public television's *Mister Rogers' Neighborhood*, which taught children about everything from sharing to dealing with divorce, will be taped next year. Family Communications, the show's production company is already hard at work on the last five episodes. They'll air next August.

Fred Rogers, 71, best-known for his cardigan sweaters and gentle demeanor, has decided to stop production but will not retire. Said David Newell, who has played the show's Mr. McFeely since the beginning, "His goal 30 years ago was to create a legacy of programs, a library of programs."



Photo: Nick Elgar/ImageDirect

Stringer (c) is congratulated by old CBS News pals.

Tongue-tied

Howard Stringer, Sony's chairman and CEO, got the Communications Award for leadership from the Center for Communication, but talking about the difficulty of *understanding* got him some laughs at the awards luncheon earlier this month. He recalled that, at a well-publicized Senate hearing about media violence while he was president of CBS Broadcast Group, a politician showed a sitcom clip that was mocking the violence hearings themselves—but the senator didn't get it.

"Try explaining the word 'satire' to a politician in full cry," Stringer exclaimed. "The more I tried, the more I sounded like Gomer Pyle. I looked like a 6-year old child trying to spell 'chrysanthemum.'"

NO, NOT YOU!

Any visitor to New York knows that, when you take a cab, a prerecorded tape featuring celebrities, including CBS News' Charles Osgood, reminds you to buckle your seat belt. Oh, they're witty, but after you hear them a few times, they're annoying.

"You don't think about it, but the cab driver hears the same tape all day long. It must be maddening," says Osgood, who was one of the inductees into BROADCASTING & CABLE'S Hall of Fame last week in Manhattan.

"I was in a cab once, and I asked the guy, 'Do you know who I am? That's me on that tape.' He whipped around, and that look on his face! I thought he was going to kill me!"

GETTING BETTER

Aaron Barnhart, the savvy *Kansas City Star* TV critic whose Web site, TVBarn.com is a staple favorite of media business journalists everywhere, is recuperating and receiving chemotherapy in a Kansas City hospital.

He checked in complaining of a fever; doctors told him he has chronic leukemia. But, he assures us, everything will be fine, and he'll be coming home soon. That's good news. We want to hear more of it.

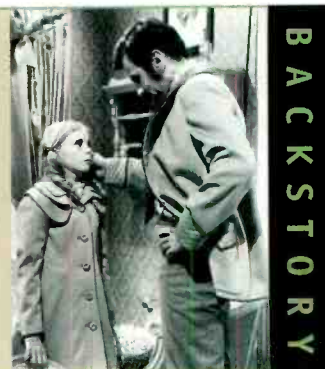
The Oakland Raiders' victory over the New York Jets on Nov. 17, 1968, included one of the most spectacular fourth quarters in AFL history: Within the last nine seconds, the Raiders scored two touchdowns to beat the Jets 43-32. But on the East Coast, including New York, viewers didn't see that.

NBC cut out of the game with a minute left, at 7 p.m. EST, so it could broadcast a special, the children's classic, *Heidi*, at its scheduled time.

Football fans went crazy; as it turned out, they may have contributed to the problem. BROADCASTING maga-

zine reported that an NBC spokesman said that the only employee authorized to keep the game on the air couldn't get through to broadcast control in New York, because the switchboard was jammed with calls about whether the network would finish the broadcast.

After "The *Heidi* Incident," the networks adopted a policy of broadcasting all football games to the end. And, more humorously, NBC took out print ads in which critics' praise of *Heidi* was cited along with a comment from Jets' quarterback Joe Namath: "I didn't get a chance to see it, but I heard it was great."



BACKSTORY

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

Broadcasting

Elliott Troshinsky, VP/GM, KMAX-TV Sacramento, Calif., appointed president and GM, KCRA-TV Sacramento, Calif., and KQCA(TV) Stockton, Calif.

Michael Doback, director of engineering, WXYZ-TV Detroit, named VP, engineering, broadcast television group, E.W. Scripps Co., Cincinnati.

Cable

Appointments at Insight Communications: **Rick Williams**, marketing manager, Bowling Green, Ky., system, named GM; **Dolores Gordon**, marketing and programming analyst, Bresnan

Communications, New York, joins as director of marketing communications, New York; **Weimin Zhang**, marketing analyst, named database manager, New York; **Bill Binford**, operations director, Howard Horowitz and Associates, New York joins as programming manager, New York.

Scott Pesner, director, member services, Cabletelevision Advertising

Bureau, New York, appointed, director, marketing and promotions, Adelphia Media Services, Coudersport, Pa.

Advertising/Marketing/PR

Appointments at Blair Television: **David Crawford**, VP/director, sales, USA White Division, New York, named senior VP director of sales, there; **Phil Kirk**, division VP, American Blue Division, New York, named senior VP/director of sales, there; **Julie Holmberg**, VP/director of sales, America White Sales Division, New York, named senior VP/director of sales, there.

Programming

Appointments at Playboy Enterprises Inc., Los Angeles: **James L. English**, president, Playboy Networks Worldwide, named president, Playboy Entertainment Group and executive VP, Playboy Enterprises Inc.; **Anthony J. Lynn**, president, Playboy Entertainment Group, named president, Alta Loma Productions.

Betsy Vorce, senior VP, corporate affairs, Court TV, New York, named executive VP, corporate affairs.

Todd Schoen, VP, affiliate marketing, VH1, MTV Networks, New York, appointed VP, affiliated marketing and local ad sales, Fox Family Channel, Los Angeles.

Appointments at Comedy Central, New York: **Richard De Croce**, VP, international sales, Winstar Worldwide, New York, joins as VP, international; **John Sanborn**, creative partner, LaFong, splitting his time between New York and the West Coast, joins as VP, chief creative officer, new media.

Charlene Weisler, VP, research, Rainbow Advertising Corp., New York, named senior VP, research, Rainbow National Networks, Bethpage, N.Y.

Lee Bartlett, senior VP, business operations, The Greenblatt Janollari Studio, Los Angeles, joins Fox Cable Networks, Los Angeles, as senior VP, business and legal affairs.

Appointments at Product Information Network, Englewood, Colo.: **Cindy Bond**, account manager, named director of PinPoint Response; **Kevin Chambliss**, senior financial analyst, Time Warner Telecom, Littleton, Colo., joins as senior manager of finance and operations.

Max Krasny, director of entertainment, Westwood One, New York, named senior director, entertainment affiliate sales.

Greg Wylie, manager of photography, USA Television Group, West Hollywood, Calif., named director of photography and creative services.

Lori Tarricone, director, promotion marketing, ABC TV Network, New York, joins Home & Garden Television, New York, as VP, ad sales marketing.

Cary Miller, national marketing executive, @t TV, Media, Los Angeles, joins Tribune Media Services, Los Angeles, as account executive.

Journalism

Steve Katz, New York/



Elliott Troshinsky



James L. English



Todd Schoen



Betsy Vorce

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

Northeast bureau chief, Fox News Channel, joins *America's Most Wanted*, Washington, as supervising producer.

Elyse Zaccaro, director of series & specials, VH1, New York, named executive producer of that division.

Appointments at MSNBC.com, Redmond, Wash.: **Colin M. Hurlock**, business editor, West Coast, named executive producer, MSNBC Business; **Mark Stevenson**, acting executive producer, named managing editor, business.

Erin O'Neill, general assignment reporter and segment producer, WTXF-TV Philadelphia, joins WDAF-TV Kansas City, Mo., as full-time nighttime reporter.

Radio

Timothy McCarthy, station manager, WABC(AM) New York, named president and GM.

Appointments at Bonneville International Corp.: **Charles R. Tweedle**, president, San Francisco radio group, named regional

VP, Bonneville divisions, San Francisco and St. Louis;

Drew Horowitz, president, Chicago radio group, named regional VP, Bonneville divisions, Chicago and Washington.

George Laughlin, acting GM, KHKS-FM Dallas, appointed GM, KBFJ-FM and KJOI-AM Dallas.

Technology

Mark P. Scott, VP, network development, Cox Communications, Cranston, R.I., named, VP and GM, New England, Cox Business Services.

Ed Elliott, director of operations, Snell & Wilcox, Santa Clara, Calif., appointed managing director, content operations, DemandVideo, Los Angeles.

Phil Carmichael, creative director, Video Design Graphics, Toronto/New York, joins Chyron Corp., Melville, N.Y., as director of product management, graphics division.

—Compiled by Beth Shapouri
212-337-7147



Richard De Croce



Greg Wylie

Obituaries

Robert Trout, a broadcast pioneer best-known for his work on CBS, died at 91 last week. His voice had been heard on the air for nearly seven decades. Although he retired as a full-time reporter in 1996, he was a commentator on National Public Radio's *All Things Considered*. NPR called Trout "the last link to the origin of broadcast news."

Trout's career, which includes stints with ABC and NBC, began in 1931 as a news announcer for a local station in Virginia. The following year, CBS, which was to become Trout's longtime home in both radio and TV, bought the station and retained him.

Trout covered virtually every major event of our time, and is credited with coining the term "fireside chat" for FDR's warm radio addresses to the nation. In 1938, he introduced CBS' half-hour *World News Roundup* two days after the German army marched into Austria. He spent part of WWII in London working with Edward R. Murrow and presenting a program called *Trans-Atlantic Call*, which featured conversations with low-profile citizens coping with bombardment and privation.

Back in the U.S., he informed CBS listeners about the D-Day invasion of Normandy, staying on the air more than seven hours straight.

He won a Peabody Award for "distinguished and meritorious public service" in 1980.

He wife predeceased him. —Beatrice Williams-Rude

Fred W. Albertson, one of the founders of the Washington law firm Dow, Lohnes & Albertson, died on Nov. 13 in Key Biscayne, Fla. He was 92.

He and Horace Lohnes steered the firm toward radio broadcasting, and he represented FM radio pioneer Edwin Armstrong, as well as Douglas Fairbanks and Mary Pickford. He would later go on to represent companies with interests in both television and radio.

Mr. Albertson was also a longtime director of the Legal Aid Society of Washington. In the mid '70s, he retired from law and moved to Key Biscayne.

He is survived by a son and daughter, two grandchildren and three great-grandchildren. His wife, Catherine, died in 1998. —P. Llanor Alleyne

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

Reaching for all demos

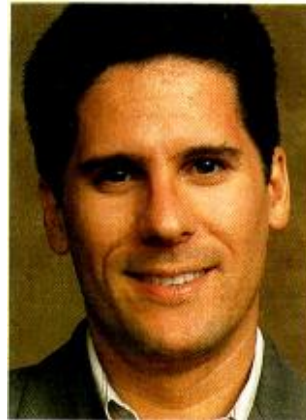
USA Network's GM has targeted kids, families and now wants everyone

Rob Sorcher is waving his American Express card like a winning lottery ticket. He allotted exactly one hour for the interview, and the hour is up. After a couple cups of coffee and not much more than a whiff of his oatmeal, he wants the check so he can get back to the task of managing USA Network.

Sorcher assumed the helm of USA in late September, after programming for Cartoon Network and later for Fox Family Channel. One of the first things he did was bump *Manhattan*, *AZ* and *War Next Door*, a couple of originals developed under Stephen Chao, president of USA Cable and Sorcher's new boss.

"He's the general manager and can and should make decisions," Chao says. "He doesn't do that in a vacuum. I was certainly a part of that decision. ... They were not a program success."

Sorcher was actually unemployed when Chao tapped him to be the first general manager of USA. After realizing a longtime desire to make television in Los Angeles, as Fox Family Channel's executive



Robert Charles Sorcher
Executive Vice President,
General Manager,
USA Network

b. Dec., 22, 1961, Syracuse, N.Y.; B.A., psychology, University of Connecticut, 1983; copywriter, Benton & Bowles, 1983-84; VP, assoc. creative director, Griffin Bacal/Sunbow Prods., 1985-89; creative director/senior VP, Grey Entertainment, 1989-90; creative director/senior VP, Grey Advertising, 1991-93; president, Indigo Entertainment, 1993-94; GM, Cartoon Network, 1995-97; exec. VP, Cartoon Network and Cartoon Network Online, 1997-99; exec. VP, programming and development, Fox Family Channel, 1999-2000; current position since September; m. Diane Spiegel, 1984; children: Sara, 13; Gary, 11; Danielle, 6.

vice president of programming and development, Sorcher and his wife decided L.A. wasn't where they wanted to raise their children. They moved back East and hoped for the best.

Now, at 38, Sorcher has his dream job: one that combines his early experience as an ad man, his creative turns in animation and family programming, and his forte at managing. Running a cable network wasn't always Sorcher's dream job. There was a time he was smitten with being a camp counselor, something he loved doing during college summers away from the University of Connecticut, racking up credits toward a psychology degree.

But as so often happens when fate intervenes, Sorcher

was sidetracked into a part-time job at the UC daily newspaper, signing on to sell ads. He was a natural, playing advertisers off each other by telling them their competitors had taken out bigger ads. He tripled the pages in his first supplement. He worked on commission—a good thing, he says.

After college, Sorcher went to work writing ad copy for Benton & Bowles. By the time he was 26, he was creating commercials for Hasbro and Parker Bros. at Grey Entertainment and getting hooked on making TV.

When he tried to leave Grey to pursue a television career in Los Angeles, Grey Global Group Chairman Ed Meyer spun out a TV-production divi-

sion and put him in charge.

"I remember calling him in and saying, 'Look, I don't want you to do this for anyone else,'"

Meyer says. "If you want to broaden your capabilities, do it for us."

Sorcher ran Indigo Entertainment for a year, and then Cartoon came calling.

Sorcher joined Cartoon as senior vice president and general manager in 1995. "My first day at work, I looked at the phone. It wasn't ringing. I looked at the TV. It was on. I told myself, 'It's working.'"

Then the phone did start to ring, and Sorcher had to learn to be a general manager.

Under Sorcher and his boss, Cartoon President Betty Cohen, the network boomed. He brought in a crack animation team and drove the creation of several original series that became network anchors, including *The Powerpuff Girls*, *Dexter's Laboratory* and *Johnny Bravo*. Cartoon Network is now vying for the No. 1 spot in basic cable ratings, a fact not lost on Chao when he hired Sorcher. Before that, though, Cartoon paved the way for Sorcher's move to Fox Family Channel in 1999, where he ushered in *State of Grace*, *The Fearing Mind* and *Scariest Places on Earth*.

At USA, Sorcher takes his first crack at programming a general entertainment network. "It would be so easy to do a niche network," he says. "The hard part about a general entertainment is you have to put a point on it." With that, Sorcher pays his bill and heads back to USA, figuring out just what that will be.

—Deborah D. McAdams

STREAMING MEDIA

THE NEXT WAVE



Issue Date:
December 11, 2000

Ad Closing
Friday, December 1

Materials Closing
Monday, December 4

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Television

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Please send a cover letter, resume and a five-minute VHS tape of your best stuff to Robin Gover/Business Office, WNEM-5, 107 N. Franklin St., Saginaw, MI 48607. EOE



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President and Chief Executive Officer WCNY-TV & CLASSIC FM Syracuse, New York

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Desired qualifications: A minimum of a Bachelor's degree in a relevant academic discipline; at least ten years of successful senior management experience; and skill as a strong communicator and positive motivator. Must have demonstrated knowledge of public broadcasting, fund raising, strategic and financial planning, and an understanding of new technologies. Salary and benefits are competitive. WCNY-TV/FM is an Affirmative Action/Equal Opportunity Employer.

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GENERAL MANAGER/ GENERAL SALES MANAGER

KECY-TV, Fox 9, El Centro/Yuma needs a GM with strong sales experience. Great opportunity for a small market GSM ready to move up. Resume and references to: Bob Allen, Executive Vice President, Gulf-California Broadcast Co., 42-650 Melarlie Place, Palm Desert, CA, 92211. E.O.E.

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CAPTION SERVICES



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WBDC-TV, Tribune Broadcasting's rapidly growing WB affiliate in Washington, DC is searching for a dynamic individual with distinctive and creative promotional ideas to write and produce original spots, including station image, off-net sitcoms, movies, local spots and much more. Maintain station website. Position requires strong writing and organizational skills, and the ability to work and think independently. D-Vision or similar non-linear editing experience required! Familiarity with MS FrontPage, PhotoShop, Adobe After Effects and Enterprise Traffic System a plus. Send non-returnable tape, cover letter and resume to:

Human Resources Dept.

WBDC-TV

2121 Wisconsin Avenue, NW., Suite 350
Washington, DC 20007
Fax #202-965-7403.

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Human Resources,
WBDC TV
2121 Wisconsin Avenue
Suite 350
Washington, DC 20007
Fax # 202-965-7304

PUBLIC NOTICES

PUBLIC NOTICE

Meetings of the Public Broadcasting Service New Technologies and Interconnection Committees will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on December 6, 2000. The schedule and tentative agenda for each meeting follows:

New Technologies Committee, 9:00 a.m., technology and distribution issues including digital cable, direct broadcast satellite, and Internet2, and other business.

Interconnection Committee, 1:00 p.m., next generation of interconnection for public television, digital television transition issues, and other business. The committees will meet in open session; however, some portions may be held in executive session.

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WB33, KWCV-TV is seeking a sales manager to lead sales efforts for one-year old start up WB affiliate in Wichita, KS. This is an excellent ground floor opportunity in a rapidly growing new television station and rapidly growing new broadcast station group. Ideal candidate will have the following traits and experience:

Leadership skills, aggressive and driven, team building skills, positive attitude, four-years broadcast sales experience, presentation savvy, outstanding relationship building skills and dedicated work ethic.

If you would like to work in a high performance, high energy and fun environment send resume to Shelly Drake, Business Manager, KWCV-TV, 200 W. Douglas 7th Floor, Wichita, KS 67202. EOE.

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PMTV is a TV Production and Webcasting Company seeking Sales Professional for Live TV Production business. NFL, NHL, etc. Visit www.pmtv.com to review the product and services we provide to the Broadcasting and Corporate industries. A very unique and exciting career opportunity. Base Salary + Commission. Full Benefits. Contact: Carol Healey, Via Fax: (610) 768-1773 or chealey@pmtv.com

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- **SPORTS PRODUCER**
at least 2 years producing experience, strong knowledge of sports and show production
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at least 1 year experience writing television news. small market producer experience preferred

All positions require a college degree in journalism or a related field. Send letter, resume & a non-returnable tape, if available, to WJW TV Human Resources, Attn: (Desired Job), 5800 S. Marginal Road, Cleveland OH 44103. EOE.

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Television

NEWSCAREERS

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KKCO NBC

Positions Available-Experience Required. TECHNICAL NEWS DIRECTOR, CHIEF PHOTOGRAPHER: News/Commercial Production, PROMOTION MANAGER: Editor Resume Tape Paul Varecha, 2325 Interstate Ave., Grand Junction, Co., 81505

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Leading On-line Entertainment Network seeks head of Ad Sales for major male-oriented brands & entertainment. Must have experience in selling this demographic to newspapers, print, radio, TV, and all other media. Los Angeles based. Please respond to: Broadcasting and Cable Magazine, Box 1106, 275 Washington St., Newton MA 02458.

NEWS DIRECTOR

Upper Midwest small market station looking for a candidate to lead our News Operation. Position requires strong producing knowledge, news judgment and teaching skills. Family oriented community and lifestyle in a strong news market. We have the people and the tools to win, now we need a leader. Excellent opportunity for career growth. Salary range \$40,000 - \$50,000 based on qualifications. EOE. Send cover letter and resume to: Broadcasting and Cable Magazine, 275 Washington St., Newton MA 02458. Blind Box No.1113.

PHOTOGRAPHER/EDITOR

Full time news photographer/editor wanted in the growing, competitive market. Must have experience shooting/editing on either DVC-PRO, Beta or 3/4in format. Avid Newscutter and Microwave Live Truck experience a plus. Must be able to work under multiple deadline pressure. Please send tape (DVC-PRO, Beta or VHS) and resume to Broadcasting & Cable, Box 1123, 275 Washington Street, Boston, MA 02458 by December 1, 2000. EOE

ASSIGNMENTS EDITOR

KHWB-TV, a Tribune Broadcasting station in Houston, has an immediate opening for an Assignments Editor. The successful applicant will develop stories, track ongoing coverage, dispatch crews, make beat checks, monitor scanners and respond to breaking news. This position involves working closely with producers, reporters and photographers. Candidates should be motivated, detail-oriented and able to handle numerous responsibilities at the same time. An even temper, patience and sound news judgment are essential. Two years desk experience is preferred. We are seeking a person who can make solid news decisions and has outstanding people skills. KHWB is an EOE and Drug Free Workplace. You may fax to 713-781-3609, e-mail to sliu@tribune.com or mail resumes to KHWB, HR, 7700 Westpark Dr., Houston, TX, 77063.

TECHNICALCAREERS

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A minimum of ten years of engineering experience is required, including significant involvement with advanced digital technologies; you will have a proven track record of management and personnel development skills; be an energetic "self starter" who thrives in a fast-paced environment; and have exceptional communication and intra-personal skills. BS/EE preferred.

This position is located in AFA's headquarters, in Bergen County, New Jersey. Comprehensive benefits include a 401(k) plan, medical/dental PPO plan; life and disability insurance.

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Send resume to:

HR Manager, A.F. Associates, Inc.

100 Stonehurst Court, Northvale, New Jersey 07647

Email: HR@afassoc.com Fax: 201-750-3046

No phone calls please.



BROADCAST MAINTENANCE TECHNICIAN

Requires self starter having experience with Beta, VPR-3, PC's and other studio equipment maintenance. Experience with microwave, satellite, VHF & UHF transmitters, CADD ability and FCC General Class License preferred. Contact Charles Hofer, Manager of Engineering Maintenance, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

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We are looking for candidates with 2+ years television experience who can repair and maintain Sony BETACAM and BETA VCR systems. Must be able to troubleshoot and repair to the component level. Sony BETA school a plus. Benefits package including 401K and relocation package. Send resume to HR Dept Job # 78, P.O. Box 55590, Lexington, KY 40555 or e-mail to hr@wtvq.com. EOE M/F Drug Screen.

ART DIRECTOR

Tribune Broadcasting's KHWB-TV, Houston, is looking for a leader for the Art Department. Applicants should be fluent in both Mac & PC formats, Quantel Paintbox and After Effects. Applicants should also have a minimum of five years working in television graphics including news production & print experience. Flexible start date. Resume & demo reel to: HR, KHWB-TV 7700 Westpark Dr., Houston, TX 77063.

MAINTENANCE TECHS

FOX 13 (FOX O & O) in Memphis needs two MAINTENANCE TECHS to repair/maintain b'cast equip. Must have exceptional knowledge of television theory, latest solid-state technology, and possess excellent computer skills. Need 3 yrs exp in maintaining all categories of b'cast equip. Send resumes to: WHBQ-TV, Human Resources, 485 S Highland, Memphis, TN 38111. EOE

MAINTENANCE TECHNICIAN

KCBS-TV is seeking a qualified Maintenance Technician to join our ENG operation. The applicant must have five years experience in maintenance functions, with an emphasis on ENG related activities. DVCPRO familiarity is desirable. The job also requires the ability to troubleshoot the electronics of microwave and digital satellite vehicles. This is an IBEW 403g position.

Send resume and tape ASAP to:

Director Of Tech. Operations

KCBS-TV

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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.

Classifieds

Television

PRODUCER CAREERS



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techTV

PRODUCERS

TechTV, the first cable television network devoted to computing, the Internet and technology has 3 openings for Producers in the fun, fast paced On-Air Promotions and Virtual Media department. This is a unique opportunity to work with an award winning team, using state of the art technology.

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** News experience is required only for one of these openings

Please submit a reel, resume, and cover letter with salary requirements to:

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See www.techtv.com
for the inside scoop!

PRODUCER

KTRK-TV is looking for an outstanding News Producer.

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Send resumes and tapes to:

Clay Kirby, Executive Producer
KTRK-TV

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PROMOTIONS PRODUCER LEHIGH VALLEY

PBS/WLVT has an outstanding opportunity for a creative, dynamic individual who will be responsible for all station promotions. Must be a hands-on producer with the ability to write, shoot and edit. This talented individual must be able to create on-air promos that capture audiences, station image spots that tell our story, and children's material that gets kids to watch and learn. AVID non-linear editing experience preferred. Knowledge of public television a plus. Competitive salary with excellent benefits - plus a fun place to work and a great place to live. The Lehigh Valley is located in a beautiful part of PA, with access to NYC, Philadelphia, the Poconos and the beach. Please send resume and tape to WLVT, Promotions Producer Search, 123 Sesame Street, Bethlehem, PA 18015. EOE.

CREATIVE PRODUCER

Established television program is looking for a Creative Producer to be part of a new and exciting effort to redesign its promotional strategy and obtain new corporate sponsorship. The perfect candidate will need to demonstrate ingenuity coupled with a solid record in the television industry. Send your cover letter, resume and salary requirement to POB 90709 Wash., DC 20090.

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KFSN-TV, THE Disney/ABC Owned and Operated station in Fresno, California has an immediate opening for an Executive Producer. We're a dominant, #1 station looking for someone to take charge of our day to day news operation. Duties include overseeing daily news coverage, the assignment desk, reporters and producers. Our Executive Producer also clears all news copy and is a system operator for our newsroom computer system. Qualified candidates should have a 4-year college degree and a minimum of 5-years experience line producing. Previous management experience is a plus, but we will consider someone with a strong producing background looking for their first management job. Please send a tape of your newscast along with a resume and news philosophy to: KFSN-TV, Dept BC JOB 01-01, 1777 G Street, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

EXECUTIVE PRODUCER

FOX 13 (FOX O & O) in Memphis seeks an EXECUTIVE PRODUCER to coordinate and oversee 2.5 hours of live morning newscasts. Must have a vision for our morning newscasts, be able to help others see that vision, and make it a reality. Need 3 yrs television newsroom exp as line producer. Send resume and cover letter describing your morning newscast philosophy. WHBQ-TV, Human Resources, 485 S Highland, Memphis, TN 38111. EOE

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Academic

FACULTY CAREERS

DEPARTMENT OF COMMUNICATIONS, INSTRUCTOR/ASSISTANT PROFESSOR OF RADIO BROADCASTING

The Department of Communications at the University of Tennessee at Martin has an opening for a tenure-track instructor/assistant professor to teach Radio Broadcasting beginning August 1, 2001. A master's degree in communications and significant professional experience are required for appointment as Instructor. PhD is required for assistant professor rank or above and for tenure consideration at any rank.

The person holding this position will teach broadcasting courses, including Radio Production. Duties also include advising the campus radio station, WUTM-FM. Expertise in non-linear audio production, multimedia and the World Wide Web is desired. Salary is negotiable.

Interested persons must submit a letter of application, statement of their teaching philosophy, current vita, copy of transcript for highest degree earned, a short spec tape of production work, and three recent letters of recommendation to: Prof. Rodney Freed, Radio Broadcasting Search Committee Chair, Department of Communications, The University of Tennessee at Martin, 305 Gooch Hall, Martin, TN 38238-5099. 901-587-7532. Fax: 901-587-7550. The Search Committee will begin a review of applications on January 12, 2001, and the search will continue until the position is filled.

UTM is an EEO/AA/Title VI/Title IX/Section 504/ADA/VADEA Employer. We are particularly interested in receiving nominations and applications from women and minority candidates.

JOURNALISM FACULTY FOR NEW DIGITAL MEDIA CENTER

The Missouri School of Journalism seeks three energetic and innovative colleagues to help us invent, teach about and do research on new forms of advertising and journalism for digital media. These new faculty will fill lines awarded to the School under a state-funded mission-enhancement program that rewards quality and innovation.

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Applications should be sent to Professor Brian Brooks, Search Committee Chair, Missouri School of Journalism, 3A Neff Hall, Columbia, MO 65211-1200. Consideration of applications will begin Nov. 15 and continue until the positions are filled.

The University of Missouri is an equal opportunity/AA institution. To request ADA accommodations, please contact our ADA coordinator at (573) 864-7278.

Contact Kristin Parker or Neil Andrews to place an ad in the

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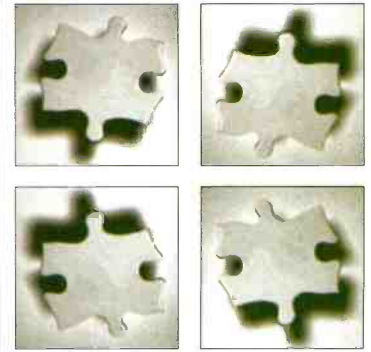
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Voices T W O C E N T S

"I guess I was a bad Mouseketeer."

—Matt Drudge, after ABC Radio dropped his syndicated talk show, as reported by the Associated Press.

"Frankly, if I didn't have a hit show on TV, nobody would have called me."

—*Once and Again's* Billy Campbell on being cast as Moses in NBC's *In The Beginning*, reported by AP.

"I'd rather walk through a furnace in a gasoline suit."

—CBS' Dan Rather on election-night mistakes, from CNN's *Reliable Sources*.

"Gilmore Girls is the first series to come out of the Family Friendly Programming Forum, a consortium set up by advertisers like Procter & Gamble and Johnson & Johnson to fund shows that parents and kids can watch together. And, yes, it is a pleasant surprise to find that the consortium's definition of 'family friendly' is broad enough to include a show about a girl who got pregnant at 16, raised a great kid as a single mom and didn't go straight to hell."

—Joyce Millman, in *Salon.com*.

"With recent presidential devel-



"As it turns out, you can strand [our show] in the desert of whatever night you wanted to and at least some people, the people who think our show is worth a look, would be there, they'll find it. They've proven that to us now, and I'm grateful to them."

—Kelsey Grammer, in the *Los Angeles Times*, explaining the strong fan base of *Frasier*, despite its less-glamorous Tuesday-night spot on the NBC schedule.

"My big disappointment in the move to Tuesday night was that, in the seventh or eighth season, most shows do start to drop off in quality, the audience starts to drop off in interest, and that could easily have happened to us. It didn't, and how nice it would have been for the network to believe in the show enough."

—Co-star David Hyde Pierce, also in the *Los Angeles Times*.

opments in this country, the premiere of the White House comedy DAG couldn't be more out of step. That's the problem with political humor. Like fresh bread, there's a time limit on how long

you can hold onto it before it is hopelessly stale."

—Terry Morrow, of the *The Knoxville News-Sentinel* on the new NBC series *DAG*.

"The big thing today is reality TV. Every week the CBS reality cameras could be following O.J. at a different golf course, searching for the killer who could be a golfer. There is no reason why O.J. shouldn't be allowed to work in his profession. Marv Albert is back on the air. Robert Downey Jr. came out of prison to woo Ally McBeal. Why not O.J.? One day they're going to pick up on the idea. Somebody's going to do it."

—Critic Marvin Kitman, in *Newsday*

"I just can't sit and watch because as soon as I do, I start analyzing. I say to myself, 'They could have done this scene better' or 'That was a mistake' or 'Why didn't they have this character do that?' I can't enjoy it. So I watch the History Channel."

—Legendary television comedian Sid Caesar, now 78, explaining in *The New York Times* why he doesn't watch many television sitcoms. Earlier this month, 137 working scripts for his *Your Show of Shows* were discovered in New York, and have been donated to the Library of Congress.

"New rule: You punch 2 holes, voting booth explodes."

—David Letterman's Top Ten ways to end presidential election confusion.

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BROADCASTING & CABLE

Editorials

COMMITTED TO THE FIRST AMENDMENT

Full disclosure

Last week, we suggested the networks could learn from their election-night mistakes. That process has apparently begun, with most announcing investigations into their exit-polling operation and the translation of its data into projections. We applaud that effort, and not because Tauzin and company are fuming (we find their charges of bias unconvincing at best). Questions of when a race should be called—when most polls have closed in a state (as is now the rule), when all polls have closed in a state, or when all polls have closed nationwide—are worth considering. So, too, is the issue of a uniform poll closing, for which networks have pushed in the past. To his credit, Massachusetts Congressman Ed Markey plans to introduce such legislation, pointing out that for their part, broadcasters are in the business of breaking news, are not in the habit of withholding information and are protected by the First Amendment.

We're not sure what the right answer is. A mix of election news, rumors and projections will be available on the Web, a genie that cannot be bottled. To handicap broadcasters in the election-night race for news seems, as the lawyers say, arbitrary and capricious. A better strategy would be for networks to make it clear that their projections are educated guesses, not official pronouncements. Government could do its part with a PSA campaign reinforcing the need to vote and emphasizing the uncertainty of projections. After this election, it should not be a tough sell. Then again, the networks' first call of Florida for Gore was based on exit polls that may yet prove to have better recorded the voters' preference than did the butterfly ballot.

A good neighbor

Fred Rogers is hanging up his sweater for good later this year. It was inevitable. Dragons live forever, but not so TV shows. Loss, transition, the inevitability of change. They were all life lessons *Mr. Rogers' Neighborhood* conveyed with its mix of songs and stories and quiet conversation from a man who always talked *to* children, never *down* to them. TV has rarely been more personal, or effective, as a one-on-many communicator as when Fred Rogers laced up those tennis shoes for our journey into the neighborhood of make-believe. In a way, his show was all about preparing us for a time when he wouldn't be around, either because we had outgrown him or because, as happened last week, he decided it was time for him to leave (though he has promised to remain active on the Web and elsewhere).

Sesame Street is slicker. Captain Kangaroo (the original) was a gem, too. But no children's TV show has been better at teaching the value of the individual, or treated children with more dignity than *Mr. Rogers' Neighborhood*. Soft-spoken, gentle, unfailingly patient, Fred Rogers was an easy target for parody (some of it wickedly funny). But a TV generation is better for having known him. We'd take that for a valedictory any day.

Red-carpet treatment

We want to add an official tip of the editorial eyeshade to the newest entrants into the BROADCASTING & CABLE Hall of Fame (see page 82), as well as to all the past inductees honored last Monday in a special salute coinciding with the Hall's 10th anniversary. The Hall hosts a diverse constituency united by common roots in the Fifth Estate and by uncommon contributions to the industry.

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PRODUCTION/NEW YORK

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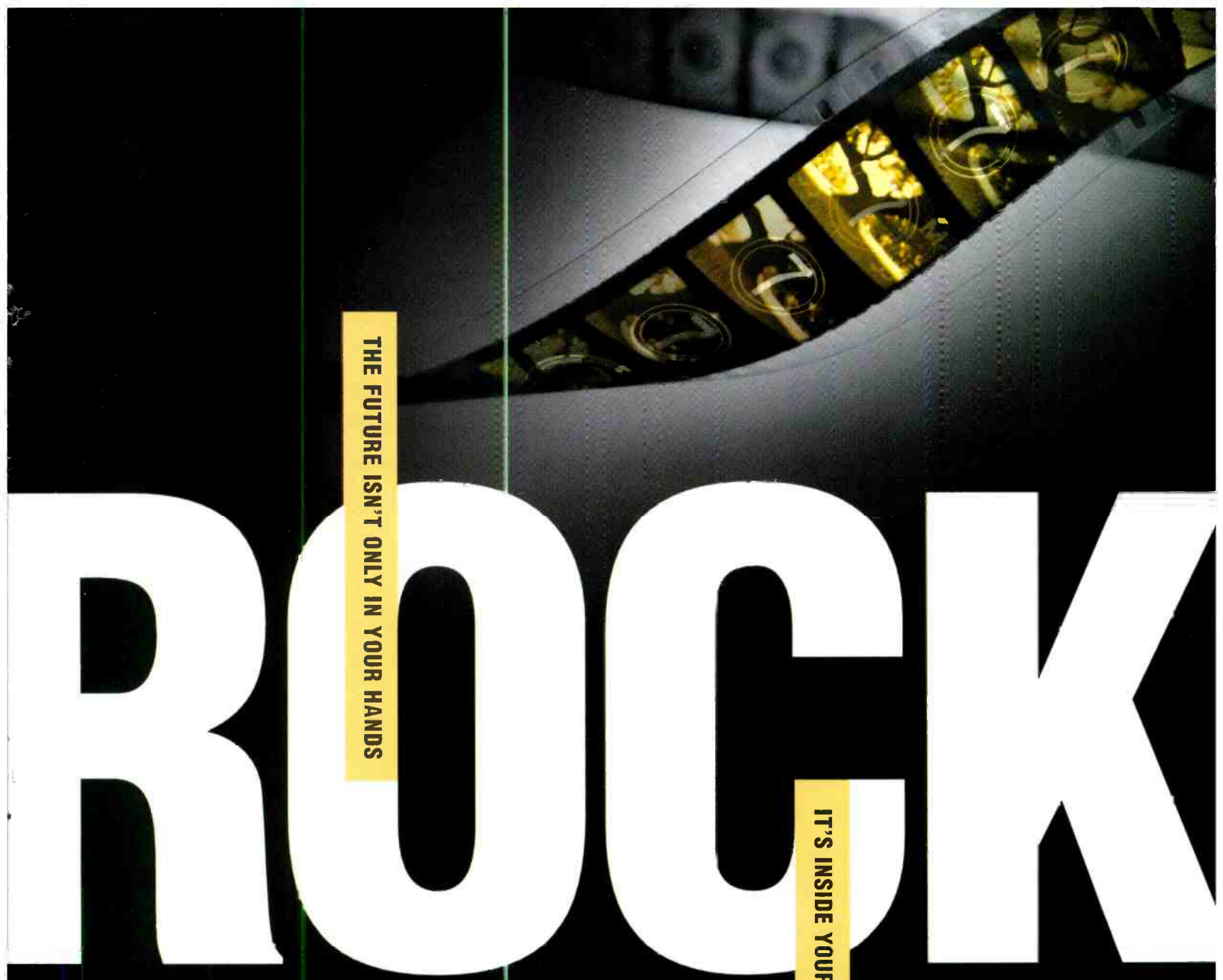
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