

BROADCASTING CABLE

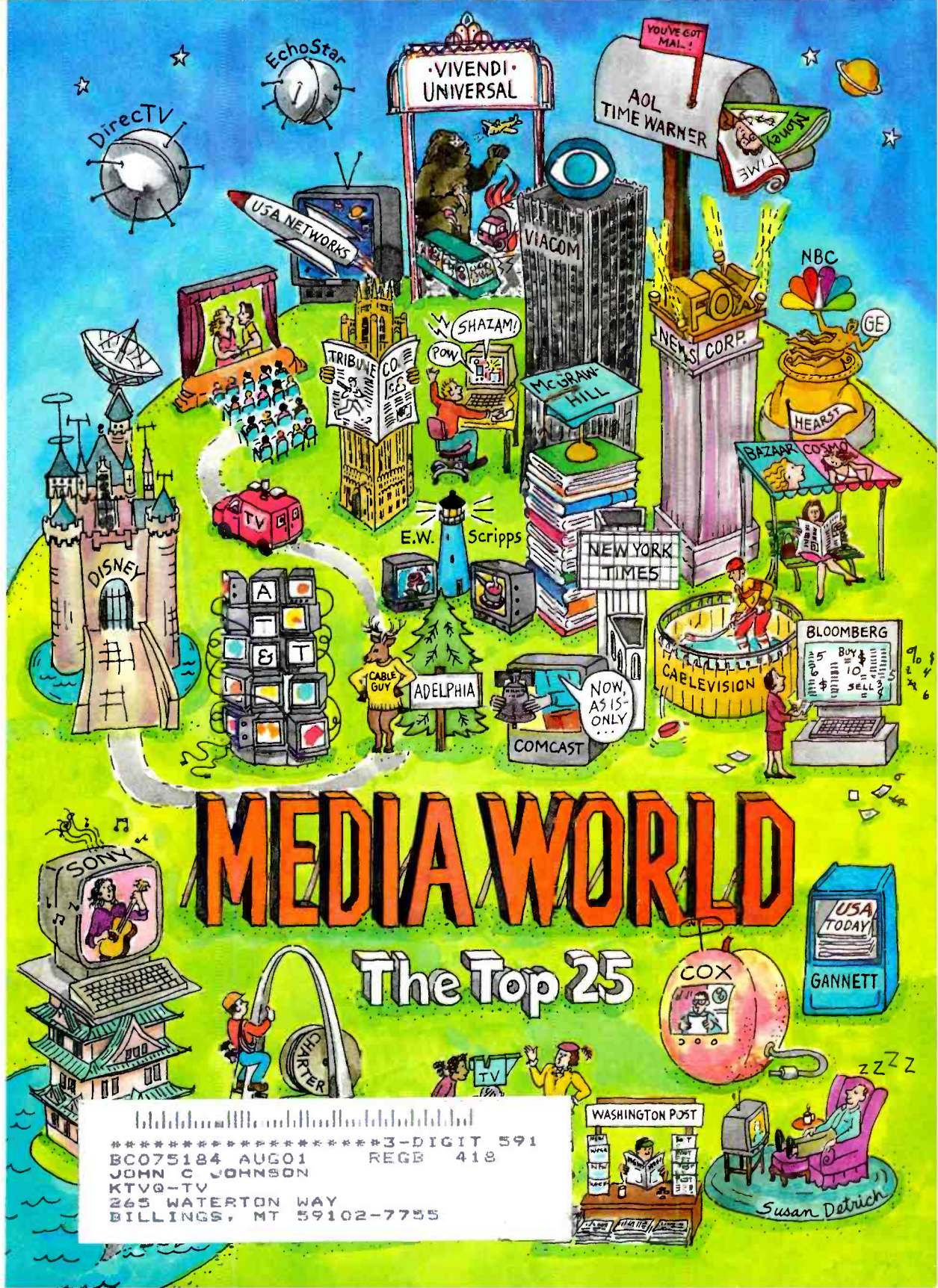
AUGUST 28, 2000
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THE YOUNG 'SURVIVOR'
 Did summer's runaway hit finally fix problems at good, old CBS?
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NAT GEO'S EXCELLENT ADVENTURE
 Magazine's Fox-backed cable network embarks in January 2001
 » PAGE 20

MAD AVE IS TIGER MAD
 Networks cash in on Woods' drive for golf immortality
 » PAGE 59

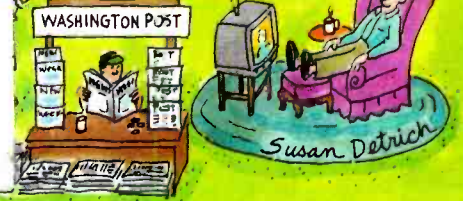
SONY GEAR CLICK AWAY
 Cameras, tape decks, switchers—all online!
 » PAGE 66



MEDIA WORLD

The Top 25

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 BC075184 AUG01 REG# 418
 JOHN C JOHNSON
 KTVQ-TV
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 BILLINGS, MT 59102-7755





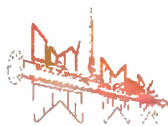
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A letter from the editor

You say you want an evolution

As we were planning this redesign, we paged through the bound volumes of BROADCASTING & CABLE that now stretch back nearly 70 years. We were reminded that this magazine has been continually evolving in what it covers, how it looks and how it is organized. We take another leap forward today with a bold new magazine that is, at once, newsier, more thoughtful and more provocative.

We're particularly excited about the new cover. We feel the name/logo is graphically much stronger. In it, we use a downsized version of our trusty Bolt logo as an ampersand. Think of it as our pledge to remain at the intersection of the major media. We are still BROADCASTING & CABLE.

If you put a ruler to the cover, you'll find that the magazine is a bit taller and wider. That extra space allows us to keep things inside looser and easier to read without significantly reducing the news hole.

No matter how you feel about rival media in your market, we feel strongly that we are now covering one business. So we reorganized the magazine around disciplines rather than media. Gone are the Broadcasting, Cable and Internet departments. In their place: Programming, Business, Advertising and Technology. The exception is Interactive Media—everything from the next VOD venture to the latest prediction on when video streaming will overtake TV.

Until now, most commentary was confined to the editorial page and rarely allowed to stray. You'll now find it throughout. Check out my new column on what's at stake in the presidential election (page 18). The column will appear every other week, alternating with that of Executive Editor P.J. Bednarski. Other editors will occasionally let you know what they really think about your business, too. The first of our regular outside columnists is Russell Shaw (page 65), who will write on dotcom affairs

in the Interactive Media section.

We're expanding Closed Circuit, our "before the fact, behind the scenes" column. It has been renamed BC Eye (page 6), increased to a full page and moved to a more prominent position just behind the Table of Contents.

Two popular and familiar weekly features—Fates & Fortunes and The Fifth Estater—now constitute two-thirds of the new People department. The new third is Facetime, a section that mixes a little light reading with reports on who's taking home the awards and who's making the scene on the non-stop luncheon-and-dinner circuit.

Think of the new Voices section as a forum where everybody has a chance to get in his or her Two Cents (page 84). We'll winnow TV, radio, the Internet, newspapers, magazines and books for the best thoughts about the business each week. And if you want to sound off about an issue or just present a good idea, you can do it in Airtime—our op-ed page—as long you can do it in 500 words.

Joining me on the redesign team were Group Editor in Chief Don West; Bednarski; Art Director Todd Gast; Deputy Editor John Eggerton; Managing Editor Susan Qualtrough; Cahners TV Group Vice President Bill McGorry; Group Publisher Larry Oliver; and Associate Publisher Denise O'Connor. Our thanks go to designer Irasema Rivera, who managed to distill our ideas for the new BROADCASTING & CABLE into the open, easy-to-read magazine you now hold. I encourage you to let me know what you think. Evolution never stops.



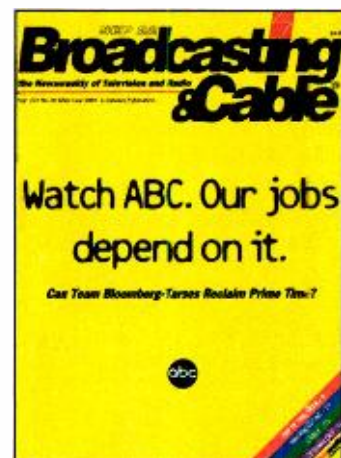
Harry A. Jessell, Editor



March 15, 1932



April 20, 1953



September 22, 1997

Top of the Week August 28, 2000



FOUNTAIN OF YOUTH

Survivor's spectacular success, particularly with younger viewers, leaves folks at CBS giddy. » 10

GETTING INTO THE ACT

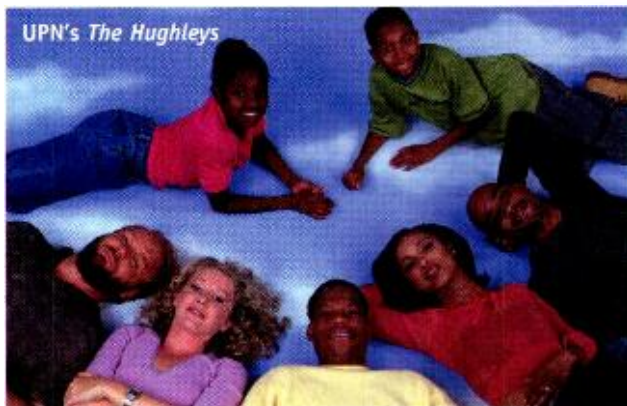
CBS affiliates staged their own ratings-building stunts in countdown to the finale of the stunningly popular *Survivor*. » 11

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Ultimate *Survivor* Richard Hatch (above) has signed on to host a call-in show for a week on WPRO(AM) Providence, R.I. » 12

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Illustration: Susan Detrich

MEDIA WORLD

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BCEYE

POLITICAL AFFAIRS

General conflict

Super Republican Colin Powell is on AOL's board of directors, appointed in 1998. And Michael Powell, his son, is an FCC commissioner charged with reviewing AOL's merger with Time Warner. An aide to Powell the younger says he has twice gone to the FCC's General Counsel for advice on handling the delicate relationship—once when Dad was first appointed to the board and again when AOL decided to merge with Time Warner. Both times, word came back that there are no ethics problems "because there are no direct or implied financial ties to the company," says Powell's FCC staffer. Bottom line: Michael will stay on the case and Colin will stay on the board.

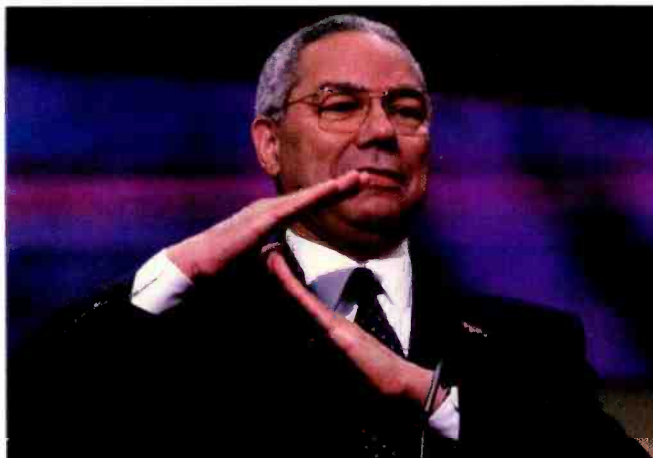


Photo: Jim Bourg / Reuters Photo Archive



PROMOTION

A wrap for fish

After driving up Discovery.com's traffic a full percentage point, (the percentage of all people who are using the Web at any given time), the "two guys" TV ad campaign is being phased out despite its popularity with viewers. In the "two guys" commercials, ultra-ordinary guys dressed as partially eaten fish, mosquitos (above) or meteors pitching Discovery.com. The deliciously eccentric ads were part of an unprecedented \$70 million campaign for Discovery.com.

AFFILIATE RELATIONS

Say cheese

Looking to deliver a strong start to the fall season and ignoring for a moment that Fox may steal all its affiliates, UPN last Friday sent its 130-plus primary affiliates a truckful of Domino's pizzas with a note: "Hey, let's do launch."

The pizzas weren't completely free. UPN executives were asking for additional promo time from the stations. "We said we have a big fall launch coming up and we are up against a lot of things," says UPN COO Adam Ware.

"We said we need your support and we know that you are working your asses off to make this season a big success too. So here is a thank you." So how much did the pizza delivery cost? Said Ware: "Let's just say I'm going to be getting free pizzas from Dominos for a week."

New nets from Allen, Hubbard?

New cable networks schemes continue to percolate despite the proclaimed dearth of cable bandwidth. Vulcan Ventures' Paul Allen, who built a 140,000-square-foot shrine to Jimi Hendrix in Seattle and owns techtv (formerly ZDTV), is said to shopping around a music channel and developing two or three others.

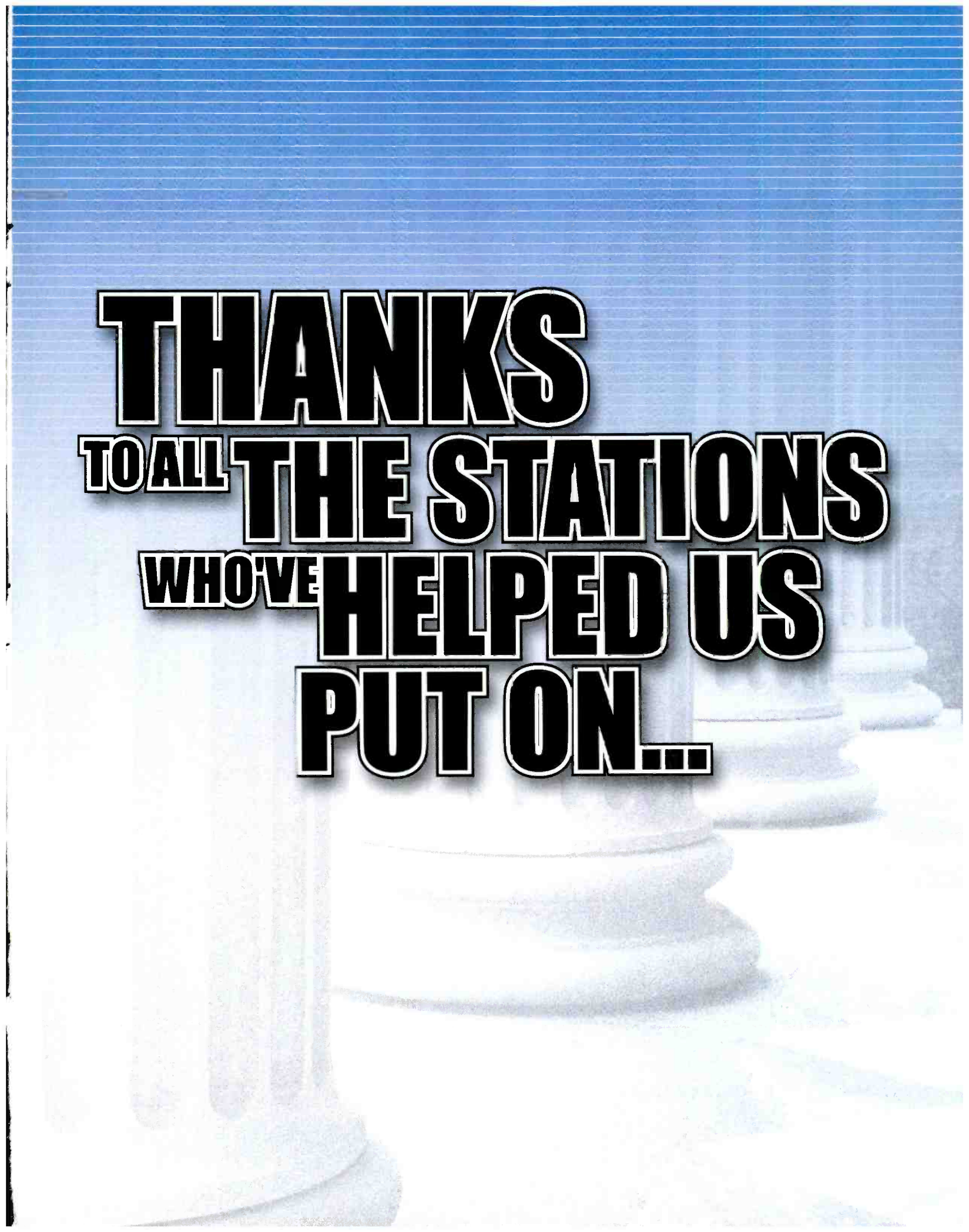
Trying to get into the cable-programming game for the first time is Hubbard Broadcasting, a TV station-group-owner based in St. Paul, Minn. If it goes ahead with its plans, it will have a distribution head start. According to one source, when Hubbard sold its interest in USSB, the satellite TV company it founded, to rival DirecTV, it came away with the rights to two channels on DirecTV, which now counts 8.7 million subscribers.

PORTAL PREDICTION

After announcing plans for it a year ago, Jeff Smulyan's Internet portal should finally be unveiled at the NAB Radio Show, scheduled for Sept. 20-23 in San Francisco. Smulyan, chairman of Emmis Communications, first disclosed the project to BROADCASTING & CABLE at last year's Radio Show in Orlando. All broadcasters were invited to participate; who will end up being part of the final group is not known. At least one, Citadel Communications, is said to have dropped out because of the delays.

A PITCH AND A PRAYER

Cablevision executives are dismissing reports the company is actively planning the so-called American Catholic Network, saying it is only one of many programming ideas being kicked around by the MSO. However, sources in distribution talks with Cablevision say it is indeed shopping such a network. No word on whether the staffers will all have to wear uniforms.

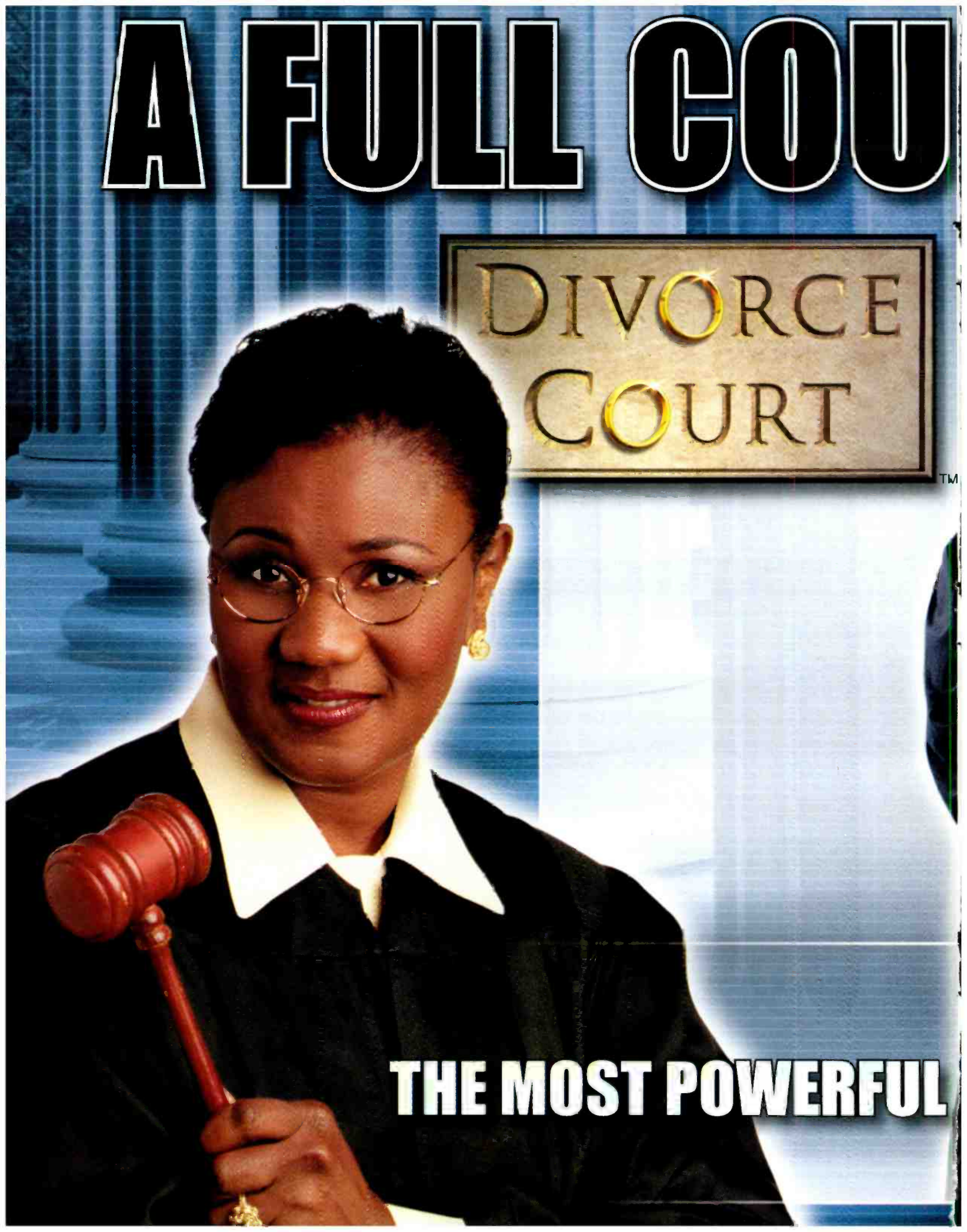


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TOP OF THE WEEK



Finalist Kelly (left) watches as Susan calls her 'a rat' (and more) on the last episode of *Survivor*. Richard ('a snake,' said Susan) won \$1 million.

CBS primes its prime time

'Survivor' pulled in lots of younger viewers, but can the 'geeziest' network hold on to them?

By Joe Schlosser

CBS' summertime experiment may just be the fountain of youth it has been looking for. The oldest-skewing broadcast network of them all created the highest-rated summer series ever with *Survivor*, attracting boatloads of young viewers to watch Richard Hatch manipulate a million-dollar payday.

For those two hours last Wednesday, CBS' lead over the other broadcast networks in adults 18-34 was a denture-dropping 277%. Though there aren't statistics for all of last week, for the week of Aug. 16, when *Survivor* aired its penultimate episode, the CBS median age dropped to 48.4 years old. (For the prime time year, CBS is the "geeziest" network of them all, with a median age of 53.2.)

Old age is CBS' age-old problem, so the *Survivor* turnaround leaves the network folks giddy. "What does it say about a network that a 72-year-old guy in a loincloth attracts a younger audience?" *Late Show* host David Letterman asked last week, referring to Rudy, the grumpy ex-Navy Seal who was a *Survivor* finalist.

For CBS, going below 50 in terms of its median-age viewer during the upcoming season would be quite an accomplishment. "*Survivor* and, to some extent, *Big Brother* have enabled CBS to bring down its median age to a level it hasn't been since 1995, and I think it's very significant," says TN Media's Steve Sternberg.

CBS has stumbled before. Remember *Central Park West*, the 1995 soap drama starring Mariel Hemingway that was the network's disastrous attempt to cater to the 18-34s? Trouble was, none of them were watching CBS to know the show even existed. And soon it didn't.

Not this time.

"When you bring a whole bunch of new people, who typically don't watch your network, and promote a lot of these new shows, there is a good chance it's going to carry over into the fall," says Sternberg. "And especially when the second installment of *Survivor* comes on in January, it should have a big impact again on lowering CBS' median age."

Adds Mike Greco, vice president at Omnicom's Optimum Media Direction

division, "Now it's essential for them to develop some shows for a younger audience at midseason when *Survivor* returns to keep this going."

CBS executives say: Take a look. They're trying.

"We're always looking to get a little younger. I think if you look at plenty of our shows on our fall schedule—*Fugitive*, *CSI* and *That's Life*—obviously we are looking to get younger," says Kelly Kahl, senior vice president of programming and planning at CBS Television. "But we are not deviating from the mission that's been all along, which is to try and get a little bit younger without alienating the core audience. *Survivor* is the ultimate example of that."

For the just-completed 1999-2000 season, the median age of CBS' prime time audience (53.2 for those older readers who may have forgotten by now) was nearly 20 years older than Fox's at 34.2 years. NBC was at a 45.2, ABC a 43.3 and The WB and UPN were much lower.

CBS' signature series, *60 Minutes*, attracted viewers who were nearly 57 years old (*Diagnosis Murder* was oldest at 57.8). The



CBS' fantasy island

According to CBS research, BROADCASTING & CABLE and other research:

- Over 28 million households—or slightly more than one in four in the U.S.—watched the finale at some point.
- CBS raked in between \$40 million and \$50 million in advertising revenue for the two-hour finale and post-show interview.
- Commercials in the finale cost as much as \$600,000 per 30-second spot (a spot in *Who Wants to Be a Millionaire?* costs \$250,000); CBS suggests spots in the first episode of *Survivor II* following the Super Bowl may start at \$600,000.
- The finale was the 11th-most-watched network series broadcast ever; taking into account specials and sports telecasts, it was the 78th most watched.
- In this broadcast year, only the Super Bowl, with 88.7 million viewers, had more viewers than the *Survivor* finale, which had 51 million viewers. (The Academy Awards drew 46.3 million.)
- The finale beat all five broadcast-network competitors combined: +101% in households; +168% in viewers; +212% in adults 18-49; +197% in adults 25-54; +277% in adults 18-34.
- The Myers Report searched the Reuters and Dow Jones Factiva news-retrieval database and determined that, on its final day, *Survivor* garnered 540 stories nationwide. Comparatively, the "Who Shot J.R." episode of *Dallas* in 1991 attracted only 448 on the day of the episode, and the last *Seinfeld* two years ago got 398.

network's two youngest-skewing shows were *Nash Bridges* (48.2) and *King of Queens* (48.5).

The last time CBS' median age was below 50 was during the 1992-93 season when *Knots Landing* and *Northern Exposure* were on the air.

But each week this summer, *Survivor* was bringing down CBS' median age, and the median age for *Survivor* itself was down to 39.5 for the Aug. 16 episode.

"We already know that we are well ahead of our normal pacing in terms of awareness and intent to view our new shows," says David Poltrack, CBS executive vice president of planning and research. "And we are particularly well ahead in young people and our normal pattern of awareness, which for CBS would be higher for the older viewers vs. the younger audience. We are in a much stronger position going into the fall than we have been in past years."

Last Wednesday's numbers had CBS checking the old corporate pacemaker. Some 51.7 million viewers tuned in, making *Survivor* the second-most-watched show for the 1999-2000 season, surpassing *The Academy Awards* (49.6 million) and trailing only the Super Bowl (88.5 million). The *Survivor* reunion show, hosted by CBS News personality Bryant Gumbel, kept 39 million viewers up until 11 p.m. ET/PT, according to Nielsen Media Research. The final half hour of the finale averaged just under 60 million viewers.

CBS used the crowd to announce it will rerun *Survivor* from the first day through last night's finale, head-to-head against NBC's Summer Olympics coverage, spicing up the shows with new interviews with the castaways and behind-the-scenes commentary.

And it's only five months until *Survivor 2* comes back to CBS, this time from the Australian outback. CBS executives have now narrowed the list of 49,000 potential contestants to 800, and that figure will be pared down to 48 in the next few weeks. In September, physical exams and interviews with shrinks will result in a new batch of 16 instant-media creations. ■

@DEADLINE

LAKE IN QUEENS

Talk veteran Ricki Lake has nabbed a guest-starring role on CBS' *King of Queens*. Appearing in six episodes after the show debuts in October, Lake will portray relationship-challenged Stephanie Heffernan, the sister of lead character Doug (Kevin James). Lake will continue her duties as host of Columbia TriStar's *Ricki*.

CABLEVISION TAKES OLYMPICS

Cablevision, one of the few operators that initially rebuffed the NBC Olympics-surge deal, has signed on. NBC is offering 279 hours of supplemental Olympics coverage on its MSNBC and CNBC cable networks to cable operators willing to pay a \$1-a-year-per-subscriber surcharge over eight years. In some cases, escalating rates for MSNBC and CNBC were included in the negotiations.

Terms between NBC and Cablevision were not disclosed, but sources suggest that NBC leveraged its 25% interest in Rainbow Media, Cablevision's programming division, to seal the deal. Sources said NBC was impeding Cablevision's plan to spin off Rainbow a tracking stock, which it did less than two weeks before the Olympic agreement was announced.

RICHARD FOR THE WIN

Survivor's Richard, Jenna, Gervase and Sue taped an episode of CBS' *Hollywood Squares* on Saturday, set to air in September. "We obviously wanted the winner and some of the more popular people," said a source close to *Hollywood Squares*.

@DEADLINE

AOL PLEDGES

AOL last week assured the FCC that its interactive-TV service will be open to all video programmers. "AOLTV offers an open platform for all video providers to deliver exciting and new interactive forms of content that can enhance the television experience for viewers and content providers alike," reads a letter from Steven Teplitz, AOL's senior director of telecommunications policy.

The only way AOL customers would be kept within AOL's service, Teplitz says, is when an AOLTV subscriber goes to an AOL content partner within AOL's online community. "AOLTV agreements generally prohibit content providers from promoting AOL competitors within the content partners' customized AOLTV interactive content," Teplitz writes. The FCC is reviewing AOL's planned purchase of Time Warner and has voiced concerns that AOL would use its interactive-TV platform to keep out non-AOL-affiliated content providers.

SYMONS DIES

Cable-industry pioneer Robert Symons, 77, died Aug. 13 at his home in Arcadia, Fla. As vice president of TelePrompser Corp., he brought the first MSO a million subscribers. His career led him to Warner Cable and the New York Times Cable. Symons was a charter member of the Cable Television Pioneers in 1972 and also served as director of the NCTA.

Surviving locally

CBS affiliates concocted lots of ways to tie in to mania

By Susanne Ault and Dan Trigoboff

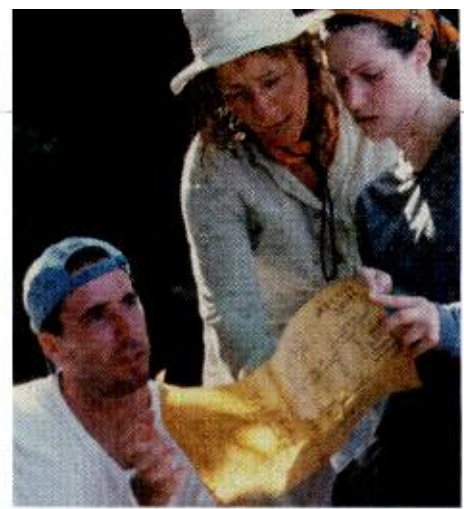
From the nation's large markets to the small, CBS affiliates rallied behind *Survivor* to swell the audience bases for its newscasts.

In one of the more show-stopping examples of *Survivor* tie-ins, Rob Cizek, news director at WTVR-TV Richmond, Va., teamed up with WRXL(FM) to strand five women in a R.V. for the chance to win \$1,000 in groceries.

Over at KIDK-TV Idaho Falls, Idaho, News Director Terry Miller came close to pulling off the stunt-of-all-stunts. He was planning to strand anchor Tim Vendt on Keefer Island, located in the middle of the state's Snake River.

Then, Miller was going to launch a canned-food drive, in which each turned-in can gave viewers one vote on how long Vendt stayed on the island.

Unfortunately, before it could happen, Vendt left to take a job at larger-market station KULR-TV Billings, Mont. Talk about being a survivor.



Participants in *Survivor* contests played for money; local CBS affiliates played for ratings.

"I think it would have been fun," says Miller. WCBS-TV New York and KCBS-TV Los Angeles produced countdown shows (leading into *Survivor*'s two-hour finale) that handily won their time periods.

WCBS' go at it, which featured its in-house chef Tony Tantillo serving up barbecued worms to a live audience, nabbed a 10.1/17 metered-market average, according to Nielsen Media Research. Time period runner-up was WABC's *Wheel of Fortune* (9.8/17).

Similarly impressive was KCBS' effort, which netted an 11.6/20; its closest rival was KTTV Fox's *The Simpsons* (5.5/9).

Their late-night newscasts were also propped up high. WCBS' news (11.4/20) won its time period and was the highest-rated 11 p.m. newscast of the year for the station. KCBS' 11 p.m. show nabbed a 9.2/20, swiping the late-night newscast title from perennial victor KNBC (6.4/20).

KCBS News Director Roger Bell exclaimed, "I might just write in [CBS Television President and CEO] Les Moonves as president on election day." ■

Naked charm: Winner has radio gig

Apparently there's no place like home for ultimate *Survivor* Richard Hatch. Weeks before the final broadcast of CBS' surprise TV hit, Hatch had signed on to host an hour-long radio show on WPRO(AM) Providence, R.I., near where he lives when he's not stalking tropical beaches.

Hatch's gig, which starts today (Aug. 28), is slated to last just through Friday. Beyond that, "you never know," said Andrea Scott, general manager of the talk/sports AM. "I don't know what it's going to turn into." Besides, she noted last Thursday, "I haven't heard him on the radio yet."

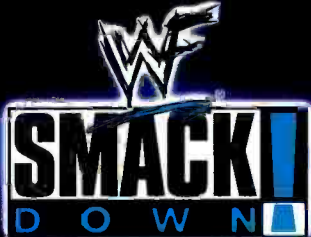
Hatch is being paid for his appearance, but station officials declined to say how much. And once Hatch was revealed as the winner of the series, they probably didn't care. "Technically, he could've been on any station in the United States," Scott said. "We got the biggest thing going."

—Elizabeth A. Rathbun



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THURSDAY 8/3/00 TOTAL PRIME TIME

	A18-34	M12-17	M18-34	M18-49
UPN	#1	#1	#1	#1
ABC	#4	#3t	#3	#2
CBS	#5	#6	#5	#5
NBC	#3	#3t	#2	#3
FOX	#2	#2	#4	#4
WB	#6	#5	#6	#6

THE PEOPLE

Source: Nielsen Television Index, Galaxy Explorer. Ranks based on AA%ratings (LPN, FOX, WB 8-10:00PM; ABC, CBS, NBC 8-11:00PM). Includes preliminary data. Qualifications available upon request.

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THURSDAY 8/17/00 TOTAL PRIME TIME

	A18-34	M12-17	M18-34	M18-49
UPN	#1	#1	#1	#1
ABC	#4	#3	#4	#3t
CBS	#5	#6	#5	#5
NBC	#2	#4t	#2t	#3t
FOX	#3	#2	#2t	#2
WB	#6	#4t	#6	#6

HAVE SPOKEN!



THE FASTEST GROWING NETWORK IN AMERICA

There's still a UPN—for now

Viacom, News Corp. are in talks about netlet's future; executive exodus reflects uncertainty

By Joe Schlosser

UPN will apparently remain on the air for the duration of the 2000-01 season, chiefly because it's "politically correct" for it to do so.

Even so, top executives at the five-year-old network might not be willing to wait around. Some are preparing to leave UPN in the coming months because of the instability, according to industry sources.

With both News Corp. and Viacom executives currently trying to win favor in Washington, sources within both media conglomerates said last week that UPN appears to be alive for at least one more season. After that, its future seems a 50-50 bet at best.

UPN's focus on African-American-themed shows and its general "voice of diversity" may be the only things keeping the network alive right now, according to sources. And whether it will be owned outright by Viacom or by both News Corp. and Viacom remains to be seen. Talks between the top executives are said to be taking place, with some sort of resolution likely within the next four to six weeks.

"I think News Corp.'s most important goal right now is to make sure the deal for Chris-Craft gets closed," said an owner of a major station group. "There are going to be a lot of voices unhappy with the thought of UPN going away, including the UPN affiliates, the FCC and so on. So I think [News Corp. executives] are walking a real funny tightrope right now, wanting to do what they want to do and being open to talking to Sumner [Redstone] and Mel [Karmazin]. They are going to be very politically correct in an effort to get their deal done."

Federal regulators are currently mulling Viacom's argument for retaining both UPN

and CBS, and News Corp. is battling to raise the station-ownership cap and get approval for its recently announced \$5.4 billion acquisition of Chris-Craft Industries. Top sources within the companies acknowledged that closing down UPN would "not look too good" in Washington.

Among other factors affecting UPN's long-term future, according to sources, is station ownership at both Viacom and News Corp. If UPN is to be owned by both News Corp. and Viacom, industry insiders expect a lot of swapping of local stations in an effort to establish major-market duopolies.

News Corp.'s newly inherited Chris-Craft stations that are UPN affiliates, including WWOR-TV New York and KCOP-TV Los Angeles, are under contract to carry the network's prime time fare through mid-January. News Corp. reportedly plans to keep the eight former Chris-Craft stations carrying the UPN signal through at least the end of the 2000-01 TV season. That's a change from earlier speculation that News Corp. would go in its own direction with them.

As for the exodus of executives, sources said a pair of top programming execs left last week and others may soon follow. Senior Vice President of Development Mira Suro and Senior Vice President of Current Programming Michael Forman have left and will soon be replaced, UPN said.

Entertainment President Tom Nunan, who has been at the network for three years, is said to be on the bubble. His contract is up this fall, according to sources, and it is unclear whether he will remain at the network.

"If this is not resolved soon, it will start to have an impact on a number of different areas at UPN," says one top TV executive. "Because if things get resolved within the next 30 to 60 days, you can resolve it with no damage to the network. If it lingers on, there is potential damage that could be done to the asset. It could be damaged in terms of the next season's development slate, there could be personnel issues, people leaving, etc. And advertisers, who have been pretty patient with the situation so far, could lose faith, and who knows what happens at the upfront." ■



UPN's focus on African-American-themed shows, such as 'The Hughleys,' may be one reason why the network is still around.

FINANCIAL WRAP-UP

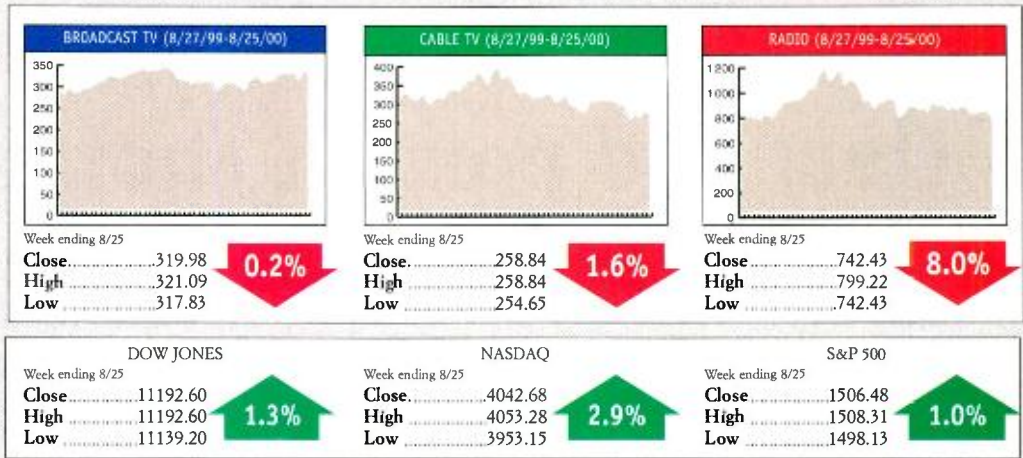
Week of August 21-25

WINNERS

	8/25	% change
Valuevision Intl	\$24.13	16.62
Salem Comm	\$13.13	12.30
Regent Comm	\$7.00	12.00
Liberty Satellite	\$13.00	11.83
Spanish Bcst	\$10.00	11.11

LOSERS

	8/25	% change
Citadel Comm	\$23.75	(18.45)
Telewest Comm	\$22.38	(12.90)
Emmis Comm	\$32.88	(12.63)
Unitedglobalcom	\$39.81	(11.28)
Entercom Comm	\$42.25	(11.40)



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A clear and present choice

If you ask George Bush, he'll tell you he's the best man to keep the economy booming. If you ask Al Gore, he'll tell you he's the best man to keep the economy booming. When voters demand more chickens in their pots, any candidate worth his salt will claim the poultry concession.

I can't tell you which of the presidential candidates will actually deliver the goods and ensure that those projected budget surpluses actually materialize. I don't think anybody can. To paraphrase Montana's folksy broadcaster-turned-Sen. Conrad Burns, a president's economic policy is like a rain dance. Its success depends mostly on its timing.

What I can tell you is that this election has profound implications for TV and radio. That choice will determine the pace of media consolidation, the weight of "public interest" obligations and how much freedom programmers will have to say what they want, when they want.

No doubt, Republican Bush would have a lighter regulatory

touch. Count on the Bush FCC, led possibly by Michael Powell, to further relax the broadcast-station-ownership cap, now set at coverage of 35% of the 100 million TV homes. It would take it to at least 40% and possibly 50%.

A Bush FCC would also be a boon to those who want to wrap their media holdings in the morning paper. His administration would make quick work of the TV-newspaper crossownership rule, which has crimped Tribune's and Fox's acquisition style over the years.

Clear Channel and other radio consolidators would also benefit from a Bush victory. The antitrust division of the Clinton Justice Department has put the brakes on the local

station-buying express. It imposed a share-of-market cap on local ownership more stringent even than the FCC cap. Unless advertisers kick up a fuss, Justice's trustbusters would ease up, or disappear altogether as they did during the time of Reagan and Bush the Elder.

What all broadcasters have to watch for is a return of the indecency police. Spurred on by the religious and legislative right, the FCC of Bush the Elder waged a vigorous campaign against electronic smut. Just ask Mel Karmazin. He had to pay \$1.7 million to settle fines rung up by Howard Stern. The GOP's right wing, though more muted than it was a decade ago, is still around

and, no doubt, still alarmed by what it is seeing and hearing on TV and radio.

If you want to slow the pace of consolidation, as a lot of mid-sized and small broadcasters do, then Gore is your man. He has a long history as a lawmaker and VP of resistance to media consolidation, although he presumably OK'd the Kennard FCC's



relaxation of the duopoly rules a year ago that led to the Viacom-CBS merger and the Fox-Craft deal. The Kennard FCC has held the station-ownership line at 35%, and so it figures that future Gore FCCs would too.

In his book about his years as FCC Chairman, Reed Hundt readily admits he was carrying out Gore's agenda. And that agenda was alternately hostile and indifferent to broadcasters. Hundt/Gore tried but failed to stop the giveaway of digital channels to broadcasters, but succeeded in forcing TV stations to air three

hours of educational programming for kids each week. Gore promised that the first bill he would send to Congress would be campaign finance reform. It's sure to call for free time for candidates.

Gore and his partner Joe Lieberman love the V-chip and ratings, which many programmers see as subtle forms of censorship. And they love to berate the media about excessive sex and violence. But at least with them, you won't have to worry so much about an indecency crackdown. Neither the Hundt nor the Kennard FCC has shown much interest in reviewing tapes for dirty words and pictures.

Another thing about Gore: He didn't invent the Internet, but he is a cheerleader for it and other new media. He will promote them, perhaps to the detriment of broadcasting and cable.

I can't vouch for the accuracy of everything Gore said in his acceptance speech two weeks ago, but he was right in saying that there are important differences between him and Bush. Among those differences is how they think about your business. Keep them in mind come election day. ■

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

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Programming

Nature around-the-clock

National Geographic goes for national demographic with 24-hour cable network

By Deborah D. McAdams

On the first Sunday of 2001, the National Geographic Society will parlay its 112-year-old namesake into a 24-hour cable network.

Rare is the Westerner who doesn't recognize the yellow-framed monthly digest or the familiar staccato blare of the National Geographic Fanfare. As a franchise, National Geographic is ubiquitous. Monthly readership of the flagship magazine is estimated at 29 million, and the international National Geographic Channel reaches more than 73 million homes worldwide. Over the past 35 years, its programs have won 105 Emmys and set PBS viewership records.

That's not to say the path to cable networkdom is obstacle-free and easy.

Sources familiar with National Geographic Channel estimate overall start-up costs at more than \$300 million—about average for a new cable channel seeking wide distribution but a massive investment for National Geographic, whose revenues have remained fairly static at a little over \$500 million a year. Once the network is established, the number of households tuning into the channel will rarely average more than 500,000, judging from recent ratings for its programming and the general cable-audience fragmentation. That's half a Nielsen rating point.

Then there's that pesky Discovery Channel, which has a firm hold on Nat Geo-like nature documentaries as the second-largest cable network in the country.

At the outset, National Geographic Channel will try to distinguish itself by originating from an 8,000-square-foot, in-house studio being carved in a street-level corner of National Geographic's Washington headquarters, just blocks from the White



Photo: Dennis Brack / Black Star

National Geographic Channel President Lauren Ong: 'We will stay truer to exploratory documentary programming. [Discovery has] left a lot of room for us.'

House. Lauren Ong, president of National Geographic Channel, hopes the studio will be NGC's "base camp" for interstitials and talk segments. Mainly, it will be home to National Geographic's most pronounced content departure in its history: a daily prime time news hour dubbed *National Geographic Today*.

With four widely distributed 24-hour cable-news channels, anchoring a start-up channel with a news show seems wildly impetuous. Nat Geo's own focus groups yawned over the prospect before they were pitched on the notion that it would concentrate on environmental issues, not just the carbon-copy headlines that populate most mainstream news.

Nat Geo's news chief Mark Nelson, a 17-year ABC News veteran, sees rich possibili-

ties for *National Geographic Today*. "Think of the Firestone recall and how to dispose of 6.5 million tires. What's the environmental impact? This will be a 'state-of-the-planet' newscast."

And don't forget the exploits of National Geographic in-house explorers like Bob Ballard, who rediscovered the Titanic and the Yorktown, said Andrew Wilk, executive vice president of programming for the channel. "Historically, we would have given that news away," he said. "Now we don't have to."

New shows essentially categorize the Geographic genre (all of the following are working titles and all times are Eastern):

Living Wild will be the network's natural-history calling card, stripped weeknights at 8 p.m., following the 7 p.m. newscast.

The 9 p.m. slot will be filled with different fare each night. *Mysterious World*, featuring unexplained earthly phenomena, appears Monday and Saturday. Tuesday's *On the Edge* theme is high adventure, in the form of dangerous undertakings, like a rattlesnake roundup in Sweetwater, Texas. *Treasure Seekers* traverse the world for goodies on Wednesday, and famous endeavors and their instigators are the subjects of *Profiles* on Thursday. Friday is natural-disaster night with *Extreme Planet*.

Comparisons to Discovery's nature documentaries are inevitable, but those comprise only part of Discovery's schedule. Several crime-related series appear in prime time, and daytime is filled with home how-to advice. "We believe they are diluted," said Ong. "We will stay truer to exploratory documentary programming. They've left a lot of room for us."

Ask Discovery executives if they're concerned about a challenge from National Geographic, and they'll tell you it's not on the radar screen. "That's like saying Discovery Kids is competitive with Nickelodeon," said Discovery's Bill Goodwyn. "We think the competition will be between Civilization [a Discovery digital net] and Nat Geo. We don't look at them as a competitor to Discovery, especially from a distribution standpoint."

Discovery is in 79 million homes. National Geographic Channel will launch in 10 million, but thanks to its partnership with Fox, the channel already has commitments for 25 million homes within four years, from AT&T, Adelphia and DirecTV alone.

National Geographic gave Fox a 66% interest in the domestic channel, primarily to get the thing into homes, according to industry sources. Fox has not only the cash to cover substantial launch support but the negotiating leverage of retransmission consent and regional sports channels that cover some 72 million homes across the country. Fox has managed to launch four national networks in the past four years, copping

hard-to-get analog carriage for each.

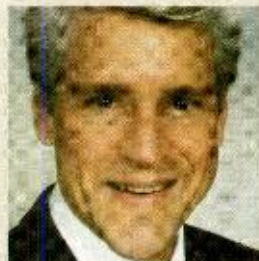
Fox is offering up to \$5 a subscriber for operators who put National Geographic Channel in front of at least half their subscribers. But it will immediately start costing them 15 cents per month per subscriber, a license fee more in line with an established network like VH1 or E! In an environment where license fees are the biggest point of contention between programmers and cable operators, many new channels are being offered free for the first

few years of service.

Nearly all the major cable operators that haven't chosen National Geographic say they will consider it but those fees! A top-five MSO executive lamented, "There's no question it's quality programming, but 15 cents would be high in any market. Their argument will be for higher rates based on brand recognition and local sales. My argument is that they don't have to spend the money on brand recognition, so it should be cheaper." ■

The Players

The Builder: Richard Allen, president/CEO of National Geographic Ventures, the Society's for-profit division that includes the television channels, Web sites and retail business. Allen joined National Geographic in November 1997. His career trajectory includes practicing corporate law, co-authoring and editing *Collected Speeches of Robert Kennedy*, advising President Clinton as a member of the senior staff, and launching business ventures for Discovery Communications. Allen was instrumental in putting together the convergent Web plays and retail deals that will support and extend the television channel. "It's very difficult to think about a television channel in the straight, old manifestation."



CEO Richard Allen launched businesses at Discovery.

The Designer: Andrew Wilk, executive vice president of the newly developed programming-and-production division, has been turning out National Geographic programs for more than 10 years. Wilk freelanced in television for 15 years before landing his first full-time job as vice president of Nat Geo TV programming in 1994. A symphony conductor and multiple Emmy Award winner, Wilk is in charge of defining the look of the channel, packaging existing library products, developing new shows and

determining the schedule. Said Wilk: "If people think this is going to be your father's Geographic or the dentist's office Geographic, they're mistaken."

The Noisemaker: Dennis Patton, executive vice president, marketing and new media, comes to NGC by way of Rainbow Media, where he spent 15 years in various positions, including launching and running MuchMusic in the U.S. and managing the sports-channels division.

An avid adventure traveler, Patton hiked to the top of Mount Kilimanjaro with a supply of Wet Naps that he used to barter with his fellow unshowered trekkers. Now he has to make a 112-year-old brand scream "new," but Patton's primary goal is more basic: "Our main charge is to launch the channel and raise awareness for it."

The Salesman: Richard Goldfarb, senior vice president of media sales, is a veteran of media management and ad sales, starting with a job managing music licensing for TV and radio stations at Sesac in 1975. Since then, Goldfarb's 25-year odyssey has involved syndication and national ad sales with several agencies as well as Viacom, Fox Kids, NBC Cable and Turner, where he supervised sales of the National Geographic Explorer series. Two deals are already finalized, and two more are pending, he said. "The advertising community very much wants to deal with the brand itself."

—D.D.McA.

Nets arm for strike

Faced with possible union action in spring, programmers are asking for more shows, stocking up on reality

By Joe Schlosser

Full 2000 was supposed to be the rough period for the broadcast networks, with election coverage and the Summer Olympics battling it out with original series in prime time. But fall 2001 could be an all-out disaster in Hollywood.

Writers Guild of America (WGA), Screen Actors Guild (SAG) and AFTRA (American Federation of Television and Radio Artists) appear headed for the picket lines next spring, and production of network and cable TV series could come to a screeching halt if the opposing sides can't come together.

Some 10,000-plus members of the Writers Guild appear ready to walk off the job May 1 and another 140,000 SAG/AFTRA members could do the same at the end of June if their demands are not met. With all three unions' three-year contracts coming up for renewal at the top Hollywood studios and networks, the issue of syndication and residual revenue is taking center stage.

The ongoing SAG and AFTRA strike against national advertisers deals with that same issue, and, because that strike doesn't appear ripe for resolution anytime soon, it's putting network and studio brass on high alert.

Everything from prime time series to daytime soaps and late-night talkers could be shut down for weeks or even months. Executives at all of the major broadcast networks have begun exploring their options.

"It's not a pretty picture," says one top network programmer, who says he expects a work stoppage. "I think, right now, people are just sort of talking about it and

expecting it to happen, but not really thinking through how significant and deep an impact a strike could have.

"There is no reason to believe that it would end quickly, and there is every reason to believe that the Writers Guild and SAG could go on strike at the same time."

Not even the chief negotiator for the studios and networks seems to believe a strike can be avoided. "SAG and AFTRA are so involved in the ongoing strike against the advertisers, that they really aren't ready to

"Our hope is there is no strike and that a win-win situation can be hammered out, because no one will win with a strike."

—Peter Liguori
FX Networks President

have any serious conversations with us yet," says Nick Counter, President of the Alliance of Motion Picture and Television Producers. "We will explore trying to avoid the train wreck, but given the positions that have been taken in the advertising negotiations, those same issues will likely be roadblocks for our negotiations."

But the major broadcast networks are not just sitting around.

Reality-show formats are being gobbled up, production cycles are being expanded and network libraries are being dusted off. At NBC, top executives have already had meetings on the subject and will continue to do so. "Right now, we're just looking at everything that might be affected and doing a lot of fact-finding," says an NBC

spokeswoman. "The mission right now is to find out what would be available to us in case we went into strike mode."

NBC recently signed on for a pair of reality series from Dutch producer Endemol Entertainment (*Big Brother*), and *Dateline NBC* could move into a five-day-a-week program at the network if there is a strike, sources say.

At CBS, executives claim they have been taking this "seriously" for some time. "We're ordering movies earlier than in the past, we're planning for more reality programming and our newsmagazines are ready to ramp up if necessary."

ABC and Fox executives all said similar things, while executives at The WB are left wondering what could happen to the network that has no news division, no sports and doesn't do reality programs. Sources say a number of the networks are asking the studios to produce more than the usual number of episodes for the coming year.

"They are asking us to supply them with more scripts and probably more episodes; instead of 22 episodes they want 28 or 30 so that they can stockpile episodes," one studio supplier explains. "We'll have to see how that goes over with the unions."

In cable, where networks are getting much more involved in original programming, executives are also preparing.

"With the original concepts that we are developing, that we feel strongly about, we are going after them on a much more accelerated pace," says FX Networks President Peter Liguori. "Secondly, we are looking at a more accepting view of reality programming. ... Our hope is there is no strike and that a win-win situation can be hammered out, because no one will win with a strike."

That's exactly what executives at the WGA and SAG want to accomplish. Both guilds were trying to downplay any talk of a potential strike last week. "We have issued nothing about a strike next year and we think all of this talk is extremely premature," says SAG's Greg Krizman. ■

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IN BRIEF

HIP-HOP HITS

UPN is proceeding with plans to air the second annual Source Hip-Hop Music Awards next Tuesday (Aug. 29) despite a fight that broke out near the end of the awards program, which was being taped Aug. 22 at the Pasadena, Calif., Civic Auditorium. UPN said in a statement: "Production ceased and guests were asked to vacate the premises." The presentation of the final awards will be taped—without an audience—in the next few days.

BUFFY THE OLYMPICS SLAYER?

In hopes of taking a bite out of NBC's Olympic coverage, the WB will launch new episodes of *Buffy the Vampire Slayer* and the second season of its spin-off, *Angel*, Sept. 26 at 8 p.m. and 9 p.m., respectively.

NIGHTLY NEWS WITH JON WALD

Jonathan Wald is the new executive producer of *The NBC Nightly News with Tom Brokaw*. Wald, who has been the acting No. 2 executive on the program for nearly three years, takes over for David Doss, who had been *Nightly News'* executive producer for the last five years.

20TH SIGNS GOLDBLUM

Actor Jeff Goldblum has signed a development deal with 20th Century Fox Television, and the studio is creating a series around him for the 2001-2002 season. Goldblum has starred in such films as *Independence Day* and *Jurassic Park*.



'The Mole,' from Stone Stanley Productions, will debut on ABC midseason next year.

Holding on to reality

Stone, Stanley hope there's room for one more unscripted show

By Susanne Ault

Stone Stanley Productions is one of the reality genre's busiest producers. It is the muscle behind The WB's *Popstars*, ABC's *The Mole* and three more nonscripted projects in development for syndication. And it's not done yet. The company gave *B&C* an early look at its latest project, a *Candid Camera*-ish game show called *Oblivious*.

The first unwitting contestant on the show and star of the demo tape was Stone Stanley partner and co-founder David G. Stanley, perhaps playing to the baby boomer's secret urge to turn the tables on Allen Funt and wipe that smile off *his* face.

"We wanted to make sure that even someone who knew the concept of the show (people become unwitting contestants as they answer questions posed by faux hairdressers, waiters, doctors, etc.) wouldn't catch on that we were playing the game," said Stone Stanley's other half, partner and co-founder

Scott A. Stone. "If we can fool David, we knew we could fool anybody."

Or as Sharon Levy, the company's vice president of development and marketing, puts it, "My initial thought was, 'Wouldn't it be fun to use one [an agent]? They're always good for a laugh.' But we thought that the only person that couldn't sue us was David."

So, sitting down to what he thinks is a business lunch in Hollywood, Stanley answers all of the trivia questions thrown at him by his "waiter." Fortunately, for the fate of *Oblivious*—now getting shopped to various outlets—Stanley insists he never smelled the set-up.

"I was completely surprised when I found out at lunch that they did this. I was thrilled that the concept works as well as it works. And I was furious that they had done it," said Stanley, who admits that he's crossing his fingers for a network TV deal similar to *The Mole* (a *Survivor* on the road) and

Programming

Popstars (a female *Making the Band*), but would accept a green light from any distribution outlet.

Following in the footsteps of many reality series, *Oblivious*' format originates overseas—from London-based producers Mark Baker and Steve Havers courtesy of The William Morris Agency.

In addition to *The Mole* and *Popstars*, debuting midseason of next year, Stone Stanley is readying for possible fall 2001 syndication launches *The People Vs.* (a revamped *The Gong Show*) for Columbia TriStar; *All You Need Is Love* (another spin on *Blind Date*'s format) for Tribune; and *Zobmondo!* (based on the board game by the same name) for Studios USA.

With all this locked up in less than a year, Stone Stanley remains cautious. "As far as we're concerned it's like we're entering the lottery," said Stone. "We've had three projects before and gotten none."

Another nagging concern is a possible reality backlash, given TV critics' recent snickering over NBC's attraction to *Chains of Love*, in which a woman, handcuffed to a group of guys, unchains herself down to one date-worthy fellow. Last week, NBC (which prides itself on highbrow fare) finalized its pick-up of the project.

Stone Stanley is aware that going too far over the top can lead to a fall.

"Six guys on death row and determin-

ing which one of them is going to get killed? Or the Japanese show where they drag people behind tractors and watch them bleed?" asked Stone. "We don't go there."

Those latter shows come under the heading—"life is too long, and we don't want to be around to answer the questions about why we would get involved." Added Stanley, "I wouldn't want to have to take the phone call from my mother."

The duo is likewise undeterred by Fox's decision to yank (and a swift yank at that, after just two weeks on the air) its *Real World*-in-the-classroom series, *American High*.

"I hear CBS' *Falcone* didn't do well. Does that mean the end for dramas?" asked Stanley.

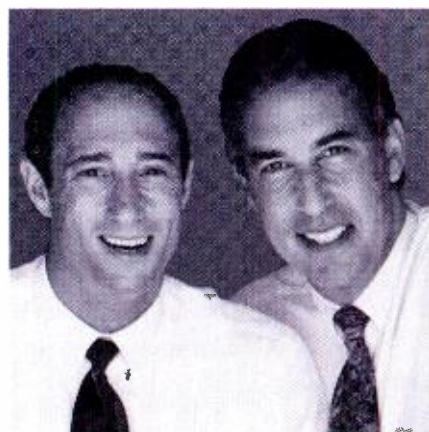
"For every 10 sitcoms that go on the air,

9 of them fail," says Stone. "Our concern is that they won't try the 10th and they just stop."


Already on the air from Stone Stanley (which formed 10 years ago after the partners met at Lorimar Telepictures) are Comedy Central's *The Man Show*, MTV's *Loveline*, the PAX Network's *Shop Till You Drop* and *Born Lucky*, and Nickelodeon Games and Sports Channels' *Legends of the Hidden Temple*.

But Stone Stanley hasn't forgotten their roots, even with their fattened presence within the TV industry.


"We literally get on the phone with each other and ask what we want to do for the day," says Stanley. "I've only written one memo to the company in 10 years, and I've only recently started having staff meetings." ■




Scott Stone and David Stanley are hoping the public is not tired of the reality-show format.



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Margolis hits the beach

So how much of a splash *did* the late-night beach party series *The Cindy Margolis Show* make in its debut? Well ... it depends on whom you ask.

King World, *Cindy Margolis'* distributor, hyped the fact that the show's premiere racked up double-digit ratings gains on such top-market stations as co-owned wCBS-TV New York and KCBS-TV Los Angeles. Compared to last month's similar time frame, wCBS-TV shot up 100% to a 1.4 rating/5 share average of the metered markets, and KCBS-TV (1.4/5) was up 50%, according to Nielsen Media Research. But the more typical comparison is year to year.

By that measure, the late night weekend-only series averaged a 1.3/4 over all 45 metered markets where it currently airs, down 7% from those stations' August 1999 time period averages.

The show, starring the Internet's best known bikini-loving babe, was down from its average lead-in rating (1.85) by 38%.

With all that said, however, "it's a little too soon to tell," acknowledges Katz TV's Bill Carroll. "One night does not indicate the overall trend of a show."

Carroll also pointed out that "it's not surprising for ratings attrition as you get later into the night. *Conan O'Brien* is lower than *Jay Leno*, but by most accounts, *Conan* is considered successful."

Cindy did top the premiere of Studios USA's relationship/game hybrid, *Lover or Loser*. Airing in various time periods in 22 metered markets, the show pulled an average .05 rating/1 share, a 44% drop from those stations' performance this time last year, according to Nielsen Media Research.

But *Lover or Loser* played well in certain cities. For instance, on wsoc-TV Charlotte, N.C., the show's 2.3/13 was good enough for first in its time slot, topping such competitors as *Conan O'Brien*, *Queen Latifah* and *Access Hollywood*.

Next out of the blocks: Twentieth Television's court entry, *Power of Attorney*, which debuts Aug. 28. —Susanne Ault

« Is there life at Cindy's party? Opinions differ.



TOP 20 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	9.4	9.4
2	Jeopardy	7.7	7.7
3	Judge Judy	6.5	8.9
4	Oprah	6.2	6.3
5	Friends	5.2	5.8
6	Wheel of Fortune (wknd)	5.2	5.2
7	Entertainment Tonight	5.1	5.2
8	Frasier	4.7	5.3
9	Seinfeld	4.7	4.
10	Jerry Springer	4.0	4.3
11	X-Files	3.9	4.2
12	Live with Regis	3.9	3.9
13	Maury	3.8	.9
14	Hollywood Squares	3.8	3.8
15	Judge Joe Brown	3.6	4.7
16	Extra	3.5	3.5
17	Drew Carey	3.3	3.
18	3rd Rock From the Sun	3.2	3.5
19	ER	3.1	3.7
20	Friends (wknd)	3.1	3.3

TOP COURT SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Judge Judy	6.5	8.9
2	Judge Joe Brown	3.6	4.7
3	Divorce Court	2.9	3.8
4	Judge Greg Mathis	2.5	2.6
5	People's Court	2.2	2.2

According to Nielsen Media Research Syndication Service Ranking Report August 7, 2000-August 13, 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

Synergy central

Viacom, CBS team on 'Martial Law,' 'Raymond,' Super Bowl

By Joe Schlosser

CBS TV President Les Moonves went to a party for Paramount-distributed *Judge Judy* last week (it's moving from KCAL-TV to KCBS-TV). It was kind of all in the family.

In fact, since CBS and Viacom melded

into one colossus earlier this year, synergy has taken on new urgency. Last week:

- Viacom-owned cable channel TNN announced it had acquired all 44 episodes of the former CBS action series *Martial Law*. The series, which was produced by CBS, was sold to TNN by CBS-owned

syndicator, King World Productions.

- CBS Sports and the NFL unveiled plans for MTV to produce the halftime "music extravaganza" at this year's Super Bowl. CBS is carrying Super Bowl XXXV Jan. 28, 2001, from Tampa.

- CBS sitcom stars Ray Romano and Kevin James were teamed up for a movie for co-owned Paramount Studios. Romano stars in CBS' *Everybody Loves Raymond* and James in *King of Queens*.

Earlier Nickelodeon said it will produce CBS' Saturday morning kids lineup. ■

Station Break

BY DAN TRIGOBOFF

REPORTER WINS IN MILK SUIT

The battle between former WTVT(TV) Tampa, Fla., reporters Steve Wilson and wife Jane Akre and the Fox-owned station proved as contentious following the trial as during and preceding it.

Akre won a \$425,000 judgment on one of four claims against the Fox-owned station surrounding a story about the dangers of a hormone used in milk production. Wilson and Akre, who were fired from the station, claimed wrongful termination, saying they were penalized for threatening to take to the FCC their charges that Fox bowed to pressure from hormone maker Monsanto and wanted them to slant the story. They had refused to make changes.

Fox has denied the claim, saying the pair was let go for insubordination, and plans to appeal the judgment. Wilson and Akre plan to complain to the FCC.

But did the jury actually find that the station tried to distort the story? When asked if Akre

had been fired in violation of Florida's whistle-blower law after threatening to tell the FCC "of a false, distorted, or slanted news report which she reasonably believed would violate the prohibition against intentional falsification or distortion of the news on television," it said yes. Asked if she'd been fired "because she opposed or refused to participate" in such a broadcast, the jury said no. It said no to both questions as applied to Wilson.

Wilson and Akre said that language makes clear the jury agreed with their long-fought charge that Fox tried to pressure them to slant the news, and they claimed victory. But Fox contended that the verdict vindicates it from charges of slant and distortion.

Fox lawyer Ted Russell said that the jury reference to "false, distorted, or slanted news" cannot be separated from Akre's reasonable belief. The jury, he said, was instructed to determine whether the plaintiff thought the story was false and misleading, not to determine whether it actually

was. "The jury form could have been clearer," he said. Wilson and Akre called that interpretation "spin."

MOVING UP FROM MONTEREY

Nielsen Media Research is changing Granite Broadcasting-owned KNTV(TV)'s designation in the Monterey-Salinas market, DMA 119, to San Francisco-Oakland-San Jose, DMA 5. "Nielsen took the step in recognition of KNTV's upcoming change to NBC," said Bob Franklin, president and general manager of KNTV/KBWB. The change will take place Sept. 1, according to KNTV, which dropped its ABC affiliation last month and will remain independent until 2002.

Don Cornwell, CEO of Granite Broadcasting, said the new market designation "is further proof of the industry's recognition of the solid partnership between KNTV and NBC. KNTV said it has doubled its signal to reach from the South Bay as far north as Sonoma County, and will add "extensive Bay

Area cable carriage within a matter of months."

In fact, KNTV is already acting like an NBC affiliate. It has agreed to allow Pax-owned KKPX(TV) San Francisco to rebroadcast its local news as part of a deal that also involves Paxson's KPXF (TV) Fresno, which is an NBC affiliate.

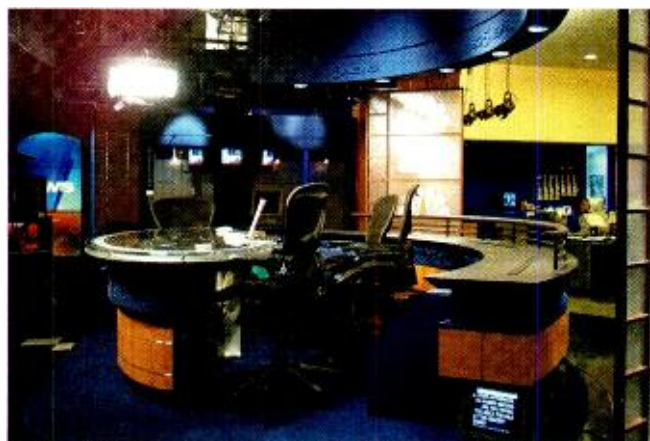
Previously, Paxson secured joint sales agreements with those Granite stations (deals that began after NBC took an ownership stake in the Pax).

NYC'S PERP WALK GETS STOP LIGHT

Is the made-for-TV-and-photos "perp walk" a "commercial for cops" whose benefit is outweighed by its harm? The U.S. Court of Appeal for the Second Circuit thinks so. In an appeal from a federal court case involving a theft suspect paraded before New York City TV cameras last year, the court held that "such a staged perp walk exacerbates the seizure of the arrestee unreasonably and therefore violates the Fourth Amendment."

The court said that, while "[t]he perp walk both publicizes the police's crime-fighting efforts and provides the press with a dramatic illustration to accompany stories about the arrest. ... their effect on the 'walked' suspects can be less benign ... Indeed, the perp walk has been described as 'a ritual degradation.'"

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



Chicago style

WMAQ-TV Chicago is not going the way of virtual anchors, but it is debuting a new look. The NBC owned and operated station says its new set will be more contemporary and more user-friendly.

Programming



The sparsely populated scene at *The Early Show*: 15 and counting. CBS puts the average at 200.

Big hype, but little attendance

'Survivor' Thursday draws lower morning turnout for CBS than for rivals on NBC and ABC—by a sizable margin

By Beth Shapouri

It's a *Survivor* Thursday—Aug. 17 to be precise—at CBS' *The Early Show*, which means Sean, the neurologist and latest contestant voted off the show, will be on the program.

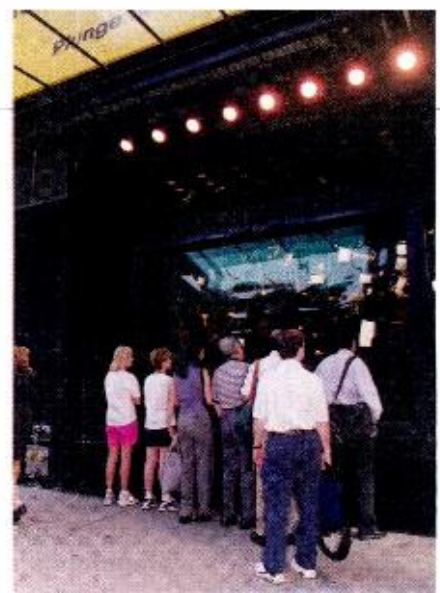
Thursdays are the biggest days for crowds outside the studio at 59th and Fifth Avenue in New York. The temperature is comfortably in the high 60s, with a light breeze. The weather is perfect for attracting an outdoor audience.

Outside the studio, there's a "crowd" of 15 people.

That was the peak throng between the start of the show at 7 and 7:45 a.m., and that does not count a group of 30 striking SAG actors picketing a few feet away or

three fiberglass cows planted in front of the building as part of a citywide public art exhibit, although, to be fair, the cows were facing the glass-front studio.

Just a few blocks away at Rockefeller Center at 8 a.m., *The Today Show* has an energetic crowd of about 400, sprinkled with signs carrying messages such as "Wassaaa Miami" and "We're with stupid." And not far away in Times Square, at 8:45 a.m., *Good Morning America's* audience is strong at 175 (combining the 150 or so inside a glassed-in area and the handful watching from outside).



Watching *Good Morning America* is a throng of 175; ABC says the usual number is about 300.

According to CBS, the average daily crowd at *The Early Show* is approximately 200.

With each show dividing its anchor teams to cover the Democratic convention in Los Angeles, it was not an optimal day for the crowds: *Today Show* reps put the average crowd at 800, twice the day's showing, and an ABC representative estimated that *GMA* averages about 300 people a day.

The CBS newcomer does not have the established and enthusiastic fan base of its two long-running competitors; it's also a little off the beaten path for tourists. *The Early Show* 15 lacked video cameras, fans carrying signs and, surprisingly, visible excitement over the major guest: When Sean walked out of the studio, he wandered around unnoticed for a couple of minutes until someone glanced over and recognized the famous former castaway. Then they quietly and politely introduced themselves. ■



The Today Show tallies a crowd of roughly 400, half the usual.

BroadcastWatch

COMPILED BY KENNETH RAY

AUGUST 14-20 Broadcast network prime time ratings according to Nielsen Media Research

Week 48	abc	CBS	NBC	FOX	UPN	WB
	6.1/11	6.1/10	6.2/10	3.2/5	2.4/4	2.2/4
MONDAY	8:00 52. NFL Preseason Football—St. Louis Rams vs. Tennessee Titans 6.6/12	13. Big Brother 7.0/12 22. King of Queens 6.2/11 8. Ev Lvs Raymnd 8.6/14 11. Becker 7.5/12	20. Mysterious Ways 6.5/11 25. Law & Order 5.9/10 9. Dateline NBC 8.0/13 43. Decision 2000 4.8/9	87. Opposite Sex 2.9/5 74. Ally McBeal 3.5/6	94. Moesha 2.3/4 90. The Parkers 2.7/5 93. Grown-Ups 2.4/4 94. Malcolm & Eddie 2.3/4	91. 7th Heaven 2.5/4 101. Roswell 1.9/3
TUESDAY	8:00 2. Who Wants to Be a Millionaire? 14.5/27 16. Dharma & Greg 6.9/12 55. Norm 4.4/7 58. 2000 Vote: Democratic Nat'l Convention 6.1/11	28. Big Brother 5.7/11 63. Ladies Man 4.0/7 13. Judging Amy 7.0/12 67. 60 Minutes II 3.8/7	70. 3rd Rock fr/Sun 3.7/7 94. Sammy 2.3/4 23. Frasier 6.1/10 28. Just Shoot Me 5.7/10 10. Dateline NBC 7.8/14	58. That '70s Show 4.2/8 58. Titus 4.2/7 63. Family Guy 4.0/7 82. The PJs 3.2/5	124. Shasta 1.0/2 130. Dilbert 0.8/1 109. I Dare You! 1.4/2	98. Buffy the Vampire Slayer 2.0/4 98. Angel 2.0/3
WEDNESDAY	8:00 77. Two Guys, A Girl 3.4/6 87. Norm 2.9/5 44. Drew Carey 4.7/8 57. Spin City 4.3/7 85. 2000 Vote: Democratic Nat'l Convention 3.1/6	1. Survivor 17.9/32 5. Big Brother 10.8/18 72. Campaign 2000: Dem Nat'l Convention 3.6/6	32. Dateline NBC 5.5/10 21. West Wing 6.3/10 62. Decision 2000: Dem Nat'l Convention 4.1/7	82. King of the Hill 3.2/6 78. Family Guy 3.1/5 74. Futurama 3.5/6 72. Futurama 3.6/6	109. 7 Days 1.4/2 98. Star Trek: Voyager 2.0/3	114. Dawson's Creek 1.3/2 104. Young Americans 1.6/3
THURSDAY	8:00 4. Who Wants to Be a Millionaire? 13.7/25 32. 2000 Vote: Democratic National Convention 5.5/10	37. Big Brother 5.2/9 78. Becker 3.3/6 82. Campaign 2000: Democratic National Convention 3.2/6	26. Friends 5.8/11 36. Will & Grace 5.3/9 13. Will & Grace 7.0/12 44. Decision 2000: Democratic National Convention 4.7/8	40. Fox Thursday Night Movie—Most Wanted 4.9/8	44. WWF Smackdown! 4.7/8	122. Popular 1.1/2 91. Charmed 2.5/4
FRIDAY	8:00 70. Sabrina/Witch 3.7/8 85. Boy Meets World 3.1/6 87. Making the Band 2.9/5 78. Making the Band 3.3/6 24. 20/20 6.0/11	49. Big Brother 4.5/9 67. Candid Camera 3.8/8 55. JAG 4.4/8 49. Nash Bridges 4.5/8	49. Providence 4.5/9 19. Dateline NBC 6.6/12 28. Law & Order: Special Victims Unit 5.7/11	44. Beyond Belief: Fact or Fiction? 4.7/10 65. Guinness World Records 3.9/7	120. The Strip 1.2/2 114. Secret Agent Man 1.3/3	114. Baby Blues 1.3/3 109. Baby Blues 1.4/3 126. Young Americans 0.9/2
SATURDAY	8:00 78. ABC Saturday Night Movie—The Pallbearer 3.3/7 40. Best Commercials Never Seen 4.9/10	58. NFL Preseason Football—American Bowl: Pittsburgh Steelers vs. Indianapolis Colts 4.2/9	37. Olympic Trials: Gymnastics 5.2/11 65. The Pretender 3.9/8	49. Cops 4.5/10 37. Cops 5.2/11 32. AMW: America Fights Back 5.5/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/ SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
SUNDAY	7:00 49. Wonderful World of Disney—Life-size 4.5/8 2. Who Wants to Be a Millionaire? 14.5/23 7. The Practice 9.2/16	(nr) PGA Championship 8.8/21 6. 60 Minutes 9.9/18 18. Touched by an Angel 6.8/11 16. CBS Sunday Movie—Saint Maybe 6.9/13	12. Olympic Trials: Gymnastics 7.2/13 40. NBC Sunday Night Movie—Judge Dredd 4.9/8	85. NFL Preseason 3.8/9 74. King of the Hill 3.5/7 26. The Simpsons 5.8/10 31. Malcolm/Middle 5.6/10 44. The X-Files 4.7/7	114. 7th Heaven Beginnings 1.3/2 109. Steve Harvey 1.4/2 114. Baby Blues 1.3/2 104. Jamie Foxx 1.6/3 104. For Your Love 1.6/3	
WEEK AVG	6.1/11	6.3/11	5.6/10	4.2/8	2.2/4	1.6/3
S-T-D AVG	8.6/15	8.1/14	7.9/14	5.4/9	2.5/4	2.4/4

CableWatch

T O P 2 0 P R O G R A M S

Following are the top 25 Basic Cable programs for the week of Aug. 14-20, ranked by ratings. Cable rating is coverage area rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Ratings		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	USA	Mon	10:00P	66	6.5	5.1	5103	10.7
2	WWF Entertainment	USA	Mon	9:00P	60	5.2	4.1	4112	8.0
3	NASCAR/Pepsi 400	ESPN	Sun	1:00P	196	4.1	3.2	3186	10.3
4	m/ 'High Noon'	TBS	Sun	8:00P	120	3.9	3.1	3106	6.4
5	Rugrats	NICK	Mon	3:30P	30	3.4	2.7	2650	9.7
6	Rugrats	NICK	Mon	4:00P	30	3.2	2.5	2491	9.0
7	Rugrats	NICK	Mon	3:00P	30	3.0	2.4	2355	9.3
8	m/ 'The Shawshank Redemption'	TBS	Sat	8:05P	181	2.9	2.3	2276	5.6
8	Rugrats	NICK	Mon	2:30P	30	2.9	2.3	2238	8.9
8	Rugrats	NICK	Mon	4:30P	30	2.9	2.2	2233	7.5
8	m/ 'Fools Rush In'	LIF	Thu	9:00P	120	2.9	2.2	2232	4.8
12	m/ 'The Hunt For Red October'	TBS	Sun	2:00P	180	2.8	2.2	2233	6.8
12	Rugrats	NICK	Sun	9:30A	30	2.8	2.2	2217	9.5
14	NFL/Cardinals/Vikings	ESPN	Fri	8:29P	193	2.7	2.2	2139	5.1
14	Rugrats	NICK	Sat	9:30A	30	2.7	2.1	2128	9.4
14	m/ 'Steel Magnolias'	TBS	Sat	2:34P	155	2.7	2.1	2121	7.4
14	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.7	2.1	2112	4.4
14	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.7	2.1	2095	4.8
14	Rugrats	NICK	Thu	7:30P	30	2.7	2.1	2095	5.1
14	Spongebob	NICK	Sun	10:00A	30	2.7	2.1	2072	8.4
14	RealWorld IX	MTV	Tue	10:00P	30	2.7	2.0	2033	4.4
14	Dexter's Laboratory	TOON	Wed	9:00P	30	2.7	1.8	1749	4.3
14	Tom & Jerry	TOON	Thu	9:30P	30	2.7	1.7	1720	4.2

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

Following are the top 10 basic cable programs by demographic for the week of Aug. 14-20, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	USA	Mon	10:00P	66	7.8	6.2	1889	23.3
2	WWF Entertainment	USA	Mon	9:00P	60	5.9	4.6	1415	17.3
3	South Park	CMDY	Wed	10:00P	30	3.7	2.6	779	12.5
4	NASCAR Winston Cup	ESPN	Sun	1:00P	196	3.6	2.9	875	18.8
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	768	10.6
6	Real World IX	MTV	Tues	10:00P	30	2.8	2.2	660	8.7
6	WCW Thunder	TBS	Wed	9:05P	68	2.8	2.2	677	8.7
8	WCW Monday Nitro Live!	TNT	Mon	9:00P	62	2.6	2.1	627	7.7
9	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.5	1.9	593	8.6
10	WCW Thunder	TBS	Wed	10:13P	54	2.2	1.8	535	7.7

BROADCASTING CABLE

SPECIAL REPORT

ORIGINAL
CABLE

PROGRAMMING

Issue Date: October 9, 2000

Ad Close: Friday, September 29

Materials Due: Tuesday, October 3

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945 • Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941



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Top 25 Media Groups

Revenues in billions of dollars

1	AOL Time Warner	34.2
2	Walt Disney	23.4
3	Vivendi Universal	22.6
4	Viacom	20.3
5	Sony	16.9
6	News Corp.	14.3
7	AT&T Broadband	8.6
8	Comcast	6.2
9	Tribune	6.0
10	Cox Enterprises	6.0
11	NBC	5.8
12	Gannett	5.3
13	Clear Channel	4.6
14	McGraw-Hill	4.0
15	Cablevision	3.9
16	DirecTV	3.8
17	Hearst	3.7
18	USA Networks	3.2
19	New York Times	3.1
20	Charter	2.9
21	Washington Post	2.2
22	Adelphia	2.2
23	Bloomberg	2.0
24	E.W. Scripps	1.6
25	EchoStar	1.6

AOL TW has lock on the top

Proposed mega-media company is \$11B bigger than Disney

It's no contest anymore. The proposed merger of Time Warner and America Online creates a media behemoth that dwarfs all others. The combined \$34.2 in annual revenue is nearly \$11 billion higher than runner-up Disney, according to BROADCASTING & CABLE's ranking of the Top 25 Media Groups.

The list includes only those companies with significant broadcasting, cable or satellite TV holdings—production and distribution—in the U.S. The companies are ranked by revenue.

Paris-based Vivendi makes its first appearance at No. 3, having struck a deal to acquire Seagram Co. (No. 7) with its Universal Pictures subsidiary. That pushes Viacom, owner of CBS and a host of cable networks, down from No. 3 to No. 4, and

Sony from No. 4 to No. 5. (For our purposes, Sony's revenues do not include those from non-entertainment businesses like electronics manufacturing.)

The merger of AMFM and Clear Channel Communications brought the two broadcasters from near the bottom of last year's list to No. 13. Tribune's purchase of Times Mirror resulted in its rise from No. 14 to No. 9.

AT&T Broadband's completion of its acquisition of MediaOne confirms its No. 7 ranking. AT&T's revenues include those for Liberty Media.

Also making the cut this year is satellite-TV provider EchoStar, with revenue of \$1.6 billion. Another indicator of the rise of the in-orbit media is DirecTV's rise in the ranking, from No. 19 to No. 16, as its revenue jumped to \$3.8 billion.

1. AOL Time Warner

Dulles, Va./ New York
(NYSE: AOL; TWX)



Levin

AOL fiscal year ended: June 30, 2000

Time Warner fiscal year ended: Dec. 31, 1999

Stephen M. Case, chairman; Gerald Levin, CEO

***Revenue:** \$34.2 billion

***Operating cash flow:** \$6.7 billion

***Operating income:** \$7.4 billion

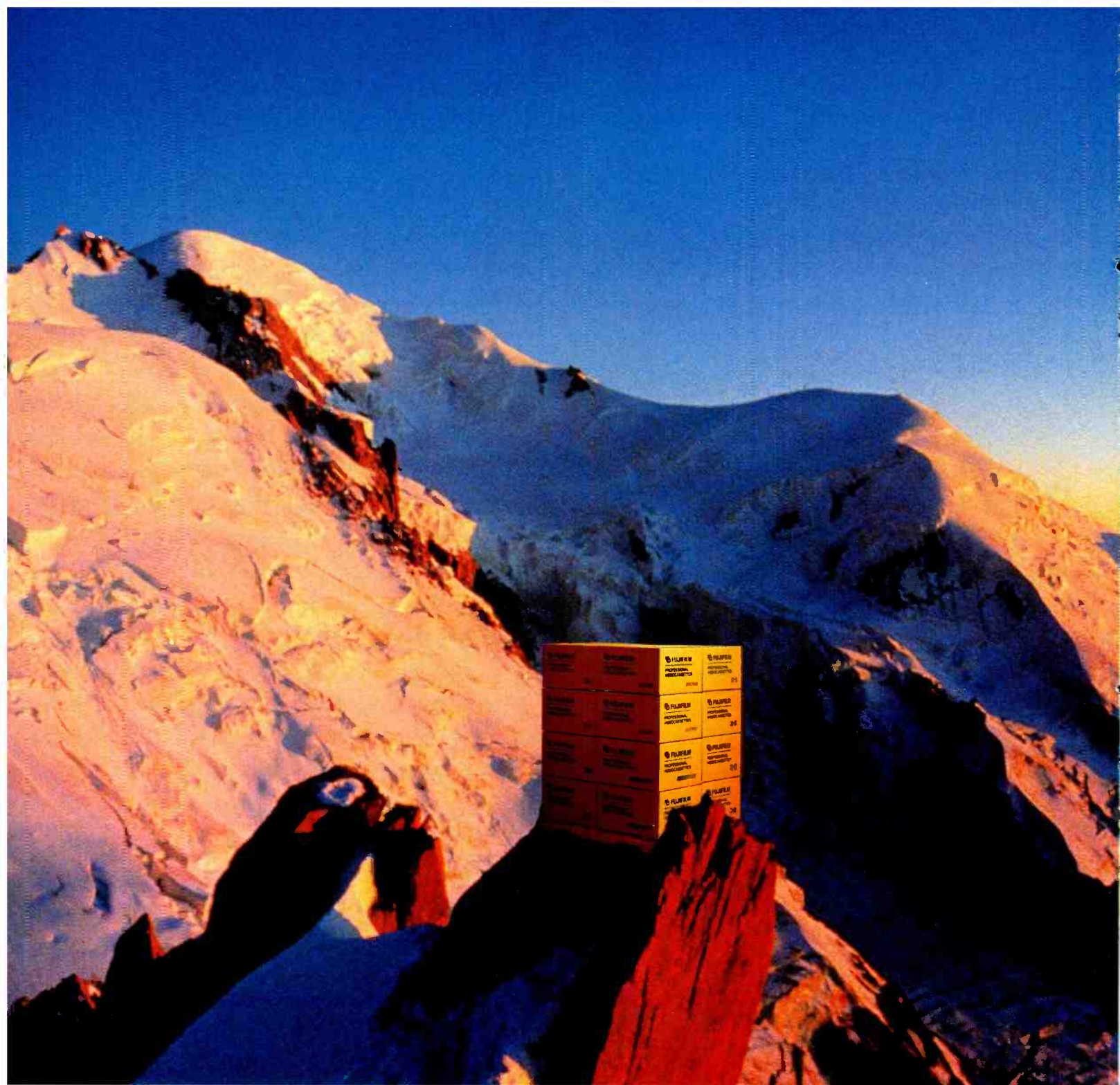
Web site: www.corp.aol.com;

www.timewarner.com

TV: Warner Bros. Television, The WB Television

Network (75% with Tribune Co.), Warner Bros. Television Animation (Looney Tunes, Hanna-Barbera), Kids' WB!

Cable: Time Warner Cable (serving 12.7 million cable subscribers), plus TWE-Advance/Newhouse Partnership (65%); Local News Channels; Road Runner (46%); Turner Broadcasting System (which includes Turner Network Television, TBS Superstation, Turner Classic Movies, Turner South, Cartoon Network, Boomerang, TNT Europe, Cartoon Network Europe, TNT Latin America, Cartoon Network Latin America, TNT and Cartoon Network/Asia Pacific and Cartoon Network Japan—a joint venture); CNN News Group (which includes CNN, CNN Headline News, CNN+, CNN International,



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COVERSTORY

CNNfn, CNN/Sports Illustrated, CNN en Español, CNN Airport Network, CNNRadio, CNN Radio Noticias, CNN Interactive, CNN Newsource and CNN Turk; Court TV (50%); Home Box Office (which includes HBO, HBO Plus, HBO Signature, HBO Family, HBO Comedy, HBO Zone Cinemax, MoreMAX, ActionMAX, ThrillerMAX and HBO en Español); Comedy Central (50%); HBO Ole and Brasil, HBO Asia, HBO Hungary, HBO Czech, HBO Poland; HBO Romania (joint ventures).

Feature Films: Warner Bros. Pictures; New Line Cinema: New Line Cinema, Fine Line Features, New Line International, New Line Television; Castle Rock Entertainment, Telepictures Productions.

Home video: Warner Home Video, New Line Home Video

Publishing: selected publications—*Time*; *People*; *Sports Illustrated*; *Fortune*; *Life*; *Money*; *Entertainment Weekly*; Warner Books; Time Life Inc.; Book-of-the-Month Club; Little, Brown and Co.; Oxmoor House; Leisure Arts; Sunset Books; Media Networks Inc.; Time Inc. Custom Publishing; Targeted Media Inc.; Time Inc. Interactive; Time Distribution Services; Warner Publisher Services; *DC Comics*; *Mad* magazine

Music: Warner EMI Music (proposed joint venture to combine recorded music and music-publishing businesses); Warner Music Group—The Atlantic Recording Corp., Elektra Entertainment Group, Rhino Entertainment, London-Sire Records, Warner Bros. Records, Warner Music International, Warner/Chappell Music (Warner Bros. Publications), WEA Inc. (WEA Corp., WEA Manufacturing, Ivy Hill Corp.), Warner Special Products, Giant Merchandising; Joint Ventures—Alternative Distribution Alliance, Columbia House-CDNOW, Giant (Revolution) Records, Maverick Recording Co., 143 Records, Ruffnation Records, Tommy Boy Music, Qwest Records

Interactive: Time Warner—Entertainment; AOL—AOL TV (partnership with DirectTV and parent Hughes Electronics)

Retail: Warner Bros. International Theaters (107 theaters in 2 foreign countries), Warner Bros. Consumer Products, Warner Bros. Studio Stores (146 locations), Warner Bros. Worldwide Licensing

Sports: Atlanta Braves (Major League Baseball), Atlanta Hawks (National Basketball Association), World Championship Wrestling, the Goodwill Games, Atlanta Thrashers (National Hockey League)

Telephony: Time Warner Telecom (48%)

Internet: Time Warner—minority investor in OpenTV Corp, Intervu Inc. and Healthcon/WebMD Corp; AOL has more than 22 million Internet subscribers; AOL Plus—a high-speed Internet service; AOL Instant Messenger; CompuServe has 2.5 million Internet subscribers; Netscape Netcenter, an Internet portal that has more than 25 million users; AOL.com—an Internet portal; Netscape Communicator; Netscape Navigator browser; Digital City Inc.; ICQ, a communications portal; MovieFone; Spinner.com; Winamp; SHOUTcast; MapQuest; AOL International Group [AOL Europe (joint venture); AOL Latin America (joint venture) including AOL Mexico, AOL Brasil, AOL Argentina; AOL Australia (joint venture); AOL Hong Kong; AOL Japan; AOL Canada; CompuServe Europe; Netscape Online (United Kingdom)]; AOLnet; Netscape Enterprise Group—Netscape Business Solutions, Netscape CommerceXpert, Sun-Netscape Alliance (e-commerce alliance with Sun Microsystems; iPlanet); Shop@AOL; Digital Marketing Services

**Based on combined financial figures for the two companies, whose proposed merger is still pending.*

2. The Walt Disney Co.

Burbank, Calif. (NYSE: DIS)



Eisner

Fiscal year ended:

Sept. 30, 1999

Michael Eisner, chairman and CEO

Revenue: \$23.4 billion

Operating cash flow:

\$5.6 billion

Operating income:

\$3.2 billion

Web site: www.disney.go.com

TV: 10 stations (24% of national viewing audience), ABC Television Network, Buena Vista Television, Touchstone Television Productions



LLC, Walt Disney Television Animation, Walt Disney Television International

Cable: ESPN (owns 80% of ESPN, ESPN2, ESPN-NEWS, ESPN Classic, ESPN Regional Television, and ESPN International); Disney Channel; Toon Disney; Lifetime Entertainment (50% joint venture with Hearst); A&E (37.5% joint venture with Hearst and NBC); The History Channel (37.5% joint venture with Hearst and NBC); E! Entertainment Television (39.5% joint venture with Comcast)

Radio: 43 stations reaching 14.3 million listeners, Radio Disney, ABC Radio Networks, ESPN Radio

Feature Films: Miramax Films, Buena Vista Filmed Entertainment, Walt Disney Feature Animation, Buena Vista International, Touchstone Films

Theater: Walt Disney Theatrical Productions

Home video: Disney Video Premieres, Buena Vista Home Entertainment

Internet: Buena Vista Internet Group: 43% investment in InfoSeek (Go Network); Disney Store Online; Disney Internet Guide; ESPN.com; ESPN Store Online

Publications: *ESPN—The Magazine*; *Family Fun*; *The Disney Magazine*; *Discover*

Music: Buena Vista Music Group (encompassing Hollywood Records, Walt Disney Records, Mammoth Records, Lyric Street Records and Walt Disney Music Publishing); Walt Disney Music Publishing

Book publishing: Buena Vista Publishing; Hyperion; Disney's Children's Books

Retail/shopping/restaurant: Disney Regional Entertainment: Club Disney, ESPNZone, DisneyQuest; Disney Consumer Products; Disney Interactive (children's software); The Disney Store; ESPN—The Store

Sports teams: Anaheim Angels (Major League Baseball) and Edison International Field, Mighty Ducks (National Hockey League)

Theme parks and resorts: Walt Disney World (Animal Kingdom, Epcot Center, Magic Kingdom, Disney-MGM Studios); Disneyland; Tokyo Disneyland; Disneyland Paris; Disney Cruise Line; Walt Disney Imagineering

Miscellaneous/investments: Celebration (city in Florida)



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COVERSTORY

3. Vivendi Universal

Paris; Montreal



Messier

Vivendi fiscal year ended: June 30, 2000
Jean-Marie Messier, chairman/CEO; Edgar Bronfman Jr., vice chairman
***Pro forma revenue:** \$22.6 billion
***Pro forma operating**

cash flow: \$2.0 billion

***Pro forma operating income:** \$302 million

Web site: www.seagram.com

TV: Universal Television & Networks Group: 13th Street (Germany); 13eme Rue (France); Calle 13 (Spain, Latin America); Rua 13 (Brazil); Studio Universal (Italy, Germany, Spain, Latin America and Brazil); Sci-Fi (UK, South Africa, Latin America and Brazil); USA Network Brazil; USA Network Latin America; CANAL+ Expand (TV production); CANAL+ Image (distributor of TV programming)

Cable: USA Networks (43%); Vivendi: CANAL+, French pay-TV operator with roughly 13 million subscribers in France, Italy, Poland and Spain (Vivendi is buying remaining 51% it doesn't already own); minority stake in BskyB

Film: Universal Pictures, Working Title (50%); Universal Pictures International; United International Pictures (50%); CANAL+ Le Studio CANAL+ (company plans to spin off)

Music: Universal Music Group: Interscope, Geffen, A&M, The Island Def Jam Music Group, Jimmy and Doug's Farm Club.com, MCA records, MCA Nashville, Motown Record Company, Polydor, Universal Records, Universal Classics Group (Decca Records, Deutsche Grammophon, Phillips), Verve Music Group; Universal Music International; Universal Music Publishing Group; Universal Music Enterprises; UM3; Universal Manufacturing & Logistics; music/video clubs Britannia (UK) and DIAL (France); GetMusic (joint venture with BMG)

Theme parks/resorts: Universal Studios Hollywood; Universal Studios City Walk Hollywood; Universal Orlando (50%); Wet 'n' Wild—Orlando; Universal Studios Port

Aventura (Spain) (37%); Universal Studios Japan; Universal Studios Experience (Beijing, China)

Retail/consumer goods: Spencer Gifts, DAPY, Glow

Sports: CANAL+ Paris Saint-Germain, French soccer club

Home video: Universal Studios Home Video

Internet: Universal Studios New Media Group: Universal Studios Online, Universal Interactive Studios, Universal Studios Digital Arts
Vivendi: stake in AOL France; Vivendi and Vodafone AirTouch announced plans to create Internet portal

Telecom: Vivendi: Cegetel (fixed-line and wireless phone services); Societe Francaise de Radiotelephone (mobile phone services)

Publishing: Vivendi: Havas; Havas Advertising; Havas Interactive

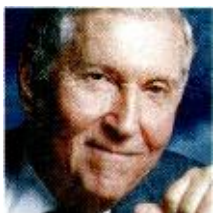
Equipment: CANAL+, Antennes Tonna (cable and satellite equipment)

Other entertainment: Loews Cineplex Entertainment (25.5%); SEGA GameWorks (27%); United Cinemas International (49%)

**Estimates based on Vivendi's June 30, 2000, fiscal year-end numbers.*

4. Viacom

New York (NYSE: VIA)



Redstone

Fiscal year ended: Dec. 31, 1999

Sumner Redstone, chairman/CEO; Mel Karmazin, president/COO

***Revenue:** \$20.3 billion

***Operating cash flow:** \$2.8 billion

***Operating income:**

\$2.8 billion

Web site: www.viacom.com

TV: CBS Television Stations Division (33 TVs and 2 LMAs covering 47.59% of national viewing audience); United Paramount Network; Paramount Television (includes Spelling Television, Paramount Network Television, Big Ticket Television, Viacom Productions); The Paramount Channel; CBS Television Network (CBS Entertainment, CBS New Media, CBS News, CBS Sports); CBS Enterprises (includes King

World Productions and CBS Broadcast International)

Radio: Infinity Broadcasting (82%) (165 radio stations, deal for additional 18 stations pending); Westwood One (minority investment); TDI Worldwide Inc. (outdoor advertising)

Cable: MTV Networks: MTV, MTV2, VH1, Nickelodeon, Nick at Nite, Noggin, TV Land, The Box, The Nashville Network, Country Music Television, Midwest Sports Channel and Home Teams Sports (which are being acquired by Comcast), Group W Network Services, MTV Europe (with seven separate services), MTV Brasil, MTV Russia, MTV Latin America, Nickelodeon Latin America, VH1 UK, jointly owns MTV Asia (which includes MTV Mandarin, MTV Southeast Asia, MTV India, MTV China, and MTV Korea), Nickelodeon Australia, Nickelodeon UK, VH1 Germany, VH1 Export, MTV Australia; Showtime, The Movie Channel and FLIX, joint venture in Sundance Channel

Feature films: Paramount Pictures, Nickelodeon Movies, MTV Films, United International Pictures (33%)

Music: Famous Music Publishing

Home video: Blockbuster (majority stake), Paramount Home Entertainment

Publishing: Simon & Schuster (38 imprints including Nick Jr. Books, Pocket Books), MTV Books

Internet: CBS Internet Group: CBS.com, Broadcast news alliance with America Online, Hollywood.com, iWon.com, Jobs.com, MarketWatch.com, Office.com, Medscape, Rx.com, SportsLine USA, StoreRunner Inc. (50%), Switchboard.com, ThirdAge.com, Women's Consumer Network, Wrenchhead.com, Webvan Group, Contentville.com, Loudeye Technologies (with the exception of Country.com, CBS.com and StoreRunner, CBS has minority interests); MTVi Group, which includes MTV.com, VH1.com and SonicNet.com, Nickelodeon Online

Theme parks: Paramount Parks

Retail/consumer: Viacom Consumer Products

**Based on combined 1999 year-end numbers from CBS and Viacom, which closed merger deal on May 4, 2000.*



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COVERSTORY

5. Sony Corp.

Tokyo (NYSE: SNE)



Idei

Fiscal year ended:

March 31, 2000

Nobuyuki Idei,
chairman and CEO

***Revenue:** \$16.9 billion **

***Operating cash flow:**
\$1.9 billion

***Operating income:**

\$1.3 billion

Web site: www.sony.com

TV/filmed features: Sony Pictures

Entertainment: Columbia TriStar Motion Picture Group, Columbia TriStar Home Video, Columbia TriStar Television Group, 50% stake in Telemundo network, 24.95% investment in Telemundo TV stations group

Games/interactive: Sony Computer Entertainment

Music: Sony Music Entertainment

**Includes only Sony Computer Entertainment, Sony Music Entertainment and Sony Pictures Entertainment; does not include electronics manufacturing and other businesses.*

***Revenue does not include intersegment sales.*

6. News Corp.

Sydney, Australia (NYSE: NWS)



Murdoch

Fiscal year ended:

June 30, 2000

Rupert Murdoch,
chairman/CEO

Revenue: \$14.3 billion

Operating cash flow:
\$2 billion

Operating income:
\$1.7 billion

Web site: www.newscorp.com

TV: Fox Television Stations (23 stations covering 40.6% of national viewing audience); Fox Broadcasting; Foxtel; Channel [V] Asia

Cable: Fox News, Fox Family Channel, The Health Network, Fox Sports Net (includes Liberty Media stake and 40% stake in Rainbow Sports); FX; Fox Sports Latin America

Feature films: 20th Century Fox, Fox 2000, Fox Studios, Fox Searchlight, Fox Animation Studios



Satellite: SKY PerfectTV!;

Star TV (Phoenix—China, ESPN Star Sports—Asia); BskyB; Sky Latin America (NetSat—Brazil, Innova—Mexico)

Music: Fox Music, Mushroom Records, Festival Records

Home video: Fox Home Entertainment

Publishing: HarperCollins, ReganBooks, HarperCollins UK; Zondervan; HarperCollins Australia; pending: Hearst Book Group, including William Morrow & Co. and Avon Books

Newspapers: *The Times, The Sun, The Sunday Times, Post-Courier, News of the World, New York Post, The Australian, The Daily Telegraph, Herald Sun, Independent Newspapers*

Magazines: *SmartSource, Times Literary Supplement, The Weekly Standard, Times Education Supplement, News America Marketing, Times Higher Education Supplement, Maximum Golf*

Sports teams: Los Angeles Dodgers, National Rugby League

Internet/interactive: Fox Interactive, ChinaByte, epartners (\$300 million investment)

Other: NDS, Kesmai PLD Telecom

7. AT&T Broadband

Englewood, Colo. (NYSE: T; LMG.A; LMG.B)



Armstrong

Fiscal year ended: Dec. 31, 1999

C. Michael Armstrong,
chairman; Daniel E. Somers, president/CEO,
AT&T Broadband; John Malone, chairman,
Liberty Media

***Revenue:** \$8.6 billion

***Operating cash flow:** \$1.4 billion

***Operating income:** \$400 million (estimate)

Web site: www.att.com

Cable: AT&T Broadband (includes former MediaOne holdings); cable systems with 16.1 million subscribers; 17.4 million cable subscribers through partnerships with TWE: (26%), Cablevision (28%), Texas Cable Partnership (50%), Century (25%), Insight Midwest LP (50%), Parnassus (33%), Charter (32%), Kansas City Cable Partnership (50%), Sioux Falls (50%), US Cable Coastal-TX (37%)

Programming: Time Warner Entertainment

(25.5%); New England Cable News (50%); Outdoor Life (15%); Speedvision (13%); Fox Sports New England (50%); National Cable Communications (12.5%); E! Entertainment (10%); Music Choice (8%); Viewers Choice (11%); The Sunshine Network (14.6%); Style (10.4%)

Programming (investments through Liberty

Media): Starz Encore Group; Discovery Communications (49%) (Discovery Networks: Analog: Discovery Channel, The Learning Channel, Animal Planet, Discovery People, The Travel Channel; Digital: Discovery Science, Discovery Civilization, Discovery Home & Leisure, Discovery Kids, Discovery Health, Discovery Wings, Discovery en Español); Discovery International; Discovery Retail (46 The Nature Company Stores, 79 Discovery Channel Stores, 2 Discovery Destination stores); News Corp. (8%); Time Warner Inc. (9%); QVC Inc. (43%); USA Networks (21%); BET Holdings (35%); Canales (100%); Corus Entertainment (one of Canada's leading media companies 20%); Court TV (50% investment); Crown Media Holdings (16%); E! Entertainment Television (10%); interest in Fox Kids Worldwide; International Channel (90%); Jupiter Programming Co. (Japan 50%); MacNeil/Lehrer Productions (67%); MultiThematique, S.A. (30%); Pramer S.C.A. (Argentina 100%); TV Guide Inc. (44%); USA Networks (21%); QVC Inc. (43%); Telemundo Network (50% with Sony Pictures Entertainment); Telemundo Station Group (25%); Torneos y Competencias (40%, Argentina); The Premium Movie Partnership (Australia, 20%)

Cable and Telephony (investments through

Liberty Media): Cable Management Ireland (100%); Metropolis-Intercom (Chile, 30%); Cablevision SA (Argentina 28%); Digital Latin America (43%); Grupo Portatel (24%); ICG Communications (24%); Jupiter Telecommunications (Japan, 50%); Omnipoint Communications (3%); Princes Holdings (Ireland, 50%); Sprint PCS Group (24%); Liberty Cablevision of Puerto Rico (100%); Telewest Communications (25%); Teligent (34%); UnitedGlobalCom (10%)



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COVER STORY

Satellite (investments through Liberty Media): Astrolink International (32%); iSky (19%); Sky Latin America (10%); TCI Satellite Entertainment (21%); XM Satellite Radio (3%)

Internet (through Liberty Media): BroadbandNOW (5%); Four Media Co. (100%); Geocast Network Systems (8%); On Command Corp. (57%); OneMedia Place (2%); Liberty Digital (93%) including MTV Online (10%); iVillage (3%); SportsLine.com (2%); priceline.com (2%); ACTV (16%); Quokka Sports (3%); Interactive Pictures (4%); TiVo/Replay; Drugstore.com (1%); HomeGrocer.com (1%); iBeam Broadcasting Corp. (8%); Interactive Pictures Corp. (4%); KPCB Java Fund (6%); The Lightspan Partnership (9%); Kalediscscope Interactive (50%); Lifescape (15%); move.com (6%); Online Retail Partners (21%); pogo.com (19%); Trip.com (29.6%); Golf.com (12%); student.net (23.5%); Third Age Media (11.8%); Wine.com (11.2%); Gloss.com (10.7%)

Equipment (through Liberty Media): ANTEC (19%); Motorola (3%); TruePosition (100%)

Other (through Liberty Media): Ascent Network Services (100%); Cendant Corp. (7%); Emmis Communications (12%); Primedia (5%)
*Reflects holdings of AT&T Broadband and Liberty Media.

8. Comcast Corp.

Philadelphia (Nasdaq: CMCSK; CMCSA)

Fiscal year ended: Dec. 31, 1999



B. Roberts

Ralph Roberts, chairman; Brian Roberts, president

Revenue: \$6.2 billion

Operating cash flow: \$1.9 billion

Operating income: \$664 million

Web site: www.com-

cast.com

TV: QVC (57%)

Cable: systems serving 8.2 million subscribers based on pending cable transactions

Programming: QVC (57%); Comcast@Home; E! Entertainment Television (has controlling interest); Comcast SportsNet (46%); CN8; The Golf Channel (54.7%); Outdoor Life; Speedvision;

Style (40%); Sunshine Network (13%); In Demand (11%); and Comcast Sports Southeast

Sports: Comcast-Spectacor (entity includes Philadelphia 76ers, Philadelphia Flyers, Philadelphia Phantoms (American Hockey League) and two arenas—the First Union Spectrum and the First Union Center)

Internet: Comcast@Home, iQVC, Internet Capital Group, Excite@Home

9. Tribune Co.

Chicago (NYSE: TRB)



Madigan

Fiscal year ended: Dec. 31, 1999

John W. Madigan, chairman, president/CEO

***Revenue:** \$6 billion

****Operating cash flow:** \$1.5 billion

****Operating income:** \$1 billion

Web site: www.tribune.com

TV: 22 stations (38% of national audience); Tribune Entertainment; The WB Television Network (25%)

Cable: WGN, Central Florida News 13 (50%); CLTV News (Chicago)

Radio: 4 stations

Newspapers: 11 daily newspapers including the *Los Angeles Times*, the *Chicago Tribune*, *Newsday*, *The Orlando Sentinel*, Knight-Ridder/Tribune Information Services (50%)
Publishing: Tribune Media Services, Times Mirror Magazines (18 including *Field & Stream* and *Popular Science*), Jeppesen Sanderson (Times Mirror magazines and Jeppesen Sanderson are for sale)

Internet: AOL (5.7 million shares); Exactis (1.1M shares); Excite@Home (3.4M shares); iVillage (0.8M shares); Lightspan Partnership (1.8M shares); Peapod (1.8M shares); Pseudo Programs (10%); BrassRing (23%); Food.com (8%); Eppraisals.com (18%); iExplore (24%); iOwn (9%); SuperMarkets Online (20%); Classified Ventures (17%); Teach.com (11%)

Sports: Chicago Cubs (Major League Baseball)
*Revenue includes acquisition of Times Mirror on June 12, 2000.



**Projected for 2000, including Times Mirror acquisition.

10. Cox Enterprises Inc.

Atlanta (privately held)



Kennedy

Fiscal year ended: Dec. 31, 1999

James C. Kennedy, chairman/CEO

Revenue: \$6 billion

Operating cash flow: NA

Operating income: NA

Web site:

cimedia.com/business/

TV: 11 stations serving 9.8% of national viewing audience; Rysher Entertainment—TV production and syndication

Cable: systems serving 5.5 million subscribers, Discovery Communications (24%)

Radio: 81 radio stations (including pending acquisitions in Houston, Richmond, Va., and Miami)

Newspapers: 16 daily newspapers, including flagship *Atlanta Journal-Constitution*; 15 weeklies and shoppers; Val-Pak Direct Mail Marketing, Cox Target Media, Cox Direct, CustomMedia, Mary Engelbreit's Home Companion (40%), PAGAS Mailing Service, Trader Publishing Co. (50%)

Internet: Cox Interactive Media—network of 70 local sites with 24 city sites in top 50 markets; Look Smart Ltd.—Internet search engine (26% stake)

Other: Manheim Auto Auctions (more than 80 traditional and Internet auto auctions)

11. NBC (owned by General Electric)

New York (NYSE: GE)



Wright

Fiscal year ended: Dec. 31, 1999

Jack Welch, chairman/CEO, GE; Bob Wright, president/CEO, NBC

Revenue: \$5.8 billion

Operating cash flow: NA

Operating income: \$1.6 billion



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PUSHING THE ENVELOPE

An innovative new CONUS communications system vastly increases what SNG crews can accomplish on the road

By Kathy Haley



A new system will provide SNG crews with high-speed Internet connections and multiple phone lines in the field, much more than Randy Escamilla, of KMOL San Antonio, had last year while reporting for CONUS on a Texas Gulf Coast hurricane.



SNG teams go through when reporting live from breaking news events, where downed phone systems or the crush of activity often cuts off contact with the outside world. The second reporter's experience is closer to what SNG teams will soon experience, according to officials at CONUS Communications, thanks to a new communications system the compa-

Rain lashes a pair of satellite news vans sitting forlornly on a deserted street in Wilmington, N.C. A category-five hurricane is expected to make landfall near the town in a few hours. In the first van, a reporter dressed head to foot in yellow rain gear gets ready for a live shot. Phone lines are down all over town and cell phones aren't working, so his story relies mainly on what he's been able to pick up talking to local officials. He has no idea how his piece will fit into his station's overall storm coverage.

Down the street in the other SNG van, a reporter from a rival station is on the phone with his executive producer, planning details of his next live shot. An intern sitting next to him is on the Internet, gathering information about big storms in Wilmington's history. Another reporter is on a third phone line, interviewing state weather officials. When he hangs up, the lead reporter uses a high-speed Internet connection to send graphics related to his piece to the station, then goes outside for the live shot. His story is much more in-depth than that of his competitor down the street, with details on how much damage a previous major storm had caused and the latest predictions on the hurricane's expected force when it hits the region.

The first reporter's experience is typical of what

is unveiling at the Radio-Television News Directors Association convention this week in Minneapolis.

Based on digital technology, the new communications system will turn an SNG van into a mini news bureau-on-the-road, eventually allowing correspondents to send their reports via satellite-fed Internet connections directly to file servers back at their stations. They'll even be able to tap into the same servers to write scripts and edit their pieces from afar.

The new system "will provide CONUS members a definitive strategic advantage when it comes to covering breaking news," says company president Terry O'Reilly.



CONUS Communications president Terry O'Reilly

This isn't the first time CONUS and its parent, Twin Cities-based Hubbard Broadcasting, have pushed the envelope in television journalism. Hubbard invented satellite news gathering 15 years ago and created CONUS, a newsgathering cooperative that allows stations to share their coverage of breaking stories.

But technological innova-



Tom Becherer, vice president and general manager, CONUS News Services

tions will only take a company so far in the hotly competitive SNG market, where a growing number of providers are leasing satellite time and half a dozen major news services flood stations with hundreds of stories a day.

Complicating the picture even more is the fast-changing field of local TV, where ownership consolidation is putting the squeeze on news budgets.

None of this phases O'Reilly. In fact, he's energized. Since joining CONUS two years ago, he's been quietly leading a dramatic retooling of its product.

The changes stake claims in two areas where company officials know they can run rings around the competition: customer service and unique content.

Already, the CONUS News product is vastly different than it was only a year ago.

A switch to digital transmission completed in April allows CONUS to feed news every hour, 24 hours a day, seven days a week—a boon to stations with expanding news windows and websites that need constant updating. Content has also changed. Four speciality news cooperatives now generate at least 30 stories a week in four categories: consumer, medical, technology and entertainment.

Fortifying the changes at CONUS News are healthy growth in the other divisions of CONUS Communications: a thriving Production and Satellite Services division that is one of the largest users of transponder time in the U.S., and a Programming Services unit that has a number of new projects in development.

"This is the most exciting time we've faced since CONUS invented satellite news gathering 15 years ago," says Tom Becherer, vice president and general manager of CONUS News Services. He and O'Reilly are betting that a changing TV industry won't completely wipe out the breed of station bent on truly excelling at covering local news. "It's important that stations have the ability to remain independent, and that the industry not turn into one or two or three voices preaching the same news every night," O'Reilly says.

"The toughest challenge stations face today is differentiating their newscasts from the competition," O'Reilly says. "CONUS is designed to allow stations to do just that." "We empower stations to stay independent."

Kathy Haley is a Philadelphia-based freelance writer who specializes in the television business.

The Next Frontier

CONUS Communications is clearly getting an infusion of energy and leadership from Hubbard Broadcasting, which lightened its asset load in December 1998 when it sold DBS provider United States Satellite Broadcasting, after helping to launch the DBS industry in the U.S. CONUS remains under the purview of Hubbard vice president Stanley E. Hubbard, who is also chairman of Hubbard Media Group, a unit that is exploring new business opportunities, including the development of a cable network.

Hubbard is mum on the proposed network's content, except to confirm that it may take advantage of CONUS' long background in producing news and information programming.



Stanley E. Hubbard, chairman and CEO of Hubbard Media Group

He also says the network will offer something new in terms of the business relationship between distributors and programmers. Here, it will draw on experience Hubbard Broadcasting gained by launching USSB. "Having been a distributor, we think we have some insight into what distributors need," Hubbard says. "We're not just going to ask them for a piece of their margin. We think we have an ability to

bring them programming and have a direct impact on their bottom line. We want to introduce a business relationship that has a new dynamic.

"The days of adding channels and costs and asking more of the customer are behind us," Hubbard continues. "Cable and satellite programming entities will be forced to rethink the business relationship with the distributor. The distributor has to provide value to the customer, and value means giving them more, but you can't just keep passing all costs onto the consumer. The distributor needs to make a fair profit on every customer transaction, so it can continue to upgrade its systems. We think we have some thoughts as to how we can rethink some of those relationships, with a given that the execution has to be right, whatever channel we bring to the marketplace."

Hubbard Media Group hopes to announce the new cable network near the end of this year and launch it toward the end of 2001.



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Gene Stephens at the 2000 Republican National Convention
 Conus 9 transmitted four full-time channels from this summer's national political conventions.

6ene Stephens stepped outside the CONUS News skybox during the Republican National Convention, thinking he'd take a quick break. He'd barely closed the door, however, when he spotted Texas Senator Kay Bailey Hutchison moving down the hall. Immediately catching up with her, he asked for a quick interview about issues specific to her state's delegation, and bolted back to the skybox to grab a cameraman. Minutes later, he'd finished editing the tape and begun calling CONUS affiliates in Texas, alerting them to the fact that he'd gotten the surprise interview and would be sending it to them on the next feed less than an hour away.

"This isn't the kind of coverage stations get from their network news services," smiles Stephens, a veteran Texas TV newsman with a

shock of white hair and the calm demeanor of someone who has seen it all. Stephens, who is CONUS' southwest regional manager, had done more than snare a story on a slow news day, when 15,000 members of the media were stalking the convention's 2000-plus delegates, most of whom were miles away on the golf course. He'd come through for CONUS' Texas affiliates, which had a particular interest in the Republicans' convention because the party's presidential nominee happens to be governor of their state.

Although it's the smallest of the half dozen major TV news services feeding stations national news stories each day, CONUS News goes much farther than the other five in localizing its coverage for its roughly 100 affiliates. It also works much harder to make sure stations get the live shots they're looking for.

This is no mean feat in the tricky world of SNG, where breaking news doesn't always fit neatly into the expensive satellite time slots stations have leased for live shots.

"If you've bought time from a satellite service because you're planning a live interview with the governor, but the governor is late arriving, you've lost your shot because a computer is turning your feed on and off," explains Tom



CONUS has specialized in offering the local angle on big stories, such as the Oklahoma City bombing



Becherer, vice president and general manager of CONUS News Services. "With us, you get on the phone with a live human being. If you're about to lose your shot because another station is lined up for the next window after yours, we'll see if we can lease time on another satellite for that station so you can get your live shot."

While live shots are a key part of the CONUS News service, user-friendliness has recently become a major priority. CONUS Select, the hourly news-feed sent to affiliates seven days a week, is designed to be as easy to use as possible for busy producers, who have little time to spend wading through feeds

from national news services. Each CONUS Select feed comes with both a quick-glance and a more detailed rundown, describing packages and the pictures and other elements included with

them. "This is really handy, because we can look through the rundown and see what's interesting," says Joelle Johnston, a producer for the 5 p.m. news at WSVN-TV Miami.

No story goes out over the CONUS satellite

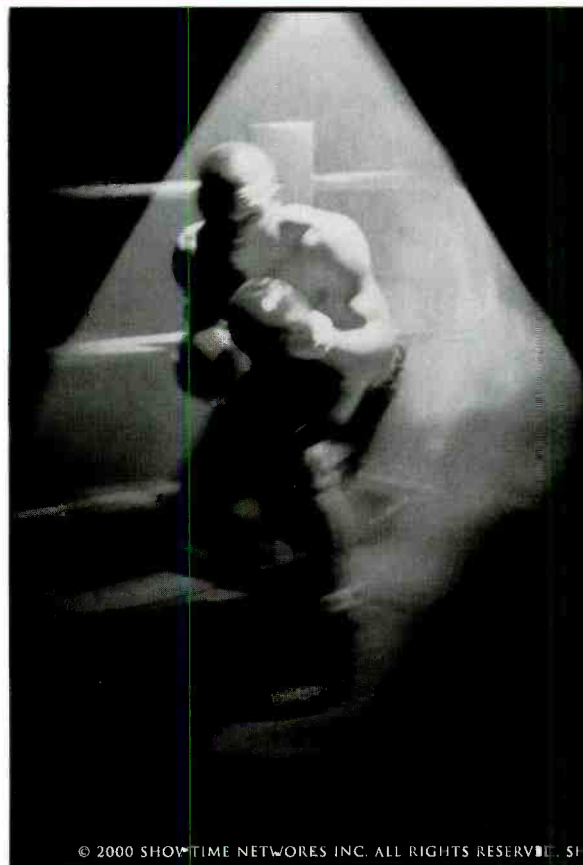
without a script and runtime. "Producers don't have a lot of time," says CONUS News managing editor Jane Bigelow. "We produce the packages so they can mark them and move them."

Specialty news cooperatives, offering consumer, medical, technology and entertainment stories, are designed to bring stations stories they aren't likely to

get elsewhere or can't necessarily produce in-house. "If I'm a medical reporter and I know I can rely on CONUS for two good packages a week, that gives me more time to work on the stories



The Entertainment Update is a part of CONUS Select, a new 24/7 digital feed system that delivers news every hour



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ANC Aims at Wider Distribution

Ten-year-old All News Channel is benefiting from the changes going on at CONUS Communications. Company executives are exploring options for improving the network's programming and expanding distribution beyond direct-to-home.

"ANC is one of America's best kept secrets," says Mike McIntee, senior manager of programming and syndication at CONUS Communications. "We want it to be more visible and to have wider distribution."

Founded originally to provide round-the-clock news to backyard satellite dish owners, ANC today is distributed on DirecTV and on local stations, many of which use it as an overnight news service. Its half-hour newscasts draw their material from the CONUS News cooperative, giving the channel



All News Channel anchor Stan Turner

a distinct local perspective that sets it apart from all news cable channels.

"When you're working with a local TV station, you are working with photographers and reporters who are close to the story and who tend to have more detail than a reporter who's been flown in from 100 miles away," McIntee says.

"We're programming for an audience that wants to get its news straight from the source, and with the local perspective we can bring to it."

Like CONUS News, ANC has begun emphasizing news viewers can use. "It's easy to run car crashes and fires," McIntee says. "It takes more thinking to come up with stories that will change people's lives or give them something they can walk away with."

Along with ANC, CONUS Programming Services also

produces and distributes *First Business*, a half-hour syndicated morning newscast that appears on stations reaching 70 percent of the U.S. and offers the day's top business stories along with national news, weather and sports. CONUS also produces shows for Outdoor Life Network.

I'm pursuing," Bigelow says. "We want to be an essential service for the different parts of the newscast, from weather and sports to consumer and technology."

Taped to the door of the main CONUS News trailer at the Republican National Convention is a small plastic statue of St. Clare, "patron saint of television." (The 12th century nun is so-named because, while praying in her cell at a time of need, she saw a Catholic mass enacted on the wall).

"Terry O'Reilly gave that to me," laughs Bigelow, referring to the charismatic newsman hand-picked by CONUS' founding president, Chuck Dutcher, to lead the company after he became chairman last year. A veteran of The Weather Channel, Worldwide Television News Corp. and Westinghouse Broadcasting, O'Reilly is known for a news sense as formidable as his extraordinary people skills.

The CONUS mission, he says, is all about generating unique content. "We generate it ourselves

or we help others generate it," he says.

"We turned on CONUS Select on April 18 and redefined everything we do here. Our feeds look completely different. We introduced a level of automation that we'd never seen before. We knew as stations went to digital server-based news rooms, that things would change. The station's deadline was not the 6 p.m. news. It was the next minute, in part because stations now have to worry about their websites."

Bob Smith, news director at KCRG Cedar Rapids, Iowa, says CONUS offers "a wider pool of video" than rival news services, along with a different selection of stories. "They're choosing stories that are a little different, more viewer friendly and more interesting in that they impact people's lives," he says.

"CONUS used to be at the CBS competitor in town, and I'd grind my teeth when I saw what they were doing," Smith continues. "I'm glad they came across town."

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service to our customers and
community. We are proud to
congratulate the people of
CONUS Communications on
their 15th anniversary.



A MOVE FOR INDEPENDENCE

By allowing stations to share news coverage, CONUS broke the networks' hold on big stories

Chuck Dutcher could feel himself tense slightly as the chief engineer for one of the three major networks sauntered over to his exhibit at the 1984 National Association of Broadcasters convention. The truck Dutcher had on display in the parking lot of the Las Vegas convention center looked a little forlorn next to the big, impressive portable C-band uplinks the networks used for remote telecasts of football games and other events. Dutcher's truck looked more like an oversized bread van, with a large bite taken out of the rear to make room for a Ku-band satellite uplink.

Dutcher stood by as Ray Conover, chief engineer for Hubbard Broadcasting, explained to the network VIP how the Ku truck would enable local TV stations to report live from breaking news events, even if they occurred hundreds of miles away. This was a much bigger range than the microwave trucks stations had been using made possible. A monitor set up near the truck displayed the signal being broadcast via satellite from the parking lot, but the network engineer looked skeptical. "It'll never work," he said, and turned to walk away.

Less than 12 months later, in February 1985, CONUS Communications launched, not only with a working satellite transmission system, but with an innovative communications unit enabling remote crews, for the first time, to have reliable phone connections to producers back at their stations. Its impact on tele-

vision journalism was almost immediate. "If you were a station in St. Louis and there was a major story in San Francisco, you didn't have to rely on your network as the sole source of video information and live shots," recalls KCAL Los Angeles news director Dennis Herzig, who sold CONUS News to stations in the company's early days. "You could pick up the phone, call CONUS, and say 'I want to play.' That had not happened before, to such an extent."

CONUS (the name is an acronym for continental U.S.) also brought stations a badly-needed alternative to the network news services for video of the day's breaking news. Network news services fed affiliates stories each day, but kept the best for their 6 p.m. newscasts, sending it to sta-

Chuck Dutcher made Stanley S. Hubbard's vision of an SNG news cooperative a reality

CONUS 1, the truck that got it all started, will be donated to the Newseum in Washington D.C. to become part of their permanent collection.

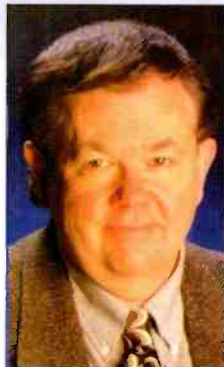
CONUS completed its first live shot coverage of a tornado that leveled parts of central





tions only after it had aired nationally. "CONUS was the first company to get into SNG and go after stories that local stations couldn't have gotten before," recalls Jim Ogle, senior vice president for news at WKYT Lexington Ky. "Back then, if a story broke outside my market that affected my market, I couldn't get that story without paying a fortune for it or begging the networks."

By 1988, nearly 80 stations were participating in the CONUS Communications news cooperative. As local broadcasters began scooping their networks at covering many of the day's major breaking stories, the big three nightly newscasts were forced to change their approach, moving to more analysis and coverage of international news. In an October 1988 story about how CONUS and similar news services were enabling stations to rival their network newscasts, *Newsweek* pointed to "a



Ray "Dr. Dish" Conover designed the trucks and national control center that made SNG possible

momentous power shift in the TV news game, a journalistic version of home rule that could eventually reduce the networks to bit players."

CONUS Communications came into being partly out of need and partly because of key executives at parent company Hubbard Broadcasting. One was Stanley S. Hubbard, the second generation to manage the Twin Cities-based station group that had put the first NBC affiliate not owned by the network on the air. Its flagship KSTP had been the first station in the U.S. to broadcast in color fulltime.

Like his father, Stanley S. Hubbard was fascinated by technology. His interest in satellite transmission led him to Ray Conover, a young engineer who'd been rising rapidly through the ranks at KSTP. While working at the station part time during college, Conover had caught the eye of top engineers when they dis-

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Stanley S. Hubbard's fascination with satellite technology led him, through his company, to invent SNG and help launch the DBS industry in the U.S.

covered he knew more about microwave technology than they did. Later, after coming on board fulltime, he helped the station break in its first portable cameras and was put in charge of its electronic news gathering gear, all the while keeping his eye on developing Ku-band satellite communications in Canada.

When Stanley S. heard about Canada's experiments with Ku transmission of televised sporting events, he asked Conover if the same technology might be used to transmit programming directly to consumers' homes. Conover, who'd known since college that it was only a matter of time before satellite

technology would be fine-tuned enough to become cost-effective for TV, said yes.

Next, Hubbard gave Chuck Dutcher, who'd been general manager of Hubbard's Tampa independent WTOG, an offer he couldn't refuse:

come to the Twin Cities and develop a business plan for putting Ku technology to use. Stanley S. was envisioning what would later become the U.S. direct broadcast satellite industry, a business he would, a decade later, play a major role in founding. In the interim, however, Dutcher came up with something that would make economic sense right away: satellite news gathering.

Once Conover had built the first Ku-band truck and the control center that made live shots possible, Dutcher began building CONUS' affiliate base. He also led CONUS into satellite leasing, production and programming, launching All News Channel, a 24-hour-a-day network for backyard dish owners.

CONUS Communications has evolved considerably since its founding 15 years ago. The satellite leasing business it created to ensure an ample supply of transponder time for CONUS News members has grown into one of the leading suppliers of satellite time in the U.S. Production facilities in the Twin Cities and

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15TH ANNIVERSARY



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Washington, D.C. provide remote and studio services to programmers such as Showtime, ESPN, The Walt Disney Co. and USA Networks. Newly acquired Phoenix Television Ltd. of London has added a European base of operations and an overseas network of freelance producers and reporters.

A programming and syndication unit distributes the morning news strip *First Business* to stations covering close to 70 percent of the U.S. and manages All News Channel.

To Stanley E. Hubbard, one of the third generation to manage Hubbard Broadcasting, the

growth of CONUS Communications has made possible a deeper brand of television journalism.

"When we introduced SNG, a lot of engineers said it wouldn't work, and a lot of pundits said it was nothing more than a technological toy that would take away from thoughtful reporting," Hubbard says. "In fact, the exact opposite happened. SNG enabled stations to increase their editorial independence, and to expand their editorial decision making. Local TV across the board is better and more thoughtful today in part because of CONUS Communications and what it made possible."

A Key Player in Production and Satellites

When Disney World celebrated its 25th anniversary with a week of special events and media tours, CONUS Communications was on hand with four remote production and uplink trucks, hired by Disney to enable TV crews to produce reports and transmit them back to their stations. A CONUS truck is also often on hand at major sporting events, enabling ESPN crews to file reports for the network's flagship news show, *SportsCenter*.

While most broadcasters think of CONUS as the cooperative that enables them to execute live shots and also provides them with breaking news feeds every hour 24 hours a day, the company also has a thriving Production and Satellite Services division that serves clients ranging from Showtime, Fox Sports and the National Basketball Association to major corporations in need of video news releases and other services.

In fact, only about five percent of CONUS Production and Satellite Services' business comes from its sister news service.

The division was born out of the need to provide CONUS News clients with enough satellite time to get through the early evening and late-news "rush hours," when stations lined up for live shots. That left lots of unused satellite time during the day and in the early evening, unless breaking news intervened to push up demand. "The Production and

Satellite Services division was initially a way to fill up the holes," says director Jim Richter.

Together, Production and Satellite Services, News and a programming division generate annual revenues akin to those of a major market TV station, says Stanley E.

Hubbard, vice president of CONUS parent Hubbard Broadcasting. With its fleet of remote satellite trucks, a stable of satellite transponders, and three production centers, CONUS Production and Satellite Services offers invaluable support for the CONUS News Services division.

If a major story breaks and the six CONUS-owned transponders are booked solid with regular news or commercial clients, CONUS Production

and Satellite services will lease time from another provider to make it available to CONUS news clients, Richter says. "Because of the relationships we already have set up with other providers, we can often get a better price than the news division could have. In that way, we're complementary services."

"Most broadcasters don't even know that CONUS is heavily involved in [commercial] production and satellites," says Dennis Herzig, news director at KCAL Los Angeles. "They wouldn't know it, because CONUS continues to service its core news business so well."



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COVER STORY

Web site: nbc.com

TV: 13 stations serving 28% of country, NBC Television Network, Paxson Communications (32%)

Cable: MSNBC (50%); CNBC (100%); CNBC Asia (Dow Jones 50%); CNBC Europe (Dow Jones 50%); A&E Television Networks (25% with ABC and Hearst); Rainbow Programming (25%); ValueVision (39.9%); National Geographic Asia (NBC 25%, National Geographic 25%, Fox 50%); National Geographic Channel Worldwide (NBC 25%, National Geographic, 25%, Fox 50%); National Geographic Europe (NBC 25%, National Geographic 25%, BSKyB, 50%); NBC Europe (minority percentage; undisclosed partnership with Deutsch Fernseh Nachrichten Agentur)

Sports: NFL, professional football league slated to debut in February 2001 (joint venture with World Wrestling Federation Entertainment); NBC also has minority stake in World Wrestling Federation Entertainment

Music: NBC Records

Internet: NBC Internet (40.3%); MSNBC.com (50%); CNBC.com (90%; 10% NBCi); Polo.com (50%); minority equity stakes in more than 50 new-media companies

12. Gannett Co.

Arlington, Va. (NYSE: GCI)



Curley

Fiscal year ended:

Dec. 26, 1999

John J. Curley, chairman; Douglas H. McCorkindale, president/CEO

Revenue: \$5.3 billion

Operating cash flow: \$1.8 billion

Operating income: \$1.6 billion

Web site: www.gannett.com

TV: 22 stations serving 17.4% of national viewing audience

Newspapers: 74 newspapers, including flagship *USA Today*; 15 newspapers in the UK

13. Clear Channel Comm. Inc.

San Antonio (NYSE: CCU)

Fiscal year ended:



Mays

Dec. 31, 1999

L. Lowry Mays, chairman

***Revenue:** \$4.6 billion

***Operating cash**

flow: \$1.9 billion

***Operating income:**

\$393 million

Web site: www.clearchannel.com

TV: 19 stations (covering 7% of U.S., including 8 LMAs and satellites)

Radio: 874 stations (proposed number of stations company will have after merger is complete); AMFM Radio Networks; Heffel Broadcasting (26%); Clear Channel Sports; Australian Radio Network (50%); Virginia Radio Networks; Florida Radio Network; Alabama Radio Network; Kentucky News Network; Oklahoma News Network; Penn State Sports Network; Tennessee Radio Network; University of Florida Sports Network; University of Miami Sports Network; Voice of Southwest Agriculture Network; Grupo Acir Comunicaciones SA de CV (40%); New Zealand Radio Network (33%); Radio Bonton (50%)

Outdoor: More than 700,000 billboards in U.S.; Adshel Street Furniture (50%); Capital City Posters (30%); Dauphin OTA (50%); Expoplakat AS (40%); Hainan White Horse Advertising Media Investment Co. (50%); Master & More Co. (32%); Plakanda Holdings (82%); Sirocco International (50%)

Advertising/research: Katz Media Group, Chancellor Marketing Group, Broadcast Architecture (radio research firm)

Internet: AMFMI

**Includes holdings of AMFM Inc., pending final acquisition later this year; revenue, income and cash-flow figures based on combined 1999 figures for both companies.*

14. The McGraw-Hill Companies

New York (NYSE: MHP)

Fiscal year ended:

Dec. 31, 1999

Harold W. "Terry" McGraw III, chairman, president/CEO

Revenue: \$4 billion



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COVERSTORY



McGraw

Operating cash flow: \$708 million
Operating income: \$739 million
Web site: www.mcgraw-hill.com
TV: Four stations totaling 4% of national

viewing audience

Publishing: Educational Publishing, Higher Education, Professional Publishing

Magazines: *Business Week*, *Aviation Week*

Financial services: Standard & Poor's Information Services, S&P's Ratings Services

Internet: BusinessWeek.com, AviationNow.com, Construction.com, Platts.com

15. Cablevision Systems Corp.

Woodbury, N.Y. (ASE: CVC)

Fiscal year ended:

Dec. 31, 1999

James Dolan, CEO



Dolan

Revenue: \$3.9 billion
Operating cash flow: \$909.6 million (pro forma)
Operating income: (\$174 million)
Web site: www.cablevision.com

Cable: systems serving 3.4 million subscribers

Programming—Rainbow Media Holdings Inc.: American Movie Classics; Bravo; Bravo Latin America; The Independent Film Channel; Romance Classics; News 12 Networks; News 12 New Jersey; MuchMusic; (50%); National Sports Partners—Fox Sports Net (50%); National Advertising Partners (50%); Regional Programming Partners (Rainbow Media 60% and FOX Sports Networks LLC 40%)—FOX Sports Net New York; FOX Sports Net Florida; FOX Sports Net Ohio & Cincinnati; FOX Sports Net New England; FOX Sports Net Chicago; FOX Sports Net Bay Area; MetroChannels; Madison Square

Garden Co.; Madison Square Garden arena; Madison Square Garden Network; Radio City Music Hall

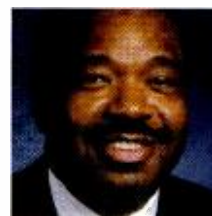
Sports: New York Knicks (National Basketball Association); New York Rangers (National Hockey League); New England Seawolves (arena football); New York Liberty (Women's National Basketball Association); Hartford Wolf Pack (hockey)

Telephony: NorthCoast Communications (PCS, 49.9%)

Retail: Clearview Cinema Group (65 theaters); The Wiz (41 stores)

Internet: investor Excite@Home, Salon.com (9.6%)

16. DirecTV (owned by Hughes Electronics) El Segundo, Calif. (NYSE: GMH)



Donald

Fiscal year ended: Dec. 31, 1999
 Odie Donald, president
Revenue: \$3.8 billion
Operating cash flow: \$19.9 million
Operating income: (\$292.1 million)
Web site:

www.directv.com

Satellite: satellite TV service with more than 9.5 million subscribers (total includes DirectTV U.S. operations, Primestar by DirectTV and Galaxy Latin America customers)

17. The Hearst Corp.

New York (privately held)



Bennack

Fiscal year ended: Dec. 31, 1999
 Frank A. Bennack Jr., president/CEO
Revenue: \$3.7 billion
Operating cash flow: NA
Operating income: NA
Web site: www.hearst-

corp.com

TV: Hearst-Argyle Television (63%); 32 TV stations (17.6% of national viewing audience; nine stations are LMAs or satellite stations); Hearst-Argyle Television Productions; Hearst

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COVERSTORY

Entertainment and Syndication; TVA (Brazilian pay-TV company with ABC Inc.); Locomotion (animation with Cisneros Group)

Cable: Lifetime Television (50%); New England Cable News (with MediaOne); ESPN (20%); A&E Television Networks (37.5%, partner with ABC and NBC)

Radio: 7 stations

Newspapers: 12 dailies (*San Francisco Examiner, Houston Chronicle*) King Features Syndicate

Publications: 16 consumer weeklies (*Cosmopolitan, Esquire, Town & Country, Harper's Bazaar*), business publications

Internet: Hearst New Media Center; stake in AOL; Women.com Networks (53%); Talk City (5%)

Real Estate: Hearst Realities, San Francisco Realities, Sunical Land & Livestock Division



18. USA Networks Inc.

New York (NASDAQ: USAI)



Diller

Fiscal year ended:

Dec. 31, 1999

Barry Diller, chairman/CEO

Revenue: \$3.2 billion

Operating cash flow:

\$572.8 million

Operating income:

\$213 million

TV: USA Broadcasting—13 stations (covering 31% of U.S.); minority stakes in four other TV stations; Studios USA (syndication)

Cable: USA Network, Sci-Fi Channel, TRIO, Newsworld International (NWI)

Feature films: USA Films

Home video: USA Home Entertainment

Internet: USA Networks Interactive: styleclick.com, hsn.com, firstauction.com, first-jewelry.com, scifi.com, usanetwork.com, mxgonline.com, ticketmaster.com, citysearch.com, studiosusa.com, match.com, cityauction.com; Hotel Reservations Network: hoteldiscount.com

Retail: Home Shopping Network; Home Shopping en Español; Home Order Television (Germany); Shop Channel (Japan); America's Store; Ticketmaster; USA Electronic Commerce and Services, includes Precision Response Corp., Short Shopping, ECS eSolutions and ECS Database Marketing

19. The New York Times Co.

New York (NYSE: NYT)



Sulzberger

Fiscal year ended:

Dec. 26, 1999

Arthur Sulzberger Jr., chairman; Russell T. Lewis, president/CEO

Revenue: \$3.1 billion

Operating cash flow:

\$601 million

Operating income:

\$571 million

Web site: www.nytimes.com

TV: Eight stations (3.7% of national viewing audience)

Radio: 2 stations

Newspapers: 24 newspapers, including *The New York Times* and *The Boston Globe*; *International Herald Tribune* (50% owned with The Washington Post Co.)

Publications: 3 golf magazines

Internet: New York Times Digital includes NYTimes.com, Boston.com, NYToday.com, GolfDigest.com, WineToday.com, Abuzz

20. Charter Communications

St. Louis (NYSE: CHTR)



Allen

Fiscal year ended:

Dec. 31, 1999

Paul Allen, chairman, CEO; Jerry Kent, president

Revenue: \$2.9 billion

Operating cash flow:

\$1.4 billion

Operating income:

(\$458.8 million)

Web site: www.chartercom.com

Cable: systems serving 6,138,000 subscribers

Other media: minority stakes in Broadband Partners (24.9%); Worldgate Communications; High-Speed Access; Wink Communications

21. The Washington Post Co.

Washington (NYSE: WPO)



Graham

Fiscal year ended:

Jan. 2, 2000

Donald E. Graham, chairman/CEO

Revenue: \$2.2 billion

Operating cash flow:

\$551 million

Operating income:

\$388 million

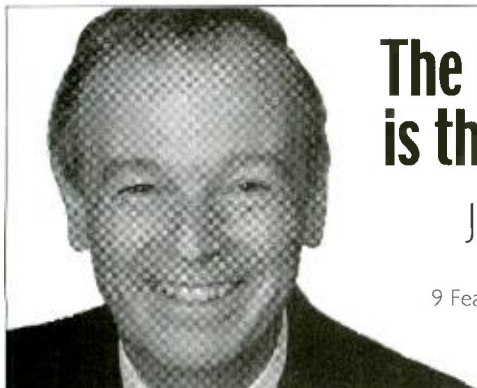
Web site: www.washpostco.com

TV: Six stations (7.28% of national viewing audience)

Cable: Cable One Inc.—cable operators in 18 states with 740,000 subscribers

Newspapers: *The Washington Post*; *The Herald* (Everett, Wash.); *Gazette Newspapers*; *International Herald Tribune* (50% with New York Times Co.)

Publications: *Newsweek*, *Newsweek*



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International, Post-Newsweek Business Information

Internet: Washingtonpost.NewsweekInteractive

Other: Kaplan Inc.; BrassRing (42%); Los Angeles Times-Washington Post News Service (50%)

22. Adelphia Communications

Coudersport, Pa. (NYSE: ADLAC)



Rigas

Fiscal year ended:

Dec. 31, 1999

John Rigas, chairman

Revenue: \$2.2 billion

Operating cash flow:
\$944 million

Operating income:
\$251 million

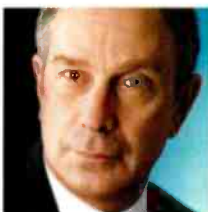
Cable: systems serving

4,990,000 subscribers

Other media: Adelphia Business Solutions

23. Bloomberg LP

New York (privately held)



Bloomberg

Fiscal year ended:

Dec. 31, 1999

Michael R. Bloomberg,
president, CEO and
founder

Revenue: \$2 billion
(estimated)

Operating cash flow:
NA

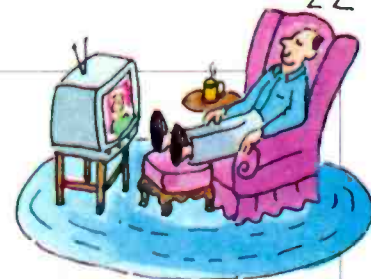
Operating income: NA

Web site: www.bloomberg.net

TV: Bloomberg Television (available in seven languages on 10 worldwide networks); Bloomberg Small Business; Bloomberg Personal Finance—syndicated market reports, technology reports and magazine format shows; Bloomberg Interactive Television

Radio: Bloomberg Radio AM 1130 (flagship 24-hour financial-news station in New York); Bloomberg Radio Reports (syndicated to 200 affiliate stations worldwide); Bloomberg Urban Report; Negocios Bloomberg

Newspapers: Bloomberg News (worldwide news services syndicated to 450 newspapers world-



wide)

Publications: *Bloomberg*

Personal Finance (personal finance magazine); Bloomberg Markets; Wealth Manager, Bloomberg Money (UK), Bloomberg Investimenti (Italy)

Publishing: Bloomberg Press

Internet/interactive: Bloomberg Tradebook, Bloomberg Professional Service, Bloomberg.com

24. E.W. Scripps Co.

Cincinnati (NYSE: SSP)



Lowe

Fiscal year ended:

Dec. 31, 1999

Ken Lowe,
president/CEO

Revenue: \$1.6 billion

Operating cash flow:
\$401 million

Operating income:
\$297 million

Web site: www.scripps.com

TV: 10 stations (9.9% of national viewing audience)

Cable: House & Garden Television, TV Food Network, Fox Sports South (12%), Do It Yourself, Fine Living

Newspapers: 20 daily newspapers (*The Denver Rocky Mountain News*, *Boulder Daily Camera*); 5 community newspapers; United Media; Scripps Howard News Service

Internet: hgtv.com, foodtv.com, diy.net.com, comics.com

25. EchoStar Comm. Corp.

Littleton, Colo. (NASDAQ:DISH)



Ergen

Fiscal year ended:

Dec. 31, 1999

Charles W. Ergen,
president/CEO

Revenue: \$1.6 billion

Operating cash flow:
(\$58.5 million)

Operating income:
(\$347.1 million)

Web site: www.echostar.com

Satellite: DISH Network: satellite TV service with 3.9 million subscribers

—Compiled by Kim McAvoy

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Photo: Tom Subulnik / Black Star

Palmer: "[T]he only things 12-year-olds and 17-year-olds have in common are music and shoes."

New Age entrepreneur

Shelly Palmer's Sweet16.com plans to start with a Web site and end up everywhere else

By Don West

Founder and CEO Shelly Palmer named his new venture Sweet16.com Intermedia for a reason. Its Internet Web site is job one, but TV, radio, magazine, broadband, wireless, retail, e-commerce and special events are not far behind. All in pursuit of a demographic he considers widely underserved: 12- to 17-year-old girls.

"They've grown up when the whole world is digital," Palmer says, adding that—with their male counterparts—the age group now numbers 20 million, with 32 million in sight by 2010. Sweet16.com hopes to have 11% of them in year one and 16% to 18% by year three. "The goal is to reach them where they are," he says. "They're empowered to talk to us on the Internet; we're empowered to talk to them through radio, television and print and then to speak with them in preference-

based broadband or wireless." He anticipates it will be a business with annual revenues of \$50 million to \$60 million, and says it will break into the black—if modestly—in the first year.

The star of the venture is teen idol Britney Spears, who's also a major investor. She is featured on the site and on the first issue of *Sweet16.com* magazine, a joint venture with Fans Inc. that broke into print this month with 500,000 newsstand copies. Spears will also appear on *Sweet16.com Dance Party*, a 24/7 TV version timed for fall 2001—"an *American Bandstand*" for the next millennium, according to Palmer—and a two-hour-weekly radio series titled *Sweet16.com Dance Mix*.

"There are all kinds of demographics, but there's no such thing as a 12- to 17-year-old," says Palmer. "We joke at Sweet16.com that the only things 12-year-

olds and 17-year-olds have in common are music and shoes. A 12-year-old girl is just entering puberty. A 17-year-old girl has other issues that have to do with young adulthood. What the Internet empowers us to do is to divide them up appropriately, to program for them specifically and serve them in a way that's never been possible before. They can talk to us, we can talk to them. And they can be brutal or dispassionate about their likes and dislikes, and we can know about them instantly."

Date-of-birth registrations determine the level of program maturity a Sweet16 consumer receives—preteen, 13-16, 16 plus or general. "The top of our bell curve is about 17½," Palmer says. "We pick them up as early as 9; you see a hockey stick at about 14, then it trends upward. There's a cliff at 24, and they're gone." At last count, page views were 5 million a month, with as many

as 200,000 visitors an hour.

The hardest part, in Palmer's view, is dividing up content in a way that makes it true to each of the media individually, so that each leaves you saying, "I am emotionally satisfied by reading the magazine," "I'm emotionally satisfied by listening to the radio show," "I'm emotionally satisfied by going through the Web site." At the same time, the Sweet16.com audience "doesn't want to just be promo'd," he says. "This generation of children hates to be sold. There's a huge requirement to value-add. They need something of value, but not the talking about it."

The retail initiative will establish Sweet16 "outpost" shops inside department stores or mass-merchandise retailers, all joint ventures. There is also an e-commerce model on the Web site. "We sell two ways, and one way beats the heck out of the other," says Palmer. "One is our gift registry and shopping mall, and that is traditional, with the top-16 or Sweet 16 items in a couple of dozen categories. That works because kids from 12 to 17 actually believe there is a best of something: There's a best car, a best shirt, a best pair of shoes. And the kids tend to believe us because they see their friends, their cool friends, wearing that stuff."

"What really works is when you're perusing our site and you see Britney Spears in a twin set and it's got a little 'add to wish list' button, and they decide, 'Oh, my gosh, if Britney Spears has it, I've got to wear it, too.' The contextual selling always outsells the pure mall selling, probably three to one. It's astounding. If they're involved in the story, they'll be involved in the sale."

Sweet16.com has four revenue streams: traditional first-impression advertising, e-commerce, transactional revenue from taking small pieces of deals between specific vendors and foreign-rights distribution. The site and magazine are currently being translated into German, and Palmer has identified nine languages in 18 countries in which to do business and says, "We are way down the path in half of those."

The Sweet16.com intermedia venture is an

Internet-generation phenomenon, says Palmer. "Back 15 or 20 years ago, it wouldn't have been empowered by the technology. But more importantly, it was generationally out of vogue. We're living in a time with abject prosperity, and this is an affluent group. More importantly, this is the smartest group of 12- to 17-year-olds ever born on planet Earth. You get 9-year-olds typing 35 words a minute with 104 people on their AOL Buddy List and another 104 on their IM Buddy List."

As much as he wants to cross-ruff his media, Palmer means for each to stand alone. "We are trying as hard as we can to use the Internet as the Internet, to use radio as radio, print as print, and tie them all together. Where I think broadband is going to become very powerful for us is in modular applications: the ability to create preference-based television shows that you watch when you want to watch. So you might say on a pick list that you're interested in farming, gardening, 'NSync and a funny-colored hair dye, and it will create a television show for you based on those segments. We're too much in the infancy of broadband to make a huge thing out of that right now."

While Palmer is enthusiastic about change, he's realistic about its pace. "Technological change is not broad and vastly sweeping," he says. "The bleeding edge of technology is just that—the bleeding edge. You can't solve an acoustic problem with an electronic solution—that's an old sound guy's phrase [Palmer spent 21 years producing musical commercials]. Your speakers have to be in the right place. It doesn't matter how powerful they are, you've got to put them in the right place. It's true here. I think we're a long way from everybody having this technology. Everybody has a TV set, everybody has a telephone. Everybody does not have a wireless phone, everybody does not have a PDA, everybody does not really have a fast broadband connection. I think that's really important."

"The people that do have them are our audience right now," Palmer says. "If you want to reach 20 million people a week, there's Sweet 16.com." ■

IN BRIEF

LONE STAR SYSTEM SWAP

AT&T Broadband and Time Warner Cable are trading Texas cable systems. AT&T will swap cable systems serving 82,000 subscribers in the Corpus Christi area for systems serving 98,000 subscribers in the Dallas suburbs owned by Texas Cable Partners, which is managed by Time Warner Cable. Texas Cable Systems also gets an undisclosed amount of cash.

TWIN, LIBERATE PACT

TWIN Entertainment, a joint venture of Two Way TV and Interactive Network, signed a partnership with Liberate Technologies to supply interactive games and entertainment to enhanced TV subscribers as part of the PopTV Variety Pack. TWIN Entertainment's service will be similar to that of Two Way TV, which is offering a 24-hour games channel on Liberate's platform in the UK.

LIBERTY GETS INTO GAME

As expected, Liberty Digital took a 50% stake in Game Show Network, unveiling a deal last week to pay Sony Pictures Entertainment \$275 million in cash and stock. The two plan to jump-start Game Show into an interactive vehicle that will enable viewers to play along with games on the Web while they're watching them on air. Liberty, which already has an interactive asset portfolio will pay Sony \$225 million in cash, and \$50 million in digital stock.

Lowe takes reins at Scripps

Cable programming executive will lead old-line company slowly into the Internet age

By John M. Higgins

If there's any doubt about the direction E.W. Scripps & Co. is taking, just look at who got named CEO: the man who put the old-line newspaper company into the cable-network business.

Scripps' board agreed Thursday to name Ken Lowe president and CEO of the Cincinnati-based company effective Oct. 1, succeeding William R. Burleigh, who will continue as chairman. A 20-year veteran of Scripps, Lowe is best known as the executive who shepherded the company's entry into cable networks, starting HGTV and acquiring TV Food Network. Over the past five years, the two networks have grown into an increasingly important part of Scripps' financial base, and the most important engine for the company's future growth.

Lowe sees extending the company's reach gradually into the Internet and interactive TV. "We like to say that Scripps is the oldest new-media company."

The century-old, family-controlled company has traditionally been fairly conservative, keeping debt low and even operating certain properties—notably cable systems—less aggressively than it could have. But backing Lowe's effort to start cable networks in 1994 was a departure, coming at a time when independent start-ups were faltering for lack of distribution clout with cable operators, and even major network groups like Discovery Communications or News Corp. faced paying \$100 million to \$200 million in launch fees for shelf space on cable systems.

Scripps started cautiously, seeking to spread the financial risk by taking on partners. But after a few years proved that HGTV's prospects were bright, the com-



Lowe: 'One of the great things with our cable networks, is they are information-driven, so there's a lot of interactivity possibilities out there.'

pany bought out partners, then bought TV Food and began buying out its partners.

The networks have grown to account for approximately 20% of Scripps revenue and cash flow this year, up from 14% of revenues last year and around 9% of cash flow. The company's core 19 newspapers

"We like to say that Scripps is the oldest new-media company."

still generate the majority of revenues and cash flow, though that is falling from roughly 60% to about 50%. Scripps nine network-affiliated broadcast stations account for 20% of revenues and 23% of cash flow.

Lowe had been at Scripps since 1980, starting the company's radio-station division and heading programming and promotion for the TV stations in 1988. He was

named president and COO of Scripps in January.

His biggest challenge is igniting growth at the company's newspapers—the star daily is its *Rocky Mountain News*—which have been fairly strong because of the robust economy but have seen readership slip. "The biggest challenge is just continuing to grow the customer base a little bit and definitely enhance its relationship with the subscriber," Lowe said, noting that around 65% of the homes in Scripps' markets buy at least the Sunday edition of the local papers. Fortunately, he said, neither readership nor the crucial classified-ad business seems to have been hurt by the Internet.

On the broadcast-station side, Lowe said he expects to increase the amount of local programming. But he is not further along than the rest of the industry in deciding how to use the digital-broadcast spectrum the stations have. Scripps is a partner in broadcast Internet datacaster iBlast.

"There's going to be a lot of experimentation and, at some point, consolidation among the different players," Lowe said. "I don't think datacasting is going to be a huge, huge part of our business in the near future."

He said he expects Scripps to also crank up a new network every two years or so, akin to the start-ups DIY (as in Do-It-Yourself) and Fine Living.

The most interesting bet could be interactive TV, if it develops into a real business.

"One of the great things with our cable networks is, they are information-driven, so there's a lot of interactivity possibilities out there. That's probably the next big thing for our networks. For entertainment, there's not as much opportunity." ■

A small dip, but a huge hit

How Cox cable's \$3M miscalculation led to a \$3B drop on Wall Street

Why was Jim Robbins startled at the punishment investors are meting out to Cox Communications? Robbins has emerged to replace John Malone as the high priest of cable, the one to whom investors, suppliers and regulators look to strengthen their belief in cable's future.

But Cox Chairman Robbins broke the faith by missing the numbers he had pledged, and the repercussions could last for many months.

Robbins is still living out the pain from Cox's most recent earnings day, when the disclosed financial results for the second quarter were a little shy of expectations. The market hammered Cox's stock far in excess of the relatively small cash-flow shortfall, drawing other major MSO stocks into the downdraft. At the time, Robbins lamented that "\$3 million [caused] a \$3 billion decline in the market value of the company." Actually, by the end of that day,

the drop was more like \$5 billion.

No surprise here. We're not talking about a steep slowdown in growth, just a couple of percentage points. We're not even talking about actual declines in year-to-year cash flow like the ones AT&T Broadband has been posting. But the way Cox has been positioning itself for the past two years makes stiff penalties inevitable.

Cox had for months been swearing that it would post strong cash-flow growth for 2000, 11%-13%. The mediocre first quarter meant that the wave of new digital and Internet products would have to put Cox on a strong growth track for the rest of the year to make the goal. Now the company is guiding investors

toward the lower end of the range.

So much of the promise of cable is just that, the promise. Investors are riveted on deployment schedules, asking how many digital subscribers were signed up this month? Did the connect rate of Internet subs in the second quarter exceed that of the first quarter? They're terrified at the threat from competition, not just DBS but wired overbuilders that are springing up. So they don't like even small surprises.

Although Comcast President Brian Roberts would like people to look more toward his company for leadership, Atlanta-based Cox had won out. Robbins was so worried about losing his place at the

industry table as other MSOs gobbled up others that he went on a \$7 billion shopping spree, paying up to \$5,400 per sub to increase his base by 50%, to 6 million customers, ensuring that Cox wouldn't be too much smaller than Time Warner or Comcast.

Cox has convincingly preached that quality would

"There's nothing worse than overpromising and underdelivering."

—Senior executive of an MSO

win the day: quality systems, quality customer service and quality management. Its most impressive move was to push hard on delivering not just digital cable and high-speed Internet but also telephone service.

Cox could do this in large part because it was ahead of the cable pack in upgrading its systems and fine-tuning its customer-service operations, investing long before it became fashionable among other operators.

"There's nothing worse than overpromising and underdelivering," said a senior executive with one MSO that

watched its stock get crunched despite its own strong performance during the quarter. "We can't control what Jim Robbins does or what Brian Roberts does; we just have to do our own thing."

Here are some problems. Part of the shortfall came from problems in the 600,000-subscriber Phoenix system where US West, now part of Qwest, has been using digital phone technology, VDSL, to offer not just high-speed data but full-blown cable service. The rival was tough, offering three months free service to new customers and targeting the 60% of the market where Cox had not rebuilt and, hence, doesn't have an attractive package of networks to offer.

Yow! Phoenix is Cox's largest market, a huge cluster in one of the hottest growth areas, and was acquired more than five years ago along with Times Mirror Cable. But it's only 60% rebuilt?

Here's another fun one. Cox had a huge meeting for investors and analysts in San Diego, its second-largest system, June 1, a month before the end of what would be a weak quarter. Robbins and other Cox executives gave no hint of a problem. "Either they didn't know what was going on in Phoenix, or they didn't tell us two months into the quarter," said Bear Stearns & Co. media analyst Ray Katz. "I think it was that they didn't know. Any way you cut it, it's going to whack your stock price." ■

Changing Hands

TVS

WNYO-TV Buffalo, N.Y.

Price: \$51.5 million (for stock)

Buyer: Sinclair Broadcast Group Inc., Baltimore (David Smith, CEO); owns/manages 61 other TV stations, including WUTV(TV) Buffalo (B&C, Aug. 21), one AM and five FMs

Seller: Grant Television Inc., Fort Lauderdale, Fla. (Milton Grant, owner/president); owns seven TVs

Facilities: Ch. 49, 4,900 kW visual, 414 kW aural, ant. 1,233 ft.

Affiliation: WB

COMBOS

WLIL-AM-FM Lenoir City/Knoxville, Tenn.

Price: \$1 million

Buyer: B.P. Broadcasters LLC, Chattanooga, Tenn. (Zollie D. Cantrell, chief manager); no other broadcast interests

Seller: WLIL Inc., Lenoir City (Dwight Wilkerson, president). Wilkerson owns WLK(AM) Newport, Tenn.

Facilities: AM: 730 kHz, 1 kW day, 280 W night; FM: 93.5 MHz, 6 kW, ant. 165 ft.

Formats: Both country

KJEF-AM-FM Jennings, La.

Price: \$864,800

Buyer: Apex Broadcasting Inc., Meridian, Miss. (Houston L. Pearce, chairman/51% owner); owns one other AM and six other FMs. Pearce owns three other AMs and three other FMs

Seller: Cajun Country Broadcasting Inc., Jennings (Greg Marcantel, president); no other broadcast interests

Facilities: AM: 1290 kHz, 1 kW; FM: 92.9 MHz, 33 kW, ant. 600 ft.

Formats: Both C&W

WGPR(AM)-WEXC(FM) Greenville, Pa. (near Youngstown, Ohio)

Price: \$475,000

Buyer: Beacon Broadcasting Inc., Warren, Ohio (Michael J. Arch, president); owns WANR(AM) Warren

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	□ \$0 □ 0
TVs	□ \$51,500,000 □ 1
Combos	□ \$2,339,800 □ 3
FMs	□ \$6,990,000 □ 7
AMs	□ \$2,450,000 □ 7
Total	□ \$63,279,800 □ 18
SO FAR IN 2000	
TV/Radio	□ \$2,133,450 □ 1
TVs	□ \$7,082,202,139 □ 43
Combos	□ \$7,607,133,067 □ 149
FMs	□ \$1,091,640,098 □ 199
AMs	□ \$279,275,915 □ 141
Total	□ \$16,062,384,669 □ 533

Seller: Greenville Broadcasting Co., Greenville (Gary L. Fleming, CEO); no other broadcast interests

Facilities: AM: 940 kHz, 1 kW day; FM: 107.1 MHz, 3 kW, ant. 240 ft.

Formats: AM: AC; FM: variety

Broker: Ray H. Rosenblum

FMS

WSGC-FM Ringgold, Ga./Chattanooga, Tenn.

Price: \$2.5 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 887 other radio stations, including Chattanooga stations WIIS(AM) (formerly WUUS)-WLMX-FM (formerly WRXR-FM) Rossville, Ga., and WUSY(FM) Cleveland, WKXJ(FM) Signal Mountain and WLOV-FM South Pittsburg, all Tenn.

Seller: Battlefield Radio Inc., Ringgold (Marshall Bandy, principal); no other broadcast interests

Facilities: 101.9 MHz, 1.32 kW, ant. 702 ft.

Format: Rhythmic CHR

Broker: Business Broker Associates (seller)

WBGE(FM) Peoria, Ill.

Price: \$2.3 million

Buyer: AAA Entertainment LLC, Pawtucket, R.I. (Peter Ottmar, CEO); owns/is buying one AM and 12 other FMs, including WWCT(FM) Peoria and WJPL(FM) Farmington/Peoria, Ill.

Seller: B&G Broadcasting Inc., Peoria (Joyce Banks, president); no other broadcast interests

Facilities: 92.3 MHz, 6 kW, ant. 148 ft.

Format: Classic R&B

Broker: Star Media Group Inc.

WSRQ(FM) Bear Lake and WSRI(FM) (formerly WBVE) Beulah, Mich.

Price: \$590,000

Buyer: Fort Bend Broadcasting Co., Houston (Roy E. Henderson, president); owns KKOS(FM) Palacios (near Houston), Texas. Henderson owns/is buying three AMs and 13 other FMs

Seller: D&B Broadcasting LLC, Lansing, Mich. (David Schaberg, CEO); no other broadcast interests

Facilities: WSRQ: 100.1 MHz, 3 kW, ant. 328 ft.; WSRI: 92.1 MHz, 1.6 kW, ant. 600 ft.

Format: Both dark

KQEX(FM) Fortuna/Eureka, Calif.

Price: \$555,000

Buyer: S.T.E.G. Broadcasting LLC, Los Angeles (Ephrem Tilahun, member/38% owner); no other broadcast interests

Seller: Stephen P. Hastings, Fortuna, Calif.; no other broadcast interests

Facilities: 100.3 MHz, 2.95 kW, ant. 1,807 ft.

Format: Smooth jazz

Broker: MCH Enterprises Inc.

WSTI-FM Quitman/Valdosta, Ga.

Price: \$500,000

Buyer: Magnum Broadcasting Inc., Russell, Pa. (Michael M. Stapleford, president/60% owner); owns one AM and three other FMs

Seller: ORB Communications Inc., Valdosta (Robert H. Harrison, president); no other broadcast interests

Facilities: 105.3 MHz, 3 kW, ant. 300 ft.
Format: AC
WSTK(FM) Spencer/Bloomington, Ind.
Price: \$300,000
Buyer: Old Northwest Broadcasting Inc., Vincennes, Ind. (spouses Mark R. and Susan K. Lange, owners); owns two AMs and one other FM. Langes also own 50% of Original Co. Inc., which owns two AMs and five FMs
Seller: Spencer Communications Inc., Spencer (Leonard White, president); no other broadcast interests
Facilities: 92.7 MHz, 1 kW, ant. 480 ft.
Format: C&W
KITE(FM) Kerrville, Texas
Price: \$245,000
Buyer: Radio Ranch Management LLC, Kerrville (Lyndell M. Grubbs, president); no other broadcast interests
Seller: Jose C. Rodriguez (Chapter 11 trustee), San Antonio, Texas; no other broadcast interests
Facilities: 92.3 MHz, 44 kW, ant. 403 ft.
Format: Classic rock

AMS

WMIB(AM) and WODX(AM) Marco Island/Naples, Fla.
Price: \$900,000
Buyer: Community Broadcasting Corp., Marco Island (Richard Storm, Jr., CEO); no other broadcast interests
Seller: Cos-Star Broadcasting Corp., Methuen, Mass. (Patrick J. Costa, president/owner). Costa also owns three other AMs
Facilities: WMIB: 1660 kHz, 10 kW day, 1 kW night; WODX: 1480 kHz, 1 kW
Formats: WMIB: news/talk; WODX: Stardust Memory music
WXIT(AM) Blowing Rock, N.C.
Price: \$500,000
Buyer: Rondinaro Broadcasting Inc., Boone, N.C. (Stephen L. Rondinaro, president); owns WECR-AM-FM Newland/Boone, N.C.
Seller: Blowing Rock Radio Inc., Blowing

Rock (Beth Petersilie, president); no other broadcast interests
Facilities: 1200 kHz, 10 kW day
Format: News/talk
WBIC(AM) Royston, Ga.
Price: \$250,000
Buyer: Joseph P. Hood, Canon, Ga.; no other broadcast interests
Seller: A.C. Broadcasting Co. Inc., Royston (Ronald R. Cameron, principal); no other broadcast interests
Facilities: 810 kHz, 250 W day
Format: Gospel
WBTV(AM) Bennington, Vt. (near Albany, N.Y.)
Price: \$250,000
Buyer: Bennington Broadcasting Ltd., North Bennington, Vt. (Robert Howe, president/owner); no other broadcast interests
Seller: Vermont Public Radio, Colchester, Vt. (Mark A. Vogelzang, president/general manager); owns five FMs, including WBTV-FM Bennington
Facilities: 1370 kHz, 1 kW day
Format: News/talk
Broker: Station Resource Group (seller)
WTJK(AM) Beloit/Rockford, Wis.
Price: \$235,000
Buyer: Good Karma Broadcasting LLC, Beaver Dam, Wis. (Craig Karmazin, owner); owns/is buying two other AMs and

three FMs
Seller: WBEL Inc., Aurora, Ill. (Shelley Salter, president); no other broadcast interests
Facilities: 1380 kHz, 5 kW
Format: AC
WFAV(AM) Fort Walton Beach, Fla.
Price: \$190,000
Buyer: Phillips Properties Inc., Baker, Fla. (Rupert E. Phillips, CEO/50% owner); no other broadcast interests
Seller: Liberty Broadcasting LLC, Destin, Fla. (Dean Crumly, CEO); no other broadcast interests
Facilities: 1400 kHz, 1 kW
Format: Oldies
KJOP(AM) Lemoore/Visalia, Calif.
Price: \$125,000
Buyer: IHR Educational Broadcasting, Tahoma, Calif. (Douglas M. and Janet B. Sherman [spouses] and Charles W. and Margaret Day, owners); owns/is buying four other AMs. IHR's principals comprise all directors of Thomas Aquinas School, which owns KQLA(AM) (formerly KIHM) Sun Valley, Nev.
Seller: KJOP Radio LLC, Lemoore (Robert E. Jones, manager); no other broadcast interests
Facilities: 1240 kHz, 1 kW
Format: Spanish

—Compiled by Alisa Holmes

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JOHN WILLIS
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RON SWANSON
 570-563-0900

Advertising

Clutter, clutter everywhere

But neither listeners nor ad agencies are tuning out of radio—yet

By Elizabeth A. Rathbun

It's a well-known industry "secret" that many radio stations are carrying more advertising than they did in the not-so-distant past. Still a mystery, however, is when commercials become clutter and start turning off listeners.

Increased advertising on the radio "certainly is something we are starting to pay attention to," says Julie Pahutski, senior vice president of Cincinnati-based Empower MediaMarketing, which plans and buys advertising. But she has heard no complaints from her clients, mostly retailers. "It's more of an awareness thing at this point," she says.

There is awareness that listeners are hearing more ads on the radio. Historically, music stations have averaged eight-10 minutes per hour, according to various sources. Now they run some 10-12 minutes per hour. The news, talk and sports formats, which are considered more advertising-compatible, have been clocked at up to 20 minutes per hour.

It's not just radio that is increasingly cluttered. Studies show that other forms of media are carrying more ads, including broadcast TV, cable and the Internet. But in the radio industry, the issue has been subject to more speculation than fact, partly because there are some 10,500 commercial radio stations across the United States. Compiling independent data on how many ads each carries per hour is a daunting task.

But a few have taken on the challenge. Empower, charting paid ads of 30 seconds or longer per hour on 266 stations, found an overall increase of 6% between 1998 and '99. The biggest gain—20%—was in San Francisco (see chart).

"There's absolutely no question that inventory is at full demand right now," says

Gary Fries, president of the Radio Advertising Bureau.

But a 6% overall gain as reported by Empower in April is "a non-issue," says Ralph Guild, president of the rep firm Interep. On a talk station that runs 18-20 minutes of ads an hour, for example, 6% doesn't even add up to one spot, he says. "The real measurement of clutter is what goes on inside the brain of the listener."

And what's going on in there? While overall "time spent listening" (TSL) to radio decreased 9% between spring 1993 and

The double-digit five

Radio stations in five of the 16 markets studied showed double-digit growth in the amount of advertising and promos aired.

Market	Increase 1998-99
San Francisco/San Jose	20%
Miami/Fort Lauderdale	16%
Detroit	12%
Chicago	11%
Philadelphia	11%

Source: Empower, using Nielsen Monitor Plus data

winter 1999, or about two hours per week, "this erosion ... cannot be explained by the most recent increases in commercials," according to a June 1999 study by Arbitron Co. and Edison Media Research. Rather, the study posits, TSL is down for reasons including "increased demands on people's time and the proliferation of new media."

Another reason cited for the decline is the passage of the Telecommunications Act of 1996, which allowed broadcasters to own up to eight stations in the nation's largest markets and an unlimited number of AMs and FMs nationwide.

In order to grow rapidly to the new caps, many companies tapped investor dollars and "there's no question that the public companies demand more performance on a continual basis" than do private companies, Fries says. In other words, they need money to pay the big prices they paid for their new stations.

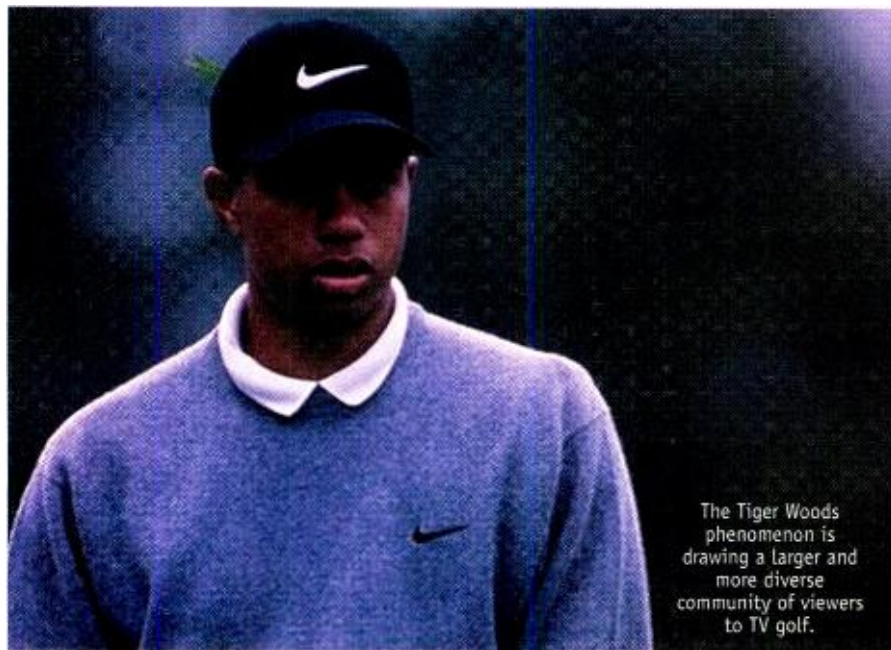
Among the companies known to have increased advertising since 1996 are Infinity Broadcasting Corp. (owned by CBS Corp., which is now owned by Viacom Inc.), Clear Channel Communications and AMFM (which is currently merging into Clear Channel). Cox Radio has held the line and is touting that fact in its markets.

While there is no formula for what constitutes too much clutter—it seems to depend largely on a station's format and the market—"the ratings are going to ultimately give you a report card," Fries says. "In some cases," he notes, there may be room for even more ads per hour because consumers are growing inured to advertising all across society.

While a few ad agencies have "voiced a concern" that radio is getting too cluttered, Fries says he has heard no "general complaint."

Indeed, dollars spent on radio advertising increases month after month. June was the 94th consecutive month—that's nearly eight years—of radio revenue growth, RAB reported Aug. 2.

However, increased advertising "is not a long-term solution to gaining ad revenue," warns Natalie Swed Stone, managing partner/director, national radio services for ad agency OMD USA. If listeners get turned off, they will turn to new media such as satellite radio. And "we don't want to start people getting comfortable with going [elsewhere]," she says. ■



The Tiger Woods phenomenon is drawing a larger and more diverse community of viewers to TV golf.

It's a whole new game

Growing cult of personality pumps up golf's TV profile

By Richard Tedesco

Tiger Woods' latest triumph in the PGA Championship is morphing golf from a sedate Sunday ratings also-ran to top-rank sports entertainment rife with timeless drama.

The Woods phenomenon has fueled a quantum leap in ratings for the major links events that defy comparison with recent ratings growth in any other major sport. The ratings for the final day of Woods' drive to victory in the PGA surpassed those posted in the past 20 years, and the 8.8 rating on Sunday, Aug. 21, buried the 3.7 CBS posted for the PGA's final round just five years ago.

That same trend is evident in the ratings for golf's other Grand Slam events. The 6.4 rating ABC scored on the climactic day of this year's British Open was its highest since 1982 (6.0) and more than doubled its rating for the event in '96. The last day of NBC's U.S. Open coverage hit an 8.1, for another 20-year high.

CBS, which carries the lion's share of Tiger and TV golf, has hit an unprecedented 10-plus rating for the final day of the Masters Tournament for the past four years.

As high as the ratings rise as Tiger Woods stalks records, some observers see potential rough spots in the absence of challenges like the one that electrified last week's PGA finish. As David Carter, principal of the Sports Business Group, puts it, "Tiger against the course is a fun story, but if he's consistently distancing himself from the field, that could be an Achilles' heel for the networks."

On the other hand, let's wait and see. The interest created by Woods' record-setting third Grand Slam victory this year conveyed the scope of his celebrity, as the last half-hour of his big win drew a whopping 17.5 rating with a 23 share.

"He's creating new stories and new drama with every tournament," says Neal Pilson, president of Pilson Communications and former head of CBS Sports. "Tiger's not

just drawing casual fans. He's drawing viewers that don't even watch sports."

In 13 golf telecasts this season, CBS has scored a 5.3 average rating when Woods wins or contends, against a 2.5 when he's not teeing up. Even among the more golf-conscious crowd with annual household incomes between \$50,000 and \$75,000, all three networks have averaged ratings of 5.6 on golf events when Tiger's tearing it up, versus a 2.5 when he's sitting it out.

Golf ratings among African-American viewers bear that out: Ratings on all networks have hit a 3.9 this year when Tiger's winning or contending, vs. a 1.5 when he's not in the swing.

But when he's swinging, he's hot. Over the past two years, halfway through its current four-year PGA-tour pact, CBS has stopped selling golf in the scatter market, creating its own mini-upfront each September to distribute its inventory in two months' time.

"We have to look at the overall schedule and try to make sure that we're selling advertisers a balanced mix of tournaments," says Scott McGraw, senior vice president, CBS Sports sales. "We don't want to be in the position of having people buy only the tournament Tiger's going to play in."

CBS also doles out prime positions, limiting its PGA sponsorships to eight companies, this year: MasterCard, IBM, Pfizer, KPMG, Monster.com, Oldsmobile, Merrill Lynch and Titleist.

A 30-second spot on one of the Grand Slam telecasts now costs in the range of \$150,000, according to ad-agency sources. CBS is expected to reap a windfall of more than \$100 million in ad revenue from golf this year, sources report. CBS declines to attach a number to its sales, but McGraw says the network has seen annual ad-revenue increases of 12% to 15% over the past three years. And the market has expanded to absorb the additional inventory CBS has spawned with late-night highlight shows and four PGA specials. ■

IN BRIEF

HELMS TELLS FTC: OPEN UP AOL-TW DEAL

Sen. Jesse Helms (R-N.C.) weighed in to the FTC on the proposed AOL-Time Warner merger at the request of at least one constituent: Bruce Gordon, general manager of Durham, N.C.'s WTVD-TV. Helms suggested in a letter to FTC Chairman Robert Pitofsky that the commission "carefully scrutinize" the deal.

That happened after Gordon asked Helms to urge both the FTC and FCC to condition their approval of the deal on a "legally meaningful—in other words, binding—principle of non-discriminatory open access." WTVD is owned by Walt Disney Co., whose man in Washington, Preston Padden, is an out-front opponent of the AOL-Time Warner deal.

MCCAIN CANCER-FREE

Doctors declared Senate Commerce Committee Chairman John McCain (R-Ariz.) on the road to good health last week, after tests showed melanomas found on his left temple and arm hadn't spread to his lymph nodes. Treatment would have been more difficult had the cancer gone to McCain's lymph nodes.

CBS SHOULD CLEAN UP ITS ACT, TRISTANI SAYS

FCC Commissioner Gloria Tristani, the commission's self-appointed "decency cop," last week told CBS Television President Les Moonves to shape up the network's programming. Bugging her now is a particular graphic that ran below footage of Republican presidential

Raining on Burns' fire

Media-savvy Dem takes on heavily funded Montana incumbent

By Paige Albiniak

Democrats think they may be able to knock off U.S. Sen. Conrad Burns (R-Mont.) as they work to win the six seats they need to claim control of the Senate this year.

Burns, a former radio broadcaster who chairs the Senate Communications Subcommittee, is running against rancher Brian Schweitzer, an aggressive campaigner who knows how to play the media.

Or to put it in the convoluted argot of Washington, "We don't have another candidate that gets media coverage that's message-driven the way Schweitzer does," says David DiMartino, spokesman for the Democratic Senatorial Campaign Committee.

Democrats claim that Schweitzer has closed a 24-point polling gap as of May to within 9 points in early August, citing a poll by Democratic firm Lake Snell Perry. That poll

also showed that 50% of the population in Montana does not support Burns.

Republicans dismiss those numbers because they were released by Schweitzer's campaign. "Schweitzer has made noise and gotten ink, but that hasn't really changed the poll numbers at all," says Stuart Roy, spokesman for the National Republican Senatorial Committee.

Burns has a huge fund-raising advantage over Schweitzer, with many national donors giving to his campaign. Burns so far has raised \$3.5 million, and plans to raise a total of \$5 million. Schweitzer had raised more than \$600,000 by the end of June, according to the Center for Responsive Politics and press reports.

"The only thing that could help Schweitzer is if Burns totally screws up, and I think he's too smart for that," says Jim Fall, executive director of the Montana Newspaper



This giant chicken is following Sen. Burns around until "the people of Montana hear from [him]," says rancher Brian Schweitzer, who is campaigning for Burns' Senate seat.

Photo: Mark Sturkel / Great Falls Tribune

Association.

But there are plenty of stories that show Burns is not entirely connected with Montana voters, and he may have some making up to do to win in November.

Last June, Burns blew off a debate with Schweitzer organized by the newspaper group to attend a golfing fund-raiser in Virginia.

"The old saying is that you don't argue with people who buy ink by the barrel, but that tells you a little something about Conrad," Fall says. "He's in charge, and he'll do what he wants to."

Fall says Burns told him face-to-face on two separate occasions that he would attend the debate, but, three weeks before it, Falls received a form letter from the campaign saying Burns had a scheduling conflict.

"We have said over and over again that there obviously was a huge miscommunication," says Tricia Pearson, Burns' campaign spokeswoman.

Still, Schweitzer showed up and spoke to the crowd standing next to an empty chair with a sign labeled "Senator Burns" on it.

The event, since it happened in front of nearly every newspaper executive in the state, was big news in June.

Schweitzer also has won coverage by taking busloads of seniors across the Canadian and Mexican borders to buy cheaper prescription drugs. That stunt has been successful enough to be copied by other Senate campaigns in Minnesota, and it got him a speaking slot at the Democratic National Convention in Los Angeles. ■

Six for the Senate

Democrats need to win six more seats to reclaim control of the Senate, and there are several races in which vulnerable Republican incumbents or open seats might allow them to do it. Observers don't expect that to come to pass, but there are 33 seats up in the Senate—five of them left open by retiring Senators—and 14 states where races will be tight.

Bidding for re-election are eight members of the Commerce Committee and six members of the Judiciary Committee, including Chairman Orrin Hatch (R-Utah), who should sail back into office. Commerce Committee members who face tight races include Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.), freshman Spencer Abraham (R-Mich.), John Ashcroft (R-Mo.) and Slade Gorton (R-Wash.). Abraham and Ashcroft also are members of the Senate Judiciary Committee; the other four members of that committee running races should have an easy time.

Abraham faces Rep. Debbie Stabenow. Although he outpaces her for money, she just picked up \$825,000 after President Clinton stopped by Bloomfield Hills, Mich., to do some fund-raising after the Democratic National Convention in Los Angeles.

Ashcroft, who early in the election cycle announced himself a contender for the Republican nomination, is running against sitting Democratic Gov. Mel Carnahan. History's on Ashcroft's side: Republicans have won the last six Senate races in Missouri.

Washington has not yet held its primaries, but Gorton will face either millionaire and former Rep. Maria Cantwell or state Insurance Commissioner Deborah Senn after Sept. 19. Either opponent may prove difficult for Gorton: Recent polls showed Gorton losing to Senn with less than 50% of the vote, and Cantwell is willing to fund her own campaign with the millions she has made from working for Seattle-based Internet streaming company RealNetworks.

Close races in big states—such as Michigan and Florida—can run as high as \$10 million per candidate. And in New York, where First Lady Hillary Rodham Clinton faces Rep. Rick Lazio, the price tag already has run to a total of nearly \$50 million, according to the Center for Responsive Politics.

—P.A.

nominee George W. Bush saying "snipers wanted" on *The Late, Late Show With Craig Kilborn*.

"Two concerns dominate the calls I have received: the misuse of the public's airwaves to suggest that violence solves problems, and the implicit endorsement of vigilante action against those with different opinions," Tristani wrote.

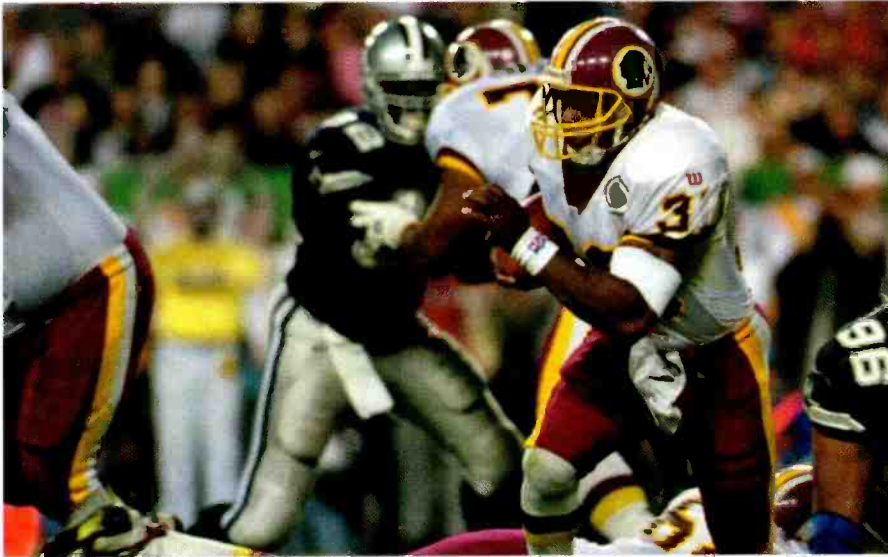
NCTA ADVISES FCC TO SAY NO TO WHDT-DT

The National Cable Television Association has filed reply comments opposing digital station WHDT-DT Stuart, Fla.'s, request for a ruling from the FCC that during the digital transition, cable systems must carry digital-only stations in analog form. NCTA argues that mandating analog carriage of a digital-only station would impose "serious" burdens on cable operators, and says there is no basis for carrying a station whose signal effectively can't be seen by over-the-air viewers.

BRUGGER TO LEAVE APTS

David Brugger, president of the Association of America's Public Television Stations, is leaving the organization, he has told the APTS board. Brugger says, "[It's time] to afford someone else the opportunity to benefit from the joys and challenges of this national leadership position." During his 13-year tenure, Brugger successfully lobbied for steady increases in federal funds for public broadcasting, helped win a Supreme Court victory that determined that cable operators must carry public broadcasters' signals and worked on eliminating regulatory fees.

Interactive Media



The Washington Redskins are an early favorite to make it to the Super Bowl; they also get a lot of coverage on NFL-related Web sites.

First and Web

Broadcast networks look to enhance NFL viewing experience with more elaborate and complex Internet experiences

By Ken Kerschbaumer

Will the real National Football League fan please stand up? On one hand, there's the fan who believes in clogging arteries, chugging beer and chomping cigars while wearing a hard-hat because it looks great with a shirtless

belly painted green and gold.

But with the efforts being made by Web sites like Sportsline.com, ESPN.com, FoxSports.com and the NFL.com, a laptop and a PDA might need to be added to the stereotype. It's time to introduce the nouveau fan.

"We work very closely with our colleagues at the Fox Sports television network, and once the NFL season starts, Sunday is our most popular, heavily trafficked day of the week," says Danny Greenberg, senior vice president, FoxSports.com. "First, the NFL is the most popular sport out there, but we also promote a lot of good features during the game so they can use the Web site while watching the games."

It has been Generations X and Y that have received the most credit for "multi-tasking" and watching TV while surfing the Web, but with game-day traffic sometimes jumping 25% to 50% over usual traffic, the average football fan is getting a reputation. As a result, there are a number of new complex features being introduced by the sites to help drive and hold traffic.

For example, FoxSports.com has a Predict a Play game that made its debut during last year's AFC playoffs and will now be an every-week and every-game feature. The game allows fans to predict what the next play will be, racking up points for correct guesses. The experiment during last season's AFC championship game offered the mind-blowing average viewership of 72 minutes. That number eclipses the average monthly viewing of some Web sites, let alone the average for a Sunday afternoon. Adds Greenberg, "The great thing about it is you have to watch the television broad-



INQUIZITION™



ESPN.com is looking to leverage its on-air talent on its Web site.

cast to play, so it's the perfect complement to the on-air content."

Games related to the NFL contests are big driving points of the sites. Along with games like Predict a Play is the more "traditional" fantasy-football game that allows viewers to choose players and field a team that competes with other teams. Greenberg says that, last year, the number of teams that signed up on FoxSports.com exceeded 200,000, and he expects more this year. All the sites are offering their own fantasy-football products, with some free and some costing around \$20.

Sportsline last year charged \$19.95 for its fantasy game, but this year has forsaken the monetary charge in the interest of bringing in more players. "We thought we could be more successful in terms of monetizing it with advertising and also in building up our

database for database marketing," says Joe Ferreira, Sportsline vice president of programming. "It was successful last year, but there are so many free games out there, so we felt ours was superior, and by making it free, we could take over the market."

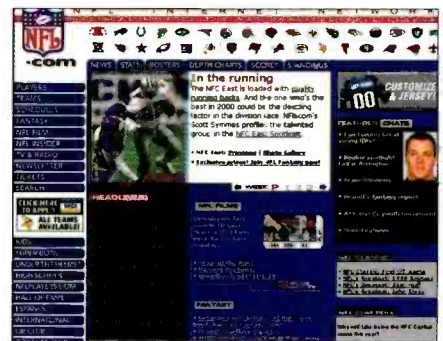
FoxSports.com also has free fantasy games, but it's also offering a pay game called Fox Fantasy Football. "It's really a premium game for the serious player," says Greenberg. "It's not for everybody, because it isn't a low-involvement game."

While the games related to the games are an attraction, the thing most fans want is simple: the games. NFL games, that is, and related information. CBS and Fox Sports may hold the majority of the cards when it comes to TV coverage, but ESPN spends its Sunday mornings gearing fans up for the day ahead with *NFL Game Day* and then bringing them down at the end of the day with *NFL Primetime*. For ESPN.com Editorial Director John Marvel, the goal is simple: make sure ESPN's editorial reputation for newsgathering exhibited on *Sportscenter* translates to the Internet.

"The personalities are as good as the information they provide, and Chris Mortensen and John Clayton are the premier guys in sports journalism as far as the NFL, and we have them both," he says. "So that's a huge advantage from a news-and-information standpoint."

One feature across all the sites are the Gamecast-like content that keeps site visitors up to date on play-by-play action and stats. ESPN was the pioneer in this space, with its Gamecast feature tied into computers at the stadiums to provide real-time play-by-play. "We want to drive traffic to our NFL coverage, and that's why we cross-promote and tell them to log onto ESPN.com for the games," adds Marvel. "Sundays and Mondays are both huge, and it starts in the morning. People are looking for game information."

Web-site traffic may jump on Sundays and Mondays, but so does traffic at sports bars as fans try to catch as much action as they can. Putting on Webcasts of the broadcasts would be a huge boon to viewers, but, given the \$17.5 billion the networks paid for TV rights through the 2005 season, it's something the NFL isn't inter-



NFL.com will feature radio simulcasts this year.

Play Inquisition on



or play along on-line in synch with the on-air broadcast!



Inquisition - 7pm EST weeknights. www.gameshownetwork.com

IN BRIEF

NBC, QUOKKA DEAL

Quokka Sports, which will play a major behind-the-scenes role in NBC's Olympic Web site, must be doing something right: NBC has decided to purchase up to 10 million shares of the company's stock. The deal could be worth nearly \$141 million, and, if NBC exercises all of its warrants, it would have a 15% stake in the company.

NEW SUPERHEROES

Stan Lee Media is working with The Backstreet Boys on "The Backstreet Project," an animated series that portrays the band as Cyber Crusaders, each with unique powers to protect the Earth. No word yet on whether 'NSync, Britney Spears or Eminem will take part as villains, but one can dream. The 22 original episodes can be found at www.backstreetproject.com, where more than 1.5 million fans have already registered.

INDEPENDENT DAY

The Independent Film Channel (IFC) and IFILM have signed an agreement that will extend the IFILM online brand to television and give IFC access to IFILM's online audience and content. Under the terms of the agreement, Rainbow will acquire an equity stake of approximately 5% of IFILM and will provide IFILM with on-air promotional time, delivered over several years, on IFC. IFILM and IFC will exchange content and cross-promote throughout their Web, television and print properties. IFC will also pay IFILM to develop and produce 26 half-hour episodes annually of a magazine-style TV show.

ested in allowing—yet.

The NFL.com site is, however, offering audio Webcasts for nearly all the games this season, as well as highlights and other video content put together by NFL Films. "We're encouraging fans to watch the games on TV and, if they want, check out a few minutes of a radio broadcast or check out some stats," he explains. "But we don't want to take fans away from the TV broadcast."

Taking viewers away from the TV seems to be the major issue with offering video Webcasts here in the U.S., but there's no doubt the NFL is educating itself on distribution via broadband or the Internet. The NFL last year experimented with broadband distribution of games overseas in Singapore and Amsterdam on a closed-circuit system. It will do the same this year as well, with final details still to be ironed out. But Russo expects the experiment to be expanded to other cities.

"Near term, we're broadcasting our games on network television, because it's the best way to provide fans with a great experience,"

says Chris Russo, NFL senior vice president, new media. "For the moment, new media is a complement, and, down the road, all of the distribution platforms, like broadband and Internet, will be things we'll explore. But we have great respect for our broadcast-partner relationships."

Ferreira says that sites like Sportsline.com obviously can't compete with the networks when it comes to paying the huge rights fees, "and in order to drive the rights fees up, the NFL isn't going to put its games everywhere." For now, he says, Sportsline will continue to work with CBS to come up with the right solution for the interactive medium.

"It's going to be difficult, and I don't think it's going to happen as quickly as people think, but we're going to try and push it because it's an eventuality," Ferreira says. "It's such a rich experience that it can't be overlooked by the leagues or the networks. So there will need to be a cohesive effort between the networks and the Internet partners to come up with a solution." ■

Cornhusker fans surf for tackles

The University of Nebraska Cornhuskers football team is No. 1 in more ways than one. In 1953, a Nebraska/University of Oregon game was the first nationally televised college game (on NBC), and next Saturday, the University's game against San Jose State will be the first Division 1-A football game to be Webcast.

Bill Byrne, University of Nebraska director of athletics, says the Webcast is something he has been thinking about for some time as he has watched the technology on his PC and laptop become capable of showing video. "In the long run, I think we're going to be able to demonstrate to potential sponsors and others that there's a very viable market out there for college athletics, and we'll have a leg up."

The situation came about when ABC made the decision to televise a different Big 12 game, leaving the Cornhuskers' first step to a repeat national championship on the sidelines. Enter the Internet and FoxSports.com.

"It's an experiment, and we're going to see how it goes," says Danny Greenberg, senior vice president, FoxSports.com.

Greenberg adds that costs are relatively inexpensive compared with a television broadcast, mostly because the Webcast will be utilizing the in-stadium "Huskervision" system that feeds the scoreboard video. The audio will consist of a radio feed from Pinnacle Sports Network. The feed will be sent from the stadium via satellite to FoxSports.com in New York where real-time game stats, chats and even live polling will enhance the Webcast. "Internet usage isn't too high on a Saturday morning, so we should be able to reach those who want to watch."

—K.K.

When page views rule

Web sites have to learn that sometimes doing less means more

Of course, you want your Web site to make money. And there are ways to get it right. Yet, as the reports from the field medics come in, it seems like getting it wrong is so much easier.

It happened this spring at Salon.com, a site of generally high editorial quality, but one that has been bleeding red ink for all its existence. Salon.com management was given triage orders.

Sounds just like television.

"In this respect, online content is no different than TV shows, newspaper sections, magazines or any other traditional media. Content creation is usually not a charity effort, so content that doesn't have a business value will eventually get pulled," says Dylan Tweney, an Internet content- and business-strategies consultant whose company, Tweney Media, advises many leading Web sites.

What happened at Salon was an affront to all matters journalistic. Whole editorial departments whose efforts were not pulling

down enough "page views" were cashiered. The 20% reduction in staff at Salon has produced a site that, while still capable of thought-provoking pieces, has tended to become more salacious in much of its daily story budget.

Salaciousness drives clicks. Clicks drive page views. Page-view counts are shown to media buyers, who will buy ads to run on the Web pages of editorial sections that get the eyeballs.

And, as Tweney says, it's no different from TV shows with weak cumes that get pulled after 13 weeks. Low numbers don't thrill advertisers.

"Media organizations have been functioning as corporations and not media outlets," says Joshua Fouts, editor of the

Online Journalism Review. "So many of these organizations have been driven by this gold rush, pre-IPO mentality, but that's not a realistic way of running a news operation."

Web-site content managers and bean counters aren't from Venus and Mars. No, that's too close. They're from Venus and Pluto. And, when you throw corporate management into the mix, you may get a disconnect that can make your Web site suffer.

Salon.com's woes prove my point. Where once we had old-*New Yorker*-quality pieces about great bed-and-breakfasts in exotic locales with names that always seemed to begin with "La," "Le" or "El" and usually ended in a vowel, now

there's silly stuff like performance artist Eric Bogosian's recent series "31 Ejaculations" that sets new frontiers for a self-indulgent waste of pixels. Compared to this tripe, Jerry Springer is Charlie Rose.

Sometimes Web sites set the bar too high and forget what they're about. They wind up covering too much, including ancillary, irrelevant topics.



Salon.com cut 20% of its staff, leaving a less-adventurous Web site.

Fouts, whose publication regularly covers the financial as well as journalistic foibles of news-related Web sites, has a three-part prescription for sites that don't want to wind up having to apply the tourniquet:

- Figure out one thing you do well, and then have your Web site's content reflect that.
- Don't try to do too many things in the name of site-visitor

expectations.

What he's saying is, it might be a swell notion for a television-station Web site to have restaurant reviews, a wine column, a consumer advice column and a CD-music-review column. But offer too much content and the ones that don't get the page views will be vulnerable when the bean counters come along asking why you're paying Krista to write consumer advice pieces no one's reading.

- Cross-train your news and feature staffs to prepare Web content as they edit their pieces or programs.

Fouts feels, as do I, that this approach minimizes the need to hire Web-only content people, who, given the uncertain revenue model for this young medium, would be the first to go if the page views flounder.

"At the moment, the Web is a loss leader. Cross-train your broadcast-news

and feature-production people with online skills," Fouts says. "That's the way you can stop the bleeding." ■

Russell Shaw is a veteran Internet and broadcast-industry author/journalist based in Portland, Ore., and can be reached by e-mail at russellshaw@delphi.com. His column will appear regularly.

Technology

Sony: It's just a click away

Grebow says e-commerce site will offer 'all significant product' starting this fall

By Glen Dickson

Sony Broadcast and Professional Co. (BPC) is leaping into uncharted waters with an initiative to sell its products directly through the Internet.

Sony's e-commerce effort, due to begin this fall, is perhaps the first attempt by a major broadcast supplier to offer the majority of its new broadcast products online. A few broadcast suppliers sell demo equipment or overstocked or discontinued items on the Internet, some through auction sites. But no one has made a serious push into offering first-inventory gear online.

"We are launching an e-commerce capability," says President Ed Grebow. "There's going to be a soft launch in September, and certainly by this fall, all of our significant product will be available on the Internet."

Grebow is quick to point out that Sony BPC's Internet sales channel isn't intended to replace the company's extensive direct sales force or dealer network but instead to complement it.

"We are committed to making both information and products available to our customers however they want to buy them,"

he says. "So most of our customers are going to want the training and the support they get from a dealer or a direct salesperson, but there are other products that are just as well bought over the Internet. For example, you don't need a Sony salesman or a Sony dealer to sell you a spare part or an accessory."

Sony BPC's Internet effort is being supported by Sony's "e-solutions" division, which numbers more than 100 staffers and is also in charge of creating the online retail infrastructure for Sony's consumer products, such as the "Sony Style" Web site. Directing its sales and marketing is Steve Jacobs, a former news producer at CBS and deputy general manager of CBS.com. He joined Sony in March as senior VP, networked systems businesses.

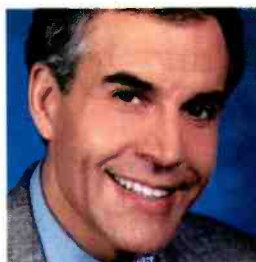
Jacobs notes that CBS is already accustomed to buying professional gear online with its "Eye on the Buy" extranet site, a Web site designed for use by CBS staffers that lists products from several major suppliers. Sony maintains a product page on

the CBS site, featuring some of CBS' favorite Sony professional products at the network's preferred pricing. Sony, which already dedicates salespeople to major accounts, plans to create extranet sites for other major customers.

"It's a trend not of the future but of the present," says Jacobs, who says one of Sony BPC's main goals in using the Internet is to help salespeople and dealers communicate more easily with customers. "We want to give a customer the address of a particular page and push that

page directly to the customer by triggering their browser to go [there]."

Sony began selling some "B-stock" and slow-moving gear on the Internet last year. Although the sites drew a lot of hits, research indicated that customers checked out the gear on the Internet but still went to a dealer to make the purchase. That may hold true for Sony BPC's formal Internet effort as well, Grebow acknowledges. But he predicts that Sony BPC will do 10% of



Sony's Steve Jacobs: 'We're trying to augment the dealer network.'



IN BRIEF



Sony expects its online shop to account for 10% of sales in three to five years.

its sales through the Internet in three to five years.

Grebow may have reason to be optimistic. Since May, Philips Broadcast has been selling some of its professional products through Digibid, an auction site whose main business is professional audio gear. Philips allows Digibid to handle transactions with customers and drop-ships items from its Salt Lake City warehouse facility. A customer has three days from receiving an item to return it.

Most of the Philips Broadcast equipment offered through Digibid, a subsidiary of Primedia-owned IndustryClick, is overstock or demonstration product. But it isn't all low-end.

According to Mike D'Amore, Philips Broadcast vice president of business and technical development, some of the items recently sold through Digibid include Venus routing

switchers, which list for \$60,000 (the auction price was lower, because Philips gives a minimum-sell price and incremental-bid prices for items). The site has also sold Philips-brand DVCPRO VTRs and laptop editors. "We're finding it to be surprising," says D'Amore. "A lot is being purchased by new customers, such as religious organizations."

Philips plans to more aggressively advertise its Digibid page (www.bid4philips.com). "It's an excellent opportunity for people looking for a good bargain," says D'Amore. "And it serves a purpose for us, by freeing our sales people to concentrate on new product."

Digibid is interested in doing more broadcast business, according to General Manager Ray Maxwell. "Part of our focus is to really be more aggressive in the high-end area."

Panasonic Broadcast & Digital Systems Co. has also gotten into the Internet act with its Valuedays Web site, which sells overstocked and discontinued items. Although the products are promoted on the Internet, the actual orders go through dealers, says spokesman Jim Wickizer, adding that it's a little early to gauge the impact of the site, which started up in late March.

Grebow says as much about Sony's Internet effort. "It's too soon to tell how important the Internet will be. But it's clear to us we need to be there." ■

DTV-TO-PC ALLIANCE

Fourteen technology companies, including semiconductor suppliers, software firms and datacasting proponents, have formed the PC DTV Promoters Group to speed the adoption of DTV-receiving technology in personal computers. The group comprises ATI, Broadlogic, Conextant, Decisionmark, Hauppauge Digital, iBlast, Intel, InterVideo, Pinnacle Systems, Microsoft, Ravisent, Santa Barbara Software, SCM Microsystems and Wavexpress.

The PC DTV Promoters Group will work to educate consumers on PC DTV technology and applications and the DTV-to-PC receiver products that are slowly rolling out to the market. Intel has been a strong backer of datacasting. In April, Intel said it would work with Compaq to promote DTV receiver cards in PCs. It has also tested datacasting services with PBS and NBC.

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CBS boosts prime time HDTV

Network credits lower production costs, greater advertising interest

By Glen Dickson

A week after announcing that it will broadcast its NFL postseason games in HDTV, CBS has confirmed that it will offer even more prime time series in HDTV than last season.

"Our present intuition is that every one of our regular series shows will be produced in HDTV," said CBS Television Executive Vice President Martin Franks last week. He was speaking at an HDTV demonstration event at CBS' New York broadcast center, where Mitsubishi and Texas Instruments executives gathered to showcase Texas Instruments' new Digital Light Processing (DLP) projection technology. A selection of CBS hi-def programming was demonstrated on Mitsubishi's new \$15,000 65-inch rear-projection HDTV set, which uses the DLP technology.

Although Mitsubishi has underwritten CBS' prime-time HDTV programming until now, the TV set manufacturer hasn't renewed its deal for the 2000 season. Instead, the company has indicated that it will focus on sports and special events. Various industry sources suggest that Mitsubishi will again sponsor CBS' hi-def broadcast of the U.S. Open tennis championships.

Mitsubishi Director of Marketing Bob Perry wouldn't confirm the U.S. Open deal, saying only that "we haven't ruled anything out." He did say that Mitsubishi will support "ad placements and some sponsorship" on CBS this fall.

What's clear is that CBS won't do HDTV without some sort of sponsorship, either through a direct subsidy to cover production costs or a big advertising package. Thomson is sponsoring CBS' hi-def NFL broadcasts, and the network is expected to announce new underwriting



A selection of CBS programming was demonstrated on Mitsubishi's new WD-6500 65-inch, 720p rear-projection HDTV set, which can also serve as a multimedia PC monitor.

deals for prime time programming in the next few weeks.

"We're making money from our digital spectrum today," said Franks, adding that Mitsubishi's previous deal "helped plant the seed in Hollywood" by spurring post-production houses to install HDTV equip-

ment. Now that competitive post houses have the gear, producing HDTV versions of shows has become much cheaper, he said. He also predicts that increasing acceptance of 24p HDTV technology will spur much more production and, hence, more HDTV broadcasts. ■

New from SkyStream

zBand software eases advent of 'broadcast Internet'

By Glen Dickson

Data-insertion-technology supplier SkyStream Networks has developed software designed to aid delivery of multimedia content over satellite, broadcast or cable networks.

The software, called the zBand Internet content-distribution system, can work

either in conjunction with SkyStream's existing media routers or as a stand-alone product.

Selling separate software packages is a new area for Mountain View, Calif.-based SkyStream, which has spent the past few years pitching the idea of a "broadcast Internet": using broadcast or satellite spec-

trum to deliver mass-consumption Internet content, such as streaming media, instead of relying on congestion-prone terrestrial networks.

The company's source media routers insert IP packets in MPEG-2 compressed digital streams and have been used by such companies as EchoStar, RealNetworks and Geocast. Last spring, SkyStream introduced an edge media router, which is designed to sit at an ISP's local point-of-presence and receives incoming IP data from satellites and sends it to a high-speed "last-mile" connection such as DSL or a cable modem. SkyStream has also promoted the idea of "in-band data broadcasting," or sending data to cable set-tops within traditional cable programming channels.

"Broadcast technology is becoming part of the core of the Internet because of the advent of companies like iBeam and Edgix," says Vice President of Marketing Clint Chao. "The content-distribution networks have really taken off. As much as we look at fiber and copper as key parts of the Internet, broadcast is also going to be a big part of the infrastructure."

zBand software leverages high-speed IP broadcast delivery by allowing service providers to aggregate, schedule and deliver Internet content, as well as to create branded portals for consumers, says Chao. Based on a client-server architecture, the zBand system starts with Prime Director software designed to reside at content origination points, such as satellite uplinks or Internet points-of-presence. It schedules the content and delivers it to zBand client software, typically at a satellite downlink such as a cable headend. If the service provider distributes content directly to consumers, the zBand client software could also be stored on a personal computer or digital set-top.

Pricing for the Prime Director software and accompanying modules runs about \$100,000, with clients costing \$5,000 to \$6,000, according to Product Manager Ren Finley. If the client software is downloaded

to consumer devices, such as a cable MSO supplying it on its set-tops, then the licensing model would change, he adds.

An early adopter of zBand is EchoStar, which has been testing the software for four or five months. EchoStar is using it for DISHLink, a new business service that delivers broadband content to office desktops.

"The way we use zBand is probably unusual," says Jim Stratigos, vice president of EchoStar Data Networks in Atlanta. "DISHLink is an edge media router for enterprise customers. It takes streaming content from the DISH Network and then delivers it over a LAN or stores it on a disk drive." ■

Digital digs for WTVJ

New facility streamlines operations, dispenses with tape

By Glen Dickson

Thanks to Hurricane Debby, WTVJ Miami postponed the official grand-opening party for its new \$20 million broadcast home last Friday. But everything else is running smoothly at the NBC O&O's 65,000-square-foot, all-digital facility, which has replaced tape with disk-based technology for everything but news acquisition.

WTVJ's disk-based facility was integrated by A.F. Associates. The station's commercials and syndicated programming play out from Tektronix Profile video servers that use DVCPRO compression at 50 Mb/s. Syndicated programming feeds are also recorded on the 50-Mb/s Profiles, controlled by Harris/Louth automation software.

For news acquisition, WTVJ uses Panasonic DVCPRO camcorders. Hard-news editing is performed on Panasonic



A handful of WTVJ's nine satellite dishes.



The station's newsroom is designed to streamline workflow. The "Web desk" is in the center.

NEWSbyte nonlinear editors, with material then loaded for playout onto Profile servers using DVCPRO compression at 25 Mb/s. The station relies on newsroom-automation software from Avstar Systems.

"We air nothing on tape," says Director of Operations and Engineering Paul Russell. "Everything comes out of a server."

The station has an all-digital routing infrastructure that can support up to 360 Mb/s of bandwidth, using a Philips Venus router and Saturn master-control switcher. Other gear includes a Grass Valley Kalypso production switcher and Sony cameras, equipped with Vinten robotics, for WTVJ's two 4,600-square-foot studios.

Although WTVJ certainly has a facility ready for digital television, it has yet to launch DTV broadcasts. The station has filed with the FCC to relocate its DTV assignment. ■

Datebook

This Week

Aug. 26-29 *American Women in Radio & Television Association* 2000 AWRT Annual Convention. Regal Biltmore, Los Angeles. Contact: Jeannine Dugan (703) 506-3290.

September

Sept. 7-8 *GAIT* 2000 Television & Internet Festival. Hollywood Roosevelt, Hollywood, Calif. Contact: Brian Nash (323) 782-7180.

Sept. 8-12 *IBC* 2000 International Broadcasting Convention. Amsterdam, Netherlands. IBC office: Aldwych House, 81 Aldwych, London WC2B 4EL, UK. Contacts: Robin Lince, Gina Christison, Jarlath O'Connell +44-20-7611-7500.

Sept. 9 *Television News Center* Reporter Training with Herb Brubaker and Lou Davis. 1333 H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

Sept. 10 *The Academy of Television Arts and Sciences* 52nd Annual Emmy Awards (prime time) to be telecast on ABC. Shrine Auditorium, Los Angeles. Contact: (818) 754-2800.

Sept. 12-15 *NABOB* 24th Annual Fall Broadcast Management Conference. Washington Hilton & Towers, Washington. Contact: Kathy Nickens (202) 463-8970.

Sept. 13-16 *RTNDA* International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 17-19 *NAMIC* Urban Markets Conference: Digital Divide or Digital Dividend? Millennium Broadway, New York. Contact: Michael Stiver/Lorelei Events (312) 751-9689.

Sept. 18-20 *Association of National Advertisers* Seminars. Ritz-Carlton, Phoenix. Contact: (212) 697-5950.

Sept. 19 *PricewaterhouseCoopers* The 2000 Global Entertainment, Media &

Major Meetings

Sept. 13-16 *Radio-Television News Directors Association* International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 20-23 *National Association of Broadcasters* Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

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 Westermeyer (310) 453-4440

April 21-26, 2001 *National Association of Broadcasters* Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527.

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

Communications Summit. Marriott Marquis, New York. Contact: Deborah Scruby (212) 259-2413.

Sept. 19 *NAMIC* 20th Anniversary Celebration. Laura Belle, New York City. Contact: Marc Rose (610) 690-5184.

Sept. 19-21 *SCTE* Broadband Technology for Technicians. Adams Mark, Kansas City, Mo. Contact: Caroline Croley (610) 363-6888.

Sept. 20 *New York Chapter of Women in Cable & Telecommunications* Annual Executive Women's Luncheon. The Supper Club, 240 W. 47th Street, New York. Contact: Lorraine Hack-Newman

(212) 854-0335.

Sept. 20-23 *NAB* Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

Sept. 21 *HRTS* Network Summit. Regent Beverly Wilshire, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

Sept. 21 *Satellite Broadcasting & Communications Association* SkyForum. Marriott Marquis, New York City. Contact: Brian Lynch (703) 549-6990.

Sept. 21-22 *SCTE* DOCSIS Deployment Comes to the New York Area. Kenilworth Inn, Kenilworth, N.J. Contact: Caroline Croley (610) 363-6888.

Sept. 23-25 *National Association of Broadcasters* Hundred Plus Exchange. Denver Omni Interlocken, Denver. Contact: Carolyn Wilkins (202) 429-5366.

Sept. 26 *New York Chapter of the National Academy of Television Arts & Sciences* Television/Internet Programming Marketplace. Marriott Marquis, New York. Contact: Sheryl Arluck (212) 768-7050, ext. 26.

Sept. 27-29 *IEEE Broadcast Technology Society*. 50th Annual Broadcast Symposium. Sheraton Premier, Tysons Corner, Va. Contact: Ted Kuligowski (703) 591-0110.

Sept. 28 *Atlanta Chapter, Women in Cable & Telecommunications* 5th Annual Golf Tournament. Hamilton Mill Golf Course, Dacula, Ga. Contact: Diane Moss (404) 885-0107.

Sept. 29-30 *Association of Music Personnel in Public Radio* Announcer Workshops. WGBH(FM) Boston. Contact: Deanne Poulos (480) 833-1122.

Sept. 30 *Television News Center* Anchor Training with Herb Brubaker and Lou Davis. 1333 H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

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

YOUTH PROGRAMMING SCREENINGS



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Reed Midem Organisation Ltd
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ASIA/HONG KONG

Regional Sales Administrator: Pauline Sim
Tel: (852) 2965 1618 Fax: (852) 2507 5186

People F A C E T I M E

AWRT SALUTES DICK ROBERTSON

American Women in Radio and Television is honoring Dick Robertson, Warner Bros. Domestic Television Distribution president, with its 2000 President's Award when the group meets in Los Angeles this week. The award is presented to an industry pro who has strengthened the position of women in the industry by mentoring, networking and counseling.

GIVE MARY ANN THE MILLION

So, who does *Gilligan's Island* star and *B&C* subscriber Bob Denver think would have been the survivor among his seven stranded castaways: "There's no doubt in my mind that Mary Ann would be the Survivor," he said last week. "Ginger and the Howells could never hack it (for obvious reasons), and I don't think the Skipper and the Professor could either, not when it came to basic survival skills. When you think about it, Mary Ann did all the important things—the cooking, cleaning, sewing, etc.—on our island. She's definitely the reason the rest of us survived."



Reed Hundt, groupie

Forget Kevin Bacon. It's now the six degrees of Reed Hundt.

Who doesn't he know? The former FCC chairman is tight likethis with President Clinton (law school chums at Yale), George W. (college acquaintances at Yale) and Al Gore (St. Albans' high-school brats in Washington).

But wait, there's more. Guess who introduced Hundt to the Senate committee overseeing his confirmation to the FCC in 1993? Yep. That would be Sen. Joe Lieberman, a Yalie himself.

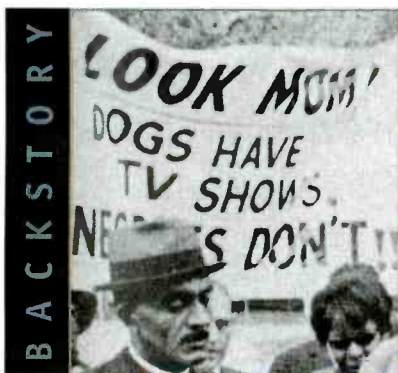
Since college, Lieberman told the panel "we have been privileged to meet each other on car pools in more recent years, when we have dropped off our younger children at the same nursery school."

He's got friends in high places, no doubt. "I thought you were going to introduce me as the *Zelig* of the information age," Hundt joked with Paula Zahn on Fox News Channel.



The bronze Ralphie Boy

Cable's TV Land and the New York Port Authority are immortalizing history's most famous bus driver, Ralph Kramden of *The Honeymooners*, in an 8-foot bronze-cast statue that will be unveiled today (Aug. 28) at the big bus depot. According to the pedestal, this good idea is "presented by the people of TV Land," which shows the vintage comedy nightly. TV Land is considering other statues, in Chicago (to honor Bob Newhart's Dr. Hartley), Minneapolis (for Mary Tyler Moore) and another one in Manhattan near the diner where the *Seinfeld* gang hung out.



BACKSTORY

"Atrocious." That was the word Sen. Strom Thurmond (D-S.C.) used in a *BROADCASTING* story to describe the radio and television coverage of the 1963 March on Washington for Civil Rights, which occurred 37 years ago today (photo, left). "I would be amazed and pleased, in view of the networks' past performance on this issue, if this program showed objectivity and fairness in its presentation."

Sen. Hubert Humphrey (D-Minn.) praised the

coverage saying, "I wish to thank them—yes, generously thank them—for what they did today ... fine public service."

ABC, CBS, NBC and Mutual Broadcasting had more than 460 staffers cover the event, which cost the network news organizations about \$400,000. There were 49 television cameras in use by ABC, CBS and NBC, including 23 pool cameras. Ratings reached a peak 33.9% at 12:15 p.m.

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

Broadcast TV

Douglas R. Lowe, VP and CFO, First Media Television/Cannell Communications, Atlanta, joins Meredith Corp., Des Moines, Iowa, as executive VP, broadcasting group.

Pamela S. Herman, director of strategic marketing, WNET(TV) Newark (New York area), N.J., named managing director of national program marketing, WNET Newark, N.J., and PBS Sponsorship Group, New York.

Sue Schwartz, VP, television programming, KTVK(TV) and KASW-TV Phoenix, named VP and GM.

Leon Long, GM, WLOX-TV Biloxi, Miss., also named VP, operations, there.

William Lane, local sales manager, WITE(TV) Columbus, Ohio, joins WRLH-TV Richmond, Va., as general sales manager.

David Vincent, news director, WLOX-TV Biloxi, Miss., named station manager also.

Michelle Harper, national sales manager, WXLV-TV Winston-Salem, N.C., and WUPN-TV Greensboro, N.C.,

joins WBFX(TV) Lexington (Greensboro area), N.C., as general sales manager.

Kathleen Fox, visiting assistant professor of television and radio, electronic media and film division, Southern Methodist University, Dallas, joins WWWB-TV Louisville, Ky., as research director.

Cable

Appointments at Cox Communications, Atlanta:

Hugh McCarley, director of engineering and technology, named VP, engineering technology; **John Hildebrand**, director of multimedia technology, named VP, multimedia technology; **Robin Sangston**, assistant general

counsel, named VP and assistant general counsel;

Christopher J. Bowick, VP, technology development, named senior VP, technology development.

Janet Uthman, director of corporate marketing, Black Entertainment Television, Washington, joins Comcast Cable, White Marsh, Md., as director of special projects,

Maryland/Delaware region.

Anthony Antonelli, director of marketing, Delmarva system, Comcast, Dover, Del., named basic product manager, Baltimore metropolitan area, Baltimore.

Advertising/Marketing/ Public Relations

Mary Ware, national sales manager, WGCI(FM) Chicago, joins Katz Urban Dimensions, Chicago, as VP/director.

Mike Carroll, regional sales manager, AT&T Media Services, San Francisco, named director of sales, there. Appointments at NCI Network, New York: **Dina Nicholaou**, studio manager, Graphics Corp. of America, named VP, director of art services, E-Lab and Graphics Corp. of America; **Michael Zuzzolo**, VP and GM, Graphics Corp. of America, named VP, director of art services, there.

Doug Milles, VP, marketing, Channel One Network, Primedia, New York, joins EverAd, New York, as VP, marketing.

Programming

Gary Rubin, senior VP, Artisan Television, Santa Monica, Calif., named executive VP.

Ian B. Aaron, president, SoftNet Systems Inc., San Francisco, joins TVN Entertainment Corp., Burbank, Calif., as president and CEO.

Bill Fitzgerald, executive VP and chief operating officer, operations administration, AT&T Broadband, Englewood, Colo., named senior VP, Liberty Media Corp., Englewood.

Mike Boyd, VP, distribution marketing, Oxygen Media, New York, joins HGTV, Knoxville, Tenn., as VP, marketing.

Appointments at Starz Encore Group LLC, Englewood, Colo.: **Betsy Carlson**, manager, programming analysis, named director of programming analysis; **Linda Brauns**, senior sales analyst, named director, market intelligence; **Samantha Carter**, research analyst, named manager, programming analysis.



Sue Schwartz



Leon Long



Janet Uthman



Anthony Antonelli

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

Ovie Cowles, VP, advertising sales and production, Falcon Cable Television, Los Angeles, joins Fox Family Channel, Los Angeles, as VP, affiliate ad sales.

Nicole D. Alemanne, VP, audience research, MTV Networks, New York, named senior VP of that function.

John Malkin, VP, Central and Southeast regions, Fox News Channel, Chicago, named VP, affiliate sales and marketing, New York.

Denise Arnold, special events freelancer, joins Sony Pictures Family Entertainment Group, Culver City, Calif., as director, operations.

Jim Denn, VP, sales, Minnesota Twins, Minneapolis, joins Fox Sports Net Minnesota, Minneapolis, as general sales manager.

Journalism

Appointments at KNBC(TV) Los Angeles: **David Cruz**, general-assignment reporter named anchor, *The Mid Day Report*; **Ana Garcia**, weekend anchor and special-assignment reporter, KABC-TV Los

Angeles, named anchor, *The Mid Day Report*.

Appointments at Fox-sports.com, Los Angeles:

David Moore, sportswriter, *Dallas Morning News*, Dallas, joins as senior writer, NFL; **Dave van Dyck**, sportswriter, *Chicago Sun Times*, Chicago, joins as senior writer, Major League Baseball; **Mike Monroe**, sportswriter, *Denver Post*, Denver, joins as senior writer, NBA.

Appointments at KLFY-TV Lafayette, La.: **Chuck Huebner**, lead investigative reporter, also named reporter, *Eyewitness News at Six and Ten*; **Dee Stanley**, business and consumer reporter, *The Stanley Report*, also named news director, *NewsCan at Five*.

Anne Marie Tiernon, anchor, WISH-TV Indianapolis, joins WLWT(TV) Cincinnati as anchor, *Eyewitness News*.

Craig Stevens, anchor, weekend newscasts, WSVN(TV) Miami, named weeknight anchor.

Jeff Pegues, weeknight

anchor, WSVN(TV) Miami, joins WBAL-TV Baltimore as week-night anchor.

Patrick Hammer, lead forecaster, KNVN-TV Chico, Calif., joins KRQE-TV Albuquerque, N.M., as morning and noon weatherman.

Angela An, reporter and fill-in anchor, KSL-TV Salt Lake City, joins WBNS-TV Columbus, Ohio, as general-assignment reporter.

Greg Stardard, reporter and fill-in anchor, WBFF(TV) Baltimore, joins WUSA(TV) Washington, as general-assignment reporter.

Doug Kammerer, meteorologist, weekend newscasts, WJXT(TV) Jacksonville, Fla., joins WOFL(TV) Orlando, Fla., as meteorologist, morning newscasts.

Steve Chamraz, reporter, WKOW-TV Madison, Wis., joins KGO-TV San Francisco as general-assignment reporter.

Richelle McGinnis, anchor and reporter, KEYC-TV Mankato, Minn., joins KSTP-TV St. Paul, Minn., and KVBM-TV Minneapolis, as general-assignment reporter.

Radio

Jimmy Steal, VP, programming KPWR(FM) Los Angeles, named regional VP, programming, Emmis Communications, Los Angeles.

Technology

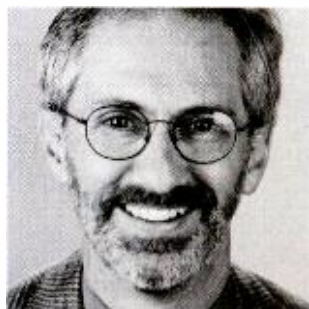
Alex Stevens, executive producer, Discovery Communications, Washington, joins Mixed Signals Technologies, Culver City, Calif., as VP, production and interactive operations.

Andrew Thau, senior VP of operations and network development, Fox Sports International, Los Angeles, joins Be Here, Southern California, as CEO.

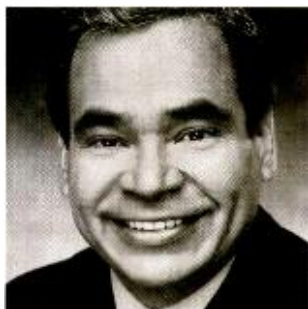
Internet

Gary Feldman, group account director, Darwin Digital/Saatchi & Saatchi, New York, joins AETN Interactive, New York, as director of marketing.

—Compiled by Nancy Catmull
212/337-7141
ncatmull@cahners.com



Ovie Cowles



David Cruz



Ana Garcia



Patrick Hammer



TOP 25 RADIO GROUPS

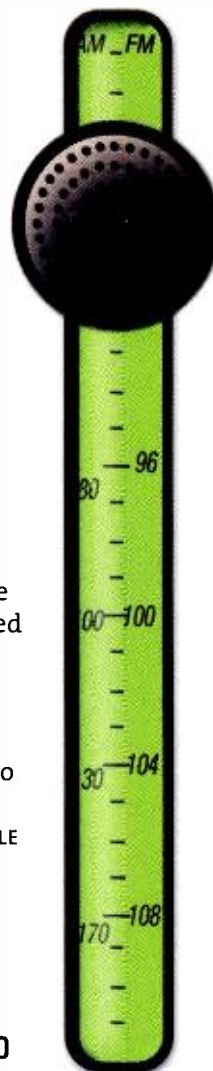
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On September 18, BROADCASTING & CABLE will feature its annual report on the TOP 25 RADIO GROUPS. Ranked according to revenue, each company's listing will include a breakdown of stations owned in each Arbitron® market.

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

Making sense of the world

Veteran journalist relishes the 'how' and 'why' of financial news

In 1989, a local magazine profiling Shelby Coffey observed that he had already had three chances of a lifetime. Little more than a decade later, the count is at five, and, as Coffey notes, it's not over yet.

After serving as editor of *U.S. News and World Report*, the *Dallas Times Herald* and, finally, *The Los Angeles Times*, all within a remarkable two-year period that followed a long and successful tenure at *The Washington Post*, he crossed over into television in 1998 taking a senior position at ABC News. And less than two years later, Coffey is running a network: CNNfn.

"I have been really lucky," he says, "and I have enjoyed the opportunities. I've had a chance to work with a great set of people: [Post Editor] Ben Bradlee, Tom Johnson [who has hired Coffey three times at Times Mirror and now CNN], [Los Angeles Times Publisher] Otis Chandler, [ABC icon] Roone Arledge and [CNN

founder] Ted Turner."

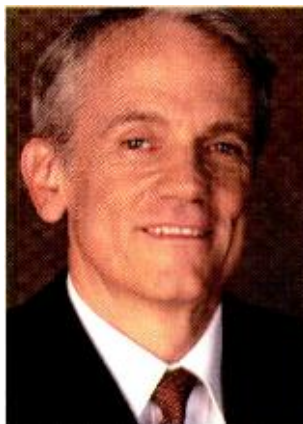
"I saw Shelby's significant interest in and concern for high-quality financial-news coverage first-hand when he worked directly for me at both *Dallas [Times-Herald]* and *The Los Angeles Times*," says CNN News Chairman Tom Johnson. "He has risen to the top of his profession through his dual commitment to journalistic integrity and personal caring for the people with whom he works."

There were concerns, held both by Coffey and by others, about his transition from print to television. "But," Coffey points out, "there was concern in the late '70s and early '80s about Roone Arledge [who moved from sports to take over ABC News]. Now we see he's a Hall of Famer.

"I didn't go into television trying to pretend to be Walter Cronkite from day one," he adds. "One of the things I think is most important for a news executive is to bring out the best in people you're working with. Also, to a certain extent, you have to be an editor, a good reader.

"I've got 50 years of experience as a television viewer and a sense of what's a strong story: Is my attention wandering, what is going on here that disturbs or entices me as a viewer? At ABC, I did a fair amount of editing. I reviewed many, if not most, of the *20/20* pieces and some nightly news pieces if there were concerns from a standards-and-practices point of view."

Speaking of his early television days, Coffey says, "There were a number of areas in



Charles Shelby Coffey III
President of CNN Business News and CNNfn

B. Washington, D.C., Oct 20, 1946; B.A., speech and drama, University of Virginia, 1968; sportswriter, editor of magazine, "Style" editor, deputy managing editor, national news editor, *Washington Post*, 1968-85; editor, *U.S. News and World Report*, 1985-86; senior vice president and editor, *Dallas Times Herald*, 1986; deputy associate editor, executive editor, *The Los Angeles Times*, 1986-97; executive vice president, ABC News, 1999; present position since November 1999, m. Mary Lee Bell, June 20, 1969; child, Alison (29).

which there was overlap and a number of areas that were new and interesting. You need to know how to work with the visual element, but what you're trying to do in both media is to get at the more important

news, to keep viewers' attention. You do that through compelling exclusives and through sharp analysis, expertise, contrary viewpoints—journalistic training is in all of that."

Coffey acknowledges that rival CNBC has a considerable jump on the competition in TV business news. CNNfn passes about 15 million homes, compared with more than 70 million homes passed for CNBC.

"We do want to get more carriage," he says. "I don't set a time frame and a number. ... The digital world is going to offer even more chances for interplay between CNNfn.com and CNNfn, the television network."

He cites partnerships between CNNfn and AOLTV, *The Industry Standard*, *Fortune*, *Fortune* monthly spinoff *eCompany Now* and *The Financial Times*. "As convergence continues, in the broadband future, the next two to five years are going to be some of the most interesting in our experience."

"With him as president," says Johnson, "the growth, elevation and continued success of our Business News unit and CNNfn is assured. In fact, within Coffey's first six months at CNNfn, he has expanded CNNfn's programming schedule to 24 hours weekdays and has increased CNNfn's new-economy coverage with two new business programs and a new bicoastal format for *Moneyline* that will launch on Sept. 5." —Dan Trigoboff

BROADCASTING CABLE

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Kristin Parker (Account Executive) kbparker@cahners.com

Neil Andrews (Account Executive) nandrews@cahners.com

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Classifieds

Television

MANAGEMENT CAREERS

BUYER/PLANNER

PAX-TV's Director of Media needs a qualified 'Media Manager' to plan and execute national and local cable. Experience with TV, radio or print a must. Exceptional communication, organizational and computer skills required. Must be energetic and detail oriented and able to multi task. Please send resume to:

PAX-TV
Attn: L. Hirsch
12001 Ventura Place, # 600
Studio City, CA 91604
Fax: 818-980-6978
No phone calls please. EOE

SENIOR OPERATIONS MANAGER

POTOMAC TELEVISION SERVICES CORPORATION seeks Senior Manager for its news gathering operations at CNN's New York City bureau. Candidates must have a minimum of 5-years news operations management experience, excellent communication, negotiation, organizational skills, and a how-high-shall-I jump client services mentality balanced with strong personnel management abilities. Your professional experience must demonstrate your ability to manage a complex news organization. Collective bargaining experience preferred. The Senior Manager shall have overall responsibility for the performance of a 16-member management team and 160 technicians and engineers. Specific duties include developing and managing budgets, planning and coordinating schedules, supervising news gathering and delivery, and proactive preparation for breaking news. Excellent benefit and salary package. To apply fax your resume to (202) 408-8891 or e-mail to PTSCINQUIRIES@NEWSWORLDTV.COM.

UNIVISION/WGBO-TV

is seeking a Production Supervisor to oversee crew and manage resources in production of our 5 PM and 10 PM newscasts. This Supervisor will also work with the News Dept team of photographers and editors. Candidates must have a Bachelor's degree in Broadcast Communications or 4 to 5 years' experience in a related supervisory position. Experience in live television production and working knowledge of video production equipment is required. Must be bilingual English/Spanish and have strong writing and organizational skills. Also must understand electronic newsgathering technology. Send resume and cover letter to Luis de la Parra, Creative Services Dir., Univision/WGBO, 541 N. Fairbanks CT. Chicago, IL 60611, fax to (312) 494-2745 or e-mail: ldelparra@univision.net. EOE.

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MISCCAREERS

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 61 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

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- National Sales Manager
- Local Sales Manager
- Master Control Operators
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Explore your opportunities at:

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Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

MARKETING CAREERS

MARKETING MANAGER

Experience in broadcast sales, advertising, and marketing with emphasis on local television preferred. Candidate must possess the ability to develop and execute sales promotions, special events, and community specific campaigns. A background in production is preferred as well as proven track record of creating unique opportunities that generate non-traditional revenue streams. The ability to execute and develop campaigns linked to the Internet and Web is critical. Candidate should also possess strong written and verbal skills. Become an integral part of a highly successful and motivated sales organization and interact with clients on both the local and national levels. Please send resume to: Scott Simensky, General Sales Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone call or faxes please. We are an equal opportunity employer

CREATIVE DESIGNER CAREERS

ART DIRECTOR

WHNS-TV FOX21 in the 35th DMA seeks an Art Director. Create and produce variety of media including print, on-air graphics, electronic billboard graphics. College degree preferred, art school or graphic design training required. Min 3 yrs prior exp, prefer exp in broadcast on-air design. Knowledge of Photoshop 5.0, Quart and Illustrator required. Dreamweaver, Pinnacle FX and Lightning helpful. Submit resume & sample of work to WHNS FOX21, Personnel AD, 21 Interstate Court, Greenville, S.C. 29615 Fax 864-297-0728 email to personnel@fox21.com EOE

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Classifieds

Television

FINANCIAL CAREERS

VICE PRESIDENT OF FINANCE

FOX O&O is searching for a V.P. of Finance who will be responsible for all financial functions, management of accounting personnel, including A/P, A/R, credit and payroll. Responsible for satisfying financial reporting requirements such as cash flow, profit and loss, forecasting and tax packages. Prepare annual budget and monitor monthly departmental performance. Coordinate with division personnel regarding all financial matters. Application of analytical skills to identify and resolve station and operational financial issues, Degree in accounting and 4-7 years management experience in broadcasting or related field required. Ability to think on a strategic level is essential. Knowledge of market growth and composition, TV operations and prior department head experience preferred. Proficiency in the use of spreadsheet software. Submit cover letter and resume to: Human Resources, FOX-7/KVC-13, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelop. No phone calls please. EEO Employer.

PRODUCTION CAREERS

WGBO-TV UNIVISION 66 CHICAGO

has an immediate opening for the position of Creative Services Producer. The ideal candidate will have a B. A. in Communications, 3-5 years experience in TV production including work with the Media Composer 8000, Media 100, or other non-linear editing systems. Fluency in English and Spanish; strong and creative Spanish writing skills & good organizational skills required. Working knowledge of Windows 95, Microsoft Word/Excel/PowerPoint, PhotoShop and Adobe Illustrator also required; After Effects a plus. The Creative Services Producer will be in charge of daily topical news promos; produce, write, and edit sweeps and image promos for Noticias 66; and assist the director with various projects as assigned. Mail resume and cover letter to Luis de la Parra, Creative Services Dir., Univision/WGBO, 541 N. Fairbanks Court, 11th Floor, Chicago, IL 60611; fax to (312) 494-2745 or e-mail to delaparra@univision.net. EOE.

NEWS PRODUCTION MANAGER.

WHSV-TV, an ABC affiliate, who has recently moved into a new state-of-the-art facility, is seeking a person with hands-on talent who will train news production personnel and continue to improve our news look. Previous technical directing and supervisory experience a must. Experience in producing graphics and long-form specials is helpful. Send cover letter and resume to General Manager, WHSV-TV, 50 North Main St., Harrisonburg, VA 22802. EOE

PROMOTION MANAGER

WANE-TV, Fort Wayne, IN, CBS Affiliate. This could be the opportunity for a Promotion Producer/Editor to make the transition to management. The station is accepting resumes for an organized team player. Applicants need to have 3-5 years experience in the television broadcasting promotion field, as well as possess planning skills. Seeking a person that will creatively expand the station's News Image, Proof of Performances, and general on-air promotion campaigns. Strong writing skills are a must. Non-linear editing skills also a plus. Eoe. Send resumes/tapes to: WANE-TV P.O. Box 1515 Fort Wayne, IN 46801.

PRODUCERS CAREERS

PRODUCER/WRITER

Music Documentary Series - Seeking enthusiastic and talented producer/writer for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Reply to Box 01689 Equal Opportunity Employer.

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SALES CAREERS

WANTED: GENERAL SALES MANAGER

Are you looking for an opportunity to step into sales management and lead a team of sales people to success? This is a small market television station with tremendous opportunity. We are looking for a leader who can grow with the station. Three years in television sales/management, self motivated, aggressive, knows packaging and is creative. Salary plus, good package. Send resume to General Manager, KLAX-TV, 1811 England Drive, Alexandria, LA 71303 EOE

ACCOUNT EXECUTIVE / CHICAGO

Become part of the country's fastest growing station group. Univision/66 seeks a Marketing and Sales Account Executive. Heavy emphasis on new business development at both major agencies and clients. Candidate needs a minimum 4 years television sales experience, with above average knowledge of Nielsen as well as other media research sources. Bilingual English/Spanish preferred, but not required, for preparing and delivering presentations. Send resume and cover letter to General Sales Manager, Univision/WGBO, 541 N. Fairbanks Court, 11th Floor, Chicago, IL 60611 or fax to (312) 494-6492. EOE.

MEDIA GENERAL BROADCAST GROUP www.mgbg.com WJWB-TV GENERAL SALES MANAGER

WJWB, the WB affiliate in sunny Jacksonville, FL is seeking an aggressive, motivated and dynamic General Sales Manager. The successful candidate must demonstrate the ability to lead and motivate, possess strong organization and communication skills and have a proven track record in direct sales, agency negotiations, new business development, inventory control and pricing. Minimum 5 years sales management experience, college degree preferred. Please fax resume to (904) 642-0593 or send to address below. EOE M/F Drug Screen. Send resume to HR Dept. 9117 Hogan Road, Jacksonville, FL 32216

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GENERAL SALES MANAGER

South Texas' top rated ABC station is searching for an exceptional General Sales Manager to lead our staff of 9. Inventory control and pricing, presentation skills (Power Point), motivation and stability are all necessary skills. We've got a new state-of-the-art facility and a great place to live year round. Please send resume to Human Resources, KIII-TV, P.O. Box 6669, Corpus Christi, Texas 78466. EOE.

DIRECTOR OF SALES

Clear Channel Jacksonville (DMA 52) has an outstanding opportunity for a seasoned veteran. Position oversees aggressive sales team for two of the finest FOX and UPN stations in the country. Candidate must be passionate and polished, have a proven track record, and possess a keen sense of inventory management. Experience in cultivating staff, systems, and NTR. Send resume to: Susan Adams Loyd, VP/GM, WAWS/WYEV, 1170 Central Parkway, Jacksonville, Florida 32224. EOE.

LOCAL ACCOUNT EXECUTIVE

Univision owned and operated New York station is looking for a dynamic and aggressive Account Executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising. Spanish Language Television. Responsible for all aspects of handling local accounts including, utilizing marketing tools and preparing and presenting presentations. Must have full command of the Nielson Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Word, PowerPoint, Excel) and Donovan. Looking for persons with 2-8 years experience and a four-year college degree. Bilingual Spanish a plus. Apply in person at Univision 41/WXTV, 605 Third Avenue (between 39th and 40th St.) 12th floor, New York, NY 10158; or by phone at 212-455-5420. EOE.

NEWS CAREERS

POSITIONS AVAILABLE

Experienced Producers and Associate Producers Wanted for a nationally syndicated talk/entertainment show. Please send resumes to
Talk Show
245 8th Avenue P.O. Box 111
New York, New York 10011

REPORTERS

Get better! Six time Emmy winner will help your career. Honest critiques and advice at the right price. www.Tvreportercoach.com. Call (954) 922-2834.

Classifieds

Television

NEWSCAREERS

DIRECTOR

needed for morning show and weekend evening news at a leading Southeastern ABC affiliate. Must be experienced in directing news and special events programs for live broadcast or video recording. Experience in operation of audio control equipment a plus. Send resume to Personnel, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

GENERAL ASSIGNMENT REPORTER

WTVD-TV, the ABC owned station in Raleigh-Durham, North Carolina seeks a General Assignment Reporter. The successful candidate will have the desire to enterprise stories and the ability to go live with creative, active and stand ups multiple times per day. Live experience is required. At least 3 years experience is preferred. Send non-returnable tapes and resumes to: Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701BC. EOE.

TELEVISION NEWS PRODUCER/ASSIGNMENT EDITOR

FOX 17 WXMI, a Tribune-owned station in the 38th market, is searching for a multi-talented individual to handle newscast production and daily news assignment duties. Are you tired of doing the same job everyday? This is a unique opportunity to spend some days producing and some days on the assignment desk. If you have experience in television newscast production and assignment desk operation, send your resume and non-returnable VHS tape to Human Resources, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. EOE/M/F/V/D.

NEWS ANCHOR/REPORTER

One of the world's leading financial service firms has a freelance position open for a daily in-house financial newscast. News Anchor/Reporter to write, research and report on-camera. Broadcast financial news experience a must. Position is five days a week. E-mail resume and salary history to videojob@exchange.ml.com. Place resume in body of e-mail. Do not send attachments.

DIRECTOR

Job Description: Responsible for simultaneously Directing and Switching International Spanish language newscasts and programming. Will serve as control room shift leader, and evaluate control room personnel on training and on-the-job performance. Qualifications: Must have minimum 2 years Technical Directing experience. Simultaneous Directing and Switching experience in Spanish language newscasts preferred. Working experience with switcher, DVE, stillstore, audio board, character generator systems, cameras, and electronic prompter necessary. Must be proficient in oral and written Spanish and English. Good leadership, organizational and supervisory skills a must. Must work well under pressure. Must have excellent working knowledge of international (especially Latin American) news. Must be computer literate. Previous experience with nonlinear edit systems a plus. This is a great opportunity to join one of the world's largest and most important News Operations. Send resume, references, tape; Bill Schneider, CNN en Espanol, Operations Manager, 1 CNN Center/4 southwest, Atlanta, GA 30303.

NEWS PHOTOGRAPHER

WTVD-TV an ABC owned station has an opening for an experienced news photographer. We are looking for creative, visual storytellers. Successful candidate must be able to cover a story with a reporter and alone. The ability to handle a high story count is necessary. Experience operating a live truck a plus. If you are a team player, rush your resume and tape (no music piece) to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701BC. EOE.

LINE PRODUCER

CN8, the Comcast Network, is searching for an energetic person to produce a live, one-hour newscast on weekday nights. The newscast is aired to 4 million homes from New Jersey to Maryland, including Philadelphia and Delaware. The candidate must be able to work in a fast paced environment, take ownership of their show, yet, work as a member of a team. Must have knowledge of day-to-day operations of live television news production, be detail-oriented, aware of current events on a local, national and international level. Please send resume to CN8, Comcast Network, Attn: Pete Peddrick, 2215 N DuPont Hwy, New Castle, DE 19720

NBC25

WEATHER/MULTI-MEDIA PRODUCER

affiliate in Hagerstown, MD is looking for a unique individual to multi-task. Must be personable with good on-air delivery, offering easily understandable weather forecasts. Will also produce news content on local web page. Computer skills necessary.

NBC25 offers a comprehensive benefit package. Please send resume and VHS tape to NBC25, Dept. W, 13 East Washington Street, Hagerstown 21740. Drug Screen Required. EOE.

CREATIVE SERVICES DIRECTOR - WOWT CHANNEL 6

Seeks a talented individual with diverse qualifications, to assist the Director - Marketing and Promotion in developing and maintaining the station's on-air look and image. Must possess excellent writing and producing skills, including hands-on shooting and post-production. Must be able to supervise, and provide leadership and creative direction for the creative services department. Prefer 2-3 years experience writing and producing on-air promotion, with emphasis on News. Call our job line at (402) 346-6666, ext. 7772 for details. WOWT is a drug-free company and requires pre-employment drug testing and background check. EOE. Send resume and non-returnable tape to: WOWT/Human Resources, ATTN: CSD, 3501 Farnam Street, Omaha NE 68131-3356. FAX (402) 233-7885 or Email hr@wowt.com. No phone calls, please.

ASSISTANT TRAFFIC MANAGER

WVBT-TV FOX43 is looking for someone with strong management skills. Ability to work under pressure, communicate with co-workers, and handle multiple projects. Must have at least three years of television or radio continuity experience. No phone calls. Send resume to: Eather White, Traffic Manager, WVBT-TV, 243 Wythe St., Portsmouth, VA 23704. EOE

IMMEDIATE OPENING

The number one news station in Fargo is looking for a talented individual to anchor its weekend sports. WDAY-TV needs an experienced, hard-working anchor/reporter/photographer to become a part of their sports team. Photography experience a must. WDAY-TV remains the number one news station in the market because our team members aggressively pursue stories. If you want to be part of the number one sports team in this sports-minded market, send your non-returnable vt to: Stacey Anderson, Sports Director, WDAY-TV, 301 South Eighth Street, Fargo, North Dakota 58103.

RESEARCH DIRECTOR

WHNS-TV FOX21 in the 35th DMA seeks a Research Director. TVScan, CMR, Nielsen & Scarborough necessary. Must be able to analyze data, evaluate ratings trends 7 create compelling Powerpoint presentations. Strong computer skills a must. Submit resume & sample presentations to: WHNS FOX 21, Personnel RD, 21 Interstate Court, Greenville, S. C. 29615. Fax (864)297-0728 email to personnel@fox21.com EOE

PROMOTION PRODUCER WAVY-TV

for a promotion writer, producer, editor, who is a news junkie! Be a part of an aggressive team who has both the experience and talent to keep news #1! We need someone who can produce hot topical promotion and isn't afraid to rub elbows with the newsroom. AVID experience is a plus. Send your resume and VHS tape to: Judy Triska, Promotion Director, WAVY Broadcasting Inc., 300 Wavy St., Portsmouth, VA 23704. EOE

TECHNICAL CAREERS

DIRECTOR OF ENGINEERING

Join the Dynamic Tribune Broadcasting South Florida Team

WBZL, the Tribune Broadcasting WB affiliate in Miami/Fort Lauderdale has an opening for an experienced Director of Engineering. Responsibilities include all aspects of technical facilities including digital conversion. Knowledge of analog and digital video/broadcast systems with an understanding of IS and RF is required. An engineering degree is desirable. Candidates should be experienced in digital conversion technology and have at least 5 years engineering management experience. WBZL is an EOE. Please fax or send resume with cover letter to WBZL, Human Resources, 2055 Lee Street, Hollywood, FL 33020. Fax 954-922-3965. No phone calls please.



KDFW FOX 4/KDFI-27

in Dallas/Ft Worth has an opening for a maintenance technician with a proven track record in the repair of Beta SP/SX, master control and terminal equipment, studio production equipment and ENG/SNG repair. Computer networking, Quantel, Avid, video server experience is a plus. Applicants should have 3-5 years of broadcast maintenance experience. EOE/M/F/D/V. Please send cover letter and resume to Human Resources, KDFW Fox 4, 400 N. Griffin St., Dallas, TX 75202 or fax to (214) 954-0315.

Classifieds

Television

TECHNICAL CAREERS

OPERATIONS PROFESSIONALS

FOX Sports Net, the leader in Regional Sports Television, is seeking seasoned Operations professionals to assist us in building a solid operations team.

We are seeking Vice President and Director level positions with emphasis in Broadcast and Technical Operations, as well as Post Production. Qualifications include 7+ years of broadcast/cable television experience preferably in a multi channel environment. Candidates must be forward thinking, strong leaders who can manage multiple tasks, implement a solid organizational structure and are willing to do what it takes to get it done. If you are an organizational wizard with strong communication, budgeting and project management skills, we want to hear from you. Please submit your resume and salary history to:

FOX Cable Networks Services
Attn: Human Resources, Code: See Below
1440 S. Sepulveda Blvd., Ste. 353
Los Angeles, CA 90025

-OR-

apply on-line at:
<http://fox.recruitingcenter.net/publicjobs/>
VP (Job# DH101301)
Director (Job# DH101261)



NO PHONE CALLS, PLEASE. EOE.

WINCUETX PRODUCT SPECIALIST

Do you understand the purpose of newsroom, automation and transmission control software?

Can you configure NT Servers and video servers?

Do you have enough programming and hardware knowledge to write a simple program to control a VTR?

Do you know the difference between PAL and NTSC and between RS232 and RS422?

Can you talk in technical terms and in layman's language?

If the answer to all of these questions is 'yes', you have a unique set of skills. We could have just the position for you to make full use of this specialist knowledge.

We are looking for a Product Specialist for WinCueTx, our unique client-server software designed to provide automation and transmission control in a variety of television environments. The position combines the roles of IT specialist, broadcast engineer, and customer support. You will need a thorough understanding of IT technology, reasonable experience with broadcast hardware, be customer friendly with flare for product demonstration and have the ability to provide detailed technical support.

You will need knowledge of the following: Windows operating systems, common Windows software applications, computer networks, broadcast hardware (such as video servers, caption generators, switchers, routers and still stores), video signals, serial data transfer, cabling techniques, PC hardware and a programming language. You must also be willing to travel, be able to use your own initiative, to cope under pressure and to be flexible.

WinCueTx is an exciting product in an exciting industry. This is your opportunity to use your unique combination of skills on a product at the cutting-edge of broadcast innovation. Contact us at DCM/Autocue, 841 Baxter Street, Suite 108, Charlotte, NC 28202. Fax: (704) 377-6336 E-Mail: jobs@dcm.net

STUDIO MAINTENANCE ENGINEER

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

ASSISTANT TO CHIEF ENGINEER (SSB-TV)

Seeking a "hands on" broadcast technician for our Serial Digital (SDI) studio, non-linear AVID edit rooms and multicasting facility. Job duties include emergency and routine repair of broadcast equipment to board level and multicasting transmission. Must have working knowledge in computer networking, be able to modify, update and install new and existing equipment. Strong technical, communications and organizational skills with ability to multitask. Candidate must have technical degree and a minimum of 2 years experience. Some operational duties and occasional weekend work required. Strong AVID tech support a plus. Send your resume and cover letter to Salomon Smith Barney Dept. LB-MEDIAFAX: (212) 816-2345.EOE



BROADCAST ENGINEER

Join the future of broadcasting!

Opportunity to join a dynamic, pre-IPO company. The Broadcast Engineer will work closely with and receive assignments from the Director of Broadcast Distribution for the provisioning, delivery, installation, maintenance and monitoring of Wavexpress equipment at broadcast television stations nationwide. You will provide technical support to the broadcast distribution sales team. The qualified candidate will have a strong sense of responsibility and commitment to executing seamless installations, hands on experience for installation and maintenance of TV station broadcast equipment, and 5+ years experience as a Sales Engineer or Field Application Engineer. Please see our web site www.wavexpress.com for full requirements and job description.

Please forward resume and salary requirements to Wavexpress, Attn. Jennifer Thomas, Director of Corporate Affairs, One Penn Plaza, Suite 2400, New York, NY 10119 or via email to jthomas@wavexpress.com with the subject line Broadcast & Cable Classified. M/F EOE

TELECOMMUNICATIONS CONSULTANT

Evans Associates, a nationally recognized consulting firm, seeks person with an Information Technology background. Good people skills required. Experience in broadcast, wireless and LAN systems desired. Partner track available. Contact Kristin Stone at 262-242-6000.

CAREER OPPORTUNITIES

Systems Engineer - Digital Servers and Networking. We are a leader in design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a highly motivated systems engineer to join our team as a specialist in leading-edge technology. The successful candidate will have a minimum of three years experience with digital video servers, storage solutions, networking schemes, video compression technologies and computer system support at the broadcast-quality level. You will have a comprehensive knowledge of various competitive products in the marketplace, and have designed and implemented server-based systems for broadcast facilities. In this position, you will be a key member of AFA's technology and engineering team, working closely with many of the most respected computer and networking manufacturers, to develop system solutions which leverage the latest in technology for the industry's most sophisticated customers. Please send your resume to: Employment Manager, AF Associates, Inc, Northvale, New Jersey 07647. Fax: 201-784-8637. No Phone Calls Please. We are an Equal Opportunity Employer.

ADVERTISE IN BROADCASTING AND CABLE
AND GET THE RESULTS YOU NEED!
CALL KRISTIN OR NEIL AT 866-258-1075 FOR INFORMATION.

Classifieds

Television

TECHNICAL CAREERS

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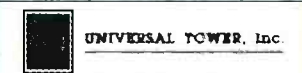
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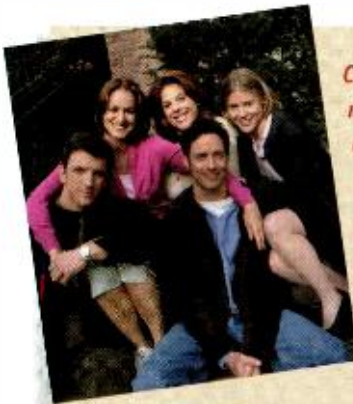
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Voices T W O C E N T S



Consensus among writers on best new show: NBC's 'Ed,' a sweet, quirky comedy-drama about a New York attorney who moves back to his rural Ohio hometown. Consensus among writers on the first best new show to be canceled: 'Ed,' already dubbed the 'Freaks and Geeks' of 2000.

Charlie M. Collum, television critic for the San Jose Mercury News, sizing up preseason critical opinion.

But when someone remakes a movie, there ought to be more of a reason than simply showing in color what for 48 years has worked gloriously in black and white.

—Chris Kaltenbach of the Baltimore Sun, on TBS' remake of High Noon.

The trade-off is that these works depict Italian-Americans as mobsters, not the upstanding citizens most are. But if Tony Soprano really were in the garbage business, after all, we would never watch a show

about him.

—Maria Russo in Salon.com, writing about The Sopranos.

"It should be organized and operated as a chance to do a civic lesson once every four years—which we used to be able to do when they debated in the platform committees. Now, of course, they've pushed all that under the rug. Then I'd cover the acceptance speeches of the presidential and vice presidential candidates. And to hell with the rest of it."

—Walter Cronkite on conven-

tion coverage as quoted by Robert Feder in the Chicago Sun-Times.

"I cry every day. Every day there's something more important to cry about than business. I can handle my business, but I can't handle famine in Ethiopia."

—Martha Stewart in the September edition of Oprah Winfrey's O magazine

"I'm adding fun to my everyday/Doing new things in a beautiful way/Take a seat, have a taste/Isn't it fine?/There's a

million new ways I can really shine."

—Lyrics to new Martha Stewart Living jingle breaking soon

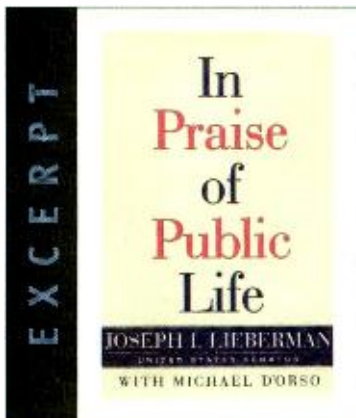
Given that television is flagrant in its discrimination against writers and producers over 50, Mr. Wolf's decision to appoint Mr. Penn is a virtual breakthrough for the elderly.

—Bernard Weinraub in the New York Times, commenting on Dick Wolf's offering 77-year-old director Arthur Penn the job of executive producer of Wolf's Law & Order.



" YOU KNOW, THESE MOVIE PEOPLE AREN'T BAD ONCE YOU GET TO KNOW THEM."

Bob Englehart, Hartford Courant



In In Praise of Public Life (Simon & Schuster, 2000), Sen. Joseph Lieberman discusses sex and violence in the media: "It is particularly harmful in the entertainment industry, where executives of multibillion-dollar conglomerates use the First Amendment as a constitutional hall pass that allows them to produce and market music centered on cop-killing, gang rape and the sexualization of children; video games that reward players for graphically splattering human targets with semiautomatic weapons and homicidal hot rods; motion pictures and television programs that present sex as a casual recre-

ational pastime and violence as a thrilling sport; and television talk shows that degrade the human spirit by reveling in the exploitation of human misery and perversity.

"I am absolutely convinced that a connection exists between our reluctance to express and enforce commonly held moral standards and the increase of social pathologies around us: the disintegration of too many of our communities and families; ... the ongoing epidemics of children giving birth to children and of sexually transmitted diseases among teenagers."

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A I R T I M E

Seeking 'Little Brother'

How kids might benefit from the great format hunt

By David W. Kleeman

American television is suddenly awash in reality shows developed overseas. An industry that once seemed to believe "foreign" programming was anything produced outside Los Angeles is going global, led by *Survivor*, *Big Brother* and *Who Wants to Be a Millionaire?*

Jolted by these hits, network executives are digging through European formats like vinyl junkies at a used-record store, certain there's an Elvis rarity hidden among the Motorhead cutouts.

More Eureality is on the way, mostly variants on the current hits: *Big Brother* on a double-decker bus; *Survivor* at boot camp; a group of kids taking on a nearly impossible task, while an adult host alternates between helping and obstructing.

OK, I lied. That last one isn't currently in development but could be, if children's programmers join their prime time kin in casting a wider net for new ideas. It was the



Australia's *Race Around the Corner* features teens who make short features about their lives.

setup for the early-'90s Channel 4/UK series *Beat That*. Preteens were given a challenge, like running a restaurant for an evening. They could seek expert advice, but not direct assistance. They had just four days to find a venue, invite guests, plan the menu, buy groceries, cook and serve dinner. (Because Channel 4 has a particular mandate to serve "special" audiences, some of the children and the adult host were disabled, but this was never exploited or even mentioned.) The result was great TV: as with *Millionaire* or *Survivor*, viewers rooted for—or against—every snag or success.

Telemundo already airs Nickelodeon programming in Spanish. Here's a Euro-format the two might co-produce: a game show where children on the same team speak different languages and can win only by finding other ways to communicate. That was the premise for *Babel Tower*, made with German and Polish children for Telewizja Polska a few years ago. The U.S.'s fast-growing Latino population would make an English/Spanish version a natural.

Local stations with kids' clubs might consider this simple, inexpensive game from Danish public television. By speaking directions over the phone, a viewer guides a cameraman through the station's prop room, seeking hidden objects (hiding places are shown at the start, in fast motion). Beat the clock and win a prize: Low tech meets interactive TV.

Young people increasingly see them-



Kleeman is the executive director of American Center for Children and Media, Des Plaines, Ill.

selves as producers of media, not just consumers. Numerous recent television series have put that idea into action, giving teens video cameras to tell their own stories. Among the most successful efforts is the recent ABC/Australia contest, *Race Around the Corner*. Pairs of teens create short films about their lives and hometowns, and the productions are judged for prizes by media experts and pop-culture icons. The series is derived from a wider-traveling young-adult series, *Race Around the World*.

Freshness is key. Whatever you think of the new "reality" series, each is (for now) unique, enticing jaded summer audiences. Will copycat versions sustain the excitement? Will TV become more innovative or just more outrageous? This and more remain to be seen.

It is clear, though, that children crave and deserve variety from television, just like adults. It won't take long for some brave children's programmer to invent or import something wholly new, and strike gold in the great format rush. ■

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Voice of reason

To the list of those who support Rupert Murdoch's quest to own two TV stations and a newspaper in the nation's top market, add the name of Mario Cuomo. Yes, *that* Mario Cuomo, the eloquent former Democratic governor of New York, who is nothing if not committed to diversity of voices. Cuomo wrote to *The New York Times* Aug. 16, taking issue with that paper's editorial opposing the FCC waiver that would allow Murdoch to keep WWOR-TV (one of the Chris-Craft stations News Corp. is buying).

The former governor supported Murdoch in his successful 1993 bid to purchase the *New York Post* and retain WNEW-TV, which required a waiver of the newspaper-broadcast crossownership rules, as does the current purchase. In his letter to the *Times*, Cuomo said that media diversity in New York had increased since 1993, suggesting that there was even more reason to grant Murdoch this latest waiver.

Putting aside for a moment the issue of whether Murdoch deserves a waiver, the media-concentration issue is too often framed in terms of politics, with the pro-waiver forces seen as the Republican minions of big business and the opponents as Democratic defenders of the vox populi. It is refreshing to have someone with the standing of Cuomo recognize that consolidation is not, per se, a threat to diversity.

Playing with fire?

Survivor is part drama (Richard, Survivor the First, could give Richard the Third some lessons), part game show (make that "head game" show), part peep show. It's got more parts than that, of course, but that's enough to get us thinking. And tuning in. Why did people watch in numbers too big to ignore? We like to watch. We're voyeurs at heart and TV is a voyeur's medium, putting us at a safe distance from the crash or the neighbor's window, but drawing us into the action like a moth to a flame or, more accurately last week, to a torch. We chose that analogy carefully because these shows aren't soap operas and their stars aren't actors.

With reality TV's high ratings and low production costs—and with a possible actors' strike looming—the climate is right for reality shows pushing the boundaries of good taste. Witness Court TV's decision to air confessions of violent criminals as entertainment. We're not sure yet whether it's salted peanuts or something more sinister we are being hooked on.

Sunday mourning

Horowitz in Moscow, reducing an audience to tears with his encore of Schumann's *Traumerei*; the rustling of a sea of marsh grass, a heron skimming the water. That is reality TV as *CBS Sunday Morning* has practiced it for the past two decades. Shad Northshield, who died last week, created the show in 1979. He had a long and distinguished career as a journalist, first print, then broadcast. He was executive producer of NBC's *Huntley-Brinkley Report*, which created the mold for network newscasts. His shows won all the big-name awards. But marrying the *Sunday Morning* format with Charles Kurault would have been a sufficient credit by itself.

We end this editorial on an image, without narration, of thousands of viewers, some in pajamas, some dressed for church or for a date with the lawnmower, some with a cup of coffee and the paper spread before them. All a little better off because of Shad Northshield.

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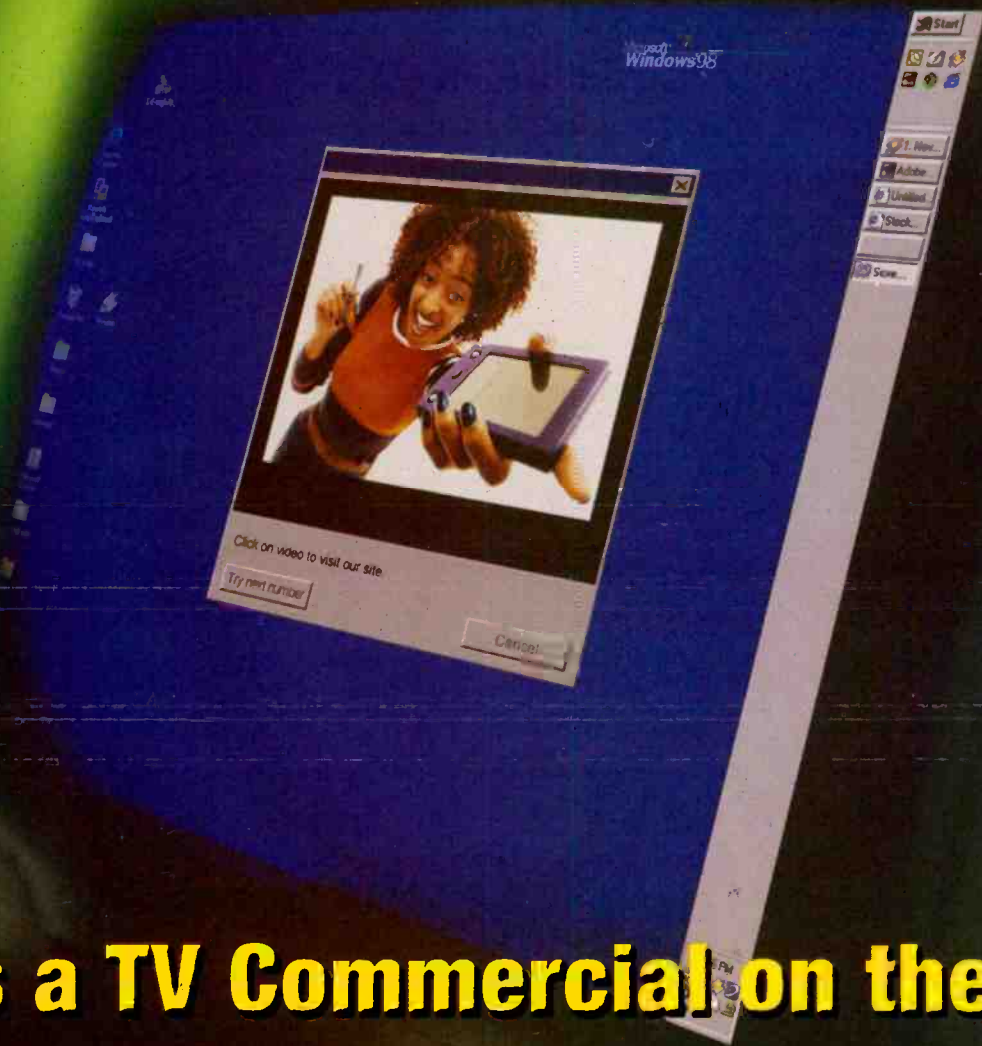
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